

Track 1: SPOKEN INTRODUCTION and DEMONSTRATION of individual instruments by David Munrow

Chinese Shawm, two Tabors: Danse Royale - French 13th century / **Spanish Bagpipes:** Dance Tune - Scottish c. 1250 / **Tenor Flute and Mediaeval Bells:** Motet "Veritas Arpie" / **Tenor Recorder & Psaltery:** "Jesu Cristes Milde Moder" / **Treble Recorder & Mediaeval Bells:** Carol "Nowell Sing We" / **Pipe and Tabor:** Piper's Fancy - English traditional / **Alto Gemshorn & Psaltery:** "Ja Nuns Hons Pris" - Richard Coeur-de-Lion / **Soprano Crumhorn and Tambourine:** Saltarello - Italian 14 century / **Soprano Cornamus:** Postillon - 16th century / **Sopranino Rauschpfeife and Tabor:** "Alarm" - 16th/17th century / **Tenor Dulcian:** A Jig - R. Askue (16th c.) + "The Squirrel's Toy" - Francis Cutting (16 c.) / **Soprano, Alto, Tenor, Bass Kortholt:** "Wat Zal Men op den Avond Doen" / **2 Renaissance Bassett Racketts:** "Je n'ose etre Content" - Pierre Certon (died 1572) / **Baroque Bass Rackett:** "Wat Zal Men op den Avond Doen" / **Regal:** Pavana "Desiderata" - Francesco Benusi (16 c.)

Track 2: MUSIC AT HENRY VIII's COURT

In 1510 the chronicler Holinshed describes Henry VIII's energetic activities thus. He was "*exercising himselfe daillie in shooting, singing, dansing, wrestling, casting of the barre, plaieing at the recorders, flute, virginals, in setting of songs, and making of ballads*". Henry eagerly encouraged court music-making and he considerably increased the size of his royal band, the King's Music. An inventory made at his death included 76 recorders, 72 flutes, 25 crumhorns, 23 virginals as well as shawms, dulcuses, regals and bagpipes. Henry VIII's enthusiasm for music sometimes led him to claim other men's compositions as his own. "*Helas Madame*" and "*En vray amoure*" are both three-part chansons to which Henry simply added a fourth; "*Si Fortune*" and "*If love now reigned*" are decorated instrumental versions of song tunes. Henry's most extended instrumental composition adds two florid and syncopated parts around the popular Flemish tune "*Taunder Nacken*".

"Helas Madame": Henry VIII (1491-1547) *Sopranino Rauschpfeife, Regal & Tabor* / **CONSORT:** *Anon Soprano and Tenor Crumhorns, Bass Rebec* / **"Si Fortune":** *Anon Tenor Flute and Harpsichord* / **CONSORT:** *Anon Bass Kortholt and Harpsichord* / **"Taundernaken":** Henry VIII *Soprano Crumhorn and Regal* / **CONSORT:** *Anon Treble Recorder, Alto and Bass Rebec* / **"If Love Now Reigned":** Henry VIII *Bass Recorder and Harpsichord* / **"En Vray Amoure":** *Henry VIII Nicolo Shawm and Regal* / **CONSORT:** *Anon Cornetto, Tenor Recorder, Bass Rebec*

Track 3: ELIZABETHAN POPULAR TUNES

Queen Elizabeth I, being altogether more decorous than Henry VIII, avoided the unsightly blowing instruments and restricted herself to the virginals. She certainly danced however, and had her portrait painted performing the most abandoned dance of the day - the *Volta* - with the Earl of Leicester. Because it was strenuous, and because it revealed more of the lady's legs than any other court dance, the *Volta* (meaning turn or even twist) was under constant censure. "*The Voltas*" said one critic "*which magicians have brought from Italy, besides their insolent and indecent movements, have this misfortune, that a great many murders and miscarriages result from them.*" The most fascinating thing about Elizabethan popular tunes is the degree to which they were popular. They were as widely known as the pop tunes of today though they remained in favor much longer. They served almost every musical purpose. Ballad makers put words to them, town bands played them, people whistled and danced to them, composers wrote elaborate fantasies or variations on them (for example the settings of *La Volta*, *Tower Hill* and *Bouffons* in the *Fitzwilliam Virginal Book*). One or two tunes even found their way into church, concealed in a Mass setting.

"LA VOLTA"	<i>Descant Recorder and Harpsichord</i>
"KEMP'S JIG"	<i>Sopranino Recorder and Harpsichord</i>
"TOWER HILL"	<i>Soprano Cornamuse and Harpsichord</i>
"A BERGOMASK"	<i>Garkleinflötlein and Harpsichord</i>
"BOUFFONS"	<i>Soprano Dulcian and Regal</i>

Track 4: SUITE OF RENAISSANCE DANCES

UNGARESCHA from "Il primo libro di balli - Giorgio Mainerio 16c - *Sopranino Rauschpfeife and Regal*

LA BOUREE from "Terpsichore" 1612 - Michael Praetorius (1571-1621) - Tenor Dulcian & Harpsichord

BASSE DANSE: "Bergeret sans roch"- Tielman Susato (died c. 1561) - Alto Crumhorn and Regal

RONDE: "Mon Amy" from the "Danserye" - Tielman Susato - Soprano Dulcian & Harpsichord

GALLIARD: "La rocha el fuso" - Anon - Soprano Recorder & Harpsichord

BALLETS BACCANALES et Des Feus - Michael Praetorius - Soprano Crumhorn and Regal

Track 5: JOHN BULL(1563-1628): Queen Elizabeth's Pavan (1603)

Virtually the whole of Bull's surviving work is for keyboard. Unmatched as a virtuoso player on the organ and harpsichord, he was honored by monarchs most of his life. Born in 1563, John Bull became a choirboy in Queen Elizabeth's Chapel Royal when he was about eleven years old. At the age of 19 he was appointed assistant organist of Hereford Cathedral, and shortly afterwards he was promoted to be organist and choirmaster there. In January 1586 he was sworn a Gentleman of the Chapel Royal. Doctor of Music in both Universities, in 1596 Bull was appointed (by the Queen's command) the first Professor of Music at Gresham College - a new educational foundation intended to serve as a University for the citizens of London.

Queen Elizabeth's Pavan, in the Third Tone, was composed in 1603 to commemorate the death of Queen Elizabeth. Like several other pieces by Bull, it requires equal temperament. It is performed here by Thurston Dart on his Thomas Goff Harpsichord. Bull continued in Royal favour under King James I, receiving the special honorific title of 'Doctor of Music to the King' and being entrusted with the musical upbringing of Henry, Prince of Wales, and his sister the Princess Elizabeth. In 1613, having become a Roman Catholic; he moved to the Spanish Netherlands where he held a number of distinguished posts, until his death on 12/13th March 1628.

Track 6: MICHAEL PRAETORIUS (1571-1621): Siz"Daentze" or Dances from "Terpsichore Musarum Aoniarum quinta." 1612.

The development of music printing at the beginning of the Sixteenth Century led to the publication of many sets of dance music. The tunes were international and the performers could select and arrange their material as they liked. These sets were not collections of works by single composers publishing their own music; rather they were collections of popular songs and dances of the day. Probably the most magnificent collection is Praetorius' "*Terpsichore*" containing over 300 dance tunes from the repertory of the French musicians at the Court of Henry IV.

The introduction reads: "*Darinnen Allerley Frantzösische Daentze und Lieder / Wie dieselbige von den Frantzösichen Dantzmeistern in Franckreich gespielet / unnd vor Fürstlichen Taffeln / auch sonsten in Conviviis zur recreation und ergotzung gantz wol gebraucht werden komen*". "In which many French Dances and Songs / the same as are played by French Dance Masters in France / and before Princely tables / and on other convivial occasions for recreation and celebration can be very well used.

1. *Entree - Courante* / 2. *Gavotte* / 3. *Spagnoletta*
4. *La Bourée* / 5. *Ballet* / 6. *La Volte*

Track 7: ERASMUS WIDMANN (1572-1634): Daentze und Galliardien from Musikalischer Tugendspiegel (Rothenburg 1613)

In this collection, Widman is offering his own compositions, written while he was in the service of the Count of Hohenlohe in Weikersheim. His Dances and Galliardies offer, in the words of his own title: Musikalischer Tugendspiegel ganz neuer Gesäng mit schönen historischen und Poetischen Texten, dabey auch neue Daentz und Galliardien "A Musical Mirror of Virtue, completely new Songs with fine historical and Poetic Texts, together with new Dances and Galliardies".

This is music for pure entertainment, yet each piece is finely crafted. Interestingly, Widman avoids the classic method of naming his pieces as dance movements; each of his pieces is given a woman's name. The fact that the number of parts never exceeds four stresses the use to which his music was destined: entertainment by and for as wide an audience as possible - four parts, which could be played or sung by whatever instruments and voices were available.

1. *Sophia - Anna* / 2. *Clara* / 3. *Magdalena* / 4. *Agatha* / 5. *Regina*

Further Renaissance and early Baroque music is available on: Baroque Music Collection BMC 26 - "TICKLE MY TOE - An Entertainment devised by DENIS STEVENS" - The Jaye Consort / The Philip Jones Brass Ensemble / Harold Lester, Harpsichord / Accademia Monteverdiana String Orchestra - Conductor: Denis Stevens