

A portrait of a man with a serious expression, wearing a brown cap and a dark garment. The background is a textured blue.

# The Linarol Consort of Viols

*David Hatcher, Tim Lin,  
Alison Kinder, Claire Horacek, with*

**James Gilchrist**  
*(tenor)*

## Inn stetter hut

*music for the richest man in the world  
from the court of Maximilian I*

# Programme

Inn stetter hut

Jörg Blankenmüller (fl.c.1540)

Fortuna/Helena desiderio

Ludwig Senfl (1486-1543)

Brüder Conrat super Fortuna

Henricus Ysaac (1450-1517)

Fortuna/Virgo prudentissima

Ludwig Senfl

Tandernac a3

Antoine Brumel (1460-1512)

Tandernac a4

Petrus Alamire (1470-1536)

Ich sag und clag das ander

Ludwig Senfl

K. dein bin ich

Ludwig Senfl

Iam sauche

Pierre de la Rue (1452-1518)

On allen schertz

Ludwig Senfl

## Interval

Kain sach mir nye auff erden

Ludwig Senfl

Tous les regres

Pierre de la Rue

Plus mils regres

Josquin des Prez (c.1450/55-1521)

Alles regres

Ludwig Senfl

Fortuna/Nasci pati mori

Ludwig Senfl

Vil glück und häyl

Anon

Fortuna/Ich stund an ainem morgen

Ludwig Senfl

Plus oultre pretens

Anon

Warhafftig mag ich sprechen wol

Ludwig Senfl

La la hö hö

Heinrich Ysaac

Kain clag hab ich

Jörg Blankenmüller



SAM66 - *the earliest viol*

In 2011 I came into possession of a facsimile reprint of a manuscript of German, Flemish and French consort pieces of the early 16th century, now held in the vast collection of the National Library of Austria, in Vienna and bearing the shelf mark Vienna Ms. 18-810. The reprint, containing all five part books (Discantus, Contratenor, Tenor, Bassus & Quinta Vox), is no longer available and the manuscript is not widely known by exponents of music of this period. I soon discovered, to my surprise, that there is no complete modern edition available of this important source, so I set to, transcribing and editing all 86 pieces in the collection. This task is now complete, with the edition available from Peacock Press, in four volumes and this evening's concert is the fruit of those years of labour.

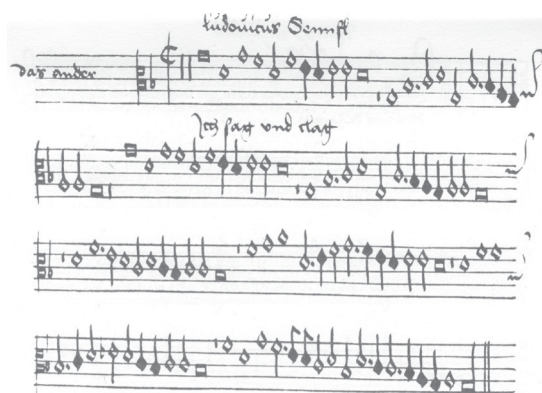
Looking at secular music from the German-speaking lands of the early 16th century, one is struck by the large number of sources, both hand-written and printed, that have survived. From the beginning of the century, when the Venetian Ottaviano Petrucci published his *Harmonice Musices Odhecaton* in 1501, using the most exquisitely executed movable type, the printing of music books became widespread, especially in the Germanic lands, where the radical thinking of Luther and his reformists demanded the mass production of pamphlets, resulting in an explosion of the numbers of private printing houses. In fact, this corpus of surviving sources probably represents only a small fraction of what was produced at the time. We have, in all likelihood, lost more German sources from this period than from any other time or place in the early modern era.



These books were produced for a variety of reasons. Many were the product of those professional printing houses and sold in relatively large numbers. Others, among them some of the most beautifully decorated and bound manuscripts, were hand-made and illuminated by the finest artists of the day (Hieronymus Bosch served his apprenticeship as an illuminator of manuscripts) and were destined to be prized possessions of the wealthy elite of Europe.

Ms. 18-810 is indeed hand-written, by a single, professional scribe, but it is (and was always intended to be) entirely unadorned. There are no colour illuminations in the margins, there is not even a single decorated, monochrome capital letter, but the hand is assured and of even quality throughout the five part books. It has been suggested that the scribe was Lukas Wagenrieder, who was one of Ludwig Senff's main copyists. He worked with Senff in Munich, when the composer was there after 1523, and watermarks in the paper used for the manuscript attest to Munich as the place of origin. Dating the manuscript more accurately is difficult, but a significant clue is given in the headings of three of the pieces, Nos. 70, 72 and 73 (settings of the popular tenor *Fortuna Desperata*), which bear the dates *21 Sept. 33*, *28 Sept. Anno dni 1533* and *Anno dni 1533 primo octobris*. There is also the possibility that three pieces near the end of the collection, Nos. 83, 84 & 85, which each share the same tenor line, were the three "...tenors referring to our person..." requested by Duke Albrecht IV of Prussia in a letter to Senff dated 1534. No. 84 bears the title *Albrecht mirs schwer und gros lied*. These small pieces of evidence and other trails point to a date of completion of the manuscript of around 1535. For whom it was created is not known, but soon after it was finished it was in the large library of the most wealthy and influential of German merchants of the 16th century, the Fuggers of Augsburg, with Jacob Fugger "The Rich" at the family's head. There it remained until the waning of the Fuggers' power forced the sale of the library of over 13,000 volumes, in 1656, to Emperor Ferdinand III. The entire library was moved to Vienna and was later to become an important cornerstone of the collection of the National Library.

When the Fuggers had been at the pinnacle of their power, Augsburg was a major cultural centre in the southern Holy Roman Empire,



No.78 - *Ich sag und clag, contratenor*

music of the late 15th and early 16th centuries, served in Maximilian's court from 1496 until his death in 1517. He soon rose to be master of the Hofkapelle and teacher of the boys, one of whom was Swiss-born Ludwig Senfl. Isaac is represented by 16 works in Ms. 18-810. His pupil and successor at the Hofkapelle, Senfl, was acting as Kapellmeister from early in the century before officially taking up the post on the death of his teacher. He continued in this role until the dissolution of the huge establishment upon the death of Maximilian in 1519. Senfl became one of the most prolific composers of German song and secular music of the period and is represented by 25 pieces in this collection. Other composers demonstrate links to the court of Marguerite of Austria, Maximilian's daughter and ruler of the Netherlands. These include Pierre de la Rue, Josquin, Antoine Brumel and Petrus Alamire (himself a prolific publisher and producer of many of the very finest illuminated manuscripts).

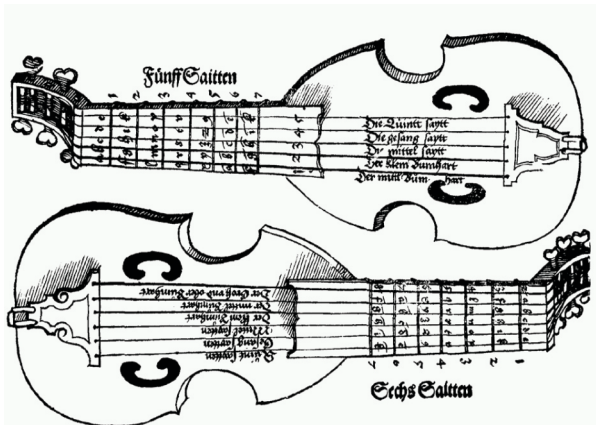
under the rule of the music-loving patron of the arts, Emperor Maximilian I (a prince whom Henry VIII aspired to emulate). More than half of the compositions in the manuscript are by the leading musical figures working in Maximilian's court: Heinrich Isaac, Ludwig Senfl and Paul Hofhaimer. The Fleming, Heinrich Isaac, one of the towering figures in

The manuscript includes an unusually large number of unica - 30 in all. 18 of these are by Senfl, most of which appear in the latter half of the collection. Exactly why this is the case, with so many of the works of the most famous German song composer of the day remaining in private hands, can only be surmised. Senfl had always been in the employ of firmly Catholic courts, beginning with that of Maximilian I and later continuing at Munich under Duke Wilhelm IV. Although never openly declaring any leanings towards Protestantism, the composer seems to have had sympathies with the new church. Senfl attended the Diet of Worms in 1521 to observe

the interrogation of Luther, and maintained a secret correspondence with the reformer and with Duke Albrecht from 1530. Senfl sent Luther a number of compositions, for which he was thanked with the gift of a chest of books. Could it be that compositions within a manuscript that was created for use in a Catholic court but which revealed connections with the Protestant Prussian ruler were tolerated only because they were not made public?

Although SAM66 is a tenor, we know from 16th century descriptions of what was still a new instrument, that viols were made in a range of sizes: treble, tenor, bass and the large “great-bass”. The Venetian writer, performer and pedagogue, Sylvestro Ganassi, in his two-volume tutor for the viol, *Regola Rubertina* (1542) and *Letitione Seconda* (1543), describes three sizes: treble, tenor and bass, in a variety of tunings. The German Hans Gerle, writing in 1532, again gives three sizes, with three tunings which range from Ganassi’s tenor, through his bass and further down to a “great-bass”, tuned a fourth below the bass. Martin Agricola, writing in Magdeburg in 1528, gives three sizes: treble, tenor and bass, but only his bass has six strings, the higher instruments having only five. Ganassi details comprehensive instructions on how the musicians are to transpose the music to keys that suit the tunings of their viols, depending on what combinations of tunings their consorts use (“Rules”) and on the key signature of each piece (“Orders”). The Linarol Consort will be using Ganassi’s “Rule 3”, in which each size of viol is tuned a fourth above the other, and which he describes as being the most common (Agricola’s consort is tuned in this way too).

The Germans seemed to develop an affinity with the viol consort quickly, a fact attested to by the large number of payments made to viol players in courtly circles throughout the Holy Roman Empire in the early years of the 16th century. Through the same period of time, composers such as Fink, Hofhaimer and especially Senfl, developed the distinctively German fashion of the Tenor Lied, a song style in which the dominant melody is given to the tenor part, with the discantus, contratenor and bassus parts weaving counterpoints above and below. The contemporaneous French chanson and Italian



Hans Gerle - *Musica Teusch* 1532

frottola gave the principal melody to the cantus, or upper part, maintaining the four-part writing that had become the norm throughout Europe in the first half of the century. Of the 86 pieces in Ms. 18-810, only 14 are texted (although many appear with texts in other sources). 12 of these songs are by Senfl, the remaining two are by Jörg Blankenmüller, of whom almost nothing is known save that he seems to have been active in Munich and dedicated a motet to an Augsburg musician in 1545. Most of the texted pieces have three verses, and all have the lyrics written only in the tenor part book, except for Senfl's cycle of settings of *Fortuna Desperata*, in which all parts are texted. The subjects of the songs tend to be of a kind - dealing with unrequited love, requited love, lascivious mischief and so on. The longest song in the collection, which appears in many other sources, is Senfl's autobiographical "Lust hab ich ghabt zur musica", with 12 verses describing the composer's life in music.

David Hatcher

James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford, and later as a choral scholar at King's College, Cambridge. James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket and the late Richard Hickox. James works consistently at the highest level and is recognised as the finest Evangelist of his generation; as one recent BBC Proms reviewer noted, 'he hasn't become a one-man Evangelist industry by chance'.

A prolific and versatile recitalist, James enjoys imaginative and varied programming in collaborations with pianists Anna Tilbrook and Julius Drake, and harpist Alison Nicholls. James recently returned to the Wigmore Hall to begin his project with Anna Tilbrook, Schumann and the English Romantics, pairing Schumann song cycles with new commissions from leading composers, Sally Beamish, Julian Philips and Jonathan Dove, setting English poetry of the Romantic period.

James' impressive discography includes the title role in Albert Herring and Vaughan Williams' *A Poisoned Kiss* for Chandos, *St John Passion* with the Academy of Ancient Music, the Finzi song cycle *Oh Fair To See*, Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth, Leighton Earth

Sweet Earth, Vaughan Williams On Wenlock Edge, Finzi songs and Britten's Winter Words for Linn Records and the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics. James and Anna Tilbrook have recently released a new disc of Schumann song cycles for Linn Records.

James' collaboration with the Linarol Consort of viols, "Inn stetter hut", a CD of songs from an early Austrian manuscript, has just been released on the Inventa label (Resonus). Along side the consort's first CD, "La La Hö Hö" it is the second volume of music from this manuscript.

The Linarol Consort came into existence in order to explore the soundscape of a unique viol. Known by the dry, curatorial epithet "SAM66", this remarkable instrument, a tenor viol made in Venice in about 1540, is the sole surviving viol of the great Venetian luthier Francesco Linarolo (c.1520- 1577). It is now part of the large collection of historical instruments in the Kunsthistorisches Museum, Vienna, along with other types of instruments by the same maker, and viols by his son, Ventura. Following a visit to the museum in 2001, when I was fortunate enough to be able to handle, closely examine and photograph the instrument, I commissioned a set of copies made by Richard Jones, a maker who has dedicated much of his life to researching and recreating instruments modelled on SAM66. Having now completed his 100th instrument (for Claire Horacek), Richard has built up a depth of understanding of his subject second to none, and his instruments, being faithful copies of the original, have inspired us and many others to further investigate the possibilities of these earliest manifestations of the viol.

