

ANCIENT MUSIC OF SCANDINAVIA

Ice and Longboats

DELPHIAN

Ensemble
Mare Balticum
Åke & Jens Egevad



ANCIENT MUSIC OF SCANDINAVIA

Ice and Longboats

- 1 **Drømde mik en drøm** Ute Goedecke *medieval bone recorder* [1:14]
- 2 **Signals to the Aesir Gods** [5:16]
Åke Egevad, Stefan Wikström, Jens Egevad *wooden lurs*, Cajsa S. Lund *large frame drum*
- 3 **In the Village: musical pastimes** Åke Egevad *bone flute*, Jens Egevad *lyre* [1:31]
- 4 **In the Village 2: evening** Åke Egevad *Birka lyre*, Jens Egevad *Cologne lyre* [2:25]
- 5 **Mith hierthæ brenndher** (Per Reff Lylle) [2:39]
Aino Lund Lavoipierre *voice*, Ute Goedecke *voice & shells*, Per Mattsson *vielle*, Stefan Wikström *tambourine*
- 6 **Sequentia: Lux illuxit** Ute Goedecke & Aino Lund Lavoipierre *voices*, Per Mattsson *symphony* [5:53]
- 7 **Cantio: Scribere proposui** [2:10]
Ute Goedecke *medieval harp*, Per Mattsson *vielle*, Aino Lund Lavoipierre *pellet bells*
- 8 **Drømde mik en drøm** Per Mattsson *bells* [0:47]
- 9 **Ramus virens olivaram** [6:13]
Ute Goedecke & Aino Lund Lavoipierre *voices*, Per Mattsson *symphony*, Stefan Wikström *tambourine*
- 10 **Drømde mik en drøm** – duet Ute Goedecke & Aino Lund Lavoipierre *voices* [1:26]
- 11 **Drømde mik en drøm** Ute Goedecke *medieval harp* [1:21]
- 12 **Drømde mik en drøm** Per Mattsson *symphony* [1:03]

Recorded on 5-8 September 2015 in Oppmanna Parish Church, Sweden
Producers: Paul Baxter & Rupert Till
Engineer: Rupert Till
24-bit digital editing: Paul Baxter
24-bit digital mastering: Paul Baxter
Cover image: replica of a 9th-c. AD Viking ship, Oseberg, Norway (detail),

photographed by David Lomax; Robert Harding photo collection © Getty Images
Cover design: John Christ
Booklet & traycard design: Drew Padрут
Booklet editor: John Fallas
Delphian Records Ltd – Edinburgh – UK
www.delphianrecords.co.uk
www.emaproject.eu

-  Join the Delphian mailing list:
www.delphianrecords.co.uk/join
-  Like us on Facebook:
www.facebook.com/delphianrecords
-  Follow us on Twitter:
[@delphianrecords](https://twitter.com/delphianrecords)

Åke & Jens Egevad

Ensemble Mare Balticum

Ute Goedecke
Per Mattsson
Stefan Wikström
with Aino Lund Lavoipierre

- 13 **Nobis est natus hodie – In natali Domini** Per Mattsson *rebec* [1:51]
 - 14 **Estampie 'Ferro transecuit'** (Per Mattsson) [3:11]
Ute Goedecke *medieval bone recorder*, Per Mattsson *vielle*
 - 15 **Estampie 'Pax patrie'** (Per Mattsson) [3:12]
Ute Goedecke *medieval harp*, Per Mattsson *vielle*
 - 16 **Rondellus: Ad cantus laetitiae** [1:48]
Ute Goedecke *voice & medieval harp*, Aino Lund Lavoipierre *voice*, Per Mattsson *bells*
 - 17 **Mith hierthæ brenndher** (Per Reff Lylle) – instrumental [1:48]
Ute Goedecke *shawm*, Per Mattsson *symphony*, Aino Lund Lavoipierre *pellet bells*
 - 18 **Melody from Hultebro** Åke Egevad *hornpipe*, Jens Egevad *small frame drum* [2:18]
 - 19 **The Warrior with his Lyre** Jens Egevad *Trossingen lyre* [1:26]
 - 20 **Gethornslåt** Åke Egevad *animal horn* [1:09]
 - 21 **Grímur á Miðalnesi** Jens Egevad *bowed lyre (strákharpa)* [1:13]
 - 22 **Jesus Christus nostra salus** Ute Goedecke & Aino Lund Lavoipierre *voices* [6:00]
 - 23 **Nobilis humilis** Ute Goedecke & Aino Lund Lavoipierre *voices*, Per Mattsson *bells* [4:53]
 - 24 **Gaudet mater ecclesia** Ute Goedecke *voice*, Per Mattsson *tromba marina* [3:36]
 - 25 **Antiphona: Hostia grata Deo** Aino Lund Lavoipierre *voice*, Per Mattsson *tromba marina* [1:16]
 - 26 **Antiphona: Ferro transecuit** Ute Goedecke *voice*, Per Mattsson *tromba marina* [1:12]
 - 27 **Improvisation on 'Gaudet mater ecclesia'** Ute Goedecke *Jew's harp* [1:09]
 - 28 **Sancta Anna, moder Christ** Ute Goedecke *voice & medieval harp*, Aino Lund Lavoipierre *voice* [1:48]
 - 29 **Sequentia: Diem festum veneremur** Ute Goedecke & Aino Lund Lavoipierre *voices* [6:25]
- Total playing time [76:28]

Notes on the music

Scandinavia's archaeologically known prehistory encompasses about 12,000 years or some 360 generations. Until about 13,000 years BC, Scandinavia (which in this context means the region covered by the present-day Nordic countries Sweden, Denmark, Norway and Finland) was an unpopulated area covered by the glaciers of the last Ice Age. The ice cap then began to retreat, and man migrated into the area as soon as he could maintain himself there.

The Viking period, most commonly dated to around 800–1050AD (though some definitions prefer the more extended period from 750 to 1103AD), is the last period of this prehistory, and from it we have several material traces of music-making. Vikings are typically conceived of as shipbuilders, mariners, explorers, traders, warriors, raiders and plunderers. However, they were primarily farmers, and their economy was based on agriculture and animal husbandry. The Norsemen who went off to raid or trade travelled worldwide, as we know. Their travels were facilitated by their advanced seafaring skills and characteristic longboats.

The boundary between prehistoric and medieval times is naturally flexible. Standard archaeological practice places it at around 1050AD for southern Scandinavia, and for the more northern parts even later.

The continental Middle Ages, by comparison, are usually reckoned from 476AD – about 600 years earlier than in Scandinavia. These late Iron Age centuries are sometimes also called Scandinavia's 'pre-Middle Ages'. This period saw the gradual creation of the preconditions for true states, the rise of urbanisation, the introduction of Christianity and the use of writing, all in embryonic forms that heralded those we know from Scandinavia's written medieval history. If one wants to move beyond archaeological traces – preserved musical instruments, sound tools, or pictures of them – to know anything more precise about what was played or sung, then this is the period from which we first have written music notation to inform our Scandinavian soundscape. And so the second story told by this recording is that of the early centuries of Christianity in Scandinavia and in its musical life.

The Viking period (ca. 800–1050AD)

Several facts – such as preserved musical instruments and mention in early written sources – suggest that singing and playing were important elements in the religious and social life of the Vikings. But is it possible to determine anything about their music? What did they play? What was their system of scales like? How were their instruments tuned? Did they play in ensembles? How did they sing and how did they dance?

In respect of the Viking period, answers to such questions are hard to come by. As far as we know today, no record of the Viking Age's actual sounds has been preserved. The gap between the end of Scandinavia's prehistory and the first written records of its folk melodies is too great. Also limited in the case of Scandinavia is preserved iconographic material, such as images of musical instruments. As far as the Viking Age is concerned, the only finds so far have been occasional and hard-to-interpret motifs on so-called 'picture stones' (these appear almost exclusively on the island of Gotland) and on runic stones (standing stones with alphabetic inscriptions, which survive from the fifth century AD onwards). Images that have been identified include a bell, a horn and a lyre. Thus, our knowledge of music in the Viking Age – and, indeed, in Nordic prehistory in general – is based primarily on archaeological finds of musical instruments and other sound-producers. These include rattles, wind instruments and stringed instruments. No drums have been discovered, although we can assume that they were common.

Sporadic mention is made of singing, playing and other sound production in early written medieval sources related to Viking Age Scandinavia, for instance in the oldest Nordic poetry and sagas. If used with care and a critical eye, the written sources and the

archaeological finds can complement each other in a useful manner. However, the main source consists of the material traces of the period's sounds.

For this recording we have used a selection of wind and stringed instruments that are reconstructed on the basis of archaeological finds in Scandinavia dated to the Viking Age: a bone flute, an animal horn, a hornpipe, wooden trumpets (so-called *lurs*) and a plucked lyre. The six-stringed lyre seems to have been the most widespread type of stringed instrument in the north-west of Europe (the oldest find is dated to ca. 450AD). The finds in Scandinavia consist of just three bridges, all of them found in Sweden. One, made of antler from an elk (height 3.3cm, width 4.7cm, thickness 0.7cm), was found at the Viking Age trade centre of Birka in the province of Uppland, Sweden and is dated to ca. 800–900AD. Such a bridge is used on the lyre reconstructed by Åke Egevad and played on this recording. Also recorded are a replica of the intact plucked lyre found in a grave at Trossingen in Germany, dated to the sixth century, and a reconstruction of a lyre found in Cologne, Germany, dated to the late seventh or early eighth century. All of these belong to the type known as **Germanic lyres**.

North-west European lyres were played by warriors, chieftains or other distinguished

personages as well as poets and singers. Besides being used for accompanying verse and epic tales, the lyres might have been used for dance music as well. We have aimed to show several of these possible contexts, and have also included a duet for two of the plucked lyres. We do not know for certain whether such duets formed part of Viking musical life, but images in tenth- and eleventh-century manuscripts where we can see more than one lyre player playing together suggest that the concept did not seem foreign to people in this period.

To the Germanic lyres we add also a free reconstruction of a Nordic **bowed lyre, or *stråkharpa***. The lyre as a plucked instrument died out in the Nordic countries during the thirteenth century. However, it continued to be played with a bow all the way into the 1800s. The bow seems to have begun to be used some time in the eleventh century, although exactly when, where and how this came to be, we do not know. It may have been a parallel development, occurring in different parts of the world at the same time.

The **wooden *lurs*** (trumpets) are reconstructed on the basis of a find in the famous Viking-ship grave at Oseberg in southern Norway, dated to ca. 800–850AD. As track 2 we include a fictive sound happening created with three wooden *lurs* and a wooden frame

drum. Let us imagine a ritual performance that resounds for many hours in the night at a Viking Age cultic place. The sounds are directed to the Aesir fertility god, Frey. Here and in one other track, wooden **frame drums** also feature in the instrumentation we have chosen. They are free reconstructions of a drum type that we conjecture was used in the Viking Age but did not survive.

The **bone flute** (or recorder) heard in track 3 can be classified as a block-and-duct flute. It has two finger-holes and is made of bone from a roe deer (length 14.4cm). It is based on an instrument found at Birka, in the same cultural layer as the lyre fragment. This is the oldest known bone flute with finger-holes found in Scandinavia. It may have belonged to a shepherd who played for his flock, or to a trader who made music to lure customers to his stall. It may also have been used by someone wanting to entertain himself and others with upbeat melodies.

A medieval bone flute – also of recorder type – with seven finger-holes is also recorded (track 1). This instrument was made by Åke Egevad for Ute Goedecke to play.

The **hornpipe** is reconstructed on the basis of a chanter, carved from the local elder tree, that was found in a well in Lund, Sweden. It has four finger-holes and is dated to ca.

1050AD or somewhat later – that is, the end of the Viking period. It is reasonable to assume that hornpipes, like bagpipes, were used for dance music in various feasts and ceremonies in the villages and at the market places; and they also might have been manufactured and played by shepherds to entertain both themselves and their herds.

The **animal horn** – in this case a goat horn – has four finger-holes and is a free reconstruction of a Viking Age blowing horn. In the Nordic countries there are to date three finds of prehistoric animal horns with finger-holes, all of them from cows and all found in Sweden. Two of them have been dated by palaeo-botanical methods to the Iron Age. Yet another is a stray find, but is assumed to be from the Viking Age (c.900AD); it has four finger-holes. The function of these instruments was probably manifold, as it was in later shieling culture: to frighten away bears and wolves, to communicate over long distances with both humans and domestic animals, and simply to play as a pastime.

The music heard on Viking Age instruments on this recording is improvised by the performers, with the exception of track 18, which draws on a latter-day folk-tune which Åke Egevad heard performed many years ago, and track 21, a dance tune from the Faroe Islands.

The Middle Ages (ca. 1050–1530AD)

It is now more than 1,000 years since Harald Bluetooth declared Denmark and Norway as Christian areas on the famous large rune stone in Jelling, Denmark in the 960s, a few decades after which the areas representing present-day Sweden had also been converted from paganism to Christianity. This of course had profound political and cultural consequences. Suddenly, Scandinavia was connected to a network that continental Europe had already joined – one centred on Rome and the Catholic Church.

The establishment of Christian missions in the north involved the building of monasteries, bringing with them associated cultural changes, and of churches, often on the sites of old pagan gathering places. There was singing in the monasteries and in the churches, in a way that had barely been heard previously in Scandinavia. In the newly built churches, people initially sang about key Biblical figures and holy people, such as saints, who had suffered and died for their faith in faraway lands. But the early Scandinavian churches quickly found their own holy figures to praise. If, in the international repertoire that makes up Gregorian chant, one can talk of ‘Scandinavian’ or ‘Swedish’ chant, or chant with a different national affiliation, it is in the songs that celebrate the people chosen by God who found themselves on Scandinavian soil.

Notes on the music

The king of Norway, Olaf, began his career as a hardline Viking, but was very unpopular and was expelled from Norway. Miracles occurred after his death in battle, the Nidaros cathedral was built in his honour and he was sung about on Olsok Day (29 July – Olaf's Vigil) in the sequence **Lux illuxit**. During the Middle Ages, Olaf was the most popular saint in the Nordic countries, along with Mary.

The Swedish national saint, Erik, also went into battle to defend his faith. Along with Bishop Henry, he undertook a crusade to Finland, where Henry died as a martyr and became Finland's national saint. The school songbook *Piae Cantiones*, which was published in 1582, contains 'the first Finnish national anthem', **Ramus virens olivarum**, which is about St Henry. **Hostia grata Deo** and **Ferro transeuit** are about St Erik; the latter track tells of how, by calling on Erik, a man who had cut his own throat with a knife was miraculously saved. Two instrumental pieces, **Estampie 'Ferro transeuit'** and **Estampie 'Pax Patrie'**, have been composed by Ensemble Mare Balticum in a medieval instrumental style, based on the songs in honour of Erik. But with a single exception, secular music does not occur at all in the medieval Nordic sources. That exception is **Drømde mik en drøm**, which has been interpreted as, among other things, a ballad, and was used as intermission music on Danish

music radio for a long time. It is found in the *Codex Runicus* from around the year 1300, which contains the Scanian Law.

Magnus Erlendsson was Jarl of the Orkney Islands when they were under Norwegian sovereignty. When Magnus died in 1115, miracles began to happen, and he was eventually canonised. Perhaps the oldest and most interesting preserved composition from the Nordic regions – the two-part hymn **Nobilis humilis**, preserved in Uppsala University Library – was created in his honour. It has long passages written in parallel thirds, a way of composing music very different from the normal practice of that time.

In the Middle Ages, Denmark was the most developed country in Scandinavia, with closer connections to the cultural centres in the south than was possible for the poorer and more remote areas in the north. Sources of written music are more numerous and more abundant in Denmark. Here one can find music celebrating St Knud of Denmark, as well as music honouring his nephew St Knud Lavard; examples on the present recording are **Gaudet mater ecclesia** and **Diem festum veneremur**, from a manuscript preserved in Kiel, Germany.

Another interesting Danish source is a teacher's guide from the Árni Magnússon collection at the University of Copenhagen

[codex AM 76, 8'], which was written down in the mid-1400s. It includes all kinds of instructions to the teacher, and a number of pieces of music, with interesting correspondences with the aforementioned school songbook *Piae Cantiones*. The teacher's guide includes a number of polyphonic pieces, among them **Jesus Christus nostra salus** and also the charming Marian song **Mith hierthæ brendher**.

Piae Cantiones was printed as late as 1582 but contains a lot of music that is much older than that. The volume is often used as a source by Ensemble Mare Balticum; it has many interesting geographical and cultural links, such as the correspondences with the Danish source mentioned above, as well as connections with

the Paris and Prague to which Scandinavian students wandered, giving us a glimpse of the knowledge and innovations they brought home with them. This volume also provides us with **Ad cantus laetitiae** – a *rondellus* written for two voices, the earliest known source of which is an English manuscript from the 1100s – and with **Scribere proposui**, here performed instrumentally, which has some of its text in common with a piece in the famous pilgrim's song 'Libre Vermell' from fourteenth-century Spain. The 1625 edition of the same volume provides us with **Nobis est natus hodie** and **In natali Domini**; they are performed here on a copy of a small fifteenth-century fiddle, a rebec – an earth find from Finland.

© 2016 Per Mattsson

L to R: Per Mattsson (with symphony), Stefan Wikström, Aino Lund Lavoipierre, Ute Goedecke (with recorder)

Inlay, under disc: Three wooden *lurs* performed by (L to R) Stefan Wikström, Åke Egevad and Jens Egevad

Both photos: Anton Wikström



Hornpipe,
reconstructed by Åke
Egevad



Left: Large frame
drum, built by Åke
Egevad



Right: Bowed
lyre (*stråkharpa*),
reconstructed by Jens
Egevad



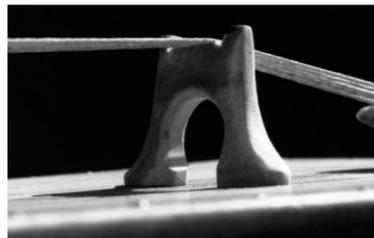
All photos on this
page: Jens Egevad

Left: Åke Egevad
performing on
the reconstructed
Birka lyre



Right: Stefan
Wikström playing the
wooden *lur*

Photos: Musik i Syd



The original lyre bridge
found at Birka

Photo: Thorsten
Persson



5 **Mith hierthæ brendher**

Mith hierthæ brendher heth som boll,
ok saa thet skal,
pro laudibus Marie.

Wore myn tunghæ giort aff stoll
ok hun hadhæ mall,
totamque vim sophie,
matthæ iek saa bogh nymmæ,
hanc laudare virginem,
tha willæ iek dictæ oc rymæ.

Reginarum regina et domina,
Hun loues i allen tymæ.

Hwath syer iek then selgæ man,
som lydhæt kan
de hac virginitate.

Allæ synæ sorgher hun forvan
som hun thet fan
sua benignitate.

Hun er wel verdigh at prises,
Templum Dei trinitas,
Ther allæ dyghder aff ryses,
Maiestatis unitas essencie,
The høveskæ oc the vysæ.

O lux et decus hominum
lux luminum
Maria met dygdh oc frommæ,
peperisti filium
et Dominum
Ihesum then synethæ blommæ.
Guth ladhæ oss aldri ath skylies,
virga lesse floridae,

*My heart burns hot as a fire,
and so it shall
for the praise of Mary.
If my tongue was made of steel
and had the power of speech
and all the force of wisdom,
then I would take a book
to praise this Virgin,
then I would make poems and rhymes.
Queen and mistress of queens,
Let her be praised for all time.*

*What shall I say to the blessed man,
I who am capable of so little,
concerning this virginity.
All her sorrows she overcame
as she found them
through her goodness.
She is very worthy of praise,
Temple of God [= the Virgin], Trinity
in which all virtue resides,
Unity of essential majesty,
the courtly and the wise.*

*O light and glory of men,
light of lights,
Mary, full of virtue and piety,
you bore a son
and Lord,
Jesus, the blessed flower.
God let us never be divided
from the blooming branch of Jesse,*

wp rwnnen som ross oc lilie.

Da nobis solacium et gaudium
met machth oc fulgodh willie.

Marian song, mid-15th c. or earlier

*grown up as rose and lily.
Give us comfort and joy
with all our will and power.*

6 **Lux illuxit**

Lux illuxit letabunda,
lux illustris lux iocunda,
lux digna preconio.

In solemne gaudium
prorumpat fidelium
sincera devocio.

Gloriosus hodie
Christi martir glorie
sublimatus solio.

Pro eternis brevia
commutavit gaudia
felici commercio.

Insignis martiris
insignis gloria
dulcis est gaudii
dulcis materia.

Insiste canticis
mater ecclesie,
celesti iubilio
tange celestia.

Inter curas absolutus
rex Olavus constitutus
in regni fastigio

*Joyful light has lightened,
glorious light, gladsome light,
light worthy of praise.*

*Let the sincere devotion
of the faithful burst out
in festive joy.*

*Today Christ's glorious martyr
was exalted
to a throne of glory.*

*He exchanged brief joys
for joys eternal
in a blessed transaction.*

*Renowned is the glory
of a renowned martyr,
sweet the cause
of sweet joy.*

*Dwell on it with songs,
mother church,
touch the heavens
with heavenly joy.*

*Set free among his cares,
Olaf, established as king
at the summit of his kingdom,*

Texts and translations

Suspirabat in eterna,
prevolabat in superna
mentis desiderio.

Christi tractus in odore
Christi languens in amore
vires sumens e languore;
corde votis factis ore,
quem amabat coluit.

Hic nec minis nec timore
mortis fractus nec labore
ydolorum ab errore
multo quidem cum sudore
gentem suam eruit.

Tulit ab impia
gente ludibria,
minas et odia,
penas, exilia,
sed mente stabili

mira constantia
devicit omnia,
felix felicia
migrans ad gaudia
cum palma nobili.

Ante diem passionis
ad instantis vim agonis
animatus visionis
divine solacio.

Quod amabat pregustavit,
pregustatum plus optavit,

*Would sigh after eternal things,
would long for heavenly things
with his mind's desire.*

*Drawn along in the odour of Christ,
languishing in the love of Christ,
taking his strength from that languishing;
with vows in his heart and deeds in his mouth,
he worshipped whom he loved.*

*This man, broken neither by threats
nor fear of death, nor by toil,
wrested his people
from the error of idolatry,
indeed with great effort.*

*He bore mockery
from the heathen race,
threats and hatred,
punishment, exile,
yet with steadfast mind*

*he overcame all
with a wonderful constancy,
blessed man
crossing over to blessed joys
with the noble palm.*

*Before the day of his passion,
he was enlivened against the power
of his impending agony
by the comfort of a divine vision.*

*That thing which he loved, he foretasted;
beyond what he had foretasted he hoped for;*

plus optatum vendicavit
illustri martirio.

Rex et martir triumphalis,
tutor noster specialis,
tua proles spiritalis
sit ab huius mundi malis
te tuente libera.

Quos infestat vis carnalis
corruptela generalis
pestis potens et letalis
nos sub tuis tutos alis
tua salvet dextera.
Amen.

Sequence at Mass for St Olaf

9 Ramus virens olivarum

Ramus virens olivarum
per columbam panditur.
Binum genus animarum
arca Noë clauditur.

Ergo plebs Finnonica,
gaude de hoc dono,
quod facta es Catholica
verbi Dei sono.

Velut nostro demonstratur
doctore Finlandiae,
fides Christi dum fundatur,
linquenti terram Angliae.

Ergo plebs Finnonica ...

*beyond what he had hoped for he won for himself
in a glorious martyrdom.*

*King and martyr triumphant,
our especial guardian,
may your spiritual children be free
under your protection from the ills
of this world.*

*We whom the power of the flesh troubles,
the universal corruption,
the powerful and deadly plague:
safe beneath your wings
may your right hand save us.
Amen.*

*The verdant olive branch
is proffered by the dove.
The double race of animals
is shut in Noah's ark.*

*So, people of Finland,
rejoice in this gift,
for you became Catholic
at the sound of God's word.*

*An example of which is shown
by our doctor of Finland,
when he establishes Christ's faith
leaving the land of England.*

So ...

Texts and translations

Upsalensem praesulatum
Regno rexit Sueciae,
per Ericum sublimatum,
prae cultu fiduciae.

Ergo plebs Finnonica ...

Laeti petunt Finnonum
terram pervenire,
cultum pellunt Daemonum,
palmam reperire.

Ergo plebs Finnonica ...

Doctor mirae sanctitatis
ponens se periculis,
formam verae pietatis
turbis dans incredulis.

Ergo plebs Finnonica ...

Versus partes Rex Ericus
tendens domicilii,
Sanctus praesul hic Henricus
comes fit exilii.

Ergo plebs Finnonica ...

from *Piae Cantiones*, 1582

*He ruled the diocese of Uppsala
in the kingdom of Sweden,
elevated by Erik
because of the boldness of his faith.*

So ...

*Joyfully they seek to arrive
in the land of the Finns,
drive out the worship of demons
to find the palm [of martyrdom].*

So ...

*Doctor of amazing holiness
putting himself in dangers,
giving to the crowds of unbelievers
an image of true piety.*

So ...

*When King Erik turns back
towards his homeland,
Saint Henry, bishop here,
becomes a companion of exile.*

So ...

*I dreamed a dream last night
about silk and fine cloth / about justice and fair
game.*

10 Drømde mik en drøm

Drømde mik en drøm i nat
um silki ok ærlik pæl.

anon., *Codex Runicus* (c.1300)

16 Ad cantus laetitiae

Ad cantus laetitiae
nos invitat hodie
spes et amor patriae
coelestis.

Natus est Emanuel,
quod praedixit Gabriel,
unde sanctus Daniel
est testis.

Ergo nos cum gaudio,
nostra simul contio,
benedicat Domino
iubilo.

from *Piae Cantiones*, 1582

*To a song of gladness
our hope and love
for the heavenly fatherland
invites us today.*

*Emanuel is born,
whom Gabriel foretold,
of whom the holy Daniel
was a prophet.*

*So let us with joy,
and all of us together,
bless the Lord
with gladness.*

22 Jesus Christus nostra salus

Jesus Christus nostra salus
quod reclamationis malus,
nobis sui memoriam
dedit in panis hostiam.

O quam sanctus panis iste,
quem tu praebes Jesu Christe,
caro cibus sacramentum,
quo non est maius inventum.

Hoc est donum sanctitatis
charitasque Deitatis,
virtus et Eucharistia,
communio gratia.

*Jesus Christ, our salvation,
as even every wicked man admits,
has given us a remembrance of himself
in the offering of bread.*

*O how holy is that bread
which you provide us, Jesus Christ,
your flesh become food, a sacrament
than which no greater can be found.*

*This is the gift of your holiness
and the love of your Godhead,
the power too of the Eucharist,
the grace of communion.*

Texts and translations

Ave Deitatis forma,
Dei unionis norma,
in te quisque delectatur,
qui in fide speculatur.

Non solus panis, sed Deus,
homo liberator meus,
qui in cruce peependisti
et in carne defecisti.

Non augetur consecratus,
nec consumptus fit mutatus,
nec divisus in fractura,
plenus Deus in statura.

Esca digna angelorum,
charitasque lux sanctorum,
lex moderna comprobavit,
quod antiqua figuravit.

Salutare medicamen,
peccatorum relevamen
pasce nos, a malis leva,
duc nos ubi lux longeva.

Caro cibus, sanguis potus,
manet tamen Christus totus,
huic sit laus et gloria
in seculorum secula.

Eucharistic hymn, 14th-c. Bohemian; attrib. by Martin Luther to Jan Hus (1360–1415), by others to Johann von Jenstein (1347–1400)

*Hail, essence of the Godhead,
pattern of the unity of God,
everyone delights in you
who contemplates you with faith.*

*Not only bread, but God,
and a man, my saviour,
who hung on the cross
and died in the flesh.*

*The consecrated one is not enlarged,
nor the consumed one changed,
nor divided in the breaking,
complete and wholly God.*

*Food that is worthy of angels,
and love that is the light of the saints;
the new law has fulfilled
what the old foreshadowed.*

*Saving cure,
relief from sins,
feed us, free us from evil,
lead us where there is long-lasting light.*

*Flesh to eat, blood to drink,
yet remains wholly Christ,
to whom be praise and glory
for all ages forever.*

23 **Nobilis humilis**

Nobilis humilis Magne martir stabilis
abilis utilis comes venerabilis
et tutor laudabilis tuos subditos
serva carnis fragilis mole positos.

Preditus celitus dono Sancti Spiritus
vivere temere summo caves opere,
carnis motus premere studes penitus
ut carnis in carcere regnet spiritus.

Socia, regia, tibi viri nescia,
traditur, subditur, casta casto iungitur,
nam neuter illuditur sic decennio,
rubeus non comburitur in incendio.

Turbidus, invidus, hostis Haco callidus,
sternere, terere, tua sibi subdere,
te cupit et perdere doli spiculo,
iuncto fraudis federe pacis osculo.

Gravia tedia ferens pro iusticia,
raperis, traheris, demum ictu funeris,
ab ymis extolleris ad celestia,
sic Xpisto coniungeris per supplicia.

*Noble, humble, steadfast Magnus the martyr,
fit, useful companion worthy of worship
and praiseworthy guardian, with your strength
save your suppliants placed beneath the
affliction of fragile flesh.*

*Endowed from on high with the gift of the Holy Spirit,
you take the greatest care to avoid living rashly,
but endeavour to suppress the inner urges of
the flesh
so that the spirit may rule in the flesh's prison.*

*A royal companion, a virgin, is given to you,
placed under your authority, a chaste woman
joined to a chaste man,
for neither is cheated by the other for the space
of ten years,
and the briar is not burnt by the flames.*

*The turbulent, envious, hot-blooded enemy Haakon
wants to cast you down, grind you down, take
control of what is yours,
and to destroy you with a dart of trickery,
a pact of deceit sealed with the kiss of peace.*

*Bearing heavy troubles instead of justice,
you are seized, dragged off at last by the stroke
of murder,
you are raised from the depths to the heights of
heaven,
and so joined with Christ through your abasement.*

Texts and translations

Eia gloria signorum frequencia
canitur agitur Xpistus benedicitur
et tibi laus redditur in ecclesia,
o quam felix cernitur hinc Orchadia.

Omnibus laudibus tuis insistentibus
graciam, veniam, et eternam gloriam
precum per instanciam Pater optine,
hanc salvans familiam a discrimine.
Amen.

12th/13th-c. Orcadian hymn

*Behold, in repeated miracles your glory
is proclaimed, is acted out and Christ is blessed,
and praise is given to you in the church;
how blessed does Orkney appear as a result.*

*To all who insist upon your praises
grace, forgiveness and everlasting glory
grant, O Father, through the entreaty of our prayers,
saving these your servants from judgment.
Amen.*

Ora Patrem familias,
ut inter Syon filias
post funeris exequias
nostras coniungat animas.

Patri, Proli, Paraclito,
trinus honor uni Deo,
cuius nobis professio
peccati fit remissio.
Amen.

Hymn at First and Second Vespers on the Feast of St Knud Lavard

*Pray the Father for his servants,
that after our deaths
he may join our souls
in fellowship with the daughters of Sion.*

*To the Father, Son and Paraclete,
be triple honour to one God,
whose profession be to us
a remission of our sins.
Amen.*

24 **Gaudet mater ecclesia**

Gaudet mater ecclesia
que, pridem prolis nescia,
fecunda sponsi gracia
fit sterilis puerpera.

Frustrata legis federe
cessat ancilla parere;
set fides in baptismate
preponit partus libere.

Plures parit martyrio,
quorum ducem consorcio
sancta iunxit deuocio
et sanguinis effusio.

O pie proles regie,
dux et martyr egregie,
tuo sancto munimine
conserva nos a crimine.

*The mother church rejoices
who, previously having no child,
is made fertile by the grace of her bridegroom;
she that was sterile becomes a mother.*

*Restricted by the law's compact
she ceases in her duty as handmaid;
but her faith in baptism
gives childbirth to her freely.*

*She bears many through martyrdom,
whose leader was joined in fellowship
by holy devotion
and the spilling of blood.*

*O pious royal son,
outstanding duke and martyr,
through your holy protection
save us from sin.*

25 **Hostia grata Deo**

Hostia grata Deo
mactata petens paradisum
ecce purpureo
reparavit sanguine visum.
Alleluia.

Antiphon at Lauds for the Feast of St Erik of Sweden

*A sacrifice pleasing to God,
slaughtered seeking paradise,
behold, has made good the vision
with purple blood.
Alleluia.*

26 **Ferro transecuit**

Ferro transecuit proprium
vir guttur eique sanctus
promeruit vitam
venerandus ubique.
Alleluia.

Antiphon at Lauds for the Feast of St Erik of Sweden

*The man cut his own throat with a blade,
and for that the holy man,
worthy of worship everywhere,
deserved everlasting life.
Alleluia.*

28 **Sancta Anna, moder Christ**

Sancta Anna, moder Christ
bidjom vi till henne då hjälper hon oss visst
att hon nåde sig bedja för allt hjonelag
att de göra Guds vilja både natt och dag.
Sancta Anna.

Hjonelag i paradiset skickade själv Gud,
han vare med vårom brudgum och så hans
unga brud.

Han give dem år och hälsa, kärlek därmed frid
himmelrikets glädje den tid de torva vid.
Kyrieleis.

Alla helga kvinnor med sancta Annas bön
förvärva vår unga Brud nu himmelrikets lön,
gudalika kärlek i deras hjonelag,
himmelrikets glädje med Gud på domedag.
Sancta Anna.

Glada, glada, glada, glada ärom vi,
drickom vi glad mans minne,
att oss alla helgon signe.
Glada, glada, glada, glada ärom vi.
Kyrieleis.

Wedding song, 15th c. or earlier

*Holy Anne/Saint Anne, grandmother of Christ,
if we pray to her she'll surely help us,
she will gracefully pray for all marriages
so they do what pleases God both night and day.
Holy Anne.*

*Marriage in paradise was sent by God himself,
pray he will show grace to both groom and
bride.*

*Pray he'll give them health, love and peace,
heavenly joy during their lifetime.
Kyrie eleison.*

*All holy women, with Saint Anne's prayer
let our young bride be given heaven's reward,
godly love in their marriage,
until they meet God our Father on Domesday.
Holy Anne.*

*Let us all be happy
and drink the happy man's toast,
pray for all saints' blessings.
Let us all be happy!
Kyrie eleison.*

*Let us honour the feast day of a martyr,
that we may receive help by his merits.*

Per prophetas in figura
predicata paritura
plures parit sterilis.

Parit parens in pressura:
dolor partus perdit iura,
dum applaudit filiis.

Filii fide sunt renati
ad certamen preparati
fidei constancia.

Supra petram solidati
non sunt morte separati
a matre ecclesia.

Inter istos constitutus
Christi miles dux Kanutus
recipit stipendia.

Regem regum prosecutus
stola prima est indutus
pro mortali tunica.

Adhuc vivens, perituram
parvipendens, permansuram
vitam querit opere.

Dat talentum ad usuram,
et frumentum per mensuram
duplicat in tempore.

Tuta fides in talento
designatur, in frumento
firma spes et karitas,

*Foreshadowed by the prophets,
the barren woman
brings forth many in childbirth.*

*The mother gives birth in agony of labour:
the pain of childbirth wrecks the laws,
even as she welcomes her children.*

*Her children are reborn in faith
prepared for the fight
through the steadfastness of belief.*

*Founded firmly upon a rock,
they are not sundered by death
from their mother church.*

*Established among them,
the soldier of Christ, duke Knud
receives his due.*

*Following the king of kings
he is robed in the first garment
in exchange for a mortal's tunic.*

*When he is yet living, belittling
his imminent death, he seeks
with labour everlasting life.*

*He gives his talent to the moneylender,
and in time doubles
his measure of corn.*

*His secure faith is signified
by the talent, his firm hope
and love by the corn,*

29 **Diem festum veneremur martyris**

Diem festum veneremur martyris,
ut nos eius adiuvemur meritis.

Texts and translations

quarum crescit incremento,
vino fovens et unguento
proximi miserias.

Iste Dei cultor verus,
cui favet plebs et clerus,
de quo gaudet Dacia,

non superbus, sed severus,
pius, prudens et sincerus,
plenus Dei gracia.

Fide ficta suffocatus,
a cognatis morti datus
complevit martyrium.

Hac in die est translatus,
cuius prece exoratus
Deus det auxilium.

Ductor noster, dux Kanute,
nos transire cum virtute
fac per temporalia.

Te ductore, cum te duce
perfruamur vera luce
et eterna gloria
in Jerusalem superna.

Sequence in honour of St Knud Lavard

*In the increase of which he grows,
tending with wine and oil
the miseries of his neighbour.*

*This man, true worshipper of God,
whom people and clergy honour,
in whom Denmark rejoices,*

*Not proud, but stern,
pious, wise and sincere,
full of God's grace.*

*Suppressed by false faith,
given to death by his relatives,
he achieved his martyrdom.*

*On this day he was borne across,
petitioned by whose prayer
may God give us help.*

*Duke Knud, our guide,
make us to pass through
our temporal life virtuously.*

*With you as our guide, with you as our leader
may we enjoy the true light
and everlasting glory
in the heavenly Jerusalem.*

Translations: from Latin by Henry Howard, with grateful thanks; others by Ute Goedecke.

Biographies

Ensemble Mare Balticum is a Swedish group of professional musicians whose work encompasses various branches of early music up to the seventeenth century, primarily from the countries around the Baltic Sea. The core of the group consists of six musicians. Within Ensemble Mare Balticum the musicians also form separate constellations, for example a sub-group focused on early medieval music. When their programmes demand it, selected freelance musicians are added, as with Aino Lund Lavoipierre for the present recording. Ensemble Mare Balticum was founded in 1989 and is based in Kristianstad, in the south of Sweden. It is administered by the regional music institution Musik i Syd, which is also the institutional base and co-organiser in Sweden of EMAP, the European Music Archaeology Project.

After studies at the Musikhochschule in Detmold, Germany, **Ute Goedecke** has worked professionally in the field of early music since 1983. She has been a member of Ensemble Mare Balticum since its inception in 1989, and is also a member of Laude Novella. Ute Goedecke is a multi-instrumentalist as well as a gifted singer; she plays recorders of all types, medieval harp, the medieval shawm, and also, when repertoire requires it, the baroque violin.

After violin studies in Sweden, **Per Mattsson** specialised in early bowed string instruments such as medieval fiddle, rebec and *lira da*

braccio at the Schola Cantorum, Basel. He has been a member of Ensemble Mare Balticum since 1989. He is also a member of Laude Novella, an ensemble for medieval music which he founded in 1990. Per Mattsson is responsible for the concept and content of Ensemble Mare Balticum's different medieval music productions and serves as artistic director of these.

Stefan Wikström is a trombonist, educated at the Malmö Academy of Music. He plays in many different musical genres, from medieval music to modern big band jazz. He has been a member of Ensemble Mare Balticum since 1989, where he plays sackbut, natural trumpet, wooden *lur* and also performs as a singer when needed. He also takes part in several other ensembles, including Laude Novella.

Cajsa S. Lund (head researcher and project manager for EMAP / Musik i Syd, Sweden) is a Swedish music archaeologist at Linnaeus University in Sweden. She initiated the Ensemble Mare Balticum in 1989 on the basis of underwater archaeological finds of musical instruments on the wreck of the royal Swedish flagship *Kronan*, which sank in the Baltic Sea in 1676.

Åke Egevad is a musician and instrument-maker based in Kristianstad, who specialises in reconstructions of archaeological finds

Biographies

of musical instruments from Scandinavia. He is also a pioneer in early Swedish bagpipes. He has built more than two hundred instruments for the European Music Archaeology Project. Åke Egevad has collaborated with Cajsa S. Lund for many years, both as musician and as reconstructor. He built the wooden *lurs*, frame drums, bone flutes, hornpipe, animal horn and Viking lyre (after a fragment from Birka, Sweden) heard on this recording.

Jens Egevad builds and plays instruments from both prehistoric and medieval times. He performs frequently together with his father, Åke Egevad. Jens Egevad has reconstructed the two different Germanic lyres that he plays on this recording – the Trossingen and Cologne lyres from Germany – and also the bowed lyre, the *stråkharpa*.

Aino Lund Lavoipierre, based in Malmö, is a Swedish soprano. After studies at the Malmö Academy of Music she specialised in early music in Paris, partly at the Maîtrise de Notre Dame de Paris and partly at the Centre de Musique Médiévale. She is mainly active in France, where her principal work is with ensembles specialising in medieval music. In Scandinavia she performs frequently as an oratorio soloist, and with ensembles such as Gemma, Laude Novella and Ensemble Mare Balticum.

The **European Music Archaeology Project** (EMAP) is a five-year collaborative project funded by the EU Culture Programme. Aiming to explore our common European musical heritage by studying the music and sounds of the ancient past, the project involves the reconstruction of ancient instruments, a programme of lectures and musical performances, and the creation of an international touring exhibition.

As a co-organising partner in the project, Dr Rupert Till and the University of Huddersfield are working with Delphian Records to create five CDs. Vols 1 & 3 (see facing page), along with the present volume, are released in spring and summer 2016, followed in November by *The Edge of Time: Palaeolithic bone flutes from France and Germany* (EMAP Vol 4), with Anna Friederike Potengowski on bone flutes and Georg Wieland Wagner on percussion. A fifth and final volume – dedicated to ancient Greek and Roman instruments including the aulos, tibia, and water organ – is scheduled for mid-2017.

www.emaproject.eu

Back of booklet: Oppmanna church around 1500; drawing by Gert Kaffa

Also available on Delphian



Spellweaving: ancient music from the Highlands of Scotland

Barnaby Brown, Clare Salaman, Bill Taylor
DCD34171 (EMAP Vol 1)

The patronage of elite Highland pipers collapsed after the Jacobite rebellion of 1745. Worried that the classical music of the Gaels would fade away, the English-speaking gentry offered prize money for scientific notations. By 1797, Colin Campbell had written 377 pages in a unique notation based on the vocables of Hebridean 'mouth music', but – unintelligible to the judges in Edinburgh – Campbell's extraordinary work of preservation has remained overlooked or misunderstood until now. Barnaby Brown's realisations for a variety of drone-based instruments bring the musical craftsmanship of a remote culture vividly to life, and refocus attention on music whose trance-inducing long spans and elaborate formal patterning echo the knots and spells of Celtic culture.



Dragon Voices: the giant Celtic horns of ancient Europe

John Kenny
DCD34183 (EMAP Vol 3)

People of Celtic culture all over ancient Europe were fascinated by lip reed instruments, and made great horns and trumpets in many forms – including the carnyx, a two-metre-long bronze trumpet surmounted by a stylised animal head. One of these was found at Deskford, Scotland, in 1816 and reconstructed in the early 1990s; it is joined here by the magnificent Tintignac carnyx, discovered in southern France in 2004 and reconstructed specially for the current project. A new reconstruction has also been made of the Loughnashade horn from Ireland, with its exquisite decorated bell disc. John Kenny has specialised in performing these instruments for a quarter of a century, and his newly created music explores their uniquely expressive sounds in solo, duo and ensemble textures, drawing upon Celtic mythical characters, echoes of ancient ritual in modern society, and impressions of real places in Ireland, Scotland and France.

