



CD-75 STEREO

JOCULATORES UPSALIENSES
DE FYRA ÅRSTIDERNA THE FOUR SEASONS



De castellis nivalibus iuuenum .



De Maialibus festis .



De diuersitate messum colligendarum .



De primis instrumentis natatoriz artis .

A BIS original dynamics recording

The Four Seasons

- | | | |
|------|---|------|
| [1] | LANDINI, Francesco (ca.1525-1597): <i>Ecco la primavera</i>
(arr. Sven Berger) | 2'36 |
| [2] | NEITHART von Reuenthal (ca.1180-ca.1245):
<i>Three May Songs</i> | 6'20 |
| [3] | ANONYMOUS (From <i>Lochamer Liederbuch</i> , 1450s):
<i>Der Winter will hin weichen</i> | 1'45 |
| [4] | ANONYMOUS (ca.1460): <i>Der Winter will hin weichen</i>
(instrumental version; edited by Per Åberg) | 1'01 |
| [5] | ANONYMOUS (From <i>Glogauer Liederbuch</i> , ca.1480):
<i>Die Katzenpfote</i> | 1'00 |
| [6] | OSWALD von Wolkenstein (ca.1377-1445): <i>Der May</i> | 2'45 |
| [7] | ANONYMOUS (13th century):
<i>El mois de Mai — De se debent — Kyrie</i> | 2'01 |
| [8] | VULPIUS, Melchior (ca.1560-1615): <i>Die beste Zeit</i> | 1'58 |
| [9] | WOODCOCK, Clement (ca.1600):
<i>Browning Fantasy (The Leaves be Greene)</i> | 2'09 |
| [10] | MORLEY, Thomas (1557-ca.1603): <i>Now is the Gentle Season</i> | 1'19 |
| [11] | ANONYMOUS (From <i>Lochamer Liederbuch</i> , ca.1450):
<i>Der Summer</i> | 1'48 |
| [12] | SENFL, Ludwig (ca.1489-ca.1543): <i>Laub, Gras und Blüt</i> | 1'39 |
| [13] | ANONYMOUS From <i>Glogauer Liederbuch</i> , ca.1480):
<i>Der Sonnen Glanz</i> | 1'11 |
| [14] | PEERSON, Martin (ca.1572-1650): <i>The Fall of the Leafe</i> | 1'21 |
| [15] | ANONYMOUS (From <i>Lochamer Liederbuch</i> , ca.1450):
<i>Der Wald hat sich entlaubet</i> | 1'30 |

16	Four Arrangements of <i>Entlaubet ist der Walde</i>	4'39
	16/1. by Hans Heugel, printed in 1535	0'56
	16/2. by Thomas Stolzer (ca.1480-1526), printed in 1536	1'08
	16/3. Anonymous, printed in 1545	1'03
	16/4. by Ludwig Senfl (ca.1489-ca.1543), printed in 1544	1'26
17	ANONYMOUS (From <i>Het derde musyck boexken</i> , Antwerp 1551): <i>Pase et medio</i>	2'07
18	NEITHART von Reuenthal (ca.1180-ca.1245): <i>Winder, dîniu meil</i>	1'27
19	PRAETORIUS, Michael (1571-1621): <i>Der Winter ist ein strenger Gast</i>	0'59
20	CANCIONERO DE UPSALA (Venice, ca.1550): <i>E la don, verges Maria</i>	3'11
21	CANTIGAS DE SANTA MARIA: <i>Par Deus</i>	2'45
22	CANTIGAS DE SANTA MARIA: <i>Nas mentes senpre teer</i>	2'36
23	ANONYMOUS (Italy, 16th century): <i>Saltarello</i>	1'25
24	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Si la noche</i>	2'58
25	CANCIONERO DE UPSALA (Venice, ca.1550): <i>No so yo</i>	1'23
26	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Verbum caro</i>	1'08
27	ANONYMOUS (1500): <i>La Spagna</i>	1'11
28	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Yo me soy</i>	2'01
29	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Gozate, virgen sagrada</i>	2'47
30	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Alta reyna</i>	1'32
31	CANCIONERO DE UPSALA (Venice, ca.1550): <i>Rey Aquien</i>	2'05
32	CANTIGAS DE SANTA MARIA: <i>Rosa das rosas</i>	2'06

JOCULADORES UPSALIENSES

The music on this CD dates from a period extending from about A.D. 1200 to the beginning of the 17th century — that is, from the Middle Ages through the Renaissance to the early Baroque. It is a motley posy of short pieces, the texts of which deal mostly with love — in both sorrow and joy — while the music varies in character from the lone voice of the minnesinger to the rich ensemble singing of about 1600. Since early composers provided hardly any directions for instrumentation and left the execution of their music to the discretion of the performers, the Joculatores are today happy to make use of this liberty, thus adding to the wealth of interpretations. On account of the various types of secondary sources used, the accompanying song texts suffer from some inconsistency in language and spelling. There are also bound to be shortcomings in the archaized pronunciation of the old texts.

1. Francesco Landini (c.1525-1597): *Ecco la primavera* (arr. Sven Berger)
“Behold the spring!” — a jubilant celebration of spring by Franciscus Caecus, the blind poet and musician from 14th century Florence who has handed down more than 150 songs (ballads, caccias and madrigals). This two-part ballad has been embellished in places with extra parts *quasi improvvisando*, by turns high and low. In addition to the voices we hear sackbut, recorder, fiddles, bells, lutes, bombards, cornett and percussion.

<i>Ecco la primavera,</i>	<i>Nov e gia l'aria e'l tempo,</i>	<i>L'erbe con gran freschezza</i>
<i>Che'l cor fa rallegrare,</i>	<i>Che pur chiam'allegrezza.</i>	<i>E fiori coprono i prati,</i>
<i>Temp'e da'nnamorate</i>	<i>In questo vago tempo</i>	<i>E gli arbori adornati</i>
<i>E star con lieta cera.</i>	<i>Ogni cosa a vaghezza.</i>	<i>Sono in simil maniera.</i>

2. Neithart von Reuenthal (c.1180-c.1245): *Three May Songs*

A suite of three of the best-known May songs by the Bavarian *minnesinger*. In the first (arranged by Sven Berger), possibly written by an admirer of Neithart (“Pseudo-Neithart”) the joys of spring are contrasted with the poet’s unrequited love and serve thus to heighten the bitter-sweet torment. In the other two songs, only the first verse of each is performed; these deal only with the healing and renewing powers of spring. The strongly pentatonic tunes and the timbres

employed — voices with Chinese flute, Jew's harp, lute, harp, fiddle, recorder, bombard and percussion — create a flavour of the Far East.

(1) *Meie, din Liechter schîn
und die kleinen vogelin
Bringent vröuden vollen schrîn;
Daz si willekomen sîn!*

*Ich bin an den vröuden mîn
Mit der werlde kranc;*

*Alle tage ist mîn klage,
von der ich das beste sage
Unde ir holdez herze trage,
Daz ich der niht wol behage.
Von den schulden ich verzage,
Daz mir nie gelanc.*

*Alsô noch genuogen an ir dienst
dienst ist gelungen,
Die nach guoter wibe lône
höveschlichen rungen.
Nû hân ich beidiu umbesust
gedienet und gesungen.*

(2) *Der may hat menig hercze
hoch erstaigett
Sprach ein maid, er hat es
wohl erczaiget.*

*Was sein sußer wunne thut,
Wann er klaidet swarczen
dorn in weiße plüt
Alles das der wintter
hett beczwungen
Das wil der may nu jungen.*

(3) *Mayenzit Âne nît
Vröuden gît Widerstrît;
sîn widerkumen kan uns
allen helfen.*

*Ûf dem plân Âne wân
Sicht man stân Wolgetân
lehtiu bruniu bluemlîn
bî den gelffen;
Durch das gras sint si
schon ûfgedrungen.
Und der walt Manihvalt
ungezalt Ist erschalt,
Daz er wart mit dem nie
baz gesungen.*

3. Anonymous (1450s): *Der winter will hin weichen*

This three-part song from the so-called *Lochamer Liederbuch* expresses the hope that in the same way as the overlong winter will end, so may the coolness of the desired one give way to warmer feelings. Two fiddles (discant and contratenor) bound the

singer's melodic line (tenor). In the third stanza, the singer suddenly takes to the krumhorn, since only the first two lines are extant.

*Der winter will hin weichen
der was mir heur so lang;
der summer kumpt wunnigleichen,
des frewd sich mein gedanck
und der selben weil
ob mir das hail
(do) würd ze tail:
von der liebsten ein
ein lieplich umbefang,
ie das ich mit ir sollt,
wenn ich wollt,
nach rosen in den gang.*

*„Mit dir tu ich kein gange
nach rosen auf die heid!
dohin do ist noch lange,
ee das es kumpt die zeit,
das die röslein werde
ein sölchs begeren.
der meinen lere
mir geschech kummer
und auch laid(e),
wie möcht wirs überwinden
sollt wirs nit finden
die hübschen röslein gemait?“
Doran wolt ich dich furen
ze röslein brawn und blau*

.....

4. Anonymous (c.1460): *Der winter will hin weichen*

(Instrumental version; edited by Per Åberg)

This arrangement for portative organ (discant), sackbut (tenor) and lute (contratenor) is based on an organ tablature in the Munich manuscript *Buxheimer Orgelbuch*, containing no less than 122 arrangements of songs. The melody is recognizable in the tenor, though it is much slower here than in the sung version so as to accommodate the intricate ornamentation in the descant.

5. Anonymous (c.1480): *Die Katzenpfote*

Dy katzen pfote, “the cat’s paw”, is one of several pieces in the *Glogauer Liederbuch* which have titles showing a connection with the animal kingdom (*Der fochß schwantcz*, *Der kranch schnabil*, *Der ratten schwantcz* etc.). The three parts, played here on krumhorns a fifth lower than notated, maintain a very simple rhythm in the

homophonic introduction but soon progress into a polyphonic movement with very independent rhythmic patterns contrasted with each other. Finally, as befits a cat, it lands after all the leaps on its paws.

6. Oswald von Wolkenstein (c.1377-1445): *Der May*

In this May song, performed by voice and lute, “the last minnesinger” praises spring’s delights and imitates, among other things, the calls of various birds (lark, thrush, nightingale, cuckoo, raven etc.). The composition is not really Oswald’s own — he has taken the *virelai* “*Per moutes fois*” from the late 14th century by the Parisian, Jean Vaillant. This version omits the dance form’s *da capo*.

<i>Der may mit lieber zal</i>	<i>Kungel, zeisel, mays, lerch,</i>	<i>Liri liri liri liri</i>
<i>Die erd bedeckt umberal,</i>	<i>nu kumm, wir singen:</i>	<i>liri lirlon,</i>
<i>Puhl, eben, perg und tal.</i>	<i>sa und tuich tuich</i>	<i>So sang die lerch,</i>
<i>Aus süßer vogelein schal</i>	<i>tuich tuich tuich,</i>	<i>so sang die lerch,</i>
<i>Erklingen, singen hohen hal</i>	<i>sasasasa sasasasa sasasasa, fi</i>	<i>so sang die lerch.</i>
<i>Galander, lerchen, droschel,</i>	<i>fideli fideli fideli fi</i>	<i>Ich sing hel ein droschlein,</i>
<i>nachtigal.</i>	<i>ci cieri ciri cieri ciri</i>	<i>ich sing hel ein droschlein,</i>
<i>Der gauch fleucht hinden nach</i>	<i>ciri cirili,</i>	<i>ich sing hel ein droschlein,</i>
<i>Mit großen umgemach,</i>	<i>sia sia so sing der gauch</i>	<i>das in dem wald erklingt,</i>
<i>Kleinen vogelein gogoleich.</i>	<i>nur kawawa, cucu.</i>	<i>irlierent, zierent,</i>
<i>Horet wie er sprach:</i>	<i>Raco</i>	<i>grachet, grachet</i>
<i>cucu, cucu, Den zins gib mir,</i>	<i>so sprach der rab</i>	<i>und wachet hin und her,</i>
<i>Den wil ich han von dir</i>	<i>Zwar ich sing auch wol,</i>	<i>recht als unser pharer.</i>
<i>Der hunger macht lunger</i>	<i>Vol mus ich sein</i>	<i>Zidiwick, zidiwick, zidiwick,</i>
<i>Mir den Magen schier</i>	<i>Das singen mein:</i>	<i>zisicigo, zisicigo, zisicigo,</i>
<i>Ach elend nu wellent sol ich?</i>	<i>Sceub ein, herein, vol sein</i>	<i>nachtigall,</i>
<i>So sprach das kleine vreh.</i>		<i>Die selb mit irem gesang</i>
		<i>behub den grill.</i>

7. Anonymous (13th century): *El mois de mai* — *De se debent* — *Kyrie*

A three-part isorhythmic motet. The succession of notes (*color*) in the tenor part — from a *Kyrie* of the Gregorian tradition — is here reorganized into a constantly

repeated rhythmic pattern (*talea*). It thereby forms a restrained yet firm base for the rest of the musical structure. It is entirely instrumental (fiddle, lute in parallel fifths, sackbut and bells). The sung *duplum* part has a Latin text which seems to be a censure of clerical loose-living. The text is written in goliardic verse. The Goliards (*vagantes*) were students and clerks of minor religious orders who wandered round Western Europe in the 12th and 13th centuries. The highest part, *triplum*, is a song in French about spring and love in the style of the *trouvères*. (A motet of this kind could have been written in stages — possibly by different composers — which the present version, first two-part, then three-part, illustrates.)

*El mois de mai,
que chante la malvis,
Que flourist la flour de glai,
La rose et lilis,
Lors doit bien joie mener
qui d'amours est espris;
Si m'envoiserai,
Car je suis loiaus amis
A la plus belle
qui soit en ce pais;
En lié amer ai tout mon cuer mis;
Je n'en partirai,
Tant com serai vis;
La grant biauté de son cler vis;*

*Sen cors le gai,
qui est fait par devis,
Mi font a lié penser tous dis.*

*De se debent bigami
Non de papa queri
Qui se privilegio
Spoliarunt cleri
Sed de facto proprio
Nunc possunt doceri
Et hoc cum Ovidio
Pro vero fateri:
"Non minor est virtus,
quam quaerere, parta tueri."*

8. Melchior Vulpius (c.1560-1615): *Die beste Zeit*

Vulpius, the Evangelical cantor from Weimar, set this beautiful four-part arrangement (1604) to a text by Martin Luther. This song praises the singing of the birds, particularly that of the nightingale, in the month of May and ends in a thanksgiving to the Creator for all his glory. The four singers are supported by a *continuo* of lute and bass viol. In the background can be heard a recorder and a second lute playing trills and other ornaments.

(1) *Die beste Zeit im Jahr ist Mein,
da singen alle Vögelein.*

*Himmel und Erden ist der voll,
viel gut Gesang da lautet wohl.*

(2) *Voran die liebe Nachtigall
macht alles fröhlich überall
mit ihrem lieblichen Gesang;
des muß sie haben immer Dank.*

(3) *Vielmehr der liebe Herre Gott,
der sich also erschaffen hat,
zu sein ein rechte Sängerin,
der Musika ein Meisterin.*

(4) *Dem singt und spricht sie Tag und Nacht,
seins Lobes sie nicht müde macht, -
den ehrt und lobt auch mein Gesang
und sagt ihm ewiglichen Dank.*

Text: Martin Luther

9. Clement Woodcock (c.1600): *Browning Fantasy*

The Leaves be Greene seems to have been a popular melody in Elizabethan England in view of the numerous arrangements made by different composers. The choice of fiddle, lute, recorder, sackbut and curtal in this five-part arrangement gives it a heterogeneous tone colour. This instrumental combination is not quite typical of the period, but it does justice to the polyphonic texture of the piece and provides variations of timbre to the melody which wanders from voice to voice.

10. Thomas Morley (1557-c.1603): *Now is the gentle season*

A four-part madrigal by one of the greatest of Elizabethan composers. The text tells about the joys of the merry month of May. This piece, performed by four singers *a cappella*, is in fact but the first of two sections of a madrigal from the collection *Madrigals a 4* from 1594.

*Now is the gentle season
freshly flowering,
To sing and play and dance*

*while May endureth;
And woo and wed, that
sweet delight procureth.*

11. Anonymous (c.1450): *Der Summer*

This piece, from the *Lochamer Liederbuch*, was probably composed in stages by at least two different people. It is likely that it originally had a text (in the *discant*), but that this has since been lost. The piece is therefore performed instrumentally here on the krumhorn, lute, fiddle and recorder, supported rhythmically by small

Arabian earthenware drums (*naqqara*). During the course of three repeats, *tenor*, *discant* and *contratenor* are respectively introduced (the latter probably being the latest part of the composition). At the fourth repeat the fiddle — in the *contratenor* — is joined by the recorder playing in high parallel fifths, a device similar to that used in registration by modern pop organists but not at all foreign to medieval musicians.

12. Ludwig Senfl (c.1492-1555): *Laub, Gras und Blüt*

Summer dispels all sorrow and gloom, in the words of this well-known ensemble song. It is really a *tenor lied*, with the cantus firmus in the third part, but in the present version it has been converted into a *descant lied*, the melody having been transposed up an octave and turned into the upper part (something to which a number of *tenor lieder* lend themselves). Two fiddles and a curtal accompany the soprano.

*Laub, Gras und Blüt in aller Welt
tut sich herfür nun machen,
derhalb man jetzt viel Freuden hält,
vergißt all schwerer Sachen;
demnach will ich*

*auch halten mich,
gut Fröhlichkeit besinnen;
der Hoffnung bin:
Unglück sei hin,
werd auch ein Spiel gewinnen.*

13. Anonymous (c.1480): *Der Sonnen Glanz*

Der sonnen glantz, a sprightly, cheerful three-part piece from the *Glogauer Liederbuch* is performed by three sonorous wind instruments, cornett (*discant*), bombard (*tenor*) and sackbut (*contratenor*). Presumably this piece also had a text once (in the *tenor* and/or *discant*) or was based on a monophonic folk song (*tenor?*), the words of which have been lost.

14. Martin Peerson (c.1572-1650): *The Fall of the Leafe*

This tone picture is taken from the *Fitzwilliam Virginal Book*, a manuscript collection of music, which contains 297 keyboard arrangements dated between the years 1562 and 1612. Peerson's *Autumn Leaves* was probably composed at the beginning of the 17th century. These variations on the virginal depict the wild whirling of the dead leaf before it comes to rest.

15. Anonymous (c.1450): *Der Wald hat sich entlaubet*

This song, taken from the *Lochamer Liederbuch*, gives us — against a desolate background of bare autumn trees — a fleeting glimpse of love thwarted by evil, gossiping tongues. The first stanza is performed by two voices — sung *tenor*, and *contratenor* played on the fiddle. In the second stanza, the *discant* part is played by a lute. The song also comprises other stanzas in addition to the two performed here.

*Der walt hat sich entlawbet
gen disem winter kalt,
meiner freud pin ich beraubet,
gedencken machen mich alt.
Das ich so lang muß meiden,
die mir gefallend ist,
das schafft der klaffer neide,
darzu ir arger list.*

*Ir angesicht aus stetem mut
erfrewt das herze mein,
und möcht mir widerfaren gut —
so wolt ich frölich sein!
O swarz und graue farbe
darzu stet mir mein sin,
dopei sie mein gedennen sol,
wenn ich nicht bei ir bin.*

16. Four arrangements of *Entlaubet ist der Walde*

16/1. Hans Heugel, printed in 1535

16/2. Thomas Stolzer (c.1480-1526), printed in 1536

16/3. Anonymous, printed in 1545

16/4. Ludwig Senfl (c.1492-1555), printed in 1544

This song, on a similar theme to the preceding one (bare trees and the distressful parting of the lovers), seems to have inspired many composers at the beginning of the 16th century. Of the four arrangements chosen, the third is two-part while the other three are four-part *tenor lieder*, that is having the cantus firmus in the third voice. In the concluding version, Senfl has made the bass a perfect canon at the fifth below, partly anticipating and partly imitating the melody in the tenor. The four pieces are either performed instrumentally or by various instruments (recorder, lute, sackbut, curtal) accompanying one or two singers.

Entlaubet ist der Walde
gen diesem Winter kalt.
Beraubet werd ich balde,
mein Lieb, das macht mich alt.
Daß ich die Schön' muß meiden,
die mir gefallen tut,
bringt mir man'gfältig Leiden,
macht mir ein schweren Mut.

Was läßt du mir zur Letze,
mein schwarzbrauns Mägdelein,
daß mich die Weil ergetze
so ich von dir muß sein?
Hoffnung muß mich ernähren,
nach dir so werd ich krank.
Tu bald herwieder kehren,
die Zeit wird mir zu lang.

17. Anonymous (1551): *Pase et medio*

The dance book *Het derde musyck boexken* (Antwerp 1551) by Tielman Susato (d.c.1563) — town piper, composer, arranger and musical printer — contains this single *passamezzo* placed immediately after the *pavans* in the collection. Contemporaries also regarded the *passamezzo* as a faster variant of the *pavan* (attested by, among others, Arbeau in his dance manual *Orchésographie*, 1585). *Passamezzo* arrangements generally derived from some simple folk song lending itself to a stereotyped — often gradually descending — bass part and sparse, characteristic changes of harmony which all provided a good basis for improvisatorial variations (comparable with the Baroque *passacaglia*). In this version, the four parts enter successively — to a muffled drum accompaniment — in the order: highest, lowest, next highest, next lowest, represented respectively by rauschpfeife, curtal, recorder and krumhorn. Particularly noteworthy is the beautiful and independent counter melody of the next highest voice. Finally the piece is played by the whole ensemble with sackbut, two fiddles, two lutes and regal added.

18. Neithart von Reuenthal (c.1180-c.1245): *Winder, dîniu meil*

One of Neithart's winter songs. The poet states that winter has once and for all got the better of summer and that, in spite of all his exertions to win his beloved's favour, her heart remains cold — the usual lot of the *minnesinger*, to love at a distance, wallowing in tears, perhaps? The singer is accompanied by a hurdy-gurdy, the drones of which add to the wintry desolation.

*Winder, dñiu meil
Diu verderbent uns den walt,
Die bluomen und die heide sam.
Sumer, dñ gesinde
ist allez worden vreuden lôs.*

*Manic herze geil
Hât ze trûren sich gestalt,
Den allen vreude wol gezam.
Wie zimt einem wibe,
diech vur elliu wîp erkôs.*

*Das si nie
Mir vervie
Minen sanc ze guote,
Den ich ir mit dienest willeclîchen sanc
Unde stên noch hiute in mîner huote,
Daz si an mîner staete ninder vindet
dwerhen schranc?*

19. Michael Praetorius (1571-1621): *Der Winter ist ein strenger Gast*

This winter song may also be concerned with the pangs of love. The pearl necklace mentioned in the first stanza may, in the symbolism of the period, denote tears. The second stanza looks forward to summer and here, at least, we discern a certain optimism. The piece is introduced by four krumphorns; the first stanza is then sung *a cappella* and finally we hear the second stanza with singers and krumphorns together.

*Der Winter ist ein strenger Gast,
das merk ich an dem Hage,
mein Lieb gab mir ein Krânzelein
aus Perlen fein,
das sollt ich lustig tragen.*

*Hernach kommt uns die Sommerzeit,
was wird sie uns denn bringen?
Sie bringt uns Blümlein mancherlei
im kühlen Mai,
ich hör die Nacht'gall singen!*

20. Cancionero de Upsala: *E la don don, verges Maria*

This Christmas carol, with its old Catalan text, describes how the shepherds outside Bethlehem joyfully received news of the Saviour's birth. The carol is to be found in the *Cancionero de Upsala*, a 16th century Spanish manuscript discovered in modern times in the music collection of the Up(p)sala University Library. The carol is performed responsively, a solo singer and drum *contra* a four-part ensemble consisting of varying combinations of vocal quartet, four bombards, recorder, fiddle, bass viol and two lutes.

*E LA DON DON, VERGES MARIA,
E LA DON DON.*

*PEU CAP DE SANQUE
QUE NOS DANSARON*

*O garçons, aquesta nit
una verges na parit
un fillu qu'es tro polit
que non aut au en lo mon.*

*Digas-nos qui t'ho la dit
que verges n'haja parit
que nos mai havem ausit
lo que tu diu, giranthom.*

*A eo dian los argeus
que cantaven altas veus
la grolla n-ecelsis Deus
qu'en Belem lo trobaron.*

*Per señaü nos an birat
que verets embolicat
de drapets molt mal faxat
lo ver diu petit garçon.*

*Vin Perot i a Diu vaerai
i a la Verges sa mai
un sorron li portarai
que sera ple de coucom.*

*Ara canta tu Beltran
per amor deu Sant Infan
i après cantara Joan
i donar nos han coucom.*

*I be cantare sus dich
per Jesus mon bon amich
que nos sauvara la nit
de tot mal quan hom se dorm.*

21. Cantigas de Santa Maria: *Par Deus*

The *Cantigas de Santa Maria* are a collection of popular, sacred songs of a type diligently cultivated at the court of the Castilian king, Alfonso X el Sabio ("the wise" or "diligent"). The songs have striking affinities with Arab culture, both in the verse forms of the texts and in the structure of the melodies — Spain, at this time, was still partly under Moorish occupation. Many of the songs were probably composed by the king himself. This splendid collection of over 400 songs has been preserved to our own day in extensive, magnificently illustrated manuscripts. *Par Deus* is performed in a completely instrumental version, with an "oriental-sounding" combination of fiddles, long-necked lute (Saz), recorder, bombards and percussion.

22. Cantigas de Santa Maria: *Nas mentes senpre tēer*

This song describes a remarkable miracle, when the picture of the Virgin appears on the stones of the Garden of Gethsemane. The song has the compelling refrain:

“We should always bear the features of the Virgin in our hearts, since they were imprinted on hard stones”.

*Nas mentes senpre tẽer
Devemolas sas feiturás
Da Virgen, pois receber
As foron as pedras duras.
Per quant’eu dizer óy
A omẽes que foron y,
Na santa Gessemani
Foron achadas figuras
Da Madre de Deus, assi
Que non foron de pinturas.
Nen ar entalladas non
Foron, se Deus me perdon,
E avia y fayçon
Da Sennor das aposturas
Con seu Fill’, e par razon
Feitas ben per sas mesuras.*

*Poren as resprandecer
Fez tan muit’ e parecer,
Per que devemos creer
Que é Sennor das naturas
Que nas cousas á poder
De fazer craras de scuras.
Deus x’as qui se figurar
En pedra por nos mostrar
Que a ssa Madre onrrar
Deven todas creaturas,
Pois deceu carne fillar
En ela das sas alturas.*

23. Anonymous (Italy, 16th century): Saltarello

The Saltarello was an Italian Renaissance Dance which, as the name suggests, was performed with great leaps, rather like the related gaillard. The saltarello is here performed on two fiddles, tenor bombard (sometimes doubled at the octave by a treble dulcian) and bass crumhorn. As befits a dance, the whole ensemble is supported by percussion.

24. Cancionero de Upsala: Si la noche

“The night is dark, midnight has already passed, and my love comes not. Why comest thou not, my love?” In almost Biblical cadences, reminiscent of the Song of Songs, the woman complains of the lover who has failed to appear. The three voices are supported by two fiddles and a sackbut.

*Si la noche haze escura
Y tan corto es el camino,
¿Como non venis, amigo?
La media noche es pasada
Y el que me pena non viene,*

*Mi desdicha lo detiene,
¿Que nasci tan desdichada!
Házeme bivar penada,
Y muestráseme enemigo.
¿Como non venis, amigo?*

25. Cancionero de Upsala: *No so yo*

Another song about unhappy love. There are two versions in the *Cancionero*, one for two voices and one for three. Here, the three-part version is performed by soprano, counter-tenor and lute.

*No so yo quien veis bivar
sombra soy del que murio.
Señora, ya no so quien gozava
vuestra gloria.*

*Ya es perdida mi memoria que nel
otro mundo esta.
El que fe vuestro y sera.
No so yo
sombra soy del que murio.*

26. Cancionero de Upsala: *Verbum caro factum est*

“The Word became Flesh so we all shall be saved,” a popular paraphrase of lines from the opening chapter of St. John’s Gospel. Two voices and crumhorn quartet.

*Verbum caro factum est
por que todos hos salveys.
Y la virgen le dezia
Vida de la vida mia
hyo mio que os haria
que non tengo en que os hecheys.*

*Orriquezas temporales
Non dareys unos pañales
A Iesu Quentee animales
es nascido segun veys.*

27. Anonymous (16th century): *La Spagna*

La Spagna is the name of a fixed melodic sequence, to which 15th and 16th century composers took apparent delight in adding new voices or counter-melodies of varying complexity, to judge by the enormous number of *La Spagna* compositions in existence (see also: BIS-CD-163). In this version the *La Spagna* tune is heard in

the third voice (sackbut), seconded by a fixed fourth voice (bass dulcian) and otherwise harassed by two whirling descants (fiddles). The percussion tries desperately to keep everything together.

28. Cancionero de Upsala: *Yo me soy la morenica*

A Moorish Virgin Mary, a “black madonna”, portrays herself in Biblical similes: “I am black, but I am fair, I am the rose without a thorn whose praises Solomon sang, I am the bush that burns and yet is not consumed by the fire...” Four voices *a cappella*.

*Yo me soy la morenica
yo me soy la morena.*

*Lo moreno bien mirado,
fue la culpa del peccado,
quen mi nunca fue hallado
ni yamas se hallara.*

Yo me soy...

*Soy la sin espina Rosa,
que Salomon Canta y glosa,*

*nigra sum sed formosa
Y por mi se cantara.*

Yo me soy...

*Yo soi la mata ynflamada,
ardiento sin ser quemada,
ni de aquel fuego tocada
que alas otras tocara.*

Yo me soy...

29. Cancionero de Upsala: *Gozate, virgen sagrada*

A song of praise to the Holy Virgin, the Blessed One, who by divine grace came to bear God’s son. Four voices, three fiddles and bass gamba.

*Gozate, virgen sagrada
pues tu sola mereciste
ser madre del que pariste.*

*O Bendita sin medida
madre del que te crio.*

*Ante secula escogida
De Dios que de ti nascio.*

*A madre lamas sedio
La graçia que tu tuviste
ser madre del que pariste.*

30. Cancionero de Upsala: *Alta Reyna soberana*

Another paean to the Virgin Mary, the “sovereign Queen of Heaven”, our intercessor in Heaven before the Eternal Father. Four voices, two fiddles, bass gamba and percussion.

*Alta Reyna soberana
Sola merecistes vos
quen vos el hyo de Dios
Reçibiesse carne umana.
Ante secula creada
fuistes del eterno padre.*

*Para que fuessedes madre
de Dios y nuestra advogada.
Fuente do nuestro bien mana
Sola merecistes vos
quen vos el hyo de Dios
Reçibiesse carne umana.*

31. Cancionero de Upsala: *Rey aquien*

This song praises the new-born King of Heaven, himself adored by kings, he who is the Trinity and yet only one part of the same... High voice, bombards, sackbut, high recorder, lute, fiddles and percussion.

*Rey aquien Reyes adoran
Señal es ques el ques es
Trino y uno y uno y tres.
Como es ni puede sello
No se cure de buscar*

*pues nos podemos salvar
Con solamente crehello.
Y en aquesto seche el sello
Queste es el que siempre es
Trino y uno y uno y tres.*

32. Cantigas de Santa Maria: *Rosa das rosas*

The dividing line between sacred and profane in medieval song can be very vague. Sacred songs may celebrate the Virgin Mary in terms that are close to the idiom of courtly love song. This is evident in this strikingly beautiful *cantiga*, where the Virgin is compared to the rose of roses, the flower of flowers and the woman among women... The solo voice is accompanied by gemshorn and lute.

*Rosa das rosas E fror das frores,
Dona das donas, Sennor das sennores.
Rosa de belda d'e de prazer.*

*Dona en mui piadosa seer,
Sennor en toller coitas e dolores.*

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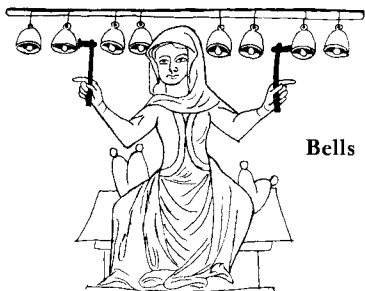
Short Glossary of Medieval and Renaissance Instruments

Bells appear in many medieval illustrations of musical groups, especially during the period between 1000-1500. The small cast bronze bells, four to fifteen in number, are usually hung in a horizontal row and struck with metal hammers by one or two players.

Bombard (shawm) (French *Bombarde*) — a straight conical wind instrument with a double-reed, large bell and a strong sound rich in overtones. The smaller forms can be regarded as the predecessors of the modern oboe and cor anglais. Around the year 1600 the pommer family had up to seven members, the largest two of which (bass and contrabass) had lengths of 7 and 10 feet! These instruments were used exclusively out-of-doors or in large halls.

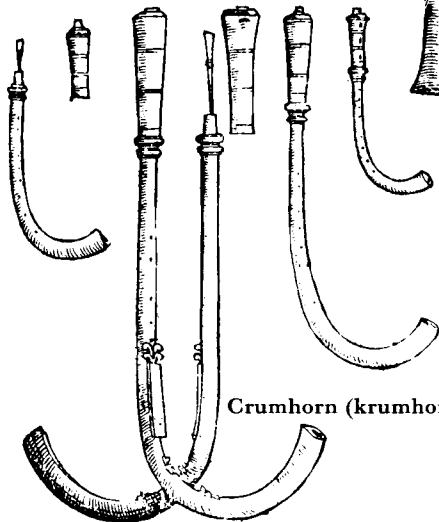
Cornett (cornetto) can most easily be described as a gently-bent or straight conical wooden trumpet with finger-holes. The curved forms were often covered with black leather unless they were made of solid ivory. The cornett is related to the Scandinavian folk finger-hole cowhorn and wooden trumpet and probably developed from similar instruments during the Middle Ages. The instrument's most important period in concert music was during the 16th and 17th centuries.

Crumhorn (krumhorn) is, like the *kortholt*, a windcap instrument and as such related to the bagpipe. Its sound is pungently nasal and is best suited to chordal music, using perhaps all the four sizes (soprano, alto, tenor, bass — maybe even the contrabass) together. Each instrument has a little over an octave's range and a bent shape (J-shape, German *krumm* = bent). The crumhorn is known to have existed at least from the end of the 15th century.

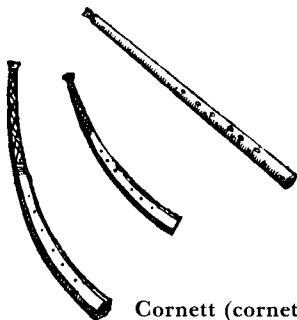


Bells

Bombard



Crumhorn (krumhorn)



Cornett (cornetto)

Curtal (dulcian), a 16th-17th century predecessor of the bassoon, likewise played with a double-reed. The curtal was also built in several sizes, from soprano to contrabass. The most important was the bass, which was often used to support the bass voice of the vocal choir.

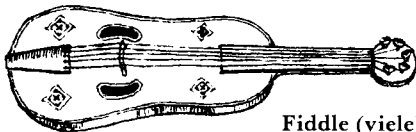
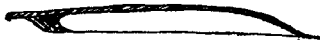
Fiddle (viele) can be regarded as a medieval predecessor of the violin. It has a rather flat soundbox, often without soundpost, and the tuning pegs are fastened in a solid flat board. The number of strings varied between one and five. The bow was highly arched. The instrument's sound is rich in overtones and nasal.

Flute (cross-flute) was, during the Middle Ages and Renaissance, a simple cylindrical wooden tube with a mouth-hole and six finger-holes. During the 16th century it became a family with first three, and then four members (soprano, alto, tenor and bass). Of these, the soprano is equivalent to our piccolo and the tenor to our standard flute, in terms of size and pitch.

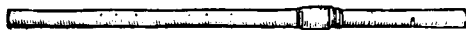
Gemshorn is a type of medieval recorder made of horn. It is blown at its wide end, into which a wooden block is inserted forming a recorder-type mouthpiece. The instrument, again like the recorder, has a number of finger-holes. Its tone is mild but clear and distinct. The gemshorn was probably first a shepherd's instrument, and is regarded to have flourished during the 15th century.



Curtal (dulcian)



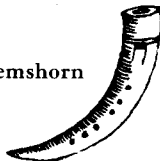
Fiddle (viele)



Flute (cross-flute)



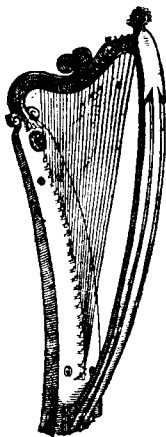
Gemshorn



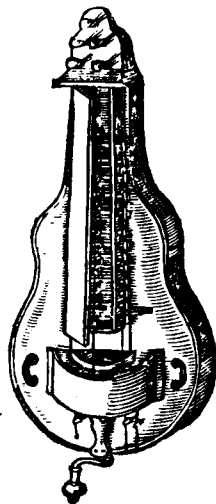
Hammer dulcimer — a type of zither, the strings of which are struck by small hammers which are held directly in the player's hands. It can, therefore, be regarded as a predecessor of the piano, the hammer mechanism of which is activated by keys. The hammer dulcimer is still encountered as a folk instrument in England and Switzerland, and as the cimbalom in the Balkan countries.

Harp, an extremely old type of instrument, depicted already in the ancient civilisations. How the instrument reached Europe is unclear, but we come across it in pictures as early as the 9th century. At a very early period the harp was used by Scandinavians and Celts as an accompanying instrument for bardic epics, and it later fulfilled a similar function in the music of the troubadours, trouvères and minnesingers. In polyphonic music it became an important instrument in quieter types of ensemble (*musica bassa*). The harp of the 13th and 14th centuries had from one to two dozen strings of gut or metal, which in all probability were tuned diatonically. The instrument was not played with a plectrum like contemporary lutes and psalteries, but with a finger technique, for which, however, long sharp nails were apparently sometimes recommended.

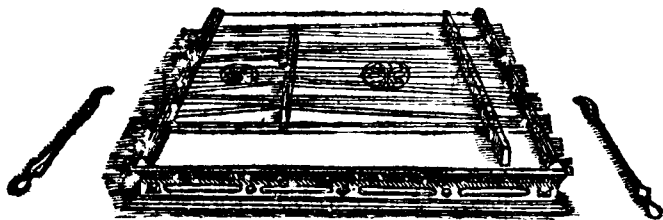
Hurdy-gurdy is a medieval instrument, related to the Swedish keyed fiddle. On both of these the melody string produces a scale with the help of a row of keys, and there is a series of open drone strings. The latter uses a bow, and the former a rosined wooden wheel turned by a crank, to set the strings in motion. The hurdy-gurdy arrived in Europe during the 12th century, possibly via Moorish Spain, and appeared at this time in the royal courts. It lost, however, its social prestige and was often regarded as a typical beggar's instrument.



Harp



Hurdy-gurdy



Hammer dulcimer

Jew's Harp is a small instrument of simple construction, consisting of a metal frame, in the middle of which a bent steel tongue is fastened and can vibrate when plucked on its free end. This vibrating tongue passes between the arms of the frame and produces a sound which is amplified when the arms of the frame are placed in contact with the upper and lower front teeth and the oral cavity serves as a resonating chamber. By varying the size of this chamber, as when whistling, different tones can be produced. The instrument, in different forms and materials, is encountered all over the world and is believed to have come to Europe from Asia during the Middle Ages. It was carried from country to country by the wandering musicians (minstrels, jesters) for whom it was, next to the human voice, certainly the most portable of instruments.

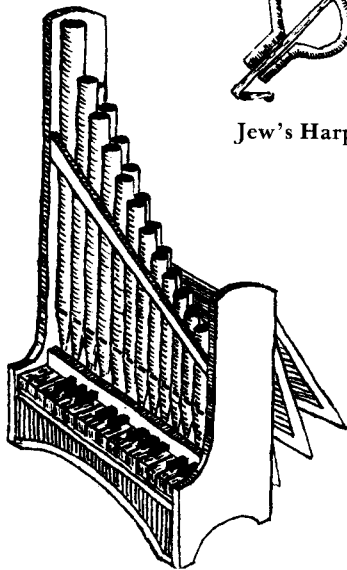
Kortholt (German *kurzes Holz* = short piece of wood) — has two parallel bores connecting at the instrument's lower end (U-shape) which gives even the smaller members of this family a surprisingly low pitch. The tone is formed by a double-reed which is located inside a capsule. Its tone is nasal and buzzing, but milder than that of the crumhorn.

Lute — derived from the Arabic *al úd* (= wood), is one of the many musical instruments which came to Europe during the Middle Ages under the Arabic-Islamic cultural influence. Up to the 15th century the lute had only four double-strings and was played largely monodically with a plectrum. A polyphonic finger technique was developed and its number of strings increased. A typical Renaissance lute had at least eleven strings: five unison or octave pairs and a single *chanterelle*, the highest melody string. The lute had the same rôle as a social instrument in the late 16th and 17th centuries that the piano had during the 19th and 20th. Its literature, in both quality and quantity, can also be compared to that of the piano. Lute music was generally notated in *tablature* (hand position notation) which, by virtue of the instrument's similar tunings, is often directly playable on the guitar.

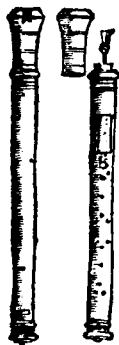
Portative Organ — a small portable medieval pipe organ (sometimes called “organetto”). It could be played held upon the knee or strapped around the player’s back resting on his stomach (for use, for example, in processions). The keyboard is perpendicular to the player’s body and was played with the right hand while the left hand operated the bellows. It was usually used monophonically.



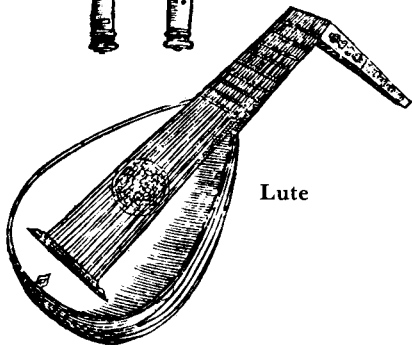
Jew's Harp



Portative Organ



Kortholt



Lute

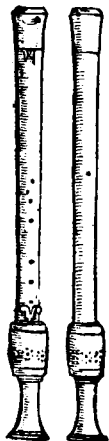
Rackett (rankett) — a small, stumpy original wind instrument; one of the more curious of the 16th century's experiments with musical instruments. Several parallel canals are bored through the length of a small wooden cylinder. These are joined alternately at the top and bottom to form a single long sounding pipe. A 1' high rackett can, therefore, have an 8' long effective length and produce tones from as low as the 16' octave! The sound is generated with a double reed, and is full but soft. (The baroque rackett had a conical bore and a stronger, more bassoon-like sound. In Germany it was called "Wurstfagott" — "sausage bassoon".)

Rauschpfeife — a reed instrument with a windcap. As opposed to the kortholt and crumhorn, it has a conical bore giving it a higher, more strident sound, reminiscent of Western Europe's folk bagpipes.

Rebec, next to the fiddle the most important bowed instrument in the Middle Ages. Unlike the fiddle the bottom of its sound-box has a rounded shape, which is extended into the neck ("half pear-shape"). Around 1500 the rebec was built in three sizes (*polnische Geigen*). As the dance master's instrument the small rebec was still in use in the baroque era, called *kit* or *pochette* ("pocket violin").

Recorder, an instrument with an ancient background. Between the early 16th and 17th centuries its family grew from four members (soprano, alto, tenor, bass) to eight or nine, ranging from the ca. 7' long contrabass to the ca. 4" exilent (German *Gar klein Flötlein*).

Regal — a small table organ having only reed-pipes. While one person plays on the keyboard, a second manipulates the two bellows. The tone is very nasal, being reminiscent of that of the krumhorn family. The regal traces back to at least the middle of the 15th century and was a popular instrument for accompaniment during the 16th and 17th centuries.



Recorder

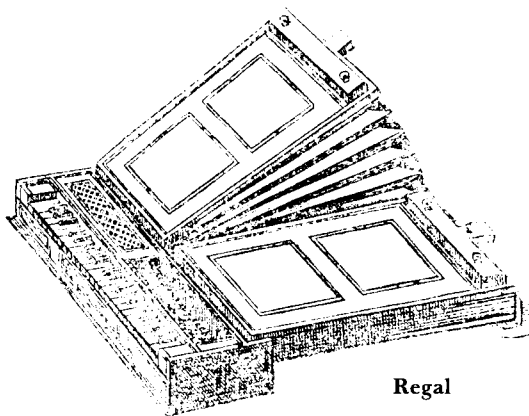
Rackett



Rauschpfeife



Rebec

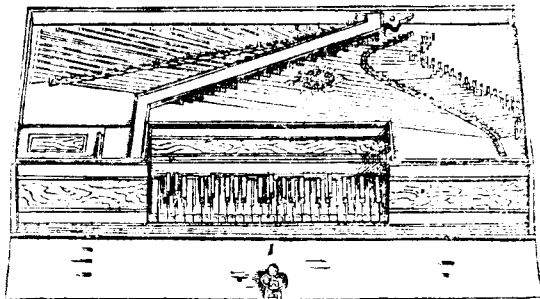


Regal

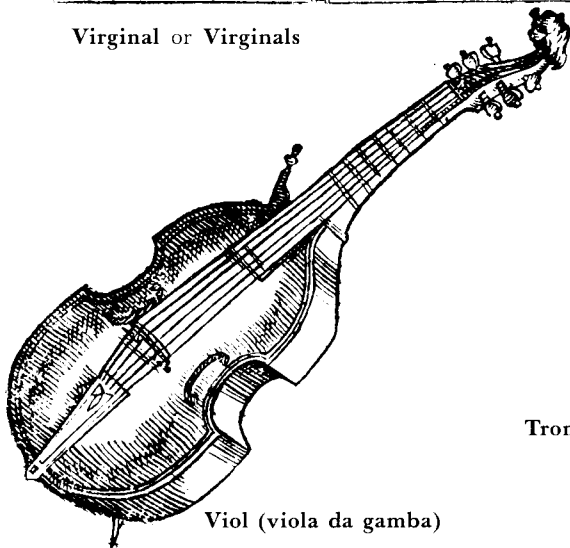
Trombone (sackbut) with its double slide is regarded as a 15th century invention. The instrument has remained virtually unchanged to this day. During the 16th century the sackbut family grew to as many as five different-sized members. The middle size, the tenor, is most common today.

Viol (viola da gamba) (*leg-viol*) emerged during the 15th century and rapidly became a beloved instrument at the courts and among the bourgeoisie. In the 16th century the viol appeared in 4-5 sizes, all of which were played in a vertical position on, or between, the legs. The viol usually has six strings tuned like a lute, and a fretted finger-board. The thin strings produce a delicate sound well suited to consort playing.

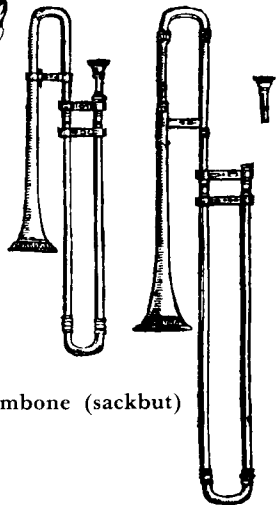
Virginal or Virginals — a member of the harpsichord family, that is: a stringed instrument with a plucking action and a keyboard. The term virginal is usually reserved for instruments of small compass, oblong in shape, the keyboard on the longer side, and having a single register. It is likely that instruments of this type came into use around 1400 at the earliest and may be regarded as a development and mechanisation of the medieval psaltery plucked with a plectrum by hand.



Virginal or Virginals



Viol (viola da gamba)



Trombone (sackbut)

Joculatores Upsalienses (Upsala Jesters) are a group of musicians devoted to bringing to life music of the past — primarily from the 13th to the beginning of the 17th centuries. Their repertoire consists of both sacred music and secular songs, dance music etc., sung and played on more or less exotic sounding instruments of old design. The group started in 1965 as a pure spare-time venture, but soon became engaged in public performances and has appeared with increasing frequency in concerts and on both international and domestic radio and television. By virtue of their free-wheeling, captivating style, the Joculatores and their music have become known and appreciated by people from all walks of life. Over the years the number and nature of the group has changed, but of its five founder members, four are still active. Several are music teachers, but there is an astronomer, a librarian, a computer specialist, a chemist, one museum director and even a musician (!), all joined by their enthusiasm for old music. Joculatores Upsalienses appear on three BIS compact discs: BIS-CD-3, BIS-CD-75 and BIS-CD-120.

Heard on this recording are: Jan-Ewert Andersson, Rolf Berger, Sven Berger, John Björklund, Anders Bragsjö, Annika Eliasson-Frick, Eva Ericsson, Kjell Frisk, Catherine Grönberg, Christina Högman, Jan Johansson, Lisbeth Kallaes, Jan Kling, Cecilia Pejtel, Henry Ragnarsson, Thomas Rolfner, Christer Söderbäck, Georg Thönners, Lars Wiberg, Per Åberg.

Instrumentarium:

Bells: Morell	Bombards: Hanchet, Körber, Moeck
Cornetto: Lindahl	Curtal: Körber
Fiddles: Anonymous, Gummesson, Sandell	
Flute: Anonymous (Canton, China)	Hurdy-gurdy: Patt
Jew's Harp: Schwarz	Crumhorns: Körber
Lutes: Lindahl	
Percussion: Anonymous, partly from Turkey and India	
Portative organ: Tijhuis	Rauschpfeife: Moeck, Steinkopf
Recorders: Bärenreiter, Coelsma, Küng, Fehr	
Regal: Kjersgaard	
Trombones: Finke, Meinel & Lauber, Monke	
Viola da gamba: Sämman	Virginal: Arvidsson