

- 1 **WOL UP GHESELLEN YST AN DER TYET IV NOTARUM**
(Estampie): An. (v. 1431), Ms. H, Berlin
2 flûtes à bec, rebec, orgue, percussion
- 2 **DE TRISTO** (Frottole)
An. 15^e s., Codex Lucchese
2 voix, 2 luths, vièle, flûte à bec, darbouka
- 3 **HÉLAS MON CŒUR** (Basse-danse)
Ms. de Bayeux, fin 15^e s. (Harm. J. Skowron)
3 voix, vièle, luth (percussion), chalemie, orgue, saqueboute, flûte traversière soprano
- 4 **FILLES A MARIER** (Basse-danse): Ms. dit des Basses Danses de la bibliothèque de Bourgogne et Buxheimer Orgelbuch, fin 15^e s. (Reconst. J. Skowron)
2 vièles, saqueboute, percussion
FILLES A MARIER (Chanson): An. début 16^e s., Chan-sonnier Colon — 4 voix, guiterne (percus.)
- 5 **JOUYSSANCE VOUS DONNERAI** (Basse-danse)
Thoinot Arbeau, Orchésographie (1588)
Luth (percussion), vièle, flûtes à bec
- 6 **BRANLE D'ÉCOSSE**
Thoinot Arbeau, Orchésographie
AMOROSO: ballo francese (Pavane): Giovanni Ambrosio da Pesaro (v. 1463)
BRANLE CHARLOTTE: Thoinot Arbeau, Orchésographie — Chalemie, 2 vièles, percussion
- 7 **DER WINTER**: An. allemand, 15^e s., Lochamer Liederbuch — Vièle ténor, 2 basses de viole, régale
- 8 **DIT LE BOURGUIGNON**: An. français, 16^e s.
Vièle, cromorne, régale et orgue, percussion
- 9 **FORTUNE ESPÉRÉE**: An. anglais, début 16^e s., d'après Busnois († 1492)
Vièle, basse de viole, orgue
- 10 **PROPTER BONOS GESCHWENKOS**
An. allemand (?), 16^e s.
Vièle, cornamuse, régale, percussion
- 11 **ADIEU M'AMOUR** (chanson)
Guillaume Dufay (v. 1400-1474)
et Basse-danse d'après la chanson
2 vièles à archet, orgue, percussion
- 12 **FORS SEULEMENT** (Chanson)
M. Pipelare, fin 15^e s. — P. Attaignant
2 dessus de viole, ténor et basse de viole, orgue
- 13 **TRINCK UND GIB MIR AUCH**
An. fin 15^e s., Buxheimer Orgelbuch
Vièle, cromorne, cistre, orgue

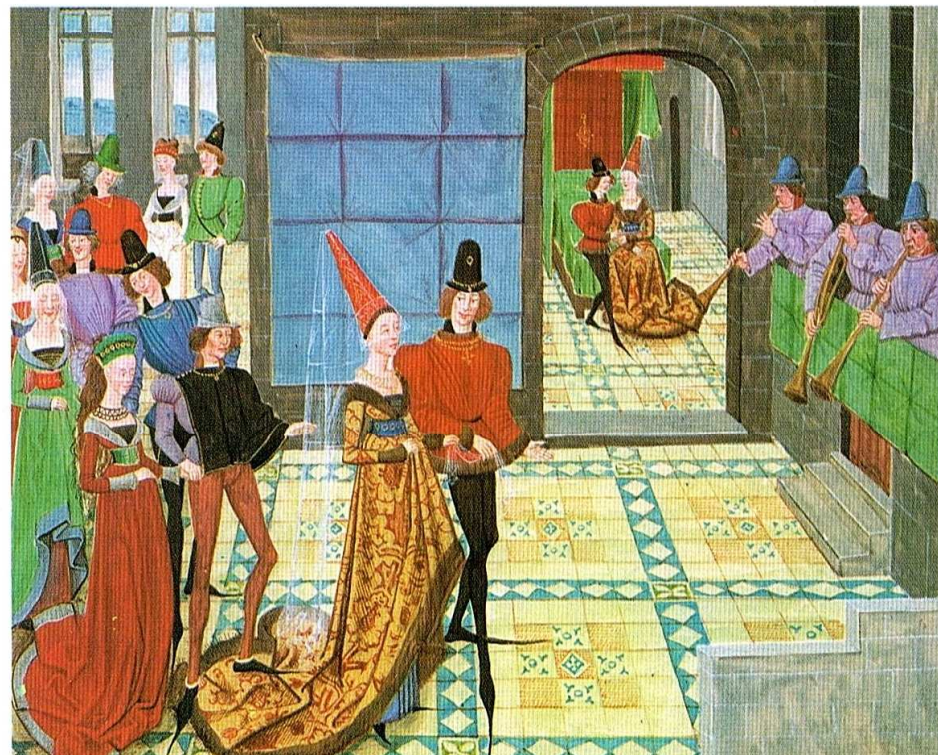
- 14 **SPAGNA — «LA FALLA CON MISURA»**
BASSA CASTIGLIA: Guilelmus (v. 1470)
Vièle, cromorne, vièle ténor, timbale
- 15 **DIE SÜSS NACHTIGALL**: An. début 16^e s., Buxheimer Orgelbuch
Vièle, orgue, luth
- 16 **EX TRACTU DO. INOCAUIT**: Thomas Stoltzer (1480-1536) — 2 Vièles
- 17 **PIÈCE INSTRUMENTALE**: An fin 15^e s., Glogauer Liederbuch
Vièle, orgue
- 18 **ALTA DANZA** (Saltarello)
Francisco de la Torre, Cancionero de Palacio, fin 15^e s. — début 16^e s.
Orgue, clavecin, saqueboute, cornamuse, vièle, luth, flûte à bec
- 19 **LA PERUGIA** (Saltarello)
An. v. 1509, Ms. 36, Pérouse
3 percussions, flûte traversière, soprano, rebec, saqueboute
- 20 **LA VERDELETE** (Basse-danse): d'après le Ms. dit des Basses Danses (Adapt. J. Skowron)
Guiterne, rebec, chalemie, saqueboute, percussion
- 21 **VECI LA DANSE BARBARI** (Chanson)
Bertrandus Vaqueras (v. 1450 - v. 1507)
2 voix, bombardes soprano et ténor
LA MORISQUE (Danse)
Thoinot Arbeau, Orchésographie
Saqueboute, vièle, flûtes à bec, cromorne, orgue, grelots, percussions
- 22 **FRANCKURGENTI** (Basse-danse)
Buxheimer Orgelbuch, d'après une chanson de Guillaume Dufay
Orgue, cornamuse, rebec, saqueboute, flûte à bec, percussion
- 23 **QUE FAIRE S'AMOUR** (Chanson)
An. début 16^e s. (Harm. J. Skowron)
Clavecin, 4 voix
- 24 **BASSE-DANSE**: Pierre Attaignant (v. 1530)
Bombardes soprano et ténor, saqueboute, vièle, basse de viole, luth, flûte à bec
- 25 **L'OME ARMÉ** (Canon instrumental)
Josquin des Prés (v. 1449-1527)
Bombarde ténor, cornamuse, saqueboute, chalemie, soprano.

ARN 68052



LA DANSE A LA COUR DES DUCS DE BOURGOGNE

LA MAURACHE Instruments médiévaux et voix



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Texts
in
French, English

rer», «varier», orchestrer avec nos possibilités instrumentales, traiter plus ou moins librement un texte de base, et puisque nous jouons «à danser», nous avons ajouté «un tabourin qui ayde merveilleusement par ses mesures uniformes à faire les assiettes des pieds selon la disposition requise par les mouvement»⁽⁵⁾, tous procédés qui ne s'écrivaient pas nécessairement mais qui s'exécutaient naturellement dans l'acte musical vécu.

C'est ce que nous avons tenté de restituer dans ce BAL IMAGINAIRE A LA COUR DES DUCS DE BOURGOGNE.

JULIEN SKOWRON

The basse-danse was a dance where the feet were glided and in which there was no jumping. It was the favourite dance of the aristocracy in the fifteenth century. In France they recommended dancing it «modestly and without affection». In his book entitled *Orchesography* (Langres, 1588), Thoinot Arbeau does not hide his disappointment at the disappearance of this dance, in which «the dancer holds one or even two ladies by the sleeve or the finger-tips and moves forward with them, holding himself erect and taking small steps owing to the encumbrance of the ladies' ample dress. The music is solemn and dignified and at the Court of France they danced to the tunes of psalms (Charles the Ninth's favourite tune for this dance was that of Psalm 129). When thought of in this way, the dance is not incompatible with ecclesiastical dignity; in 1562 at the ball given for Philip II at Nantua by the fathers of the Council of Trent, cardinals, bishops and prelates were seen dancing. The purpose of these showy dances is not individual entertainment as is the case with our dances. Their inspiration is rather choreographic and they are both a spectacle for the onlooker and a sort of court ritual, the necessary ornament of great princely gatherings».⁽¹⁾

Actually, this dance was typical of the fifteenth century, as witnessed by the numerous composi-

tions of musicians hovering around the court of the Dukes of Burgundy. But in performance, the basse danse gives rise to many problems of interpretation: tempi, ornamentation, improvised or written polyphonies, orchestration, playing both as an accompaniment to the dance and for the pleasure of the ear. It descended from the round dances of the thirteenth century, the liturgical dances which were prohibited by the Church as time went on, but which remained widespread up to the mid-sixteenth century, the *estampies* of the fourteenth century and the *frottola* of Italy. In music, it branched out into *cantus firmus* and into *variation* on an *ostinato* bass up until J.S. Bach (*Chaconne*, *Passacaglia* for organ, etc.).

The title of the present recording sums up various concerns of a «choreographic», musical and historical nature. Most of these pieces of music are really meant to be danced to. The unchoreographed pieces are presented here as musical interludes, some of which can have steps set to them as the inventive spirit moves you.

AT THE COURT OF THE DUKES OF BURGUNDY...

We ought rather to speak of the Court of Margaret of York, Charles the Bold or Maximilien. Mary of Burgundy (1457-1482) seems to us more representative of that period in history, of the «setting» in the Court of Burgundy, pending a «rising» in the Holy Roman Empire.

Mary of Burgundy is here as a historical benchmark and a symbol of the various musical influences being felt in Europe at the end of the fourteenth century: Italian, German, English, Flemish, Spanish or typically French; after the great hopes of the Dukes of Burgundy came to an end with Charles the Bold (1433-1477), «who dreamt not only of royalty, but of Empire and who, a hard player, opposite Louis the Eleventh, seemed for a moment to be on the verge of setting up against him a vast burgundian State (...) whose far-flung borders stretched from the Zuyderzee to the Jura Mountains, from the Morvan region to the Rhine (...) An unnamed State, a Lotharingia or a Greater Burgundy, a Grand Duchy of the West. The potential existence of this European State (...) only shot

across the firmament of history: but there remained in people's minds the memory of magnificent court life, flowering literary activity and art of surpassing brilliance that will remain the crowning glory of the four ducal reigns.»⁽²⁾ Mary was his direct heiress. Once she became the wife of Maximilian of Austria, Holy Roman emperor in 1493, she helped to propagate, «publicise» and distribute this artistic wealth emanating from the Court of Burgundy. Furthermore, Mary of Burgundy appears for some time to have been the owner of the so-called *Basse Danse Manuscript of the Library of Burgundy*,⁽²⁾ which is where the idea for this record came from. Despite his tragically premature death, at the age of 25, following a fall from a horse, the Burgundian artistic heritage was not lost. That is why in choosing the pieces for this record, we have not restricted ourselves to the period covering the life of Mary of Burgundy alone; before her time, from 14 or thereabouts, pieces explaining briefly the origin of the basse-danse (*estampie*, *frottola*); after her, until around 1580, pieces continuing in the «spirit of the basse danse» of the fifteenth century (P. Attaignant) or in contrast to it (*branles*). Our choice is a deliberately varied and eclectic one and juxtaposes various pieces which, between 1430 and 1580, would have been included in a programme for a ball, Mary of Burgundy being situated approximately at the historical centre of this period and at the geographical centre of Europe of the time, with care being taken to preserve the *IMAGINARY* part of this ball, although «Many other traces will have to be unearthed before, one day, in all conscience, it will be possible to reconstruct a fifteenth century ball and live its music in all its details»⁽³⁾.

The recording attempts (insofar as it can) to contribute towards answering the difficult and controversial problem of the basse danse in the fifteenth century, seen both from the musical and the «choreographic» points of view. We have used of some of the most thorough and best documented studies in the field⁽³⁾, but «to varying degrees according to styles, the performer has always had the right and sometimes the DUTY to improvise or ornament according to traditions, most of which

have been lost»⁽⁴⁾: the dances of the fifteenth and sixteenth centuries lend themselves particularly well to ornamentation or «embroidery» (in the broad sense of the term) and in our view it is the duty of the twentieth century musician, in this type of repertoire, to show some *creative imagination*.

Remembering what Jacques Chailley said so well: «for example, the idea that a written text is drafted to be followed to the letter, is hardly more than thirty of fifty years old and in practice in our concerts of ancient music lead to COMPLETE MIS-INTERPRETATION since it is applied to scores which were written WITH QUITE THE REVERSE END IN VIEW»⁽⁴⁾; we didn't hesitate to double up with fifths, fourths, octaves, put a drone bass to a melody line or provide it with more or less complex polyphony, develop the original form, ornament, «colour», «vary», orchestrate with the instruments at our disposal, treat a basic text more or less freely and since we are playing «for dancing», we added «a tabret which helpeth wondrously by its regular beat to place the feet in accordance with the position required by the movements»⁽⁵⁾, all processes which were not written down but which were naturally carried out in performance.

That is what we have tried to reproduce in this *IMAGINARY BALL AT THE COURT OF THE DUKES OF BURGUNDY*.

JULIEN SKOWRON
translated by Malcolm Gain

- (1) Ernest Closson, *le Manuscrit dit des basses danses de la bibliothèque de Bourgogne*, Minkoff Reprint, Genève, 1976.
- (2) Joseph Calmette, *Les Grands Ducs de Bourgogne*, Ed. Albin Michel, Paris, 1949.
- (3) Raymond Meylan, *l'Enigme de la musique des basses danses du quinzième siècle*, Ed. Paul Haupt, Berne et Stuttgart, 1968.
- (4) Jacques Chailley, *Cours d'histoire de la musique*, Alphonse Leduc, Paris, 1967.

(5) Thoinot Arbeau, *Orchésographie*, publiée par Laure Fonta, Forni Editore, Bologne, 1969, Reprint de l'Édition de Paris de 1888.



LA MAURACHE (= luth d'origine mauresque que Guillaume de Machaut cite dans ses *Dits* au 14^e s.), est un ensemble de musiciens spécialisés dans l'interprétation des musiques du Moyen Âge et de la Renaissance. Elle cherche à témoigner de l'imtemporalité, du «classicisme», de la valeur universelle de ces musiques dites

«anciennes», sans se limiter à ces périodes. Elle a participé à de multiples expériences qui l'ont placée au carrefour d'idées, de techniques, de courants, qui depuis plus de vingt ans ont conduit la musique ancienne, de curiosité plus ou moins à la mode qu'elle a été, à devenir une musique «comme les autres», simple reflet de l'Histoire et de la Mémoire des Hommes. Musique toujours vivante, même, et surtout au XX^e siècle. LA MAURACHE tente, à partir du sérieux des découvertes musicologiques les plus récentes, et de la liberté créative de ses musiciens, de donner vie au répertoire de la musique dite «ancienne», mais aussi d'accéder à un répertoire plus récent ou même contemporain. Ses interprétations se libèrent joyeusement des poncifs hérités d'un classicisme anachronique, tout en se défiant d'un «progressisme» trop facile, que la mode dénigre aussi vite qu'elle l'a encensé.

The «MAURACHE» (a lute, moorish in origin, cited by Guillaume de Machaut in his «Dits» of the fourteenth century) is a group of musicians specialising in the interpretation of music of the Middle

Ages and the Renaissance. It seeks to demonstrate the timelessness of «classicism», the universal value of this music called «ancient», without restricting itself to these periods. The ensemble has taken part in several experiments thereby placing it at the crossroads of ideas, techniques and trends which, for more than twenty years, have led ancient music away from being the curiosity more or less in vogue that it was, to become a music «like the others», a simple reflection of the history and memory of mankind. A music ever alive, even, and especially in the twentieth century. From the most recent serious-minded musicological discoveries and the creative liberty of its musicians, the «MAURACHE» not only attempts to breathe life into the repertory of so-called «ancient» music, it also tries to build up a repertory that is more recent or contemporary even. Its performances are blissfully free from inherited clichés of anachronistic classicism while mistrustful of a too facile «progressivism» fashion will decay almost as soon as it has been acclaimed.

Instrumentations, réalisation musicale et direction: JULIEN SKOWRON

NICOLE ROBIN, soprano — **CLAUDINE PRUNEL**, *clavécin* — **HERVÉ BARREAU**, *flûtes à bec, bombarde, chalemie, cromorne, cornamuse, voix* — **FRANCISCO OROZCO**, *guitarne, luth, percussions, voix* — **JULIEN SKOWRON**, *instruments à archet (rebecs, vièles à archet, dessus et ténor de viole, voix)*.

et la participation de:
GEORGES GUILLARD, *instruments à clavier (orgue portatif, orgue positif, orgue, régale, clavecin)* — **MARCELO ARDIZZONE**, *orgue, clavecin, vièle, rebec, saz, citole, cromorne, viole de gambe, percussion* — **BERNARD HUNEAU**, *flûte traversière et à bec, cromornes, bombarde ténor, percussion, voix* — **LOUIS LONGO**, *saqueboute* — **HENRI AGNEL**, *luth, cistre, darbouka, naquaires, crotales* — **FRANÇOISE DELALANDE**, *ténor et basse de viole, percussion* — **MURIEL ALLIN**, *basse de viole*.

Illustrations tirées de l'«Orchésographie»

Greue gaulche
 ov
 Pied en l'air gaulche.



Pieds largis oblique gaulche



Ru de vache droit.



Reuerence passagiere droicte



Pied ioinct oblique gaulche

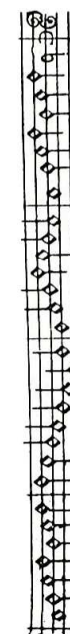


Ruade droicte.



Tabulature du branle d'Escoffe

Air du premier branle Mouuements pour ce premier d'Escoffe. branle.



Pied largy gaulche.

Pied droit approché.

Pied largy gaulche.

Pied croisé droit.

Pied largy droit.

Pied gaulche approché.

Pied largy droit.

Pied croisé gaulche.

Pied largy gaulche.

Pied croisé droit.

Pied largy droit.

Pied croisé gaulche.

Pied largy gaulche.

Pied droit approché.

Pied largy gaulche.

Pied croisé droit.

Pied croisé gaulche. Pied croisé droit.

