INSTRUMENTAL
AND
VOCAL MUSIC
OF THE
MIDDLE AGES
AND
RENAISSANCE

STANLEY BUETENS
LUTE ENSEMBLE
In spite of intensive research by musicologists, the true nature of Medieval music must remain forever unknown. Although many manuscripts have survived, and experts try to transcribe this music into modern notation, what remains ambiguous on many points, but especially rhythmical intention, since this is where the old ligature system was most ambiguous.

The second reason why this music remains ultimately unknown is the problem of performance practice. Many questions must be asked, such as: What instruments were used and when? Were voices in instruments. Guillaume de Machaut, in his poem meant for instruments alone? Did they alternate parts with voices?

The first sad fact of musical scholarship is that the notation of the first half of the fifteenth century is so ambiguous that it is impossible to demonstrate how this music sounded when it was written. The second reason why this music will remain ultimately unknown is the problem of performance practice. Many questions must be asked, such as: What instruments were used and when? Were voices in instruments. Guillaume de Machaut, in his poem meant for instruments alone? Did they alternate parts with voices?

From poetry we learn something about the great variety of Medieval instruments. Guillaume de Machaut, in his poem Remede de Fortune, gives us a list of the instruments of his time:

- Viol, rebec, psalter, lute, mandora, mandolin, citole, cornet, vielle labro, cymbals, organ, cornet, etc.
- Organ, cornet, dulcimer, Psalter, pipe, music, and lute.
- Trombone, the fiddle, harp, lute, psaltery, fiddle, recorder, viol, recorder, viol, lute, mandora, mandolin, citole, cymbals, organ, cornet, dulcimer, Psalter, pipe.
- Music and lute.

Instruments were often portrayed in a highly allegorical manner and separate from artistic fantasy requires looking at large numbers of paintings, carvings, and sculptures. Where certain points keep recurring it can then be assumed that the instrument had that feature. The body of instruments most subject to fantasy are the bowed instruments of violins, rebecs, and viols. The playing positions of some of these bowed instruments is often portrayed in old paintings that startle and indicate either highly imaginative artists or an unconscious ability of the old musicians. No modern musician dares imitate exactly some of these old playing positions. The lute seems to be less subject to artistic freedom. The Medieval lute was small and had only four or five strings of the same material. The instrument was played with a plectrum in the last years of the fifteenth century, the lute commenced its startling development. The skill with which we can assume that it played a single line of music or very complex counterpoint is virtually impossible to demonstrate here.

The Glogauer Liederbuch is a huge collection of German and foreign songs set polyphonically for mostly three parts. The manuscript was probably written between 1475 and 1480, but for a style which was not yet as common. In many of the songs you are aware of a fact which was sung, and which according to the musical sources were complex, and much of the music was composed of separate parts. Some of the pieces represent a more advanced technique in which the parts are composed of free counterpoints, and the composers were not interested in the musical style but rather in the musical content. The manuscript was composed of separate parts, and the composers were not interested in the musical style but rather in the musical content. The manuscript was composed of separate parts, and the composers were not interested in the musical style but rather in the musical content. The manuscript was composed of separate parts, and the composers were not interested in the musical style but rather in the musical content. The manuscript was composed of separate parts, and the composers were not interested in the musical style but rather in the musical content. The manuscript was composed of separate parts, and the composers were not interested in the musical style but rather in the musical content.
IN A MEDIEVAL GARDEN
Instrumental and Vocal Music of
The Middle Ages and Renaissance

STEREO
H-71120-A
SIDE ONE

1. Le droghe de Mules Stibs (Jacques Obrecht) 1:28
2. La seconde arfisce (Anon.) 1:12
3. Auf Ruf alt-Böhmsche Freiheiten (Anon.) 1:39
4. Le Spagna (Anon.) 2:04
5. Triste (Anon.) 1:16
6. Au verme crapou (Anon.) 1:36
7. La Spagna (Vincenzo Caprioli) 1:32
8. En Albion (Anon.) 2:34

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STEREO

H-71120 B
SIDE TWO

1. Ma fredel rosignel (Borlet) 1:41
2. In seculum visitatoris (Anon.) 1:00
3. Die Katzenpfote (Anon.) 1:45
4. Pour l'amour de ma douce amye (Guillaume Dufay) 2:18
5. Basse Dance "Tous mes amys" (arr. Pierre Attaignant) 1:05
6. Dale si le das (Anon.) 1:58
7. Adieu mon amour, adieu ma jolie (Guillaume Dufay) 3:27