

**Aventure**  
Christopher Kale **voice**  
Marco Magalhães, Susanna Borsch, Ita Hijmans **recorder**

## Totdat de wachter heeft gezongen

Wach auff mein hort der lewcht dort her <b>Wach auff, mein hort /</b> Wach uff myn hort / Wach uff myn hört	Locham Songbook (1452-1460) /arr. I.H. Oswald von Wolkenstein (1377-1445) Buxheim Organbook/ arrangement Buxheim Organbook (ca.1460) /arr.
Möcht ich dein wegeren <b>Dijn troost allein</b> Dijn troost allein	Locham Songbook, Buxheim Organbook Gruuthuse Manuscript II.79 (ca.1400) arrangement/ Gruuthuse Manuscript
Ich bin pey ir, sy wais nit darumb <b>So wie bi lieve in rusten leit</b> Des klaffers neyden So wie bi lieve in rusten leit	Buxheim Organbook/ arr. Gruuthuse Manuscript II.72 Locham Songbook/ Buxheim Organbook arrangement/ Gruuthuse Manuscript
<b>Allmächtig got herr Jhesu Christ</b> Aliud benedicite	Mönch von Salzburg (end 14th century) Buxheim Organbook/ arr.
Scinc her den wijn/ <b>Scinc her den wijn</b> Min hertz in hohen fröuden	arrangement/ Gruuthuse Manuscript Gruuthuse Manuscript II.56 Buxheim Organbook/ arr.
Bekenne myn klag <b>Egidius waer bestu bleven</b> Was ich begynne <b>O,cranc onseker broosch engien</b> Der winter will hin weichen	Conrad Paumann, 1410-1473 Gruuthuse Manuscript II.98 Buxheim Organbook/ arr. Gruuthuse Manuscript II.100 Locham Songbook, Buxheim Organbook
<b>Wel up elc sin /</b> Wel up elc sin	Gruuthuse Manuscript II.99 arrangement/ Gruuthuse Manuscript

Arrangements: I.H.

**Totdat de wachter heeft gezongen (Until the watchman has sung)** presents exemplary songs from the last great monophonic late-medieval song collections. Two collections come from central Europe: the repertoire from the Mönch von Salzburg (end of the 14th century) and from Oswald von Wolkenstein (1377- 1445). A third collection, the songbook part of the Gruuthuse Manuscript, originated in Bruges, West Flanders around 1400. The three collections give a fantastic impression of the textual themes, poetry and melodies, which were en vogue around 1400 from the North Sea coast to deep in central Europe north of the Alps.

The 147 touching songs in the Gruuthuse Manuscript form by far the largest collection of Dutch language songs with melodies from the middle ages. They evoke an intimate portrait of early fifteenth century social life with two timeless laments on the death of a friend and singer Egidius as an emotional high point.

The equally moving songs of the Mönch and Wolkenstein distinguish in another way too. Stemming from around 1400 the songs were not forgotten in the middle of the fifteenth

century. They were performed in polyphonic instrumental versions, in the vibrant arrangement practice among instrumentalists between 1450 and 1470.

This fact inspired Aventure to understand and reproduce this transformational process. As a result we were able – like the fifteenth century instrumental ensemble players – to create our own instrumental repertoire and give a voice to the immense evidence on instrumentalists on the one hand and the scarce instrumental repertoire on the other.

The mid-fifteenth century recorder consort heard in this program is the result of a research project carried out by Aventure. We filled the gap between the early sixteenth century recorders and their rare predecessors of around 1400.

The songs in this program illustrate urban life around 1400, the watchman singing and announcing dawn, the world around the early recorders. The melodies are adapted and transformed into the instrumental arrangements of around 1460, as are the early instruments into a recorder consort of the middle of the fifteenth century.

Ita Hijmans