

Pre-Concert Talk: Setting the Audio-Visual Scene for ‘Inn Stetter Hut’

Welcome to this afternoon of introducing a remarkable collection of songs, written nearly 500 years ago, 1524 in Augsburg. These were songs intended for performance in a setting not unlike the one we have here in the Holywell Music Room: in one of the grand rooms at the court of Emperor Maximilian who had assembled artists and scholars from all around Europe. And they could hope for a discerning well-educated audience who would appreciate the newest fashion in music making, the intricacies of rhyme and sound – very much as we would hope you will enjoy the concert. This pre-concert talk is meant as an introduction to give some cultural background for that time and to enable you to listen out later in the concert for punch-lines, remarkable phrasing and intricacies in the setting.

My name is Henrike Lähnemann, I am professor of medieval German literature and linguistics here at the University, and I have been advising on the text transcriptions and providing the translations. I will start off with some of the historical context. Then David Hatcher will give some insight into the musical side of things – he edited the manuscript, founded the ensemble, and brought the music back to life with the help of the other players of the Linarol Consort and with James Gilchrist who gave voice for the first time to these songs who had not been heard for half a millennium. He will provide his perspective as a singer. After these introductory remarks we are then going through the programme to highlight separate phrases. Some of you will have got already the print-out with the song-texts; for those who have not got the programme – it is available online under the QR code on the handout with the music page.

On the top of your handout, you see a double spread from the tenor part book of the set in the Austrian State Library from which David edited the songs for this concert ([David shows the part book facsimiles](#)). The songs of Ms. 18 810 might look like pop music with run-of-the-mill lyrics – in German the expression for platitude occasional love poetry is “Herz-Schmerz-Reime” which is actually how one of the songs on the CD which didn’t make it into tonight’s programme starts: “Unseglich schmercz entpfindt mein herz, versert an allen enden” but in fact these are cutting-edge text-musical combinations. These poems are written for performance, often by those composers who wrote the music. I have given you on the handout one song that was too long to be included in the recording, but which gives a real insight into music education at the court in the period. Ludwig Senffl describes in ‘Lust hab ich ghabt zur Musica’ how he learned his trade, starting with scales – you see them running up on the page ([James sings the first four lines with the “ut re mi”](#)). This is how all art should start: with “Lust” (passion) combined with “Übung” (training), this leads to “erst anfang” which actually is the cadenza to the tune which stretches over a couple of lines. From passively understanding song, the boy started asking questions to fully be able to analyse what he had been intuitively singing – as one should ([Henrike reads second stanza in German](#)). The full song has twelve stanzas – I have given you only the first three, highlighting the initials. Anybody can guess the initial for stanza 4? It’s, of course, W, and the song spells out the full name of the composer, Ludwig Senffl. This is a calling card for him, demonstrating in the act that he is up to both writing poetry and music and namedropping his teacher on the way. The next step of learning music was in fact copying out pieces written by this teacher, the Dutchman Heinrich Isaac by whom you will hear several pieces in the concert. Isaac is praised “*wie er sein Composicz so fein / und clar hat gsetzt, darzu auch mit / Mensur geziert*” – freely arranged tunes, rhythmically embellished, very singable as well as artful – a description which can well be applied to the whole programme we will be hearing today. I cannot take you through all the stages of this education in music but what I wanted to show was how here the composer is a singer-songwriter who not simply picks up any random piece of text but uses the art form with wit and a keen understanding of the possibilities of the genre.

Maximilian’s court was an international meeting point. One of the most colourful depictions of this culture comes precisely in a black-and-white medium and I have put three depictions of musical ensembles from the triumphal entry on the backside of your handout. This is not the image of an actual procession – the whole affair is led by a griffin and Klio, the muse of historiography is taking minutes in the float with the singers bottom left hand corner! – but the musical instruments are precisely drawn, among them three viols. With this I hand over to David to talk about the musical side...

Inn stetter hut (Promise of Love)

The late medieval German poetry had a passion for “blümen”, literally “to flower” a topic by adding as many rhyme sounds as possible. The stanza form here has four rhyming couplets of which the first three have just two beats per line (**read**) so that every fourth syllable rhymes (the ‘legt’ for ‘leg’ is probably a scribal error in the manuscript – since this is one of the unica, we cannot tell). But the music treats every of these lines differently, starting very appropriately with long drawn out notes in the first line to illustrate the constancy of attention. (**James to sing the first line ‘Inn stetter hut’**). And each of the following short lines is rhythmically realised in a different way. And the longer last two lines then bring the literal highlight: the pledge of “treue”, loyalty, on the top note of the song; which in the first verse is the loyalty of the singer, in the second stanza the hoped for reciprocal loyalty of the lady (**James sings ‘yr trew auch zu mir seczen’**). The song starts with the declaration of unwavering commitment and it ends with the appeal to the personified luck ‘Glück’ to ensure that this will never change, “das es kain mensch mug wenden” on the melisma.

The singer declares unending love and loyalty to the lady, hopes to be accepted by her. He appeals first to Fortune to direct him while he strives for her approval, and finally to the lady to end this trial irrevocably in his favour.

1) *Inn stetter hut*

*leyb, er und gut,
ich da hin legt
und all zeyt pfleg
der liebsten mein
zu gfallen sein;
das soll sy noch erfahren,
kain trew will ich nit sparen.*

1) With constant attention,
I offer up my body, honour
and possessions
and will forever work
to please
my beloved;
this she will come to know,
I will not lack in loyalty.

2) *Erlebt ich das,*

*wie kundt mir bas
sein auff der erd
dann so mich nerdt
mein höchster hort
mit irem wort
und thett mich laids ergetzen,
yr trew auch zu mir seczen.*

2) If I were to experience this,
what on earth could
be better for me
than if my highest treasure
were to nurture me
through her word
and reward me for my sorrow,
and also put her faith in me.

3) *Glück, schicks dahin*

*nach deinem syn
zu unserm hayl
auff paiden tayl,
das es fort gee
und bey uns stee;
lieb, o bedencks zu enden,
das es kain mensch müg wenden.*

3) Fortune, arrange
happiness
for both of us,
according to your plan,
so that it might prosper
and stay with us;
darling, oh consider ending this in a way
that nobody can take it away from us.

Ich sag und clag (A Lover's Lament)

This song takes "Reimgeklengel" to an extreme with "Schlagreime" where every beat holds a rhyming word: "sag und clag" "versenck und wenck". This is the first of tonight's songs to be built in the form of a Kanzone: a part A is repeated in rhyme, rhythm and tune, forming the 'Aufgesang', before a part B brings the 'Abgesang'. The in-built repetition is used to form links between the lines and words, here the line of longing echoes the line of the 'elend' – the state of misery, of being absent from the beloved (James sings "ellend meines jungen hertzen" & "so gantz mit senlichem schmerzen")

Because of the highly artificial and elaborate rhyme scheme which prioritizes sound over meaning, it is hard to produce a coherent translation or even to agree on the correct punctuation of the song. The overall sentiment though is very clear, and in fact the standard setting for medieval love songs: the lament of a lover, whose confession of passionate feelings was declined by the lady, and who vows to continue in hope, since he holds her dear in spite (or even because) of her aloofness.

1) *Ich sag / und clag
vergangen tag,
ellend meines jungen hertzen;
versenck / und wenck
all mein gedenck
so gantz mit senlichem schmerzen;
das schafft / behafft
mit sölcher krafft
in grosser lieb gefangen,
da ich / schwerlich
fürwar ich sprich
mein lieb und groß verlangen.*

2) *On zucht kain frucht
der liebe sucht
deiner güet mit nicht dörfft sagen;
gen dir mein gir
durch solche zir,
das muß ich stets ymer clagen;
yetz zeyt / begeyt
und daran leyt,
da ich dir gab zurkennen
mein gmüet, / das wüet
gen deiner güet
und mich in lieb thet nennen.*

3) *Ach glück, nu schick
on arge dück
sollich layd zu widerlegen;
erst werd auff erd
traurig geperd
durch schaiden nicht undterwegen
und an / sein kan,
deß müeß ich stan
in leid und trauriger pein;
dann das / fürbaß
in hoffnung laß
mich dir treulich beuolhen sein.*

1) I speak of and lament days past in the misery of my young heart; I immerse myself and turn all my thoughts to my painful longing. That creates affliction with such powerful force that I am kept captive by my great love, making me express wearily indeed my love and great longing.

2) Without good manners, there is no fruit of love; I am not allowed to claim your goodness; my desire for you because of your decorous behaviour, this I have to lament forever; the time is now passed and I suffer from having let you know my mind which burns for your mercy, and from having revealed my love to you.

3) Ah, Fortune, without devious cunning help me to put this suffering to rest; since on earth there can be no end to parting's sad demeanour, therefore I have to stand in sorrow and sad pain; but still let me recommend myself to you in hope for the future.

K., dein bin ich (Declaration of Love)

“K, dein bin ich” is actually using the same tune as ‘Ich sag und klag’ but it’s not at all a lament; instead of starting off with a top note on “Ich”, here it is all about Lady K. who gets the top long note at the start of each verse and the joy of serving the noble lady. This could have been a courtly game, with everybody speculating which Käte or Katrein could be meant. Listen out in the concert how differently Senffl treats the tune in the two settings. One peculiarity is that the last two lines are punctuated by instrumental interludes and the voice becomes a kind of fifth viol being woven into the texture (“James: tue mir...erzeigen”).

The singer declares his unceasing love for Lady K. and asks her to reciprocate his feelings; he would rather suffer the disdain of the whole world than offend her in any way. There is a tradition of addressing the lady obliquely in medieval love songs or with her initials, with examples such as *Mein hertzigs A. und höchster hort* (My dearest A and highest treasure) or *Ach B., nit brich durch klaffers stich* (Alas, B, do not break off because of the intervention of the gossipers) and in the volume follows another song with just a different initial: *M, dein bin ich* (fol. 51v of the tenor booklet).

1) K., dein bin ich,
 du freuest mich
 für all gschriftt auf diser erden;
 mein Reym hinfür
 zu willen dir
 sol stets K. geschriben werden;
 darbey nim ab,
 das ich mich hab
 ergeben dir für aigen;
 desgleichen auch
 den pflichten nach
 thu mir dein lieb erzaigen.

2) K., mein dich Nenn,
 sich und erkenn,
 mich ser schwerlich sein umbfangen;
 nach deiner lieb
 stell ich und yeb,
 ob ich dich schier möcht erlangen;
 alsdann fürwar
 mein trauren gar
 thet sich in freud verkeren;
 das selb ermiß
 und nit vergiß,
 das ich dich main in eren.

3) K., dir für all
 ger ich zu gfall
 mein zeit auf erd alhie leben;
 peut mir und schaff,
 in deiner straff
 will ich nur sein gantz ergeben;
 umb das ich nit
 durch perd und sit
 abschaid von deinen hulden;
 vil lieber sonst
 der welt ungonst
 dann dein allain gedulden.

1) K., I am yours, you delight me above all other letters on this earth; my verse in future shall always be written as K. because of you; by this you should realise that I have given myself over to you; accordingly, you are also obliged to show me your love.

2) K., call yourself mine, behold and comprehend how deeply torment has enfolded me; I pursue your love and try whether I might finally be successful with you; then truly my sorrow would be turned to joy; consider that and do not forget that I desire you in all honour.

3) K., I desire to live my time on earth to please you above all others; command and order me, I only want to follow your decrees, so that I must not part from your favour through demeanour or manner; I would rather suffer the displeasure of the whole world than yours alone.

On allen schertz (The Lover's Farewell)

This one is a herz-scherz- rather than herz-schmerz-song, talking about having fun; I think the syncopated rhythm brings out the playfulness (James sings: "drumb ich mit nicht / von yr nit stöll")

While most of the other songs in the collection lament unrequited love, this one plays on the motifs of the dawn song, the parting of lovers after a happy night together. Even though nothing more intimate is mentioned than the sight of the beloved's bare hand and feet and possibly touching them, in the medieval "grades of love" sight leads to talk, this to touch, to kiss – and to act upon this (the Latin hexameter runs: *visio, colloquium, tactus, osculum, actus*). The singer praises his lady and declares he is taking his leave to travel abroad only to come back and gain a fortune for him and her; he commends himself to her who had granted him a glimpse of her beautiful hand and feet, and declares his intention to crown her.

1) *On allen schertz
ist mir mein hertz
in lieb verpflichtet,
drumb ich mit nicht
von yr nit stöll;
gee wie es wöll
nym ichs ver gut,
wann als mein gut
an yr nit spar;
nit liebers lebt in junckfraw schar.*

1) It is not a jest that my heart is obliged to her in love, therefore nothing will part me from her; go as it may, I take it for good since I will lavish all my goods on her; there is none more loveable among all the young women alive.

2) *Nach dem sy wais
wie ich ietz rais
in frembde lanndt,
die unerkannt
mir gwesen sind,
darin ich find
vil arbeit gut,
der ich in hut
will pietten fayl,
damit ich pring auch yren tayl.*

2) She knows that I travel now to foreign lands that were previously unknown to me. There I will find much good labour, the fruits of which I will take good care in order to bring home her share.

3) *Bevilch mich yr,
nachdem sy mir
bot vnterm gwandt
yr schöne handt
und füeßlein weyß;
des ich mit vleyß
betracht in kaym,
alsbald ich haym,
wie ich die schön
erwerben möcht, die ich dann krön.*

3) I recommend myself to her after she stretched out from under her dress her beautiful hand and little white feet; therefore, I am considering, eagerly and secretly, how I, as soon as I am home, might win the beautiful one over and then crown her.

Kain sach mir nye auff erden (Lament about Frustrated Love)

And here we are back with lamenting and 'schmerzen' instead of 'scherzen'; but the singer is undeterred by societies meddling and declares that he will be "**bis an mein eeeeend veraint**" with a very long end (James).

In all aspects of the medieval art of love, there is a third party alongside the lover and his lady: the courtly society, which can either help or frustrate the lovers. Here, society is an adverse force since the song starts off with the singer venting his anger (*unmut*) that his lady has not rewarded him for his labour; she refuses to give him any token of recognition; he swears not to stop lamenting until truth is out, since this, he declares, is not her fault but rather *unterbunst* (or, in the Bavarian spelling, *underpunst*), that is, the misdeeds of envious people. He implores her to come to the rescue of misfortune (*unfal*) and himself.

1) *Kain sach mir nye auff erden
hat grössern unmut pracht,
das nit von dir soll werden
mein lieb und mye bedacht,
die ich mit rechten trewen
so herzlich hab gemaint,
dir sein, on alles rewen,
biß an mein end veraint.*

2) *Waran ich dir gefallen
auff erd hab wissen thon,
hat mich gefrewt ob allen,
so ist yetz das mein lon,
das du mich last versagen,
der mir nit pessers gindt;
auff hör ich nit zu clagen
biß sich die warheit findt.*

3) *Het ich durch mein selb schulden
verwirkt dein gnad und gunst,
leichtlich wer es zu dulden;
seyd aber underpunst
mir hat mein freud genomen,
das clag ich unfal dir;
pit dich du wöllest komen,
pring im auch freud als mir.*

1) Nothing on earth has caused me greater anger than that you have ignored my love and efforts, you, to whom I have turned my heartfelt attention in true loyalty, to be constant of mind, united with you to the end of my days.

2) I have enjoyed above all other things whatever I was able to please you with on earth, but this is now my reward, that you leave me, rejected, and grant me nothing better; I shall not cease my plaint until truth wins through.

3) If I had lost your favour through any fault of mine, I could suffer it easily; but since malice has robbed me of my joy, I bemoan my misfortune; I ask you to bring joy to it and to me.

Warhafftig mag ich sprechen wol (Song of Contentment in Praise of a Lady)

This is a challenging song to sustain since it makes a philosophical argument which uses enjambement to run over the line endings, e.g. second and third line belong together even though they are divided by a rhyme and a break (**James sings “was von got sol / beschaffen sein”**)

The singer takes comfort in the thought that, even though his love is currently thwarted, it will ultimately be rewarded by God and by her favour for him.

1) *Warhafftig mag ich sprechen wol:*
was von got sol
beschaffen sein,
das schickt sich fein,
ob man gleich wol darwider ist;
mus gschehen lon und mercken auff,
wie jetz der lauf
ist diser zeit,
das man oft weit
ein sach verwirfft mit argem list,
die doch nur eer
antrifft und mer
fraintschafft und lieb geperen mag;
es hat kein bestandt,
was man mit schandt
abwenden will; sicht man alltag.

2) *Was wolt ich mich dann irren lan,*
dieweyl ich han
den gunst von yr,
dien sy von mir
nit taylt; das bin ich worden inn;
des gleych ich ways, sy mir vertrawt,
auff nicht mer pawt
dann auff mein bschayd;
es wer mir layd,
wa es nit gieng nach yrem synn,
voraus so ich
sich, das sy mich
von hertzen recht gantz trewlich maint;
mich freyt auch seer
yr zucht und eer;
drumb wirt yr nicht bey mir vernaint.

3) *Rain, keusch und frumb ist sy genennt,*
dann wers erkent
gibt yr das lob;
darumb ich ob
yr halten wil mit leyb und gut;
hiemit ichs yetzundt trösten will,

verhoff in still,
werd yr der bschayd,
das sy ir layd
in freid verker und gutten mut;
das fällt mir nit,
weyl ich das mit
der gnaden gots hab gfangen an;
hoff auch ich werd
auff diser erd
wie noch bisher mit eren bstan.

1) In truth I might say that what God has ordained will turn out well, even if we are opposed to it. We have to let it happen and pay attention to how there is a tendency nowadays to dismiss some things outright with bad intention, even though they only concern honour and could actually bring forth friendship and love. What we try to subvert by shameful means will not last; one sees this every day.

2) Why should I let myself be vexed as long as I have her favour and she does deny me, or so I have come to realise; equally I know that she trusts me, and relies on nothing more than my good intention; I would be sorry if it were not to go according to her plan, in particular as I see that she loyally favours me at heart. I also rejoice in her good manners and honour; therefore I will deny her nothing.

3) She is called pure, chaste and worthy, since whoever knows such things gives her praise; therefore I will uphold her with my life and all I have. I will now take comfort from this, secretly hoping that if she learns of this, she will turn her sorrow into joy and high spirits; I will not fail in this since I have begun it with God's grace; I also hope that I will, as I have done so far, continue to live honourably in this world.

Kain clag hab ich (Lament about Separation from the Beloved)

If you were to learn German from the vocab of these songs, you would end up with a fairly peculiar set of key words, “clag” (lament) being definitely one of them, another recurring rhyme: **meiden / leiden** (avoid / suffer) which is here again highlighted by the stanza structure of the Kanzone which gives them the same cadenza but which is topped by the cadenza of the B part which elaborates **plagen** (James to sing)

Love songs tend not to be about fulfilment but lament, pouring out longing and describing the loss of separation, the *elend* which in medieval German means both sorrow and exile. The poetic voice in this song laments his separation from his lady as a life-long affliction but nothing else can take his *hercz herczigs lieb* (heart of heart's love) place in his heart.

1) *Kain clag hab ich,
dann das ich dich,
hercz herczigs lieb, muß meiden.
Zu dieser stund
thu ich dir kund
mein senlich schmerczlich leiden,
das ich nit kan
mag sehen an
dein lieplich gestalt vor augen,
und muß verlon
dich werden kron.
Was möcht mich hörter plagen?*

1) I have no other lament than that I have to avoid you, my heart of heart's love. In this hour I reveal to you my longing sorrowful pain, that I am unable to see your lovely person with my own eyes, and have to lose you, my worthy crown. What could pain me more?

2) *Ich kan nit sein
durch schaidens pein
frölich wie vor von herczen.
Ligst mir im synn,
sey wo ich bin,
das bringt mir laid und schmerczen.
Wiewol darbey,
hoff ich, dir sey,
wie mir in allem leben.
Seyst dermaß gfaßt,
mich nit verlaßt,
noch wöllest übergeben.*

2) Due to the pangs of separation, I can no longer be happy as I used to be. You are on my mind, wherever I may be, this brings me pain and sorrow. Even though I hope that you are faring as well as I do in your life. Be of such mind that you will neither leave me nor give up on me.

3) *Peinliches laid
mag glückh durch bschaid
der widerkunft wol enden,
das tröst ich mich.
Wo hoffnung sich
wolt gnedigclich zu lenden,
wie ich dann wart
nach diser fart,
glück, darauf ich thu pawen;
darumb ermiß
und nit vergiß;
thu mir als guts vertrawen.*

3) Fortune is able to end painful sorrow by announcing the return, this is my comfort. That hope might mercifully agree to this, that fortune might wait for me after this journey, on this I rely; take this as token and forget it not; trust in my continued goodness.