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# Track List

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## CD 1

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|-----|--|------------------|
|     | <b>Anonymous</b>   |                  |
| 1   | Antiphona post Evangelium<br>In Dulci Jubilo / Alberto Turco       | 3.21<br>8.553502 |
|     | <b>Anonymous</b>   |                  |
| 2   | Versus Alleluia: Adorabo<br>Nova Schola Gregoriana / Alberto Turco | 2.21<br>8.550711 |
|     | <b>Hildegard of Bingen (1098–1179)</b>                             |                  |
| 3   | Ordo Virtutum: Procession<br>Oxford Camerata / Jeremy Summerly     | 4.25<br>8.550998 |
|     | <b>Léonin (fl. 1150s–c. 1201)</b>                                  |                  |
| 4–9 | Viderunt omnes<br>Tonus Peregrinus / Anthony Pitts                 | 9.30<br>8.557340 |
|     | <b>Traditional</b>   |                  |
| 10  | Gaudete Christus est natus<br>Oxford Camerata / Jeremy Summerly    | 1.39<br>8.550751 |

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|--|---|----------|
| <b>Anonymous</b>                         |   |          |
| 11                                       | <b>Cantiga de Santa Maria</b>             | 2.20     |
|  | Unicorn Ensemble / Michael Posch          | 8.554256 |
| <b>Anonymous</b>                         |   |          |
| 12                                       | <b>Exiit diluculo</b>                     | 2.47     |
|  | Oni Wytars Ensemble / Unicorn Ensemble    | 8.554837 |
| <b>Guiraut Riquier (c. 1230–c. 1300)</b> |   |          |
| 13                                       | <b>Humils forfaitz</b>                    | 7.01     |
|  | Unicorn Ensemble / Michael Posch          | 8.554257 |
| <b>Guillaume Dufay (1397–1474)</b>       |   |          |
| 14                                       | <b>Adieu ces bons vins de Lannoys</b>     | 5.32     |
|  | Unicorn Ensemble / Michael Posch          | 8.553458 |
| <b>Francesco Landini (c. 1325–1397)</b>  |   |          |
| 15                                       | <b>Non avr  ma'piet  questa mia donna</b> | 4.19     |
| 16                                       | <b>Non ara may pieta questa mia dona</b>  | 3.35     |
|  | Unicorn Ensemble / Michael Posch          | 8.553618 |
| <b>John Dunstable (c. 1385–1453)</b>     |   |          |
| 17                                       | <b>Veni Creator</b>                       | 6.55     |
|  | Tonus Peregrinus / Anthony Pitts          | 8.557341 |
| <b>Johannes Ockeghem (c. 1410–1497)</b>  |   |          |
| 18                                       | <b>D'ung aultre amer</b>                  | 3.01     |
|  | Capilla Flamenca                          | 8.554516 |

<b>19</b>	<b>Antoine Busnois</b> (c. 1430–1492) Alleluya Capilla Flamenca	1.18 8.554516
<b>20</b>	<b>Josquin des Prez</b> (c. 1450/55–c. 1521) El grillo Shirley Rumsey, lute	1.30 8.550615
<b>21</b>	<b>El grillo</b> Capilla Flamenca	1.30 8.554516
<b>22</b>	<b>Missa 'La sol fa re mi': Kyrie</b> Capilla Flamenca	2.10 8.554516
<b>23</b>	<b>Clément Janequin</b> (c. 1475–after 1558) Le chant des oiseaux The Scholars of London	3.12 8.550880
<b>24</b>	<b>Tylman Susato</b> (c.1510/15–1570 or later) Passe & Medio/Den iersten gaillarde Capilla Flamenca	3.02 8.554516
<b>25</b>	<b>Anonymous, arr. Tylman Susato</b> Den III ronde, Den VI ronde – Les quatre branles	2.53
<b>26</b>	<b>Gaillarde I, II, III</b> Convivium Musicum Gothenburgense	2.05 8.554425

**TT 76:12**

## CD 2

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|---|---|-------------------|
| 1 | <b>John Taverner</b> (c. 1490–1545)<br>In nomine<br>Rose Consort of Viols   | 2.24<br>8.554284  |
| 2 | <b>Christopher Tye</b> (c. 1505–?1573)<br>In nomine No. 20<br>Rose Consort of Viols                                     | 1.51<br>8.554284  |
| 3 | <b>Thomas Tallis</b> (c. 1505–1585)<br>Spem in alium<br>Oxford Camerata / Jeremy Summerly                               | 12.13<br>8.557770 |
| 4 | <b>William Byrd</b> (1543–1623)<br>Mass for Four Voices: Sanctus<br>Oxford Camerata / Jeremy Summerly                   | 4.33<br>8.550574  |
| 5 | <b>Claude Goudimel</b> (c. 1510–1567)<br>Psaume 130: Du fond de ma pensée<br>Claude Goudimel Ensemble / Christine Morel | 4.40<br>8.553025  |
| 6 | <b>John Dowland</b> (1563–1626)<br>The King of Denmark's Galiard<br>Rose Consort of Viols                               | 1.20<br>8.553326  |
| 7 | Flow, my tears<br>Steven Rickards / Dorothy Linell  | 4.01<br>8.553381  |
| 8 | <b>Heinrich Isaac</b> (c. 1450/55–1517)<br>Greiner zancker<br>Ensemble Villanella / Sven Berger                         | 1.09<br>8.553352  |

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|----|---|------------------|
| 9  | <b>Jacob Obrecht (1451–1505)</b><br>Stat ('tsaat) ein meskin<br>Ensemble Villanella / Sven Berger                                   | 2.06<br>8.553352 |
| 10 | <b>Alonso Mudarra (c. 1510–1580)</b><br>Tiento<br>Shirley Rumsey, lute  | 1.46<br>8.550614 |
| 11 | <b>Carlo Gesualdo (c. 1561–1613)</b><br>Tribulationem et dolorem<br>Oxford Camerata / Jeremy Summerly                               | 4.54<br>8.550742 |
| 12 | <b>Orlande de Lassus (c. 1532–1594)</b><br>Lagrima di San Pietro: 'Il Magnanimo Pietro'<br>Ars Nova / Bo Holten                     | 2.18<br>8.553311 |
| 13 | <b>Missa 'Susanne un jour': Kyrie</b><br>Oxford Camerata / Jeremy Summerly  | 5.41<br>8.550842 |
| 14 | <b>Beau le crystal</b><br>The Scholars of London  | 1.37<br>8.550880 |
| 15 | <b>Tomás Luis de Victoria (c. 1549–1610)</b><br>Missa 'O magnum mysterium': O magnum mysterium<br>Oxford Camerata / Jeremy Summerly | 4.14<br>8.550575 |
| 16 | <b>Giovanni Pierluigi da Palestrina (c. 1525/26–1594)</b><br>Missa 'Papae Marcelli': Kyrie<br>Oxford Camerata / Jeremy Summerly     | 4.38<br>8.550573 |

TT 60:47

# Early Music

by

**Lucien Jenkins**



*Saint and angels playing music. Tempura on wood, c. 1335,  
by Giotto di Bondone (c. 1266–1337) and workshop*

## I. What were the Middle Ages?

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In music, there are no sensible dates tied to composers' births or deaths to mark out the Middle Ages. For simplicity's sake, scholars largely adopt the period 500AD to 1500AD, this being roughly the time between the change of the western part of the Roman Empire into an interlocking series of kingdoms, and the Italian Renaissance and Reformation. The term 'Dark Ages' is also sometimes used, normally to describe the opening centuries of this period (say sixth to tenth), although some prefer the expression 'early Middle Ages'. Of course the men and women of the Middle Ages did not think of themselves as living in the middle of anything. In fact, they were more inclined to think they were living at the end. The Christian message of the time contained within it a strong belief that the return of Christ was imminent, that everything in the life of human beings was merely contingent, and that the essential life was the one that the returning Christ would institute. The early Medieval Frankish chronicler Fredegar wrote sadly: 'The world is growing old. We live at the end of time.'

The Middle Ages inherited its legal code and much of its secular literature from the declining power of Rome. Overwhelmed by economic and political developments that it could no longer direct, Rome had found that the several regions of its empire were acting with increasing independence. The various Burgundians, Franks, Lombards and others who had been problematic allies in the latter days of imperial power played a leading role, sometimes as semi-independent local rulers and sometimes, as in the case of Stilicho, Odoacer and Theodoric, as imperial agents. In the meantime, the challenge from outside Roman boundaries was transformed by the impact of the Huns in the fifth century. They were a substantial and powerful nation with a large empire and had no interest in adapting to the Roman diplomatic system. Indeed, throughout the Middle Ages the mobility of some nations created problems for other more settled societies. The Vikings, Saxons, Hungarians and Arabs were all on the

move at different times. The last of these groups first came to European consciousness by seizing control of the Middle East in the seventh century. Three of the Christian patriarchates – Jerusalem, Alexandria and Antioch – were quickly overrun, leaving only Rome and Byzantium. By 718, most of what is now Spain and Portugal was in Muslim hands, and there were also Muslim forces in southern France. It was not until the late fifteenth century that the last Muslim stronghold in Spain fell to Christian armies, not many years after the Christian stronghold of Byzantium itself had finally fallen to a Muslim army, leaving the way clear for Islam to overrun south-eastern Europe, which it was to dominate for several centuries.

Despite these massive shifts of population and power, Roman laws, Roman language and Roman ways of thinking persisted throughout the Middle Ages and into the Renaissance. Indeed, the very fact that Rome was thought of as the natural home for the church's 'capital' was in its way a tribute to the continued high standing of the city among western Christians. The church enjoyed massive cultural, political and economic power and influence right across Europe throughout the Middle Ages. The virtual disappearance of the Roman administrative classes, together with the absence of any tradition of literacy in the new powers (Franks and others) meant that the business of law, diplomacy and government necessarily leaned heavily on the church, which, based as it was around a series of books, held literacy in high esteem.

This is the introductory chapter of Discover Early Music.  
The full booklet, illustrated with photographs and accompanied by two CDs,  
is available to buy from [www.naxos.com](http://www.naxos.com).