




INVENTA

LA LA HÖ HÖ

SIXTEENTH-CENTURY VIOL MUSIC FOR
THE RICHEST MAN IN THE WORLD

LINAROL CONSORT

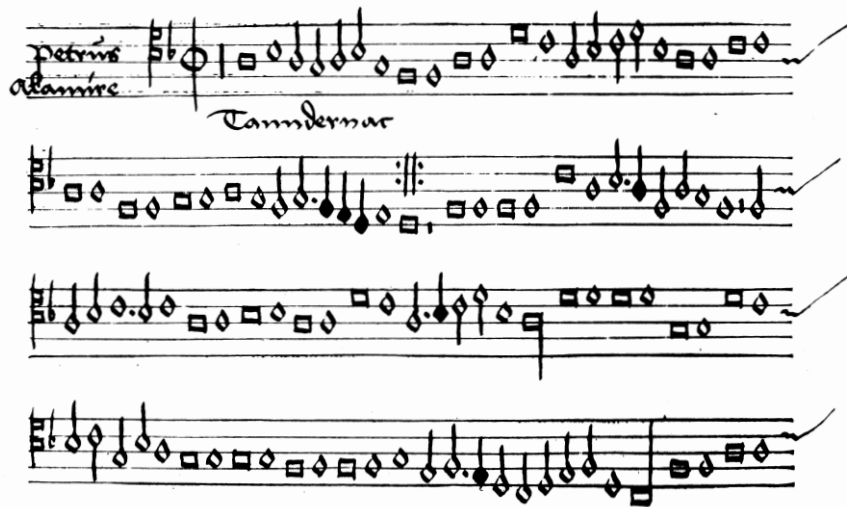
La la hō hō

Music for the Richest Man in the World
Sixteenth-century works for Viol Consort

Linarol Consort

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Heinrich Isaac (c.1450–1517)		Heinrich Isaac	
1. Las Rauschen	[1:40]	14. La la hō hō	[1:39]
2. Brüder Conrat super Fortuna	[1:37]		
		Ludwig Senfl (c.1486–1543)	
Pierre de la Rue (c.1452–1518)		15. Carmen	[1:50]
3. Ain frölich wesen	[1:15]	16. Carmen	[2:02]
		17. Alles regres	[2:10]
Adam Rener (c.1485–c.1520)			
4. Achs ainigs ain	[3:08]	Josquin des Prez	
		18. Plus mils regres	[3:19]
Josquin des Prez (c.1450/1455–1521)			
5. Entre iesuis	[1:58]	Pierre de la Rue	
		19. Tous les regres	[2:53]
Pierre de la Rue			
6. Carmen	[2:34]	Pierre de la Rue	
		20. Iam sauche (two settings)	[1:30]
Heinrich Isaac		21. Carmen	[2:11]
7. Zart liebster frucht	[2:56]		
		Paul Hofhaimer	
Anonymous		22. Fro bin ich dein (das erst, das ander, das dritt)	[3:25]
8. Plus oultre pretens	[3:49]		
9. Vil glück und hayl	[2:50]	Heinrich Isaac	
		23. Gueretzsch	[4:53]
Paul Hofhaimer (1459–1537)			
10. On frewdt verzer ich	[2:05]	Adam Rener	
		24. Jetzt hat volbracht	[1:58]
Antoine Brumel (c.1460–1512/13)			
11. Tanndernac (a3)	[3:10]	Ludwig Senfl	
		25. Dem ewigen got	[1:47]
Petrus Alamire (c.1470–1536)		26. Albrecht mirs schwer und gros lajd	[3:15]
12. Tanndernac (a4)	[2:38]	27. In lieb und freid hab ich mein bscheid	[2:05]
Anonymous			
13. Ways nit	[2:34]		
		Total playing time	[67:26]



Manuscript 18-810
No.28 Tannernac Tenor

La la hō hō

In 2011, I came into possession of a facsimile reprint of a manuscript of German, Flemish and French consort pieces of the early sixteenth 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 despite subsequently becoming available digitally, the manuscript is not widely known by exponents of music of this period. Although the standard of copying in the manuscript is high, there are numerous errors, rendering it difficult to use in a practical context. I discovered, to my surprise, that there was no complete modern edition available of this important source, so I began transcribing and editing all eighty-six pieces in the collection and the resulting publication forms the basis for this recording.

In considering secular music from the German-speaking lands of the early sixteenth century, one is struck by the large number of hand-written and printed sources that have survived. From the beginning of the century, when the Venetian Ottaviano Petrucci published his *Harmonice Musices Odhecaton* in 1501, the printing of music books became widespread, especially in the Germanic lands. The radical thinking of Luther and his reformists demanded the mass production of

pamphlets which resulted in an explosion of the number of private printing houses. The corpus of surviving sources 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 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.

Manuscript 18-810 is hand-written, by a single, professional scribe, but it is 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 is possible that the scribe was Lukas Wagenrieder, one of Ludwig Senfl's main copyists. He worked with Senfl 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. A significant clue to the date of the manuscript's creation 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 Senfl dated 1534 (No.84 bears the Duke's name in the title, Albrecht mirs schwer und gros lied). These and other pieces of evidence 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 library of the wealthiest and most influential of German merchants of the sixteenth 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 to Emperor Ferdinand III in 1656. The entire library was moved to Vienna and was later to become an important cornerstone of the collection of the National Library.

At the beginning of the sixteenth century, the Fuggers were at the pinnacle of their power and Augsburg was a major cultural centre in the southern Holy Roman Empire 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 music of the late fifteenth and early sixteenth 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 sixteen works in Ms. 18-810. His pupil and successor at the Hofkapelle, Senfl, was acting 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 after the death of Maximilian in 1519. Senfl was one of the most prolific composers of German song and secular music of the period and is represented by twenty five 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 Marguerite's favourite, Pierre de la Rue, alongside Josquin, Antoine Brumel and Petrus Alamire (a prolific publisher based in Mechelen and producer of many of the very finest illuminated manuscripts).

The manuscript includes an unusually large number of unica – thirty in all. Eighteen 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. Wisely never openly declaring any leanings towards Protestantism, the composer seems to have had sympathies with the new movement. Senfl attended the Diet of Worms in 1521 to observe the interrogation of Luther, and maintained a secret correspondence with him and his supporter, Duke Albrecht of Prussia, 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?

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

developing the four-part writing that had become fashionable throughout Europe at the beginning of the century.

The Linarol Consort came into existence in order to explore the soundscape of a unique viol. Known by the curatorial epithet "SAM66", this remarkable instrument is a tenor viol made in Venice around the middle of the sixteenth century. It is the sole surviving viol of Francesco Linarol (c.1520–1577), the patriarch of a Venetian dynasty of luthiers. It is now part of the large collection of historical instruments in the Kunsthistorisches Museum, Vienna, displayed 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, the Linarol Consort commissioned a set of copies made by Richard Jones, a maker who has dedicated much of his life to researching and recreating instruments after SAM66. Having made over 100 such instruments, Richard has built up a depth of understanding for his subject second to none, and his viols, being faithful copies of the original, have inspired us and many others to further investigate the possibilities of these earliest manifestations of the viol.

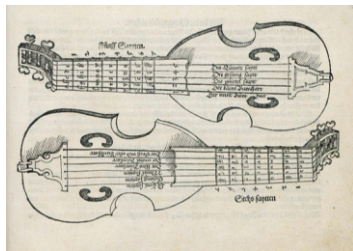
SAM66 is a tenor, but we know from sixteenth century descriptions of what was still a relatively new instrument, that viols were



made in a range of sizes: treble, tenor, bass and the large 'great-bass'. The Venetian 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 just 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 the relative pitch of the viols within their consort (*Regola*) and on the key signature of each piece (*Ordine*). The Linarol Consort has recorded using Ganassi's *Regola Terza*, in which each size of viol is tuned a fourth above the other. Ganassi describes this as being the most common (Agricola and Dalla Viola also describe consorts tuned in this way). The *Orders* (transpositions) in this *Regola* are that when the music is written with two flats, the bass player should find his clef note (F) on the third fret of the third string, resulting in the music sounding a tone higher than written, and in music with a B natural, one finds the same clef note on the

third fret of the fourth string, i.e. a tone lower than written. In the last chapter of the treatise, Ganassi tells us that 'most players play the viol a fourth higher', which he describes, confusingly, as a fourth *Regola* within the context of the d-G-D tuning (the *Modo de sonar una quarta piu alta*). This brings most of the repertoire of the period onto the top four strings of each viol, the most sonorous range of the consort of treble-tenor-bass tuned d-G-D, whether that be the actual or relative pitches of the three sizes of viols in the typical consort.

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