



CD-3 STEREO

JOCULATORES UPSALIENSES

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A BIS original dynamics recording

Antik Musik på Wik (Early Music at Wik)

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JOCULADORES UPSALIENSES

This is a recording of medieval and Renaissance music. The first part of the programme consists exclusively of 16th century music, primarily secular songs and dances by Ludwig Senfl, whereas at the end of the disc we find a potpourri of music from the beginning of the 13th to the early 16th century. Many of the pieces are anonymous.

The largest part of the music was apparently played and sung at the court, possibly by the professional musicians of the Middle Ages — the itinerant minstrels and jesters (who were cultural emissaries in general). From the beginning of the 15th century one also encounters the music of the upper-class amateurs and that of the municipally sponsored town pipers.

Before about 1600, both printed and manuscript music only rarely specify instrumentation. It is known, however, that the problem of orchestrating a piece was regarded rather flexibly. The performers simply relied on their own good taste and the available musical resources. There was not even a clear boundary between instrumental and vocal performance, the two often being used interchangeably.

A modern attempt at the more or less accurate reproduction of the sound of this music is a stimulating task. We must utilize our knowledge of past philosophy and material resources as well as filling in the gaps in this knowledge with our own fantasy and sensitivity. In this way we can hope to obtain audible results which are both scientifically satisfying and artistically convincing.

The instruments used in this recording are modern reconstructions patterned after old originals. Detailed descriptions are given in a separate alphabetical glossary.

Due to different secondary sources, the language and spelling of the printed song texts is inconsistent.

1. Ludwig Senfl (ca.1489-ca.1543): *Mit Lust*

“I join this dance with greatest glee,
Hoping a wreath will be given to me
By a maiden pretty and fine
Whom I would like to take for mine...”

The melody of this *Kranzsingelied* was used by Luther in the sacred *Vom Himmel hoch da komm ich her*. In the three verses of Senfl’s six-voiced version the cantus firmus appears in the soprano, tenor and bass in each verse respectively, first vocally and then in a purely instrumental *da capo* with cornetto, trombone and dulcian plus krumhorn and greatbass rackett. Other instruments used are recorders, fidels, lutes, hammer dulcimer and kortholt.

*Mit Lust tritt ich an diesen Tanz,
ich hoff’, mir werd’ ein schöner Kranz
von einer hübschen Jungfrau fein:
drumb will ich ganz ihr eigen sein.*

*So tritt ich hie auf einen Stein:
Gott grüß mir’s zart Jungfräulein,
und grüß’ euch Gott allsambt gleich,
sie seien arm, arm oder reich!*

*Gott grüß’ euch all’ in einer Gmein’,
die Großen, darzue auch die Klein’n!
So ich ein’ grüß, die ander’n nit,
so wär’ ich kein rechter Singer nit.*

2. From Tielman Susato’s *Danserye*, Antwerp 1551:

Ronde: Il estoit une fillette

Il estoit une fillette (There was once a maiden) is dance music based on a *chanson* of Clément Janequin. The complementary percussion rhythm, improvised in the introduction, brings to mind the tango — something with which the 16th century musician was unconcerned.

3. Ludwig Senfl (ca.1489-ca.1543): *Quodlibet: Ach Elslein*

A *Quodlibet* is a combination of two or more songs. The beautiful melancholy *Elsie* is skillfully woven together with another popular love song, *Day breaks through the forest*. In this performance *Elslein* is first presented vocally with *Es taget* played on the trombone; next, *Es taget* vocally with *Elslein* on the recorder; finally, both sung together. Other instruments used are lute and flute. (Both songs have two additional verses.)

„Ach Elslein, liebes Elselein mein,
wie gern wär' ich bei dir!
So sein zwei tiefe Wasser
wohl zwischen dir und mir.“

Es taget vor dem Walde:

Stand úf, Kätterlín!

Die Hasen laufen balde:

Stand úf, Kätterlín, holder Buehl!

Heiahó, du bist mín, só bin ich dîn:

Stand úf, Kätterlín!

4. From Tielman Susato's *Danserye*, Antwerp 1551:

Bergeret sans roch

Bergeret sans roch is a basse dance based on a herding song. The melody is first played on a gemshorn followed by a chordal version on the lute. Finally, a mixed ensemble consisting of kortholt, lute, fidel and trombone plays the four-voiced setting from Susato's dance book.

5. Ludwig Senfl (ca.1489-1543): *Im Maien*

Im Maien is a rather bold spring song which depicts the joys of love in the month of May. The text describes a bit of tomfoolery connected with “sowing of oats”, and the melody may come from a considerably older fertility dance. The voices on the tenor part are accompanied by krumhorn, trombone, recorder, fidel and kortholt.

Im Maien, im Maien / hört man die Hahnen kraien. / Freu' dich, du schönes Bauernmeidl, wir wölln den Haber saien. / Du bist mir lieber denn der Knecht, du tuest mir meine alte Recht. / Pumb, Maidlein, pumb! Ich freu' mich dein ganz umb und umb, / wo ich freundlich zue dir kumm, hinter dem Ofen und umb und umb. / Freu' dich, du schönes Bauernmaidl: ich kumm, ich kumm, ich kumm, ich kumm, ich kumm, ich kumm!

Es seinde zwölf Monat / im ganzen langen Jahre. / Das sagen uns die Weisen / ganz und gar fürwahre. / Ein jeder hat sein eigen Art, einer der zehrt, der ander spart. / Pumb...

6. From Tielman Susato's *Danserye*, Antwerp 1551: *Bergerette*

Bergerette (Shepherd's Dance) is another basse danse, with the soprano melody part played on a Rauschpfeife, first strictly as notated and then with an improvised embellishment. The inner voices are played by krumhorns and the bass by a dulcian. The sound brings to mind the bagpipe, the typical shepherd's instrument.

7. Ludwig Senfl (ca.1489-ca.1543): *Es hett ein Biedermann*

*Es hett ein Biedermann ein Weib,
ihr Tück wollt' sie nit lahn.*

*Das schafft ihr grader, stolzer Leib,
daß sie bat ihren Mann,
und daß er führr ins Heu, ins Heu,
nach Gruenmat in das Gäu.*

*Der Mann, der wollt' erfüllen
der Frauen Willen.*

*Er stieg heimlich zum Laden nein
wohl auf die Dillen.*

*Sie meint', er wär' ins Heu, ins Heu,
nach Gruenmat in das Gäu.*

*In dem so kam ein junger Knab'
ins Haus gegangen.*

*Er ward vom selben Fräuelein
gar schon empfangen:*

*„Mein Mann, der ist ins Heu, ins Heu,
ins Gruenmat in das Gäu.“*

*Er nahm sie bei der Mitten,
er tet ihr, weiß nit, wie.*

*Der Hermann auf der Dillen sprach:
„Fahr schon, ich bin noch hie!
Ich bin noch nit ins Heu, ins Heu,
nach Gruenmat in das Gäu.“*

*„Ach trauter, lieber Hermann,
nun verzeih' mir das!*

*Ich will dir all mein Leben lang
kochen dester baß.*

*Ich meint', du wärst ins Heu, ins Heu,
nach Gruenmat in das Gäu.“*

*„Und wann ich schon nach Haberstroh
wär' ausgegangen,
wollstu dich darumb legen
zue andern Mannen,
so fahr' der Teufel ins Heu, ins Heu.
nach Gruenmat in das Gäu.“*

In this song about the friendly farmer, Hermann, and his loose young wife, both their parts and that of the narrator are sung by a single voice in different registers. The chordal portion is played by a kortholt quartet.

8. From Pierre Phalèse's *Liber primus leviorum Carminum*, Antwerp 1572: *Pavane sur la bataille*

Many 16th century composers wrote their own version of the “battle” motive which first appears in Claudin Janequin's chanson *La Guerre* or *La Bataille de Marignan*. The battle pavane in Phalèse's dance book from 1572 is identical with Susato's, printed two decades earlier. It is performed here with the typical town piper instruments cornetto, trombone, bombard and dulcian, reinforced with recorder, hammer dulcimer, lutes and drum.

9. Ludwig Senfl (ca.1489-ca.1543): *Ich hab' mich redlich g'halten*

Ich hab' mich redlich g'halten anderthalb Stund. Two drinking companions praise each other in canon for having remained sober a full hour-and-a-half. (Presumed meaning of the rather scanty text.) The tenor and bass are effectively offset by fidel, lute and kortholt.

10. Ludwig Senfl (ca.1489-ca-1543): *Ich weiß nit...*

Ich weiß nit... is a difficult to interpret, rather incomplete text which is probably related to a more lengthy story about the rich man, his young wife and her beggar-lover, which was known in Senfl's time. Names of several medicinal herbs appear as a sort of refrain. Senfl wrote both a four- and five-voice setting of this text. The former is played on recorder, fidel, trombone and dulcian plus two lutes, with the trombone playing the cantus in the tenor voice. In the five-voiced version, which follows without a pause, an additional cantus firmus voice is added in canon to the trombone and is played by a bombard with two voices doubling it at the octave.

*Ich weiß nit, was er ihr verhieß,
in aller Maß wie vor,
daß sie den Riegel dannen stieß
dannoch noch viel weiter mehr
in aller Maß wie vor.*

*Heia ho, gut Heinrich, Enzian, Spezian,
Agermunt und Rüebkraut, Lohrkeß, Tannzapfen,
Achselkolben, Dittelkolben
und die breiten Dockenblätter
waren wohlgetan.*

*Ho, ho, ho, ho, ho!
Sie will mir kramen.*

11. From Pierre Phalèse's *Liber primus leviorum Carminum*, Antwerp 1572: *Branle*

Branle was one of the 16th century's most popular dances and had countless variants. Two branles in duple metre, *Branle de Bourgoigne* and *Branle de Champagne*, are joined together in ABA form. The B section is played as a "trio" with a smaller ensemble consisting of recorder, lute and dulcian, whereas the A sections are set with fidels, kortholt, krumhorn, lutes, hammer dulcimer and small kettledrums — in the *da capo*, also recorder and dulcian.

12. Wolff Heintz (ca.1520): *Da trunken sie*

Da trunken sie is a sorrowless drinking song, the march-like rhythm of which is accentuated by a tambourine. The cantus firmus in the tenor is played by a trombone, voice, recorder and cornetto, and the other three voices by fidels, krumhorn and lutes in differing combinations.

*Da trunken sie die liebe lange Nacht,
bis daß der lichte Morgen anebrach,
der helle lichte Morgen.*

*Sie sungen und sprungen und waren froh
und lebten ohn alle Sorgen.*

13. From Tielman Susato's *Danserye*, Antwerp 1551:

Pavan: La Dona

Like many of the dances published by Susato, this pavane is based on a well-known song of the day. The pavane is performed here with the dark tone colours typical of the period: two sackbuts (alto and tenor), tenor and bass dulcians and percussion.

14. From Tielman Susato's *Danserye*, Antwerp 1551:

Basse danse: Le joli boys

Another dance based on a well-known song. This “concert performance” (a real *basse danse* should be played several times, varying the sequence each time) uses strings, recorders and percussion.

15. From Tielman Susato's *Danserye*, Antwerp 1551:

Basse danse: Entré du fol

For many years the “signature tune” of Joculatores Upsalienses. The piece begins with a single tambourine, the tune is taken up by a sopranino recorder; fiddles, lute and bass krumhorn join in and the comic procession is in progress...

16. Colin Muset (Northern France, early 13th century):

Ballade: Quant je voi

In his *Ballade: Quant je voi*, the trouvère Colin Muset lets the wandering, hungry and cold minstrel express his desire to avoid the impending winter and be received warmly in a home and provided with the choicest of dishes. The major mode quality of the melody makes it sound surprisingly modern. The voice is supported by hurdy-gurdy.

*Quant je voi yver retourner
Lors me voudroie sejourner,
Se je pooie oste trover
Large qui ne vousist conter,
Qu'eust porc et buef et mouton,
Maslarz, faisanz et venoison,
Grasses gelines et chapons
Et bons fromages en glaon.*

17. Anonymous (Northern France, ca.1200): *Estampie*

Estampie (Dance) is likewise from the France of the trouvères. The melody is similar to that of the well-known *Kalenda Maya* of the troubadour Raimbault de Vaqueiras and its text has also survived. Here it is performed purely instrumentally with lute, fidel, flute, bombard and drum.

18. Anonymous (England, ca.1300): *Rota: Sumer is icumen in*

Rota (Latin: wheel) is here a canon with its roots probably in folk song practice. The text of this famous “summer canon” depicts the joy of the animals and nature at the onset of summer. The main melody is a four-voice canon supported by two “pedes” (feet), a two-voiced canonic repetition of a short ostinato motif. Heard here are four voices, recorder, lute, fidel, bombard and bells.

Sumer is icumen in, Lhude sing cuccu,

Groweth sed and bloweth med

And springth the owde nu.

Sing cuccu!

Awe bleteth after lomb

Lhouth after calve cu

Bulloc sterteth, bucke verteth

Murie sing cuccu!

Cuccu, cuccu wel singes the cuccu,

Ne swik thu naver nu.

19. Anonymous (England, 13th century): *English Dance*

This *English Dance* has eleven verses in the original manuscript, of which only the first five are played here. The performance with Jew’s harp, recorder, booming male voices and foot-stamping is partially inspired by an archaic song-dance tradition of apparent medieval origin which has been preserved on the Faroe Islands.

20. Wizlav von Rügen (b.1325): *Loybere risen*

Loybere risen of Wizlav III, Duke of Rügen, represents the German minnesang, the counterpart of the work of the French trouvère and troubadour. “Minne” is old German for “love”, and these songs describe different types of love. In this case it was apparently “hohe Minne”, or the bittersweet admiration of and desire for the unobtainable, beautiful and noble lady, against a background of numerous allegorical references to nature and the changing of the seasons. This “serenata in vano” is sung here to the simple drone accompaniment (tonic and fifth) of a lute.

Loybere risen Von den boymen hin tzuo tal;

Des stan blot it este.

Blomen sich wisen, daz sie sind vuortorben al:

Scone was ir gieste.

Sus twinghet de riphe Manigher hande wurtzel sal:

Des bin ich ghar sere betruobet:

Nu ich tzuo griphe, Sint der winter ist so kal,

Des wirt niuwe vroyde gheuobet.

Helphet mir scallen Hundert tuseden mer,

Meyien bluote kan bringen,

Rosen die vallen an minr vrouwen roter ler,

Davon will ich singhen.

Twingt mich de kulde,

Aller wurtzel smaghes ger

Die sint an ir libe ghestrowet;

Worbe ich ir hulde, So bedrocht ich vroyden mer:

Sus diu minningliche mich vrouwet.

21. Anonymous (Italy, 14th century): *Trotto*

This *Trotto* is the only dance with this designation in a British Museum manuscript collection of 15 monophonic dances (the others are *istampite* and *saltarelli*). It can be said to have a “rondo form” (ABACA), to which prominence is given in this recording by different groupings of the instruments: fidel, recorder, bombard, cornetto and drum.

22. Anonymous (Germany, 1349): *Maria muoter*

Maria muoter is a flagellant song from the plague year, 1349. “Mother Mary, purest maid, have pity on Christendom, your children, who are in such misery!” While the Black Death was ravaging Europe large number of wandering flagellants formed processions and prayed to be spared from the deadly plague. Their simple hymns often used folk melodies. This performance accompanies a falsetto voice with hurdy-gurdy.

*Maria muoter reinû mait,
Erbarm dich über die cristenheit.
Erbarm dich über dinû kint,
dí noch in diesem ellend sint.*

*Maria muoter gnade vol,
du kannst und mahst uns ghelpen wol.
Verlih uns ánn gnedigen dot,
Und bhött uns da vor aller not.
Erwirb uns huld umm dines kint,
dez rich niemmer dhain end gewinnt,
Daz er uns lös von aller not
und bhötte vor dem gähen tot.*

23/1. John Dunstable (ca.1380-1453): *O rosa bella*

Oh beautiful rose, oh my sweet soul,
Suffer me not to die in vain.
Oh woe, must I end in agony
For having served
And truly loved thee?

O rosa bella — Dunstable's famous chanson setting is here performed by a male voice in its highest register, low recorder and fidel.

*O rosa bella, o dolce anima mia,
Non mi lassar morire in cortesia.*

Ay lasso me dolente devo finire

Per ben servire et lealmente amare?

23/2. Anonymous (from *Glogauer Liederbuch*, ca.1470):

Quodlibet: O rosa bella

In this *Quodlibet* the previous melody, *O rosa bella*, in the soprano is combined with a tenor containing fragments of 22 different songs (one of the fragments is the beginning of the next piece). The counter-tenor contains the same text fragments, but is here played instrumentally on a dulcian. A recorder and kortholt “colour” both sung lines.

*In feuers hitz so brennet mein herz / Mein libste zart / Es leit mir hart / Hilf und gib rat / Sei
wolgemut / Seh in mein herz / Mein traut gesell / Der mei ist hin / Wunschlichin schone / Sig,
sold und heil, im herzen geil / Ich sachs eins mals / Mein einziges heil / Gesein dich got / So so
mein liebste zart / Ich wußte nie was rechte libe was / Mein ist vergessen / O senes kraft /
Früntlicher ort, was zeistu mich / Hab ich lib so leid ich not / Tu auf, tu auf, mein allerlibste lib
/ Zu aller zeit / Ich far dahin und das muß sein.*

24. Anonymous (from *Glogauer Liederbuch*, ca.1470):

Ich sachz eyns mols

Ich sachz eyns mols is a tender song about illicit love. When the day breaks the lovers must part. The three voices are played first instrumentally with a fidel and two lutes plus a mute drum, and then with the addition of two voices in the cantus and tenor lines.

*Ich sah einmal den lichten Morgensterne:
bei meinem Buhlen so wär ich allzeit gerne.
Es kann und mag doch leider nicht gesein.*

25. Konrad Paumann (1409-1473): *Ellend du hast umbfangen mich*

Ellend du hast umbfangen mich is the name of a song found in the Lochamer Liederbuch from the 1450s. This and other songs in it are also found in keyboard versions in the blind organist Konrad Paumann's *Fundamentum Organisandi* from the same time (1452-53). Paumann's setting, with the cantus firmus in the left hand and an ornamented counterpoint in the right hand, is here performed with two instruments: portative organ in the florid descant and a fidel in the cantus. In addition, a lute plays an added composed "countertenor" — an attempt to illustrate the old practice of improvising an extra voice to an existing composition (*contrapunto alla mente*).

26. Juan del Encina (1469-1529?): *Todos los bienes*

Todos los bienes is a *villancico* with the form ABBABBA. The text describes in various ways how everything material exists only a short while before vanishing. That which remains is fame and glory. The voice is accompanied by lute, fidel, recorder, dulcian and percussion. As with the following two pieces it is taken from the *Cancioneri musical de palacio* from ca.1500.

*Todos los bienes del mundo
Pasan presto y su memoria,
Salvo la fama y la gloria.*

*El tiempo lleva los unos,
A otros fortuna y suerte,
Y al cabo viene la muerte,
Que no nos dexa ningunos.*

*Todos son bienes fortuneos
Y de muy poca memoria,
Salvo la fama y la gloria.*

*La fama bive segura,
Aunque se muera el dueño;
Los otros bienes son sueño.
Y una çierta sepoltura.*

*La mejor y más ventura
Pasa presto y su memoria,
Salvo la fama y la gloria.*

27. Anonymous (from *Cancionero musical de palacio*, ca.1500):

Dindirín

Dindirín is the refrain in this tragi-comic love song in *villancico* form. Its simple homophonic style gives the music a folk-like character. This applies also to the text, which tells of a girl who goes out to a meadow to send a message to her lover with a nightingale, telling him that she is already married to another. The music is first played instrumentally with a krumhorn quartet, fidels, lutes and a hammer dulcimer. Voices are then added for the two sung verses.

Dindirín, dindirín, dindirín daña,

Dindirindín.

Ju me leve un bel maitín,

Matineta per la prata;

Encontré le ruyseñor

Que cantava su la rama, Dindirindín.

Dindirín...

Ruyseñor, le ruyseñor,

Fácteme aquesta embaxata,

Y digaolo a mon ami,

Que ju ja so maritata, Dindirindín.

Dindirín...

28. Anonymous (from *Cancionero musical de palacio*, ca.1500):

Pase el agoa

Pase el agoa — “Come over to me, my Julieta” (more likely, “Take the plunge”!) cries the love-sick youth in this song text. He is on one side of a river and his dearest is on the other. The song’s homophonic style with its *hemiolae* invites a rhythmic and lively performance. It is performed here in three versions: first instrumentally with cornetto, bombard, trombone, dulcian, hammer dulcimer and percussion; then with a vocal quartet, fidels, lutes, dulcian and percussion; and lastly as a colourful pastiche with all the previously used instruments plus a miniature recorder and voices in the upper parts.

Pase el agoa, ma Julieta, Dama,

pase l’agoa. Venite vous a moy.

Ju me’n anay en un vergel.

Tres rosetas fui culler; Ma Julioleta, Dama,

pase l’agoa. Venite vous a moy.

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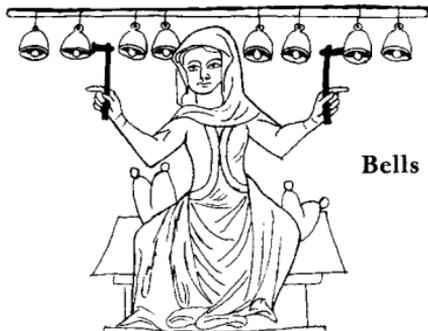
Short Glossary of Medieval and Renaissance Instruments

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.

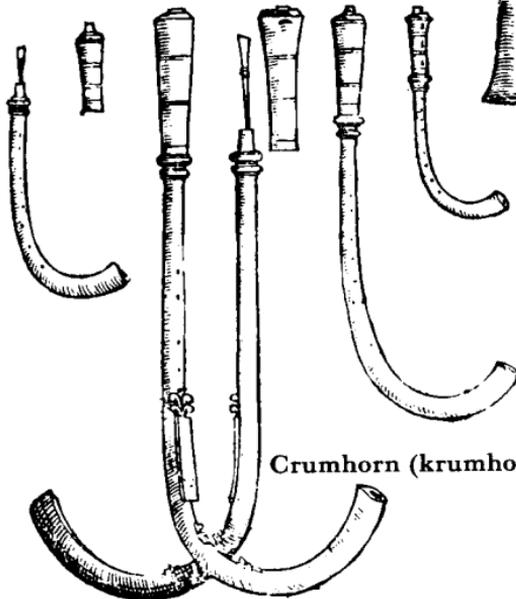
Cornett (cornetto) can most easily be described as a gently-bent or straight conical wooden trumpet with finger-holes. The curved forms were often covered with black leather unless they were made of solid ivory. The cornett is related to the Scandinavian folk finger-hole cowhorn and wooden trumpet and 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.

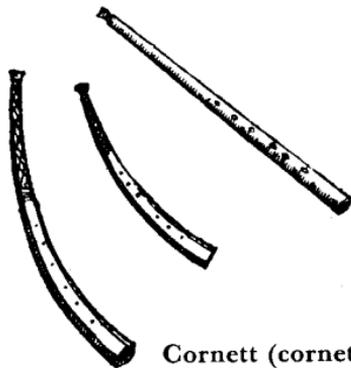


Bells

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.

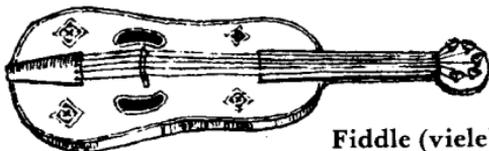
Fiddle (viele) can be regarded as a medieval predecessor of the violin. It has a rather flat soundbox, often without soundpost, and the tuning pegs are fastened in a solid flat board. The number of strings varied between one and five. The bow was highly arched. The instrument's sound is rich in overtones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



Flute (cross-flute)

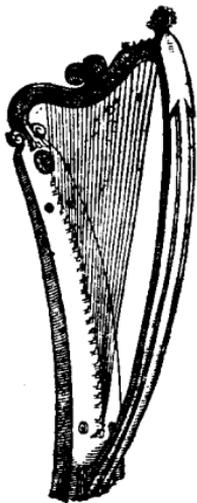


Gemshorn

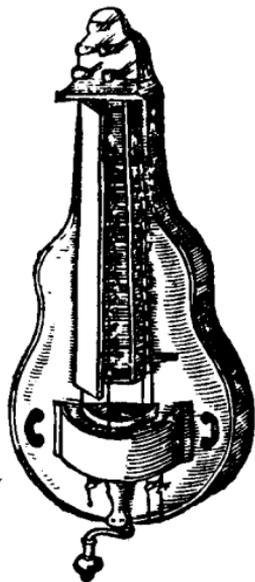
Hammer dulcimer — a type of zither, the strings of which are struck by small hammers which are held directly in the player's hands. It can, therefore, be regarded as a predecessor of the piano, the hammer mechanism of which is activated by keys. The hammer dulcimer is still encountered as a folk instrument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

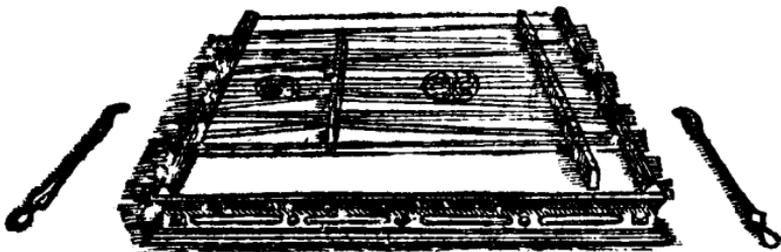
Hurdy-gurdy is a medieval instrument, related to the Swedish keyed fiddle. On both of these the melody string produces a scale with the help of a row of keys, and there is a series of open drone strings. The latter uses a bow, and the former a rosined wooden wheel turned by a crank, to set the strings 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



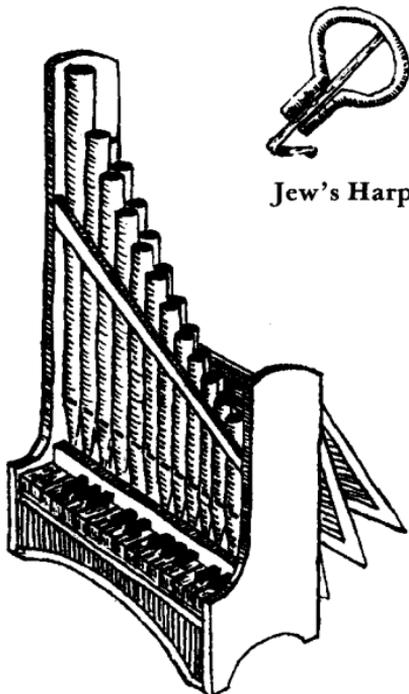
Hammer dulcimer

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.

Portable 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.

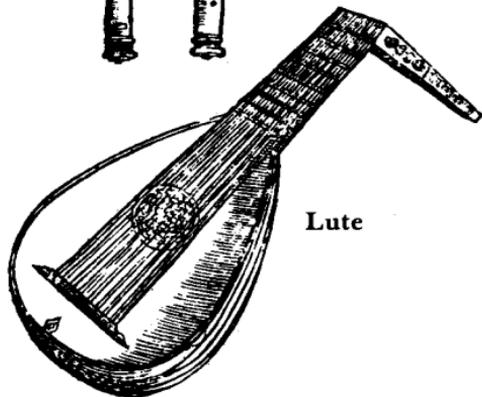


Jew's Harp

Portable Organ



Kortholt



Lute

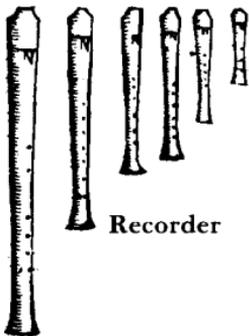
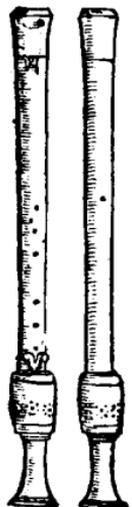
Rackett (rankett) — a small, stumpy original wind instrument; one of the more curious of the 16th century's experiments with musical instruments. Several parallel canals are bored through the length of a small wooden cylinder. These are joined alternately at the top and bottom to form a single long sounding 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

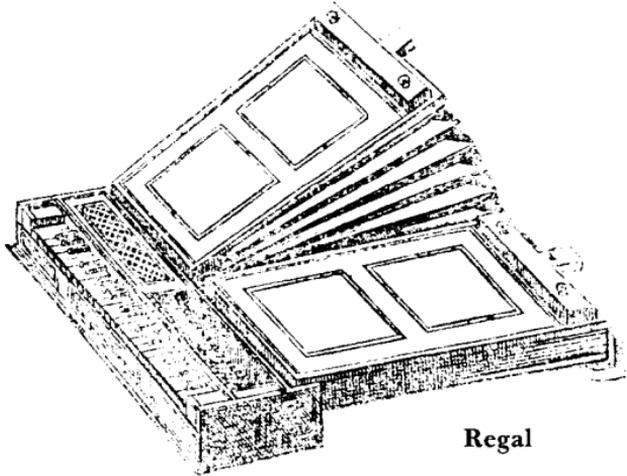
Rackett



Rauschpfeife



Rebec

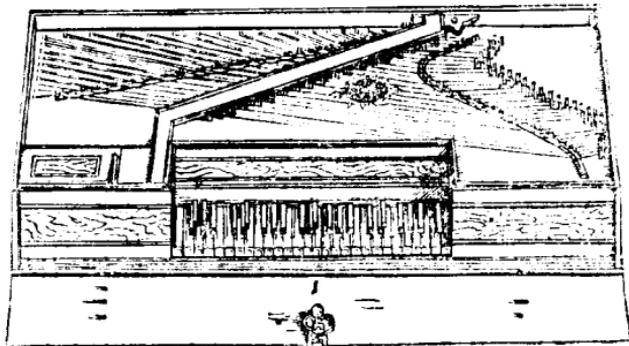


Regal

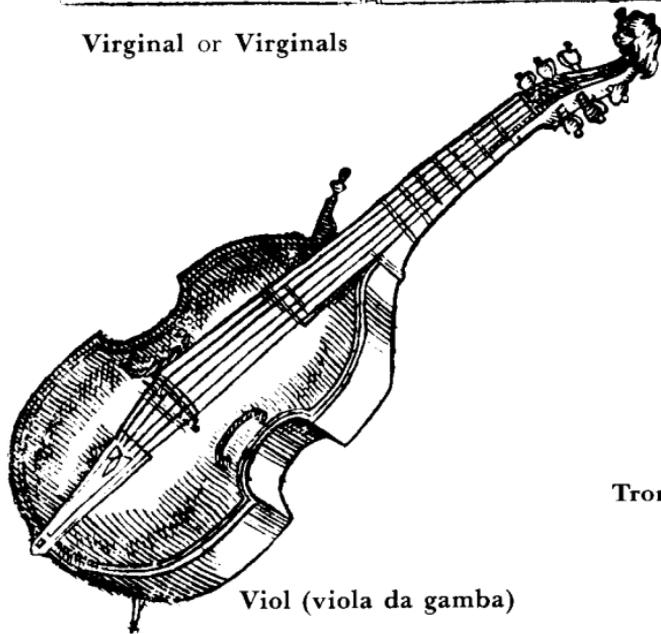
Trombone (sackbut) with its double slide is regarded as a 15th century invention. The instrument has remained virtually unchanged to this day. During the 16th century the sackbut family grew to as many as five different-sized members. The middle size, the tenor, is most common today.

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.

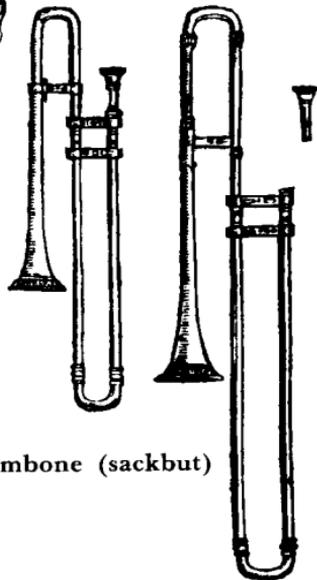
Virginal or Virginals — a member of the harpsichord family, that is: a stringed instrument with a plucking action and a keyboard. The term virginal is usually reserved for instruments of small compass, oblong in shape, the keyboard on the longer side, and having a single register. It is likely that instruments 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, Kiki Eldh, Annika Eliasson-Frick, Eva Ericsson, Lillane Håkansson, Christina Högman, Jan Johansson, Lisbeth Kallaes, Cary Karp, Dave Kettlewell, Jan Kling, Cecilia Pejjel, Ola Persson, Henry Ragnarsson, Thomas Rolfner, Christer Söderbäck, Georg Thönners, Lars Wiberg, Per Åberg.

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