

The York Waits



*Recorded at Wavelength Studio,
Doncaster, 3-5 September, 2013.*

*Produced by Tim Bayley, with
Lizzie Gutteridge.*

*Sound engineer: Oliver Knight,
Panda Sound.*

Booklet: William Marshall.

Photographs: Chris Lord.

*Portrait of Richard III by unknown
artist © National Portrait Gallery,
London.*

Tim Bayley
(shawms, recorders, bagpipe,
harp, hurdy gurdy)

Tony Barton
(percussion, trumpet)

Lizzie Gutteridge
(shawms, recorder, bagpipe,
fiddles, oud)

Susan Marshall
(fiddle, rebec)

William Marshall (sackbut,
recorders, bagpipe, gittern,
trumpet)

John Peel
(shawm, recorder, bagpipe,
lute, pipe and tabor)

with
Deborah Catterall
(singer)

1. Anglia, tibi turbidas *anon*
2. Petit vriens
Guglielmo Ebreo (c.1420-c.1484)
3. Mi Very joye
John Bedyngham (c.1422-c.1460)
4. O Rosabella *Bedyngham*
5. La Fleur de beauté
Johannes Martini (c1430-40 – 1497)
6. Vive, vive *Martini*
7. Portugalar *anon.*
8. La Dance de Cleves *anon.*
9. Go Hert, Hurt with Adversitie *anon.*
10. My Wofull Hert *anon.*
11. Ave regina celorum
Walter Frye (d.1474)
12. Je Suis D'Allemagne
anon., Johannes Stokhem (c1445-1487)
13. Fortuna Desperata
Antoine Busnoys (c.1430-1492), Martini
14. Danse de Ravensteyn *anon.*
15. Een vrolic wesen
Jacques Barbireau (1455-1491)
16. L'Homme Armé
Busnoys, Robert Morton (1430-1479)



17. Reveillez vous, Picards
anon (shawm version arr. Bayley)
18. Le Souvenir *Morton*
19. Ce jour de l'an
Guillaume Dufay (1397-1474)
20. Clangat tuba *anon.*
21. Gloria ad modum tubae *Dufay*
22. Allez a la Fougere
Petite Camusette
Johannes Ockhegem (1425-1497)
Allez a la Fougere/Sans jamais de riens
anon.

“We will unite the white rose and the red,” proclaims the Earl of Richmond – shortly to be crowned Henry VII – at the conclusion of Shakespeare’s Richard III, bringing to a symbolic conclusion the conflict that came to be known (much later) as the Wars of the Roses. It was the death of Richard, at the Battle of Bosworth in August 1485 that enabled the new Tudor dynasty to succeed the feuding Houses of York and Lancaster.

For all the shortness of his reign – a little over two years - Richard III remains one of the most controversial of English monarchs, and, according to his many supporters, one of the most badly traduced. When Richard’s mangled skeleton was recently unearthed, the level of worldwide interest and the vexed arguments about the location of his tomb illustrated the passions still roused by the last Plantagenet king.

The York Waits – who originated as a recreation of their home city’s municipal band as it was in the Plantagenet and Tudor periods - have a longstanding connection with Richard III and his age. This recording complements an earlier disc, *Music from the Time of Richard III* (Saydisc Records), and offers new pieces, new interpretations and new instrumental combinations, plus vocal music of the period.

Richard had significant connections with York and Yorkshire, which could be described as his power base and there are records which indicate that Richard had a cultivated taste for music, but for today’s York Waits, Richard’s great value is that he helps us to open a window on the musical culture of mid-to-late 15th century England. We draw music from throughout Richard’s lifetime (and a little earlier) in order to illustrate some of the musical currents of the 15th century.

In particular, the recording demonstrates the two most important instrumental categorisations of the period – *les hauts* and *les bas*, or the loud and the soft.

The loud band, sometimes called the *alta* ensemble, had been standardised by the 1480s. It consisted of soprano and alto or tenor shawms – loud reed instruments - with a trombone (or sackbut), which had probably evolved from a form of slide trumpet.

The *alta* was the principal dance band of the age, but its players – whether

employed by city, nobleman or royal court - would also have adapted vocal music, sacred and secular. In several urban centres they were contractually required to give public performances on a daily basis and they participated in official festivities and, occasionally, church ceremonies.

The dance music played by the *alta* was probably improvised around a set tenor, such as one of the single line basse dance melodies from the Burgundian court that are preserved in a manuscript at the Brussels Bibliotheque Royale. A present-day analogy might be the sound of a jazz band, producing elaborate polyphony from collective improvisation around a tune or chord sequence.

The *bas* or soft ensemble was more varied, and several possible combinations are heard on this recording. The lute emerged as the principal plucked instrument, but the harp was widely heard and the disc features the distinctive sound of the *bray* harp, fitted with pins that make the strings buzz, the standard sonority of the harp at this period.

Among bowed instruments, the fiddle, in its various forms, would have been equipped with a flat bridge, so that it could be played chordally. The *rebec*, with its dry, nasal tone, was a useful solo string voice as part of mixed ensembles as well a dance instrument.

The *gittern*, a fretted instrument played with a plectrum, had a long career as an instrument for popular music making, but also serve as a treble voice in plucked ensembles.

Popular instruments of the period, such as bagpipes, pipe and tabor and hurdy gurdy, are heard in various combinations. They might have belonged to the street, the tavern or the fair, but would occasionally be heard in a more courtly context.

The 15th century was a great age of song and this recording includes some of the best examples from the period.

1. Anglia, tibi turbidas

English anon., mid-15thC

Soprano and alto shawms

An instrumental version of a highly political carol, from a manuscript of the 1450s, the decade that saw the beginnings of the Wars of the Roses. The Latin text urges the English to hope for light after darkness, and warns of the wickedness of conspirators, the armed might of tyrants and the despoiling of the poor. Carols – originally dance songs that alternated between a refrain and a verse – were composed and performed for any occasion and a number survive in a series of five 15th century manuscripts.

2. Petit vriens

Guglielmo Ebreo da Pesaro (c.1420-c.1484)

Fiddles, hurdy gurdy, pipe and tabor, bagpipes

A monophonic melody from the dance treatise *De pratica seu arte tripudii* (1463) by da Pesaro, who also took the name Giovanni Ambrosio. Many of the Italian courts of the 15th century sought the services of Guglielmo and his widely-copied and distributed treatise was influential throughout Europe. He gives examples of the principal types of court dance, the basse dance and the ballo, of which *Petit vriens* is an example.

3. Mi Very joye

John Bedyngham (c.1422-c.1460)

Rebec, fiddle, lute

An instrumental version of Bedyngham's setting of a rondeau by Charles d'Orleans, a French duke captured at Agincourt in 1415 and who subsequently spent many years in captivity in England.

4. O Rosabella

Bedyngham

Voice, fiddle and harp

One of the most widely-copied of 15th century songs, this setting of words by the Venetian poet Leonardo Giustinian was for many years attributed to the influential English composer John Dunstaple, but analysis of the sources shows that Bedyngham is

the more likely author. He was a member of the chapel of St Stephen, Westminster, and his works were well known throughout Europe.

5. La Fleur de beauté

Recorders

Johannes Martini (c1430-40 – 1497)

6. Vive, vive

Alto and tenor shawms, sackbut

Martini

Martini was born in the Netherlands but made his career in Italy, having a long association with the chapel of Ercole d'Este, the Duke of Ferrara. He wrote secular songs and sacred music and a number of pieces which seem to have been intended purely for instrumental performance, perhaps by the wind players employed by the d'Estes. Here a consort of recorders, which would have qualified as a *bas ensemble*, is succeeded by a *haut ensemble* for *Vive, Vive*

7. Portugaler

Alto and tenor shawms, sackbut

anon.

This composition was once tentatively attributed to Guillaume Dufay, although, for stylistic and contextual reasons, an English origin has also been suggested (the significance of the title is not known). A collection of the 1470s includes the ballade *Or me veult set to the music of Portugaler*, but the tenor, played here on the sackbut, also occurs as a single line, named *La portingaloise*, in the Brussels *basse dance* collection. It is therefore possible to speculate that a performance of *Portugaler* on shawms and sackbut evokes the polyphony of the *alta dance* band.

8. La Dance de Cleves

Recorder, rebec, gittern, lute, percussion

anon.

This appears as a monophonic melody in the Brussels *basse dance* collection which probably originated in the late 15th century, although it is traditionally associated with Margaret of Austria, who did not become Regent of the Netherlands until 1507.

9 Go Hert , Hurt with Adversitie *anon.*

Gittern, harp, lute

10 My Wofull Hert *anon.*

Voice, lute, fiddle

The first song is played instrumentally, which is what the young English merchant George Cely did in Calais between 1473-5 when he paid the minstrel Thomas Rede to teach him 40 dances and seven songs on the harp and the lute. *Go Hert* was one of them, along with *O Rosabella*. *My Wofull Hert* is included in the Ritson manuscript..

11. Ave regina celorum *Walter Frye (d.1474)*

Recorders

This motet was one of the most widely transmitted and influential compositions of the later 15th century. It appears in 20 manuscripts and its notes are depicted in three paintings. Frye spent most of his career in England, but his attachment to the household of Anne of Exeter, sister to Edward IV and the future Richard III, took him to Flanders for the marriage of Margaret of York to the Duke of Burgundy in 1468, a famously splendid occasion that included nine days of feasting and music making in Bruges.

12. Je Suis D'Allemagne *anon. and Johannes Stokhem (c1445-1487)*

Voice and harp, recorders, bagpipes

The wistful character of this 15th century song belies its satirical intent, as it mocks the plight of a wandering German. Stokhem, composer of the elaborate four-part version played on recorders, was a Franco-Flemish musician whose career took him to the court of the King of Hungary. The tune is reprised on four Flemish bagpipes with the folk melody *Meskin es Hu* (extrapolated from a setting by Jacob Obrecht) is interpolated.

13. Fortuna Desperata *Antoine Busnoys (c.1430-1492) and Martini*

Rebec, harp, lute, oud

One of the most famous compositions of the 15th century, *Fortuna Desperata* was

rearranged and used as the basis for mass settings by many renaissance composers. In his setting, Martini adds three fugal lines to the original melody. The attribution of the original song to Busnoys has been challenged, with an argument that *Fortuna Desperata* originated in Italy.

14. Danse de Ravensteyn *anon.*

Rebec, gittern, lute, percussion

A lively 15th century Netherlandish dance tune, adapted from the playing of the Dutch ensemble Cameratina Trajectina.

15. Een vrolic wesen *Jacques Barbireau (1455-1491)*

Voice and lute

This Dutch song by a composer from Antwerp was one of the most successful of its day, being rearranged by several composers and used as the basis for mass settings. The fact that the three lower parts of the song can be played, unaltered on a single lute suggest that *Een vrolic wesen* was a very early example of the lute song.

16. L'Homme Armé *Busnoys and Robert Morton (1430-1479)*

Shawms, sackbut

The setting attributed to the English-born Morton is the first composition in which *L'Homme Armé* appears in full, combined with another song, *Il sera pour vous*. For the next one-and-a-half centuries, *L'Homme Armé* would repeatedly be used as the cantus firmus for mass settings. It is thought that Busnoys initiated this tradition and here we create a wind band piece by taking the two outer sections of a Kyrie from his *L'Homme Armé* mass.

17 Reveillez vous, Picards *anon (shawm version arr. Bayley)*

Voice, percussion, shawms, sackbut

This song was sung by Picard soldiers in the late 1470s. Picardy had been ruled by the

Duke of Burgundy, but after he was slain in battle in 1477, his realm came under the control of Maximilian of Austria. In the song, Picard soldiers look forward to fighting against the King of France, on behalf of Burgundy and Austria. The tune was used by William Walton in his score for Laurence Olivier's 1944 film of *Henry V*.

18. Le Souvenir

Morton

Voice, harp, lute

Morton – described as the “English chaplain” – was a member of the choir attached to the court of the Duke of Burgundy. *Le Souvenir* was one of the most widely-circulated and admired of Morton's compositions. It survives in 13 different sources, most of them Italian.

19. Ce jour de l'an

Guillaume Dufay (1397-1474)

Rebec, fiddle, harp

This rondeau is a rare example of a work by Dufay that includes dance rhythms. It celebrates the arrival of New Year, a time of festivity and gift-giving.

20. Clangat tuba

anon.

Soprano and alto shawms, sackbut

An instrumental performance of a 15th century carol, the words of which urge the trumpet to resound in honour of the martyred Thomas Becket.

21. Gloria ad modum tubae

Dufay

Soprano shawms, trumpets

Several medieval compositions had lines inspired by military trumpet calls. It seems certain that they were intended to be sung, but the two lower parts in this Gloria ‘in the trumpet style’ by the young Dufay can be played on the lower natural harmonics of a trumpet and the upper parts, in canon, lie well on shawms, so the piece could have been appropriated by a 15th century wind band with an ear for unusual repertoire.

22. Allez a la Fougere

Petite Camusette

Allez a la Fougere/Sans jamais de riens

Voice, rebec, lute, harp, gittern, bagpipes, pipe and tabor

anon.

Johannes Ockhegem (1425-1497)

anon.

The tune of this French folk song is worked into the three lower parts of Ockhegem's chanson and combined with another melody in the anonymous polyphonic setting, before it is returned to its roots in an earthy instrumental version.

Texts and translations

O rosa bella

O rosa bella, o dolce anima mia,

non mi lassar morire in cortesia.

Ai lasso mi dolente dezo finire

per ben servire e lealmente amare.

O dio d'amore, che pena e questa amare,

Vedi che io moro tut' hora per 'sta giudea,

Socorremi, ormai del mio languire,

Cor del corpo mio, non me lassar morire.

O lovely rose, my sweet soul

Let me not die in courtly love.

Alas, must I end in grief for serving well and loving loyally? O god of love, you see me waste away for this cruel one. Help me, help now. In suffering I die incessantly and in such strong pain.

My wofull hert

My wofull hert of all gladnesse baryeyne enforsted

me this complaynte for to make,

Weche y have songe with wepyng y en tweyne

full oghfe or this y shall undertake,

Till tydynges com my sorwe to slake y most obey
fortune's ordynaunce,

For yet y am all drowned in the lake of
sorrowfull joye and paynefull pleasaunce.

My woeful heart, bereft of all gladness, has forced me to make this complaint, which I have sung with weeping, often entwined with you, this I shall undertake, till tidings slake my sorrow, I must obey fortune's ordinance, for yet I am all drowned in the lake of sorrowful joy and painful pleasure.

Je Suis d'Alemagne

Je suis d'Alemagne, je parle d'Aleman,

Je viegne de Bretange, Breton, Bretonnan.

J'ay perdu mon père, ma mère, mes soeurs at mes frères, Et tous mes parents.

*I'm from Germany and speak German.
I've come from Brittany, Breton, Bretonnan.
I've lost my father, mother, sisters and brothers and
all of my family.*

En frolyk weson

Ein frölich wesen hab ich erlesen
und seh mich um wo ich hinkum
im fremde land, wirk mir bekant
mer args dann gut durch senens flut
gleich heur als ferd auf dieser erd
tu ich mich gleich erkennen.

wo ich dann lend lang als behend
mit grosser gir begegnet mir
manch wunder da wie ich umscha
gilt es mir gleich in allem reich
kum war ich well kein gelt kein gsell
doch tu ich mich nit nennen

wann es nun kem das mir gezem
ging wie es wolt tet was ich solt
recht willig gern in zucht und ern
für mein person auf guten won
in treuer pflicht on args geschicht
doch kummert mich gross senen.

*I have chosen a happy life and I look around me.
Wherever I come in a foreign land, I get to know
more bad than good through my desires, this year as
last. That is how I see myself on this earth.*

*So wherever I find myself for a short or long time
with great eagerness, I encounter many wonders; as
I look around it appears to be the same everywhere.
Come where I will: no money, no luck. But I never
reveal my name.*

*If I am was allowed to do what I have longed,
things would go as they should, and I should do as
I wanted, with discipline and honour.*

Le Souvenir

Le souvenir de vous me tue, mon seul bien, mon
seul bien, quant je ne vous voy.
Car je vous jure, car je vous jure sur ma foy, sur
ma foy, sans vous ma liesse, ma liesse est perdue.

Quant vous estes hor de ma vue, je me plains, je
me plains et dis a par moy.
Le souvenir de vous me tue, mon seul bien, mon
seul bien, quant je ne vous voy.
Seule demeure despourvue, d'ame nul, d'ame
nul confort ne reçoÿ.
Et si seuffre, et si seuffre sans faire effroy, sans
faire effroy, jusques a vostre, a vostre revenue.

*The memory of you kills me, my one treasure, when
I cannot see you.
Because I swear to you upon my honour, without
you my joy is lost.*

When you are out of my sight, I lament and cry

*out to myself;
Alone I remain, bereft of soul, receiving no comfort.
And so I shall suffer in silence until your return.*

Reveillez-vous Piccarz

Reveillez-vous Piccarz, Piccarz et Bourguingnon,
Et trouvez la manière d'avoir de bons bastons,
Car veez cy le printemps et aussy la saison
Pour aller a la guerre donner des horriens.

Tel parle de la guerre qui ne scet pas que c'est;
Je vous jure mon ame que c'est un piteux fait,
Et que maint homme d'armes et gentil
compaignon
Y ont perdu la vie et robbe et chaperon.

Ou est ce duc d'Aultriche? Il est ou Pais Bas;
Il est en basse Flandre avecques ses Piccarz,
Qui nuyt et jour le prient qu'il les vueille mener
En la haulte Bourgoingne pour la luy conquerer.

Adieu, adieu Salins, Salins et Bezaçon,
Et la ville de Beaulne, la ou les bons vins sont;
Les Piccarz les ont beuz, les Flamans les payeront
Quatre pastars la pint, ou bien bastuz seront.

*Wake up, men of Picardy and Burgundy!
Get your hands on some good weapons,
For here comes the spring and the season
When we'll go to war, and dish out some hearty
blows.
Some folk talk of war without knowing what it is.*

*Let me tell you, it's a pitiful business, and many a
man-at-arm and many a gentle companion has lost
life, and dress and hood in it.*

*Where's this duke of Austria? He's in the
Netherlands, in Flanders with his Picards . Night
and day, they beg him to lead them into High
Burgundy to conquer it for him.*

*So long, Salins and Besançon . And you, city of
Beaune where the good wines are. The Picards
drank them, the Flemish will pay them four
"pastars" a pint, or they'll be well beaten.*

Allez a la fougere

Allez a la fougere, et n'y demourez pas: a Paris sur
Petit Pont,
Brunette sur le jonc, l'en fait faire une maison, va
sur le jonc brunette, va sur le joli jonc.
Allez a la fougere, et n'y demourez pas.

*Go to the heath, but do not linger: at Paris on Petit
Pont,
Dark maid, upon the rushes, a house is building.
To the rushes, dark maid, to the fair rushes go.*

