



Dawn Stephanie Archer

ANCIENT VOICES IN MODERN TIMES
Eternal Light – Oulu Early Music Festival Concert

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Dawn Stephanie Archer
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ABSTRACT

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Author: Dawn Stephanie Archer
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In July 2011 my trio was invited to perform an early music concert for the Oulu Early Music Festival 2012. Due to my personal interest in the history and the music of the Middle Ages, we decided to program a concert of Medieval, Renaissance and early Baroque music. This thesis is a combination of the written work and the concert. The written part focuses on medieval style improvisations performed and medieval style instruments used in the concert. The goals were: 1) to become more historically informed about medieval instruments and music with a special emphasis on improvisation, 2) to apply the information gained through research and to perform a convincing concert including my own improvisations, 3) to share the knowledge gained and inspire others to try their own versions. The concert was performed in Oulunsalo Church on Tuesday 31st January 2012. The methods used for completing this thesis included: reading, studying, rehearsing, recording, listening, analyzing, performing and writing.

The results are highly favourable. I received positive comments from the festival organizers and gained an increased confidence to improvise. I developed a greater awareness of medieval music. As a recorder player working with fixed-pitch instruments, I am now more sensitive to tuning the unusual sized intervals of Pythagorean tuning.

Keywords:

medieval music, medieval instruments, improvisation, Pythagorean tuning

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1 INTRODUCTION

The music of medieval Europe (ca. 900–1450) is a fascinating and mysterious domain. In the 1990s, I remember hearing the Toronto Consort perform a concert of sacred music composed by the medieval mystic, St. Hildegard of Bingen. The exotic sounds, harmonies, melodies, instruments and voices led me to develop a keen desire to explore and share medieval music. An excellent opportunity arose when my trio was invited to perform a concert of medieval, renaissance and early baroque music for the Oulu Early Music Festival 2012. During my studies, I have been very privileged to have studied and worked with some excellent musicians who have specialized in medieval music. I have also been fortunate to work on free improvisation techniques with specialists of the modern improvisation genre. Through these experiences, along with my avid listening skills and motivation to learn more, I embraced the challenge of programming and performing the 'Eternal Light' concert in January 2012.

This thesis will primarily endeavor to provide an historical background of the instruments used in the concert, as well as to share knowledge and experience derived from playing the instruments, especially with regards to improvisation. The first section of the thesis, therefore, will focus on the instruments played in the 'Eternal Light' concert: psaltery, harp, flutes (recorders), organ and percussion. This background information about the instruments gave an historical and societal context which helped to better guide us in our approach to creating improvisations. Equipped with this new awareness, a question came up: "How does one develop historically informed creativity and make use of this information with regards to medieval style improvisation using medieval style instruments?" The second section will help to answer this question by looking at medieval music theory and some improvisation styles from the 12th–14th centuries, as well as describing my own experiences with improvisation in the concert.

2 INSTRUMENTS OF MEDIEVAL EUROPE – MUCH SPECULATION REGARDING ORIGINS AND USE

An interesting fact about instruments from the Middle Ages is that, very few instruments, from any instrument family, have survived to the modern day. That being the case, how can we know what kinds of instruments were used and what kinds of sounds they made? Treatises such as Konrad of Megenberg's *Yconomica* (ca. 1350), Paulus Paulirinus's *Liber virginti artium* (ca. 1460) and Johannes Tinctoris's *De Inventione et Usu Musicae* (ca. 1487) give accounts and lists of contemporary instruments. From lists such as these, we can gain useful information about medieval instruments. Here are some examples: A singer "sings vocal notes with harmonies of sounds" (Page 2009, 29). "Fiddles inspire joy in minds" (Page 2009, 31). The "symphonia played by one hand while the other did the cranking" (Kinsela 2009, 130). Harps were "sounding with light strokes (such as with plucking of the fingers - -)" (Page 2009, 31). "The tibia has two main orifices, one extremely narrow, through which the breath is impacted against the sound-producing reed" (Baines 2009, 54). "The ala integra (a type of psaltery) is an instrument (in the shape) of a perfect triangle" (Paulirinus s.a., 19). A cymbal-type of percussion instrument, the "*plateole* are small discs of bronze which are struck together with an artful turning of hands, and they sound beautifully with other instruments" (Page 2009, 31).

Along with the aforementioned and many other treatises, we have been left with numerous paintings and sculptures which vividly portray instrumentalists busy with the craft of making music. For example, Giovanni dal Ponte's painting the *Coronation of the Virgin* (1410) and sculptures found in the north nave of the Beverly Minster Gothic Cathedral in Yorkshire (England 1310–1370), are two of such visual records. Literature and poetry from the time offer written records of instrumentalists performing as well as some contemporary thought about music making and the skills of musicians. Many thirteenth century works, like *Guiron le Courtois* and *Tristan en prose*, "continue the hero-harpist tradition - - for they both contain scenes (shrouded in Celtic mystique) where something called a *lai* is performed to the harp by some virtuoso courtly amateur" (Page 1987, 97).

As previously noted, very few instruments from the Middle Ages exist today, therefore, 21st century musicians, who perform the music of the Middle Ages, use copies of medieval instruments. Instrument makers must work with musicians to reconstruct the way they think the instruments might have been made. Paintings and sculptures are a source of information. One thing to keep in mind, though, is that medieval painters and sculptors were not necessarily concerned with accuracy. Their goal was to illustrate and illuminate, not to provide a production manual for instruments. (Tindemans 2000b, 293.) Pictorial sources were full of symbolism.

It was the painters, above all, who availed themselves of the symbolic character of musical instruments. A certain flute, or dragon trumpet, or drone fiddle, displayed in a mythological subject - - or genre scene, would often rapidly and accurately inform the initiated spectator of the meaning of the scene. (Winternitz 1967, 18.)

Another factor to consider is that, although thousands of pieces of music from the time period exist, we have very little idea what part the instruments actually played. As to purely instrumental music, there is a sparse amount written down and even less is known about the role instruments played in ensemble. Some examples of medieval instrumental music can be found in collections such as *Codex Faenza* (ca. 1430), *Robertsbridge Codex* (ca. 1400) and in modern practical compilations and facsimiles. According to Wulf Arlt, in his address given to a musicological conference concerned with performance practice: "Instruments were used for many functions in the middle ages - - However, all of these instrumental activities fall, for the most part, within the realm of unwritten practices, at least until the late middle ages" (1983, 76).

It is important to note that 20th century interpretations of medieval music-making have become an established practice; consequently, our ears do have an aural tradition associated with medieval music. Many players copy the performances and recordings of others, making these performances seem somewhat conventional, but which merely complete a commonly agreed upon approach. In the absence of a recorded rendition from contemporary medieval times to guide

my trio, we were faced with a wide open landscape in which to interpret this music. We decided to rely on a quantity of non-musical information and opinions, to use much creativity and intuition and to take some risks in order to pull this concert together.

2.1 Psaltery

The psaltery is a distant relative of the kantele (a traditional Finnish plucked instrument) and the modern concert harp. Psalteries share the same principles of one note per string and all of the strings are sounded ‘open’. The psaltery, like the dulcimer, is named in the same class as board zithers, because of the sound-radiating plane which runs parallel to the strings. The harp is different in that the harp’s strings are strung up from the sound board, not parallel to it. The harp is also plucked with the fingers and often strung with gut strings. The strings of some board zither instruments, such as the hammered-dulcimer, are struck with small hammers, whereas the strings of the psaltery can be plucked with quills, fingers or plectrum.

The names for board zithers, and for many instruments of the Middle Ages, are varied and often unclear. Paulus Paulirinus (s.a., 16–20), in his *Liber virginti artium* (ca. 1460), differentiates between no less than four types of psaltery: psalterium, calcastrum, ala integra and media ala. Christopher Page, in *Voices and Instruments of the Middle Ages* (1987), lists two names: psalterium and psalterion, which he also claims can be found in contemporary sources in various forms and spellings. For reasons of clarity, in this thesis, the name psaltery will be used to refer to a board zither which is plucked.

Depictions of psalteries have been found in many contemporary Gothic cathedrals. An English carving in the Beverly Minster displays a woman plucking a “psaltery on nave column” (Godwin 2009, 44). A detail from the 12th century York Psalter includes King “David’s musicians with psaltery, rebec, pipes, mediaeval viol and organistrum” (Remnant 2009, 321). Many other works of art contain pictures of psalteries and many epic poems make reference to the

names of the psaltery. For example, an excerpt from Christopher Page (1987,187) describes the music and instruments (such as the psaltery, vielle and harp) played after the wedding of King Arthur and Guinevere from *L'atre perilleux*: "Cil jougleur de pluisors terres / Cantent et sonent lor vieles, / Muses, harpes, orcanons, / Timpanes et salterions, / Gignes, estives et frestiaus / Et buisines et calemiaus."

Psalteries existed in a wide variety of shapes and sizes, although it seems that the smaller sizes were the most common. Square, rectangular, triangular, trapezoidal and "pig-snout" were all possible shapes for the psaltery. Before 1200 A.D., triangular and trapezoidal-shaped instruments were frequently displayed in pictorial sources. After the 13th century, the "pig-snout" seems to have been the preferred shape. Other shapes are believed to have been in use up to the decline of the psaltery in the 15th century. Metal stringing is possible and playing the instrument using quills or a bow give a very different resulting timbre of the sound compared to that of the gut-strung, finger-plucked harp. Not much is known about the playing technique of the psaltery. The instruments "were held in a wide variety of ways, some of which were less efficient than others in allowing two-handed playing style." (Myers 2000a, 440.)

The medieval era was the golden age of the psaltery. It was during this time that it seems to have rivaled the harp in popularity and is often found in portraits as an accompaniment instrument for singers. For example, the psaltery was used in the famous *Canterbury Tales* (ca. 1400) to accompany a love-serenade: "And al above ther lay a gay sautrye, / On which he made a nights melodye / So sweetly, that al the chambre rong; / And *Angelus ad Virginum* he song;" (Chaucer 1995, 83.)

It is believed that during the fourteenth century in England, "the psaltery seems to have been considered the most suitable plucked instrument for a lady's entertainment" (Rastall 2009, 66). The instrument was essentially diatonic and this feature was decidedly inadequate in the more chromatic musical world of the Renaissance. The small psaltery was also unable to be convincingly expanded and enlarged to produce true tenor and bass pitches. (Myers 2000a,

441.) This is true of many other instruments of the Middle Ages, like the *vielle* (Italian *viola*, English *fiddle*, German *Fidel*). The psaltery's voice, therefore, was reduced to silence from the 15th century to the 20th century, only to be rediscovered by the curiosity of musicologists, instrument makers and musicians exploring medieval music.

2.2 Harp

A beautiful excerpt from the 13th century poem, *Tristan en prose*, found in Benjamin Bagby's article 'Imaging the Early Medieval Harp', gives us a glimpse at the medieval harp and how it might have been played:

He played such sweet tones and struck the harp so perfectly in the Breton manner that many who stood or sat nearby forgot their own names; hearts and ears began to lose touch with reality, like mesmerized fools, and thoughts were awakened in many ways... With determination and agility his white fingers went into the strings, so that tones were created which filled the whole palace. And the eyes were not spared either: many who were there intensely watched his hands. (2000, 337.)

The harps of the 14th century, depicted in paintings, are believed to have been single row harps. Gut was likely the main material used to make harp strings, although some evidence for metal stringing exists. "Metal strung harps, some with strings said to be made of gold, were associated with the Celtic countries, particularly Ireland and Scotland." (Fulton 2000, 346.) The 14th century harps were mostly built with a slim, light construction and could range in size from a 10-string lap harp to a 25-string harp almost one meter tall. Much of these conclusions, as to the structure and stringing of the harp, come from purely iconographical sources which were not necessarily intended to accurately depict a fully functioning musical instrument. The modern copies of the slender medieval harp have a light, clear sound in contrast to the full-bodied sound of the 21st century concert harp. (Fulton 2000, 345.)

Unlike most other instruments of the Middle Ages, the harp did not suffer the same fate of losing all extant instruments. There are numerous original

instruments from the medieval era still in existence, one of which, I have been fortunate to see. For example, the harp (ca. 1350–1450) kept in the Wartburg Museum in Eisenach, Germany and the Lamont harp (ca. 15th century) displayed in the National Museum of Scotland.

As for the tuning of the harp, the general assumption amongst the musicological community is that the medieval harp was strung diatonically. According to Cheryl Ann Fulton: “One of the earliest diagrams depicting a diatonic octave stringing of the harp is given in Virdung’s *Musica getutscht* (1511)” (2000, 347). In most cases, it is also assumed that the harpist used eight notes to the octave, as it is believed that the harpist retuned before and between pieces if necessary. Therefore, it would have been easier to produce both B flat and F sharp or other chromatic notes as needed. It was possible to perform ‘musica ficta’ (accidentals) by touching the strings at certain points with the finger or tuning wrench. This action shortens the vibrating length of the string therefore raising the pitch by a semi-tone. The strict Pythagorean tuning, with pure fifths and rapidly beating wide thirds, was very likely the most common tuning system used and it sounds surprisingly satisfactory in practice.

What kind of music can be played using Pythagorean tuning? What about the repertoire of the medieval harp? What kind of music did the harpist/harper play? An excerpt from Howard Mayer Brown’s article, *The Trecento Harp*, gives some clues:

If, therefore, the harps in trecento paintings correspond even roughly to social reality, we can conclude that all of them could play at least some single lines from the written repertoire, and that most were capable of playing two or more melodic lines simultaneously, and even of playing chords or drones. (2009b, 187).

An excerpt from the epic *Roman de Horn* (ca. 1170), found in Christopher Page’s *Voices and Instruments of the Middle Ages*, gives a vivid impression of harp playing:

Then he took the harp to tune it. God! whoever saw how well he handled it, touching the strings and making them vibrate, sometimes causing

them to sing and at other times join in harmonies, he would have been reminded of the heavenly harmony. This man, of all those that are there, causes most wonder. When he has played his notes he makes the harp go up so that the strings give out completely different notes. All those present marvel that he could play thus. And when he has done all this he begins to play the aforesaid lai of Baltof, in a loud and clear voice, just as the Bretons are versed in such performances. Afterwards he makes the strings of the instrument play exactly the same melody as he had just sung; he performed the whole lai for he wished to omit nothing. (Page 1987, 4.)

This passage celebrating Horn's musical skills gives a remarkably clear image for our imaginations, and yet despite its clarity, it conjures up a handful of unanswered questions. It is not a method book. It does not tell us in which position he held his hands to pluck strings, which fingers he used. How was he sitting? How was he holding the harp? Exactly how big was the harp? How many strings? What kind of tuning did he use? Did he tune the strings with a lever or some other way? What kind of music was he playing? Christopher Page gives us some idea as to what kind of repertoire the harpist may have played: "A courtly amateur who is invariably - - a gifted harpist, and harps pieces, in public, called *lais*" (1987, 158). To answer questions about playing technique, musicologists have sought to analyse many kinds of harp playing from folk harper technique to African mbira playing so that through these experiences the medieval harp can once again be heard in ensembles, as a solo instrument and as an instrument to accompany singers (Bagby 2000, 343).

Who may have played the instrument? Literary accounts of harp playing often show the instrument being performed by kings and nobility. According to Howard Mayer Brown, "we can assume - - that aristocrats and the *haute bourgeoisie* played it - -" (2009b, 193). "Even when a noble employed many minstrels, his harper seems usually to have been closest to him" (Rastall 2009, 65).

2.3 Flutes (Recorders)

Flutes and pipes are some of the oldest known wind instruments. They very likely played an important function in the music-making of medieval Europe.

Unfortunately, surviving instruments from before 1600 A.D. are extremely rare and are in such a poor condition that they are difficult to identify. Pictorial and written records are, thankfully, helpful in creating a realistic picture of the ways in which the recorder-type flutes might have been used.

Most of the flutes played in the Middle Ages were of the end-blown type, either flageolets (recorders) or whistle-flutes (pipes). These instruments were referred to as being played at court. Edmund A. Bowles, in his article 'Haut and Bas: The Grouping of Musical Instruments in the Middle Ages', supplies us with documentation from the court of the French King Charles VI in 1393, in an account of one of his celebrations that musicians performed for the dancers with flutes, tambourines, reed instruments, flageolets and vielles: "Pour la compaignie esjoir, on y sonnoit maint instruments, comme flahutes, tambourins, chalemies, harpes, vielles et bedons - -" (2009, 18). In another example, from the same article, we see in *Dumars le Galois (Edmund Stengel 1873)* that musicians performed beautiful melodies for the King with flutes, chalemie, flageolets and vielles: "Devant le roi sonent frestel / Et flahutes et chalemel, / Et des flajoz et des vieles / I sunt les melodies beles." (2009, 14.)

Even though the recorder-type flute seems to have been played for courtly circles, it is believed that the performers on the flute were of the lowly social rank of minstrels and jongleurs. Many poems from the Middle Ages make reference to the flute, flageolet and pipe.

Francesco da Barberino at the beginning of the 14th century made a distinction between instruments appropriate for minstrels and those appropriate for gentlefolk - - He seems to be saying that gentlefolk could only play stringed instruments: the harp, the psaltery and the fiddle. (Brown 2009a, 297.)

Pictorial evidence from the 12th century Glasgow University Psalter contains illustrations of flutes which may possibly have been recorders. Another famous pictorial representation of recorders is included in the monumental von Bülow brass (memorial tablet) located in the Schwerin Cathedral (ca. 1370). This work, on the left border, includes an image of a king playing a recorder. (Godwin 2009, 47.) This pictorial evidence does not give clear indication as to the

physical properties of the medieval recorder. We do not know how many tone holes the recorders had, nor the exact dimensions of the bores or the windways.

In terms of recorder repertoire we need to look more closely at the role of the medieval minstrel and understand what kind of role they played in the musical life of the community. In 12th century France, it seems that minstrels spent a great deal of their time telling stories, singing songs and playing instruments (such as vielle, harp and pipe) to entertain the nobility.

Although the minstrels were not 'respectable' members of society, they also made an important contribution to performances of religious plays. Five hundred minstrels are said to have been employed at the Council of Constance in 1414, playing flutes, vielles and rottas. (Linde 1991, 53.)

Some scholars, such as Hans-Martin Linde, have written that in the 12th century, recorders may have played a role in monophonic trouvère or minnesinger song. "The use of instruments in alternation was also possible, as was playing *colla parte* (the instrument doubling at the octave if necessary)." (1991, 53.) Other scholars, like Christopher Page, argue that contemporary evidence regarding the accompaniment of monophonic song "provides no evidence for the mixed bands of wind, stringed and percussion instruments which have figured so prominently in modern recordings of this repertory" (1987, 38). Recorder players likely performed dance music for parties and social events. We can imagine that they could have improvised accompaniments for song melodies. According to Hans-Martin Linde (1991, 54), in the polyphonic music of the Ars Nova (1300–1400), it is possible that a tenor recorder could have performed the tenor line of a 14th century Machaut ballade. This is a view that is questionable due to the fact that it is believed that in the Middle Ages "soprano recorder size was typical" (Myers 2000b, 379). Even if the bigger tenor sized fipple flute did exist in the Middle Ages, it covers the range of a typical soprano voice, and would not be appropriate to play the tenor line of such a motet. It is more likely that the small fipple flute could have performed one of the elaborated upper parts of a 14th century motet.

2.4 Organ

The organ, which amongst other names in its colourful history, has been known as the 'wondrous machine', was a smaller, much more compact instrument in the Middle Ages as compared to some of the modern organs which exist today. The organ is an ancient instrument. According to Kimberley Marshall "surviving treatises - - give precise information about the construction of the instrument" (2000, 412). Hero of Alexandria's *Pneumatics* and Vitruvius's *De architectura* are two examples of treatises from the first century A.D. There is written information about organ pipes, organ acquisition, aspects of construction, however, the texts are not specifically practical guides to organ building. "Most of the surviving written sources - - are therefore of little use in understanding the practical side of medieval organ building." (2000, 414.)

A diplomatic gift was made from the Emperor Constantine V to King Pepin the Short in 757 A.D. This complex instrument was known as an organum, which fascinated the Franks. Throughout the Middle Ages, organs became more popular. "In 873, Pope John VIII wrote to request that the bishop of Freising send him a very good organ (*optimum organum*) to teach the discipline of music (*ad instructionem musice discipline*)." (Marshall 2000, 413.) Paulus Paulirinus (ca. 1460) wrote about the organ that "The Holy Roman Church makes use of this instrument in churches" (s.a.,17).

Fantastic pictorial evidence of a positive organ exists in the famous van Eyck (Jan and Hubert) 15th century masterpiece, *Adoration of the Mystic Lamb*, in the Ghent Altarpiece, Belgium. According to Edwin Ripin and Forest Hills (2009, 145), this altarpiece has been studied by music historians for more than 85 years in an effort to understand how the instrument may have functioned. Despite many scholars being in agreement that van Eyck's depiction may be in absolute fidelity to the real instruments of the time, there are still many questions. For example, organ builders have discovered that van Eyck's portrait lacks consistency. Its organ displays a discrepancy between the number of keys and the number of pipes. (Hills & Ripin 2009, 149.) Again, it must be stated that

just because a painting seems to portray an object realistically does not necessarily mean that it was painted accurately.

A description of the organum instrument from Prague ca. 1460 is as follows:

The organ has reeds in the form of pipes stood upright (which have the nature of human throats), bellows, and pipes or burdones rising up from the bottom, (which have the property of chest cavities). The finger, touching external keys, has the nature of an epiglottis, and foot pedals register the low notes. (Paulirinus s.a., 17.)

We know that the organ was used in churches as well as other ceremonial purposes. What kind of music did it play? This is a difficult question to answer, as much of the music which was written down did not specify which instrument should play it, or whether an instrument should play it at all. Organs and keyboards, for instance, do possess a different relationship with regards to notated music as compared to harp, psaltery and flute. Practically all of the pre-15th century instrumental music, so far uncovered, appears to be idiomatically realized on keyboard. For example, the *Buxheimer Orgelbüch*, compiled in Munich in the 1460s, contains compositions written by the blind Nuremberg organist, Conrad Paumann, which were likely written for keyboard instruments. There are other pieces from music collections such as the *Squarcialupi Codex* (Italy ca. 1400), *Codex Faenza* (ca. 1430) and the *Robertsbridge Codex* (England ca. 1360) which seem to have been written for an instrument that is capable of playing polyphonic music such as a keyboard. It is possible to see this kind of music in the piece *Petrone* of the *Robertsbridge Codex* in the collection *Medieval Instrumental Dances* (McGee 1989, 138-141).

2.5 Percussion

According to many specialists in the field of medieval musicology, percussion was a vital part of the music-making culture. Various literary, sculptural and archival sources indicate that percussion instruments were played by

musicians. The fascinating translation of Konrad Meigenberg's *Yconomica*, written between 1348 and 1352, likely in Germany, gives a list of numerous percussion instruments in use at the time: "*tympanum* (a drum, but no details are given save that it is beaten with two sticks), *cymbala* (small bells struck with a hammer - -), *plateole* (cymbals, in the modern sense)" (Page 2009, 34). Another popular medieval percussion instrument was the tambourine. "It is often seen in Bibles and Psalters representing the Latin *tympanum* as, for example, Psalm 150 in the Stuttgart Psalter, ca. 830" (Maund 2000, 445).

According to Peter Maund, what the percussionists played on their drums, we are very much in the dark. There was no musical notation written specifically for percussion (or rather, if there was, nothing has yet been uncovered). Further, there are no detailed descriptions of what or how a percussionist performed in an ensemble. Pictures and sculptures of percussion instruments have been relatively easy for instrument makers to replicate. "Although we have knowledge of the instruments, we do not know what percussionists actually played on them." (2000, 442.)

Howard Mayer Brown, in his interpretation of Francesco da Barberino's distinction between instruments appropriate for the lower social class minstrels and those appropriate for gentlefolk in 14th century Italy, claims that Barberino is telling us that:

gentlefolk could only play stringed instruments: the harp, the psaltery and the fiddle - - So far as I can see, there were no percussion instruments that would have been appropriate for a member of the upper classes to play. (2009a, 297.)

If, for the moment, we assume that Brown's interpretation is correct, then that means that percussion instruments were performed only by the lower social strata musicians such as minstrels, those performing for dancers and military musicians.

The medieval tambourine seems to have been a small frame drum with a head and four or five pairs of jingles set in the frame. Tiny pellet bells could have also been attached to the inside of the frame. "Tambourines are usually seen held upright in front of the player, in a playing position similar to that used by today's Middle Eastern musicians." (Maund 2000, 445.) We can also look to the modern folk tradition of tammorra playing in Naples (southern Italy) for similarities. It is commonly assumed that the medieval tambourine sounded and looked very similar to the modern orchestral tambourine.

In contrast, the medieval nakers were small, timpani-type, bowl-shaped drums with calf-skin heads, about 6 to 12 inches in diameter. It is known that a snare could have been strung across one or both heads. These nakers were either suspended around the neck of the musician playing them or strapped to the back of another musician.

Nakers were traditionally paired with brass instruments in military music as well as for signaling messages during battle. In medieval Europe, nakers were also used for secular and sacred processional music, dance music, and vocal music. (Maund 2000, 444.)

In the next chapter I shall be examining the efforts made in preparing to play improvisations in the concert on the medieval style instruments. The next section will include a brief look at some of the most important aspects of medieval music theory as well as two styles of music which are believed to have been improvised.

3 HISTORICALLY INFORMED CREATIVITY - IMPROVISATION AND IMPROVISED ACCOMPANIMENT PERFORMED ON MEDIEVAL STYLE INSTRUMENTS

As “there are no notated sources for the accompaniment of monophonic songs” (Arlt 1983, 76) we decided, during the ‘Eternal Light’ concert preparation, that we would improvise our own accompaniments for three of the program’s medieval monophonic songs and include an improvised prelude for one of the motets: *Douce Dame*, *Ave Maris Stella*, *Palästinalied* and *Aucun on trouvé-Amor qui cor-Kyrie*.

Our trio includes one singer, one percussionist and one recorder player. All three trio members were inspired with the desire to learn new instruments for this project. The singer is able to play recorder and she is, by profession, a church organist. The percussionist is able to play all forms of percussion instruments, recorder, harp, psaltery and organ. As the recorder player, I possess the ability to play the psaltery as well as all sizes of recorders. After choosing which instruments we would play in each piece of music, the adventure of improvisation began. One aspect of medieval music which is full of potential for creativity is the area of improvisation. “It has often been claimed that medieval instrumentalists usually improvised the music they played - -“ (Mattes 2000, 470).

Having had positive experiences with free improvisation within the modern avant-garde idiom in courses, concerts and in my own teaching studio, I was happy and eager to attempt improvising in a ‘medieval’ style. Very quickly I learned that, ‘medieval’ improvisation can mean many different things and is open to speculation, as with other areas of medieval music. That being said, free improvisation (devoid of formal, structural, rhythmic, harmonic, etc. limits) was not, in my opinion, appropriate for this type of concert. We wanted to be as well informed as we could be in order to make some kind of historically acceptable attempt in our improvisations.

How, then, does one develop historically informed creativity with regards to medieval style improvisation using medieval style instruments? To answer this question, I have paid close attention to what is known about improvisation of the Middle Ages. Some theoretical background (gamut, modes, Pythagorean tuning system) to medieval music will be briefly discussed. A short account will be given of some notated examples from both England and France that are believed to be improvisatory in style. This theoretical background will give the reader an understanding of some of the terminology specific to medieval music and to help one better understand our experiences of how we were able to find inspiration for our own improvisations in rehearsal and concert.

3.1 Medieval improvisation – what we know

“Some surface aspects of musical art for the adornment of ecclesiastical songs have been outlined here” (Fuller 2011, 46). This quote was taken from an English translation of the ca. 850 music treatise known as *Musica Enchiriadis*. It is widely believed that “early polyphony was ‘produced’ or ‘made’, not ‘composed’ in the present-day sense of ‘composition’: it was in the first instance sounded, not notated” (2011, 46).

We do know that musicians were part of an oral tradition. In looking at what we can grasp about medieval improvisation, it is advantageous to consider the main forms of music education in medieval Europe. There seems to have been two distinct methods for training musicians. The first way of training, like other trades, was that instrumentalists may have learned by apprenticing with a master. This apprentice training did not likely include learning to read and write. Therefore, it is easy to imagine that much repertoire would have been committed to memory. The second way of training, was for singers to study at one of the famous choir schools (such as Bruges, Antwerp, Paris), which generally included theological or legal studies at the university (Burkholder et al 2010, 155). Music schools did exist in various cathedrals and courts throughout Europe. It is known that “a whole series of decrees issued during his pontificate [Pope Eugenius IV ca. 1431] were devoted to establishing the economic basis

for permanent music schools attached to main cathedrals of the Veneto” (Gallo 1985, 86). We can imagine that the clergy musicians studying the sacred repertory may also have trained in the art of ornamentation and improvisation.

There are examples of notated music from various European countries which are considered to be samples of an improvisatory style. According to Richard Hoppin, in reference to various treatises on organum, “the treatises seem to have been designed as handbooks for beginners in improvisation - -” (1978, 197). The tradition of improvised polyphony is believed to have continued for centuries even after the invention of composed organum. In Britain, theorists described discant as, “note-against-note counterpoint for two voices that produced only consonant intervals” (Hoppin 1978, 506). In Italy, “there is plenty of evidence that Italians sang to their own accompaniment - - though the accompaniments were apparently largely improvised” (Fallows 1983, 132).

It seems that improvisation was another tool of the trade for musicians, however, there was very little written down about the learning or performing process, which leaves the 21st century musician trying to reconstruct a lost practice. Many scholars and dedicated ‘medieval’ musicians have attempted (and are currently attempting!) to re-invent traditions of medieval improvisation. Our ensemble needed to remember we were looking for facts on which to base our own improvisations and that much of the medieval music we have listened to in concert and recordings are simply modern musicians’ interpretations.

In a discussion I had with Veli-Markus Tapio (DMus), he suggested that all possible types of medieval style improvisation unavoidably fall into four main categories: 1) free noodling 2) simplified counterpoint (note-against-note) 3) drones 4) parallel intervals (Tapio 1.3.2012, discussion). It must be stated that the first category (free noodling) is one of the most common methods for improvising, however, there is no certain evidence to confirm if it was actually done or not. We explored all four categories in the ‘Eternal Light’ concert improvisations.

3.2 Theoretical and technical aspects

3.2.1 Gamut and Modes







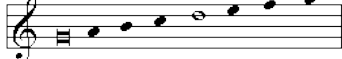

The gamut, the total range of the identifiable notes used in the system of medieval music, consists of a series of fixed relationships of pitches, based on tetrachords and hexachords. The pitches in these tetrachords and hexachords exist within clearly defined relationships to each other. They do not denote absolute pitches such as the modern concert pitch of A=440hz. All of the music found in medieval notation is flexible from the point of view of modern absolute pitch. (Mahrt 2000, 482.) A melody can move up or down to suit the range of the instrument or singer provided the pitch relationships remain the same.

The gamut is made up theoretically of tetrachords (tone-semitone-tone). These tetrachords, for practical solmization purposes, can be expanded to hexachords by adding one whole tone on each end of the tetrachord. The hexachord, thus, presents itself as tone-tone-semitone-tone-tone (or, using the solmization syllables: ut, re, mi, fa, so, la). There are seven hexachords in the gamut and these hexachords are known as *musica recta*. The hexachord which falls on C was referred to as natural (Lat. *naturale*), the hexachord which falls on F was known as soft (*molle*) and the hexachord which falls on G was believed to be hard (*durum*). (Mahrt 2000, 482.)

The image shows a musical staff with a treble clef and a bass clef. The notes are arranged in a sequence that spans two octaves. Above the staff, solmization syllables are written: 'ut re mi fa sol la' for the first hexachord, 'ut re mi fa sol la' for the second, and 'ut re mi fa sol la' for the third. Below the staff, the corresponding pitch labels are given: 'gamma A B c d e f g a b c' d' e' f' g' a' b' c'' d'' e'''. The 'gamma' label is positioned below the 'A' label.

EXAMPLE 1. Gamut with hexachords (*musica recta*). (Blood 2011, Date of retrieval 9.3.2012)

After having visualized the theoretical concept of the gamut, the next step in preparing to improvise was to look at the eight medieval church modes. As written by William P. Mahrt: “- - (a) mode was much less and much more than just a scale: it was a complex system of pitch relationships and functions, whose basics were constant but whose specifics, both theoretical and practical, changed over time” (2000, 486). It is thus possible to refer to the modality of the 11th century, 13th century, or the 14th century as being different from each other. For an informative article about the history and theory of medieval modality please see the Grove Dictionary article: Medieval Modal Theory (Powers et al, 2012. Date of retrieval 2.5.2012). Example 2 gives a translation of the eight common church modes in modern notation.

AUTHENTIC	PLAGAL
1. Dorian 	2. Hypodorian 
3. Phrygian 	4. Hypophrygian 
5. Lydian 	6. Hypolydian 
7. Mixolydian 	8. Hypomixolydian 

EXAMPLE 2. Eight medieval church modes. (Martens & Pearsall 2007, Date of retrieval 11.12.2011).

From the practical perspective of learning how to improvise within a mode, it was important to play through the full range of the mode on the various instruments and to know the final (in example 2 the final of each mode is marked with a square whole note) and the ambitus of each song. The ambitus is the range of the chant/song. It can be generally above the final (perfect/authentic) or generally around the final (plagal). The modes are numbered using Arabic numbers and Greek place names, although the number system seems to be the most common way to speak about the church modes of the Middle Ages.

3.2.2 Pythagorean Tuning

The Pythagorean tuning system is generally believed to have been the predominant system of tuning used in the Middle Ages. According to Ross Duffin, medieval theorists were in complete agreement in considering only one size of fifth: the pure fifth, with a harmonic ratio of 3:2. If the principal interval of the Middle Ages was the pure fifth and the most important repertoire consisted of such harmonies as open fifths, octaves and unisons, then the Pythagorean tuning, with its pure fifths, wide thirds and high leading tones, works extremely well. (2000, 545.)

The pure fifth is one of the easiest intervals to tune. In tuning pure consecutive fifths (each being 702 cents wide) on the fixed-pitch psaltery, one interval after another, the last note which should be the same note from the one started from, is actually very narrow, creating a wolf fifth. The wolf can be moved depending upon from which pitch one starts the tuning. For example, starting from the pitch E flat and tuning up through the following pitches B flat – F – C – G – D – A – E – B – F sharp – C sharp and G sharp, the next pitch, D sharp, should be the enharmonic equivalent of the starting note E flat. In reality the final fifth G sharp-E flat is 180 cents flat of a pure fifth. This fifth is truly a wailing dischord which cannot be taken entirely away. (Duffin 2000, 545-556.) It is one of the major limitations and beauties of the Pythagorean tuning on fixed-pitch instruments. We chose to place the wolf on the psaltery between the notes G sharp and E flat.

3.2.3 Historical Styles of Medieval Improvisation – Faburden and the School of Notre Dame

Looking at English discantus and faburden improvisation techniques (ca. 1300–1430) was an interesting step. This technique of improvising follows a formula in that one sings note-against-note at an interval of a perfect fourth above and a third below the cantus firmus, creating sonorities of parallel 6/3 harmonies. “The three voices move mostly in parallel 6/3 sonorities - - at

cadences and some other points, the voices move out from parallel thirds and sixths to fifths and octaves” (Burkholder & Palisca 2010, 164). The 15th century English carols performed in the ‘Eternal Light’ concert were of valuable help in studying this technique. We know that English discantus and faburden were improvised and we are fortunate that many pieces in these styles were also written down (Trowell, 2012. Date of retrieval 2.5.2012). Whether the improvising happened in exactly the same way as what was written down, that is another question. Example 3 is an excerpt from an anonymous carol that was copied about 1450 and is now at Oxford University. It incorporates many of the characteristic features of the faburden style.

The image shows a musical score for three voices in 4/4 time. The first staff is marked with a box containing the number '13'. The lyrics are 'Al - le - lu - ya, al - le - lu - ya, al -'. The music consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff has a box around the number '13' at the beginning. The lyrics are 'Al - le - lu - ya, al - le - lu - ya, al -'. The second staff has the same lyrics. The third staff has the same lyrics. The music is written in a style characteristic of the faburden style, with a mix of sustained notes and repeated rhythmic patterns.

EXAMPLE 3. Faburden style. (How to ‘faburden’ 2004. Date of retrieval 9.3.2012).

Going further back in time to France 1280, to Perotin and the Notre Dame School of composition, was another fascinating resource. The *Sederunt Principes* from Perotin’s *Gradual for St. Stephen’s Day* contains an example of organum quadruplum. In this style of composition, the lowest of the four voices sings the tenor which consists of sustained notes (borrowed from a pre-existing melody) alternating with repeated rhythmic patterns. The upper three voices sing extended melismatic passages. This type of repertoire may have been improvised. (Reckow et al, 2012. Date of retrieval 2.5.2012.) Example 4 is an example of organum quadruplum.

Part 4: Perotin - Sederunt Perotin
(1160 - 1240)

Revision: 5-3-99

Se -

EXAMPLE 4. Perotin Sederunt Principes. (Musicapando, 2010. Date of retrieval 9.3.2012).

3.3 Improvisation in the ‘Eternal Light’ concert

“Medieval musicians are absent; they cannot validate, let alone contradict, our blithely unintentional misinterpretations of their work” (Leech-Wilkinson 2007, 2).

This statement sums up both the frustration and the freedom we experienced in trying to bring this medieval music to life in our modern era. Our own personal histories exert a tremendous influence on the type of musical personalities we have developed. In addition to this, all of the pre-conceived notions we have about the Middle Ages that have come to us from books, movies, art galleries, concerts and recordings also create expectations about what is acceptable and what is not. With respect to improvising, we often improvise based on the styles and genres of music that are strongest in our memories. This then leads us to discover the common element between the medieval musician and the modern musician: the spark of creativity which leads the musician to take the chance and add their own voice to help bring any type of music to life. When we reached this point in our preparation, it was clear that theoretical knowledge alone was not sufficient to make the music come to life. It had to be combined with the action of playing the instruments thereby linking our 21st century voices in the improvisations with the medieval melodies.

In deciding how to perform our own improvisations, it was necessary to address some practical tuning issues. For example, I played the recorder parts on a 'normal' renaissance style instrument, which was tuned to modern (almost) equal temperament. The psaltery was tuned using the Pythagorean tuning system. It made for some interesting interval combinations where I was required to adjust breath pressure beyond the normal comfort zone in order to play in tune with the psaltery, especially on key points of open fifth and unison cadences. The singer also needed to be sensitive to this aspect of singing with the psaltery.

With all four improvisations, we decided to set two ground rules before jumping in. These formulas helped to give both stability and flexibility. Our guidelines, like many improvising-genre specialists have recommended were: 1) keep it simple and 2) make decisions before playing.

For the 13th century monophonic trouvère chanson, *Douce Dame*, we performed the melody and the accompaniment on two psalteries. In general, we used a note-against-note style of improvisation. The rules that we attempted to follow were loosely related to the style of "note-against-note polyphony" (Hoppin 1978, 203). The form of the piece, AAB, was important to keep in mind to determine whether to play an open fifth (end of the A section) on the cadence or a unison (end of the B section). Being familiar with the mode of the piece was helpful in discovering important details regarding range and contour. As one player was performing a pre-existing melody and the other player (me) was playing an improvisation based on some loose rules, there were a surprising number of variations that occurred during both rehearsal and concert.

In performing the improvisation using two psaltery instruments tuned with the Pythagorean tuning system, it was ear-opening to hear the medieval harmonies come to life. The fifths were extremely pure and it was possible to hear the resulting octave below in the difference tone. The thirds were so wide that they were dissonant which made the pure open fifths and unisons sound like resolutions, as they were intended to sound in medieval music. The sound of the psaltery is also something unique. It was important while improvising to

keep the tuning system and the harmony in mind when playing, as to not place a dissonant third in such a place where a resolution was required.

The *Ave Maris Stella* hymn (Gregorian chant 9th century) could have been sung a cappella, and it is still frequently performed that way in the present-day Roman Catholic Church. Our singer, however, preferred to have some accompaniment to support her singing. In deciding upon our accompaniment we chose to employ the organ for this task, rather than, for example, the tambourine. The knowledge gained from researching the medieval instruments helped us to understand that percussion instruments would have been out of context in this role. In improvising the accompaniment the organ player chose to play a “drone on *finalis* or *cofinalis* or both, continuous or interrupted, with or without rhythmic impulses” (Tindemans 2000a, 468). With regards to the instrument used in *Ave Maris Stella*, the organ player was playing a positive organ using only one eight-foot stopped flute. The drone technique of improvisation worked effectively using the organ because of its convincing ability to sustain pitches.

In *Palästinalied*, the 12th century German Minnelied, our singer was accompanied by improvisations on the psaltery and the harp. This was perhaps the most difficult improvisation to bring to reality, as both instrumentalists were improvising at the same time. The harp player is by profession a percussionist. He has spent many years internalizing rhythms used in percussion music of the modern Middle East. His experience with this genre of music loosely affected his harp improvisations with respect to rhythmic variations he chose. The improvisations in this song were performed more freely than the first two pieces.

We chose to base the harmonic framework upon the melody’s modal final and cofinal. The harmonic basis was provided by the harp playing open fifths, mixed with occasional register leaps and noodling. When the harp player was inspired to do so, he doubled the melody. The psaltery generally played drones moving between the final and cofinal. As the psaltery player, I sometimes performed short rhythmic fills (noodling). Between each verse I improvised a short bridge,

always taking care to end on the final. For a short passage in the last verse, the psaltery doubled the voice in parallel intervals.

For the motet *Aucun vont-Amor qui cor-Kyrie* (early 14th century France) we wanted to add a prelude. This concurs with the opinion of Margriet Tindemans (2000a, 454) that minstrels would have made up new melodies, preludes and postludes. In our prelude improvisation the psaltery played the tenor line and, as the recorder player, I improvised by ornamenting parts of the duplum and by adding my own noodlings. This was the final piece on the concert program, and unfortunately we did not check the tuning of the psaltery. It was slightly out-of-tune, in that the low F was rather flat. The F was a prominent pitch in this piece. It was uncomfortable and difficult for me, playing the recorder, to adjust my breath pressure especially during the improvisation. So in terms of idiosyncrasies of the instruments, it is important for us to keep in mind the next time we use the psaltery in a concert that we should check the tuning more frequently and adjust it, if necessary. The tuning was affected especially because the temperature outside was -29 centigrade!

In terms of how much our surface knowledge of hexachords and modes affected our improvisations, I must admit that it did not directly affect us during the concert situation. As the hexachord theory is a highly theoretical system built on the medieval theorists' understanding of the Greek musical structure, it is a way to explain music, not to perform it or make it. Our limited knowledge did help us to understand the melody we were accompanying in terms of its mode and the possible harmonic combinations that could be derived based on the ambitus of the melody. Having the awareness of the specific mode in which we were playing and having practiced improvisation in that mode, it helped us to imagine new ideas in the concert situation. Being able to visualize the gamut, in all its beauty of soft, hard and natural hexachords gave a new way to understand the structure of music, as grouping notes by six rather than by the common-practice eight note sequence (major/minor scale).

A constant factor which affected our interpretations while improvising was the instrumentalists' technical abilities on the different instruments involved. As a

trained recorder player, I was most comfortable playing the recorder and my improvisations could be more daring, consisting of fast running passages. I was careful to keep the text of the song in mind while improvising as well. For example, if the text included highly poetic descriptions about love, as in the motet *Aucun vont-Amor qui cor-Kyrie*, I felt I could add more flourishes using compound articulations (tu, du, ru, didd'dl etc). However, my improvisations using the psaltery for the trouvère song, *Douce Dame*, were more simple, partly due to the note-against-note style we chose to employ and also because the text of the song was more reflective.

In terms of instrumental use in the concert, I was most comfortable playing the recorder for fast passages, however the psaltery added a lovely string sound, which was so essential for variety within our ensemble. At this point in time, my technique on the psaltery was not as highly developed, so my improvisations on the psaltery were less virtuosic. At least it was so for this concert.

All in all it was an interesting experience to study the medieval instruments and to use them to perform some improvisations in medieval music. As our singer did not improvise for this concert, I am hoping that she will try some of her own improvisations in the future. It is our hope, as an ensemble, to continue improving our ability to improvise and to become more comfortable performing in this style of music on the instruments described in this thesis.

4 CONCLUSIONS

The process of preparing and performing improvisations in the 'Eternal Light' concert was a very positive one. A wonderful experience happened to me during this concert preparation that I would like to share. As a recorder player, it has been difficult for me to memorize pieces from the high baroque repertory. Having made the effort for this concert to memorize so many melodies to help facilitate and guide my improvisations, it was thrilling for me to realize that I had almost the entire concert memorized. I was able to play much of the concert from memory and two complete pieces (*Douce Dame* and *Palästinalied*) were performed with improvisations and without sheet music. We noticed, as an ensemble, that it was a freeing experience to perform without having music stands in front of us. Our ensemble communication and our relationship with the audience were more relaxed. The concert, in itself, was a pleasure to play. Having done so much background research we were well prepared and we had fun performing. Judging by the positive compliments we received from both the audience and the festival organizers, it seems that the concert was also enjoyed by the listeners.

Going through the steps of researching the melodies to understanding something about the theoretical aspects such as gamut, modes and Pythagorean tuning produced a very valuable experience. My stronger awareness of medieval modal theory helped to better conceptualize the music we were playing. With regards to working with Pythagorean tuning and fixed-pitch instruments, I have developed an adept ability to tune the psaltery, with some proficiency of tuning by ear. By playing in Pythagorean tuning with the recorder, I have increased my sensitivity of breath awareness when playing pure fifths and wide thirds. However, this is an area in which I can still improve my speed and accuracy.

An increased understanding of medieval instruments and their historical backgrounds was helpful for preparing this concert. This background information aided us in our decisions as to which instruments from our collection

would be best suited to play the three-part polyphonic music we chose for the concert program. Further to this, in better understanding the historical and social position from which these individual instruments came, we were also assisted in deciding which instruments should improvise the accompaniment for the *Palästinalied*. The harp and the psaltery were chosen because they are considered to be the instruments of the nobility and the *Palästinalied* is a song composed by a knight who is seeing Jerusalem for the first time. The historical knowledge about the psaltery gave me some confidence to try playing the instrument with various playing positions and with numerous hand positions, as there were apparently many variations possible. By going through this process I was able to discover one way that was suitable for my hands and for the repertoire we were playing.

My hope is that my own personal involvement in the medieval music field will lead to further research possibilities. One area of interest is to explore a more in depth investigation of orchestrating two and three part vocal motets using instruments and voices. Another area would be to study the psaltery more thoroughly with regard to articulation, technical possibilities and string dampening. To broaden our trio's sound scape, I would also like to add a new instrument like the dulcimer, rebec or bagpipes which would enhance projects currently underway. Another research project, which is presently in progress, involves writing a fairy-tale story and setting it to authentic medieval music including drama, costumes and staging for a children's concert as part of Oulu Conservatoire's Tulindberg Week in 2012. Learning more about medieval theory, especially hexachord theory, and medieval history of music and church liturgy are also research projects I would like to focus on at some point in the future. My trio has been invited to perform a medieval concert in the Oulu Conservatoire's 60th anniversary concert series this August 2012.

Following these steps of learning about medieval music have given me the courage to add my own voice in the interpretation, thereby keeping the creative spark from the Middle Ages alive in the performance. In this process lies the motivation for me to continue learning more and to better inform myself as it became clear that the knowledge I have garnered from performing this concert

and preparing this thesis is only touching the tip of the iceberg. It is with pleasure that I will continue to look for opportunities to share this music with others. I sincerely hope these insights will encourage others to include the beautiful melodies and wonderfully exotic harmonies in more concert programs.

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KÄSIOHJELMA



**OULUN
VANHAN
MUSIIKIN
FESTIVAALI**

**OULU
EARLY
MUSIC
FESTIVAL**
28.1.2012-
3.2.2012

1500
1600
1700

**TIISTAI 31.1. KLO 19.00
OULUN SALON KIRKKO**

IKUINEN VALO

STEPHANIE ARCHER, NOKKAHUILU, PSALTTARI
NATHAN ARCHER, NOKKAHUILU, PSALTTARI, KÄSIRUMMUT, HARPPU
TARU PISTO, NOKKAHUILU, URUT, LAULU

KÄSIOHJELMAT OVELTA 10 EUROA

Oulun Seudun Vanha Musiikki ry

OULUN VANHAN MUSIIKIN FESTIVAALI 2012

Ikuinen valo

**Tiistai 31.1.2012
Klo 19.00
Oulunsalon kirkko**

**Stephanie Archer
Nathan Archer
Taru Pisto**

OHJELMA

Kirkkolaulujen helmiä 900-1600 -luvulta

Tuntematon
(Ranska, 1280-luku)

Dominator Domine - Ecce ministerium - Domino

Tuntematon
(Ranska, 1280-luku)

Quant voi revenir - Virgo virginum - Haec dies

Tuntematon
(800-luku)

Ave maris stella

Jacob Obrecht
(1457-1505)

Ave maris stella - Hymnus

Kokoelmasta Piae Cantiones (Suomi 1582)
Sua nyt tervehdimme
Luokse neitseeseen enkeli
Nyt valo kirkas, iäinen

Perrin d'Agincourt
(n.1230-n.1270)

Douce Dame

Tuntematon
(Englanti, 1450-luku)

Alleluia: A Newe Work

Tuntematon
(Englanti, 1450-luku)

Alma redemptoris mater

Girolamo Frescobaldi
(1583-1643)

Canzona 2: Come stà

Walther von der Vogelweide
(n.1170-n.1230)

Palästinalied

Tuntematon
(Ranska, 1350-luku)

Aucun vont - Amor qui cor - Kyrie

Petrus de Cruce
(n.1260-n.1310)

Aucun on trouvé - Lonc tans - Annuntiantes

Stephanle Archer, nokkahullu, psalttari

Nathan Archer, nokkahullu, psalttari, lyömäsolttimet, harppu

Taru Pisto, nokkahullu, urut, laulu

Perrin d'Agincourt (n.1230-1270) on pohjois-Ranskassa eläneistä truveeri-laulajista kuuluisimpia. Truveerit eivät olleet kierteleviä torimuusikkoja, kuten voisi päätellä truveeri-sanan viitatessa trubaduuri-sanaan. Truveerit työskentelivät hoveille tai aristokraateille tai jopa olivat aristokraatteja. Truveerien runous heijastelee yläluokkaista tyyliä. Enimmäkseen he runoillivat rakkaudesta, kuten Perrin d'Agincourt laulussaan *Douce Dame*, joskin kaukaisesti teksti voi viitata myös Neitsyt Mariaan.

Kaksi englantilaista laulua 1450-luvulta kertovat Neitsyt Marian vahvasta asemasta Englannissa. Ensimmäisen laulun *A Newē Work* (vanh. engl. Uusi työ) viittaa Kristuksen syntymään, latinankielinen *Alma redemptoris mater* taas Vapahtajan äitiin.

Girolamo Frescobaldi (1583-1643) työskenteli Rooman Pietarinkirkon kanttorina. Hän on historian ensimmäinen säveltäjä, joka keskittyi instrumentaali-musiikin säveltämiseen.

Walther von der Vogelweide (n.1170-n.1230) on saksalaisten minnelaulajien tunnetuimpia hahmoja. Hän oli palkkasotilas ja ritari sekä laulaja ja runoilija, joka rakkauslaulujen ohella teki teksteissään poliittisia kannanottoja. *Palästinalied* kertoo ristiretkestä Pyhään Maahan. Ei tiedetä, osallistuiko Vogelweide sellaiselle.

Psalttari ja nokkahuilu ovat olleet olemassa jo 800-luvulla, jolloin konsertin vanhin laulu on syntynyt. Nämä soittimet ovat jo usein soittaneet näitä lauluja menneinä vuosisatoina. Keskiajalla ja renessanssin aikaan ei vielä useinkaan sävelletty tietylle soittimelle tai soitinyhdistelmälle. Musiikkia soitettiin kulloinkin saatavilla olevilla soittimilla. Niinpä esimerkiksi Piae Cantiones -lauluhiinkin voi lisätä soittimia ja jopa lyömäsoittimia.

Kimmo Pihlajamaa

LÄHTEITÄ: Stephanie Archer: Taustamateriaalia tätä artikkelia varten; Nathan Archerin haastattelu 19.1.2012; artikk. 'Trouvere', Wikipedia.com 2012.

TEOSESITTELYT

Neitsyt Marian myytti värittää naisen ja äidin kuvaa kaikkialla katolisessa kulttuurissa. Hän on Jeesuksen äiti, mutta samalla neitsyt. Hän on paikalla ja kärsii inhimilliseen tapaan, kun Jeesus kuolee, mutta kuoltuaan itse hänet on katolisen opin mukaan otettu taivaaseen ruumiineen ja sieluineen. Neitsyt Maria on siis Jeesuksen tavoin osin ihmismäinen, osin jumalallinen hahmo. Käytännön uskonnonharjoittamisessa Neitsyt Maria on aina läsnä.

Aivan kaikkina aikoina Neitsyt Marialle on sävelletty runsaasti musiikkia. Tässä konsertissa kuultavat teokset kuvastavat monin tavoin Neitsyt Marian inhimillistä ja ylimaallista yhdistelmää. Konsertin laulut ovat hengellisiä, mutta eivät välttämättä kirkollisia.

Konsertin kaksi ensimmäistä ja kaksi viimeistä teosta eivät ainakaan ole olleet jumalanpalveluskäytössä. Ne on laadittu varhaiselle kuoropolyfonialle ominaisella kaksoismotettitekniikalla. Niiden tekstuurin matalimpana kerroksena on kirkollinen melodia. Sen tekstinä on ainoastaan yksi latinankielinen sana, joka on kirjattu laulun otsikkoon viimeisenä. Koristeluineen ja melismoineen se yltää koko laulun alusta loppuun ja enteilee siten myöhemmin kehittyvää cantus firmus -tekniikkaa. Sen yläpuolella kulkee samanaikaisesti kaksi melodiaa, joiden tekstit ovat joko maallisia tai hengellisiä ja usein eri kielisiäkin. Tässä konsertissa toinen lauletaan ja toinen soitetaan nokkahuilulla.

Varsinaista cantus firmus -tekniikkaa on käytetty Jacob Obrechtin (1457-1505) motetissa *Ave maris stella - Hymnus*. Cantus firmus -melodiana siinä on tuntemattoman säveltäjän 800-luvulla laatima gregoriaaninen laulu Ave maris stella.

Tähän konserttiin kuuluvat olennaisesti *Piae Cantiones -laulut*. Tämä "vanhojen piispojen hurskaiden kirkko- ja koululaulujen kokoelma" julkaistiin Suomessa latinankielisenä vuonna 1582 ja suomeksi käännettynä vuonna 1616. Se on ollut kansan keskuudessa yleisesti suosittu 1800-luvulle asti ja nykyisessä virsikirjassakin on kahdeksan Piae Cantiones -sävelmään pohjautuvaa virttä. Kokoelman musiikki- ja tekstisisältö on enimmäkseen yleiseurooppalaisista lähteistä peräisin. Kokoelmassa on sekä hengellisiä että maallisia lauluja ja siinä on jo vaikutteita uskonpuhdistuksesta. Neitsyt Maria on myös Piae Cantiones -laulujen usein toistuva aihe.

TAITEILIJAESITTELYT

Stephanie Archer on opiskellut nokkahuilunsoittoa Toronton kuninkaallisen konservatorion Glenn Gould -laitoksella. Archer on toiminut nokkahuilunsoiton opettajana Suzuki-koulussa North Yorkissa ja vuodesta 2003 Oulun konservatoriossa.

Stephanie Archer on soittanut Baroque Music Beside the Grange -orkesterissa, Hamilton Baroque Players -ensemblissa sekä Kanadan kansallisessa nuorisosinfoniaorkesterissa. Stephanie Archer opiskelee musiikki-pedagogiksi Oulun seudun ammattikorkeakoulussa opettajanaan Janek Öller.

Archer esiintyy ahkerasti Oulun seudulla. Hän on esiintynyt myös muun muassa Tanskassa ja Japanissa.



Lyömäsoitintaiteilija **Nathan Archer** on valmistunut Toronton yliopistosta vuonna 1999. Hänen opettajiaan olivat Nexus-yhtyeen jäsenet. Archer on soittanut Toronton sinfoniaorkesterissa, Kanadan kansallisbaletin orkesterissa, Baroque Music Beside the Grange -orkesterissa, Tapiola Sinfonietissa, Oulu Sinfoniassa, Pohjan Sotilassoittokunnassa ja lukuisissa kamariyhtyeissä.

Vuodesta 2003 Archer on toiminut opettajana Oulun konservatoriossa ja free lance -muusikkona Suomessa.



Taru Plsto työskentelee Oulunsalon kanttorina. Hän on valmistunut sekä pianonsoiton opettajaksi että kirkkomuusikoksi ja täydentää tällä hetkellä opintojaan Sibelius-Akatemian kirkkomusiikkiosastolla syventymiskohteenaan kuoronjohto. Ensimmäinen kosketus vanhaan musiikkiin tapahtui Stephanie Archerin nokkahuilutunneilla ja harrastus on jatkunut antoisana yhteistyönä Archerin pariskunnan kanssa.

LAULUJEN SANOITUKSET JA SUOMENNOKSET

DOMINATOR DOMINE – ECCE MINISTERIUM – DOMINO

Liturginen melodia alääänessä:

Domino

Herra

Dominator Domine
Qui de virgine
Matre natus immolatus
Es pro homine,
Munda nos a crimine
Ut leti plausu gemino
Tibi sine termino
Benedicamus Domino.

Oi hallitsijamme, Herra,
Hän, joka neitsyestä,
äidistä on syntynyt,
joka ihmisen vuoksi uhrattiin
pestäkseen meidät synnistä,
liittääkseen meidät kuoltuamme
Sinuun, ikuiseen,
ylistettyyn Luojaan.

QUANT VOI REVENIR – VIRGO VIRGINUM – HAEC DIES

Liturginen melodia alääänessä:

Haec dies

Tämä päivä

Virgo virginum,
Lumen luminum,
Reformatrix hominum,
Que portasti Dominum,
Per te Maria,
Detur venia,
Angelo nunciante,
Virgo es post et ante.

Neitseiden neitsyt,
valojen valo,
ihmiskunnan hoivaaja,
joka kannoit Herraa.
Sinun kauttasi, Maria,
anteeksiänto on taattu.
Kuten enkeli ilmoitti,
olet neitsyt ennen ja jälkeen.

AVE MARIS STELLA

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.

Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.

Monstra t(e) esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. Amen.

*) Ave – latin. terve; Eva – Eeva.
Gabrielin tervehtiessä 'Ave' Eevan
syntiinlankeemus peruuntuu.

Terve, meren kirkas tähti,
siunattu Jumalanäiti,
Aina synnitön Neitsyt,
portti taivaan rauhaan

Saa nyt suloisen tervehdyksen
enkeli Gabrielilta.
tuo rauhan keskuuteemme,
kääntää Eevan nimen. *)

Katkoo vangittujen kahleet,
tuo sokeille valon,
karkottaa kaiken pahan,
kaiken hyvän suo.

Näytä, että olet äiti:
Kuulkoon kauttasi rukouksemme hän,
joka syntyi meidän vuoksemme
Sinun pojaksesi.

Kunnia olkoon Isän,
ja Kristuksen
ja Pyhän Hengen,
kolmiyhteisen Jumalan. Aamen.

ALLELUIA: A NEWĒ WORK

Alleluia, alleluia, alleluia.

A newĒ work is come on hond
Through might
and grace of Goddēs sond
To save the lost of every lond,
Alleluia, alleluia,
For now is free that erst was bond;
We mow well sing alleluia.

By Gabriel begun it was:
Right as the sun shone through the glass
Jesu Christ conceived was,
Alleluia, alleluia,
Of Mary mother, full of grace;
Now sing we here alleluia.

Now is fulfilled the prophecy
Of David and of Jeremy,
And also of Isaie,
Alleluia, alleluia,
Sing we therefore both loud and high:
Alleluia, alleluia.

Alleluia, this sweetĒ song,
Out of a greene branch it sprong,
God send us the life that lasteth long!
Alleluia, alleluia.
Now joy and bliss be them among
That thus can sing alleluia.

Halleluja, halleluja, halleluja.

Uusi ihme on syntynyt maailmaan
Jumalan mahdin
ja armon toimesta
Pelastamaan jokainen eksynyt sielu
Halleluja, halleluja
Vapaa on nyt, mikä oli kahleissa
Laulakaamme halleluja.

Gabriel sen aloitti:
Kun aurinko alkoi paistaa
Jeesus Kristus oli hedelmöitetty
Halleluja, halleluja
Mariasta, äidistä, arvokkaasta
Nyt laulamme halleluja.

Ennustus on nyt täytetty
Davidin ja Jeremiaan,
ja myös Jesajan.
Halleluja, halleluja
Laulakaamme siksi lujaa ja korkealta
Halleluja, halleluja

Halleluja, tämä suloinen laulu
Kasvaa vihreällä oksalla
Jumala antoi elämän, joka kestää pitkään
Halleluja, halleluja
Ilo ja riemu olkoon niiden keskuudessa
Jotka laulavat halleluja.

ALMA REDEMPTORIS MATER

Alma redemptoris mater:

As I lay upon a night,
Methought I saw a seemly sight
That called was Mary bright,
Redemptoris mater.

There came Gabriel with light
And said: Hailē, thou sweetē wight!
To be cleped thou art y-dight
Redemptoris mater.

There she conceived God Almighty,
That was is stall with her night,
And there men knewē what she hight,
Redemptoris mater.

When Jesu was on the rood y-pight,
Mary was sorry of that sight
Till that she saw him rise upright,
Redemptoris mater.

Lempeä Lunastajan äiti.

Valvoessani yötä
taisin nähdä mieluisan näyn,
jota Mariaksi kutsutaan.
Lunastajan äiti.

Siinä oli Gabriel valossaan
ja sanoi: Terve, sinä jalo olento!
Sinulle suodaan arvonimi
Lunastajan äiti.

Siinä hän synnytti Jumalan Kaikkivaltiaan,
joka saapui talliin hänelle sinä yönä,
ja ihmiset tunnustivat hänet,
Lunastajan äiti.

Kun Jeesus oli naulattu ristille
Maria suri sitä näkyä
Kunnes näki hänen nousevan ylös,
Lunastajan äiti.

PALÄSTINALIED

Nū alrēst lebe ich mir werde,
sīt mīn sündig ouge siht
Daz reine lant und ouch die erde,
den man sō vil eren giht.
Mirst geschehen des ich ie bat,
ich bin komen an die stat,
dā got mennischlichen trat.

Schoeniu lant rīch unde hēre,
swaz ich der noch hān gesehen,
sō bist duz ir aller ēre:
waz ist wunders hie geschehen!
Daze in magt ein kint gebar,
hēre über aller engel schar,
waz daz nicht ein wunder gar?

Hie liez er sich reine toufen,
daz der mensche reine sī;
dō liez er sich hie verkoufen,
daz wir eigen wurden frī.
Anders waeren wir verlorn;
wol dir, sper, kriuz unde dorn!
Wē dir, heiden, daz ist dir zorn!

Kristen, juden unde heiden
jehent daz diz ir erbe sī.
Got sol uns ze reht bescheiden
durch die sīne namen drī.
Al diu welt diu strītet her:
wir sin an der rehten ger:
reht ist daze r uns gewer.

Nyt ensi kertaa elämälläni on tarkoitus,
kun syntiset silmäni näkevät
Pyhän Maan ja maankamaran,
jota niin suuresti kunnioitetaan.
Minulle on tapahtunut se, mitä rukoilin,
olen saapunut kaupunkiin,
jossa Jumala kulki ihmisenä.

Hienoista maista, rikkaista ja vehmaista,
joita olen toistaiseksi nähnyt,
olet kaikkein arvokkain,
mitä ihmeitä tapahtuikaan täällä!
Täällä neitsyt kantoi lasta,
Herraa kaikkien enkeleiden,
eikö tuo ole todellinen ihme?

Täällä hänet kastettiin puhtaudessa,
jotta jokainen puhdistuisi,
sitten hän antoi myydä itsensä,
jotta me, kahlehditut, olisimme vapaat.
Muutoin hukkuisimme,
terve teille, keihäs, risti ja orjantappura!
Voi teitä, pakanat, tämä saa teidät raivoon!

Kristityt, juutalaiset ja pakanat,
vaativat kaikki tätä perinnökseen,
päättäköön Jumala meidän hyväksemme
kolminaisuutensa tähden.
Koko maailma taistelee täällä.
Me kaipaamme oikeutta,
Hänen on oikein puolustaa meitä.

AUCUN ON TROUVÉ – LONC TANS – ANNUNTIANTES

Liturginen melodia alaaäänessä:

Annuntiantes

Lonc tans me sui tenu de chanter,
Mes or ai raison de joie mener,
Car boune amour me fait desirer
La mieus ensegnie
K'on puist en tout le mont trouver:
A li ne doit on nulle autre comparer,
Et quant j'aim dame si proisie,
Que grant deduit ait du penser,
Je puis bien prouver
Que mont a savoureuse vie,
Quoi que nus die
En bien amer.

Ilmestyminen*)

Pitkän olen pidättäytynyt laulamasta,
mutta nyt olen löytänyt syyn iloita.
Todellinen rakkaus saa minut kaipaamaan
hienointa naista
mitä maailmasta voi löytää.
Ketään toista ei voi verrata häneen.
Ja kun rakastan niin arvoista naista,
että jo ajatus hänestä tuottaa hyvää,
voin varmuudella todistaa,
että rikas on elämä sillä,
mitä tahansa vain sanotaankin,
joka todella rakastaa.

*) Enkelin ilmestyminen Neitsyt Marialle

AUCUN VONT – AMOR QUI COR – KYRIE

Liturginen melodia alaaäänessä:

Kyrie

Amor qui cor vulnerat
Humanum, quem generat
Carnalis affectio,
Numquam sine vicio
Vel raro potest esse,
Quoniam est necesse
Ex quo plus diligitur
Res que cito labitur
Vel transit, eo minus
Diligatur Dominus.

Herra, armahda

Rakkaus, joka vahingoittaa sydäntä
ihmisen, synnyttää
myös lihallista himoa.
Koskaan ilman paheita,
tai vain harvoin, sitä on.
Siksi väistämättä,
mitä enemmän rakastat
sitä, mikä pian katoaa
tai pakenee, sitä vähemmän
rakastat Jumalaa.

*Suomennokset englannin kielestä
S.Archer, N.Archer, T.Pisto, K.Pihlajamaa*

OULUN VANHAN MUSIIKIN FESTIVAALI 28.1.-3.2.2012

LAUANTAI 28.1.

Klo 18.00 Oulun tuomiokirkko
AVAJAISKONSERTTI
Vivaldi - Corelli - Purcell - JS.Bach
Jyrki Kuusirati, trumpetti
Péter Marosvári, cembalo
Oulunsalo Ensemble
Johtaa Sinikka Ala-Leppilampi

SUNNUNTAI 29.1.

Klo 15.00 Oulun tuomiokirkko
SOIVA SIILI MENE KIRKKOON
Bach: Toccata ja fuuga d-molli BWV 565
Sekä lasten- ja kirkkomusiikkia
keskiajalta meidän päiviimme

Soiva Siili

Markus Lampela, Kyösti Salmijärvi
Pekka Elsilä, traverso
Harri Laakkonen, cembalo
Lauri-Kalle Kallunki, urut
Péter Marosvári, urut

MAANANTAI 30.1.

Klo 19.00 Oulunsalon kirkko
L'INVERNO DI VIVALDI
Vivaldi: Talvi, Sarjasta Neljä vuodenaikaa
Sekä muita Antonio Vivaldin teoksia
Suvi Tönkyrä, viulu
Oulunsalo Ensemblen Barokkiyhtye
Johtaa Sinikka Ala-Leppilampi

TIISTAI 31.1.

Klo 19.00 Oulunsalon kirkko
IKUINEN VALO
Kirkkolaulujen helmiä 900-1600 -luvulta
Stephanie Archer, nokkahuilu, psalttari
Nathan Archer, nokkahuilu, psalttari
Taru Pisto, nokkahuilu, urut, laulu

KESKIVIIKKO 1.2.

Klo 19.00 Kiimingin seurakuntakeskus
PEREGRINUS - VÄELTAJA
Renessanssin ja barokin kirkkomusiikkia
Lauluyhtye Cappella pro Vocale
Johtaa Veikko Kiiver

PERJANTAI 3.2.

Klo 20.00 Oulun tuomiokirkko
PÄÄTÖSKONSERTTI
Pyhä Pohjolan Birgitta -
Musiikkia kuohuvalta keskiajalta
Vokaaliyhtye Lumous
Fioretto Ensemble
Suunnittelu Debra Gomez-Tapio
Ohjaus Jamie Mäkinen
Käsiohjelmat ovelta 10 euroa

KAIKKI KONSERTIT

Vapaa pääsy.
Käsiohjelmat ovelta 10 euroa.