



JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Forty-Fourth Program of the 2020-21 Season

HISTORICAL PERFORMANCE INSTITUTE

Concentus

Joanna Blendulf, *Director*

The Music of Ludwig Senfl (1486-1543)

**Motets, Lieder, and Instrumental Music
from the German Reformation**

Das Gläut zu Speyer (1544¹)

Rachel Petty, *Soprano*
Marinna Carmichael, *Soprano*
Joanna Fleming, *Alto*
Danur Kvilhaug, *Tenor*
Jono Palmer, *Bass*
Adam Dillon, *Bass*

Lamentatio (Vienna 18810)

Viols
Joanna Blendulf, *Tenor (A)*
Ken Yeung, *Bass (D)*
Macarena Sánchez Ruiz, *Bass (D)*
Philip Kettler, *Bass (A)*

Unseiglich Schmerz (Vienna 18810)

Lutes
Dušan Balarin
Juliet Daniel

Auer Concert Hall
Sunday Afternoon
October Eleventh
Four O'Clock

*Indiana University prohibits the unauthorized recording, publication,
and streaming of live performances. Please silence all electronic devices.*

Ich stund an einem Morgen (1534)

Jacob Jahiel, *Treble Viol (D)*
Joanna Blendulf, *Tenor Viol (A)*
Adam Dillon, *Sackbut*
Ken Yeung, *Bass Viol (D)*
Philip Kettler, *Bass Viol (A)*

Quodlibet: Ich stund an einem Morgen /
Fortuna desperata (1534)

Jacob Jahiel, *Treble Viol (D)*
Joanna Fleming, *Alto*
Danur Kvilhaug, *Tenor*
Ken Yeung, *Bass Viol (D)*
Philip Kettler, *Bass Viol (A)*

Kein sach mir (Vienna 18810)

Lutes
Dušan Balarin
Danur Kvilhaug
Adrian Murillo

Carmen in re (Vienna 18810)

Viols
Jacob Jahiel, *Treble (D)*
Joanna Blendulf, *Tenor (A)*
Ken Yeung, *Bass (D)*
Macarena Sánchez Ruiz, *Bass (D)*

Ich sag und klag (Vienna 18810)

Abigail Hakel-Garcia, *Soprano*
Danur Kvilhaug, *Lute*
Adrian Murillo, *Lute*

Ave maria . . . virgo serena (1537)

Paulina Francisco & Rachel Petty, *Soprano*
Abigail Hakel-Garcia & Marinna Carmichael, *Soprano*
Joanna Fleming, *Alto*
Adam Dillon, *Sackbut*
Danur Kvilhaug, *Tenor*
Jono Palmer, *Bass*

Carmen in la (1538)

Viols
Joanna Blendulf, *Tenor (A)*
Ken Yeung, *Bass (D)*
Philip Kettler, *Bass (A)*

Was wird es doch des wunders noch (1539)

Marinna Carmichael, *Soprano*
Joanna Fleming, *Alto*
Danur Kvilhaug, *Tenor*
Jono Palmer, *Bass*

Elslein, liebstes Elslein mein (1544²)

Juliet Daniel, *Lute*

Ach Elslein (1534)

Paulina Francisco, *Soprano*
Joanna Blendulf, *Tenor Viol (A)*
Ken Yeung, *Bass Viol (D)*
Philip Kettler, *Bass Viol (A)*

Quodlibet: Es taget / Ach Elslein (1544³)

Paulina Francisco, *Soprano*
Jacob Jahiel, *Treble Viol (D)*
Abigail Hakel-Garcia, *Alto*
Joanna Blendulf, *Tenor Viol (A)*
Danur Kvilhaug, *Tenor*
Ken Yeung, *Bass Viol (D)*
Jono Palmer, *Bass*
Philip Kettler, *Bass Viol (A)*

Tandernac II (1534)

Viols
Jacob Jahiel, *Treble (D)*
Joanna Blendulf, *Tenor (A)*
Ken Yeung, *Bass (D)*
Macarena Sánchez Ruiz, *Bass (D)*
Philip Kettler, *Bass (A)*

Ave rosa sine spinis (1537)

Abigail Hakel-Garcia & Marinna Carmichael, *Soprano*
Paulina Francisco & Rachel Petty, *Soprano*
Joanna Fleming, *Alto*
Adam Dillon, *Sackbut*
Danur Kvilhaug, *Tenor*
Jono Palmer, *Bass*



Sources

- 1534 *Der erster teil Hundert und ainundzweinssig neue lieder* (Nürnberg: Hans Ott)
- 1537 *Novum et insigne opus musicum* (Nürnberg: Hieronymus Formschneider)
- 1538 *Trium vocum carmina* (Nürnberg: Hieronymus Formschneider)
- 1539 *Ein ausszug guter und newer Teutscher liedlein* (Nürnberg: Georg Forster)
- 1544¹ *Guter, seltzamer, vñ kuenstreicher teutscher Gesang* (Nürnberg: Johannes Petreius)
- 1544² *Das Erst Buch. Ein Neues Lautenbüchlein mit vil feiner lieblichen Liedern, für die jungen Schuler . . . durch mich Hansen Newsidler Lutennisten und Burger zu Nürnberg* (Nürnberg: Sans Günther)
- 1544³ *Hundert und fünfftzeihen guter neuer Liedlein* (Nürnberg: Johannes Ott)
- Vienna 18810 *Vienna: Österreichische Nationalbibliothek, Mus.Hs. 18810 Mus*



Joanna Blendulf is associate professor of music (baroque cello/viola da gamba) at the IU Jacobs School of Music. Blendulf has performed and recorded with leading period-instrument ensembles throughout the United States and abroad. She is currently co-principal cellist and principal viola da gamba player of the Portland Baroque Orchestra. She has also performed as principal cellist of Pacific MusicWorks, Pacific Baroque Orchestra, American Bach Soloists, Indianapolis Baroque Orchestra, Apollo's Fire Baroque Orchestra, and the New York Collegium. She was a principal cellist of the New World Symphony under Michael Tilson Thomas and has performed with other modern orchestras, including the Atlanta Symphony Orchestra and the Nashville Chamber Orchestra. Blendulf is an avid chamber musician, performing regularly on major concert series and appearing on numerous recordings with her own groups, including Ensemble Electra, Ensemble Mirable, Music of the Spheres, Nota Bene Viol Consort, and Wildcat Viols. She appears as a frequent guest viol player with the Catacoustic Consort and Parthenia, and has collaborated with acclaimed artists such as Monica Huggett, Stephen Stubbs, Matthias Maute, Bruce Dickey, and Joan Jeanrenaud. Blendulf's world-premiere recording of the complete cello sonatas of Jean Zewalt Triemer with Ensemble Mirable was released in 2004. Blendulf's festival engagements have included performances at Tage Alter Musik Regensburg, Musica Antigua en Villa de Leyva in Colombia, the Bloomington, Boston, and Berkeley early music festivals, and the Ojai Music Festival, as well as the Carmel and Oregon Bach festivals. She is sought after as a teacher and chamber music coach and has served as a classroom and private instructor at the University of Oregon and the Berwick Academy. Blendulf earned performance degrees with honors from the Cleveland Institute of Music and the Jacobs School, where she was awarded a Performer's Certificate for her accomplishments in early music performance.

Texts and Translations

Das Gläut zu Speyer

Primus discantus

Nun kumbt hierher all
und helft mir einmal,
in diesem Saal,
wem's Läuten g'fall'
und siecht an bald,
treibt wenig G'schall,
Gling, glang . . .
Nit irret mich,
sonst hör' auf ich.
Flux fu der dich.
Gling, glang . . .
Ich mag nicht läuten lang.
Gling, glang . . .
Bitt' ich mir sag',
was ist für Tag,
daß man so läut'.
Gling, glang . . .
Solch's G'läut macht mich betör'n,
ich mag mich selbst nit hörn.
Schau' eben auf,
zeuch gleich mit auf.
Gling, glang . . .
Nun läut' zam
in Gottes Nam.
Wer kommen will,
darf G'läuts nit viel,
mag hertreten
ungebeten
zue der Metten.

Secundus discantus

Gling, glang . . .
Laßt mehr angeh'n,
da müeßt ihr zue mir herstehn,
Gling, glang . . .
Mit unsern Glocken
laßt zammenlocken,
ziecht unerschrocken.

Gling, glang . . .
Wiewohl zwar Andacht bloß
Gott'sdienst ist groß
geet über 's G'läut'
am Kirchtage heut'.
Gling, glang . . .
Die Schuler kommen
schon, Glocken brummen
habt viel Singens,
gilt Anbringens,
so Pfarrer aufsteht,
gen Opfer geht.

Altus

Kumbt her all, kumbt her,
und helft mir, Meßner.
Ziecht an, ziecht an,
wehr mag und kann.
Zue dem Fest,
tue das Best'.
Drumb ich bitt',
spar euch nit.
Jedermann
soll hergon.
Laßt aufgahn,
nicht klagt' an,
noch nicht fliecht,
ziecht an, ziecht,
streckt die Arm',
macht euch warm.
Gling, glang . . .
So Hans und Paul,
ziecht seid nit faul.
Wie schnauft ihr mit dem Maul?
Gling, glang . . .
Nit ziecht so schnell,
so klingt's baß hell.
So fein greift drein.
Gling, glang, mar mir maun, bum . . .
Nun läut' zammen
in Gott's Namen,
Wer will kummen,

hat's vernommen.
An dem Fest heut'
hab' wir lang g'läut.
Mur maun.

Tenor

Mur, maun . . .
Nun kumbt, ihr Knaben all,
greift an und läut' einmal,
daß Glockschall'.
Mar mir mur maun . . .
Streck' an, streck' an,
was ein jeder mit der Macht kann.
Mar mer mur maun, gling, glang . . .
Seht zue mit
und klenkt mit.
Mur maun, gling glang . . .
So läut' guet Ding,
daß's tapfer kling',
Maus, her an Ring,
das Opfer bring',
weil man das Amt singt.
Mar mer mur maun.

Tenor secundus

Mir, mur, maun . . .
Ziecht an, lieben gesellen,
die mit mir läuten wollen.
Mir, mur, maun,
Nu zue diesem Fest
tuet allsambt das Best',
nehmt hin Strick' und Seil,
zeichnet an resch, mit Eil'.
Mur maun . . .
So tuet zammsteh'n,
last's wohl aufgeh'n,
daß so viel zwen.
Gling glang . . .
Jan's auch anfang's.
Jetzt kling's wohl und geht ganz recht.
So, so mein Knecht.
Mur maun . . .

Hui, nun läut' zusamm
in Gottes Nam'.
Wer kumbt, der kumbt,
Hans, tue dich munter umb,
daß Glock' entbrumm
und schau' mit zue,
daß's Seil nit brechen tue.
Mur maun . . .

The Ringing at Speyer

Primus discantus

Now come here, one and all,
and help me once again
in this hall,
whoever likes to ring
and starts soon,
doesn't ring too loudly,
Gling, glang . . .
Don't fool me,
otherwise I shall stop,
hurry, hurry up!
Gling, glang . . .
I don't like to ring long,
Gling, glang . . .
Please tell me
what kind of day we have today,
that there is so much ringing,
Gling, glang . . .
Such ringing makes me confused,
I don't like to hear myself,
so I just look up
and pull on the rope,
Gling, glang . . .
Now ring
in God's name.
Whoever wants to come
doesn't need much ringing to prompt them;
let them come
unbidden
to the matin.

Secundus discantus

Gling, glang . . .

More must be done,
you must help me.

Gling, glang . . .

With our bells

let us call our people together,
pull the ropes without fear.

Gling, glang . . .

Although ours is merely devotion,
the church service is great,
is more important than the bells
at the church day today.

Gling, glang . . .

The schoolchildren are already coming,
the bells are murmuring,
there will be much singing,
we must ring properly for the occasion
so that the priest gets up
and goes toward the sacrament.

Altus

Come here, one and all, come
and help me, the sexton.

Start to pull, start to pull,
whoever likes to and can.

For the feast
do your best.

Therefore I beg,
spare yourself not,

every one
ought to come.

Let the bells ring,
do not complain,

don't flee yet,

pull, pull,

stretch your arm,

work till you're warm.

Gling, glang . . .

So, Hans and Paul,

don't be lazy,

why are you panting so?

Gling, glang . . .
Don't pull so fast,
then it will sound more clearly,
that's fine, put yourself into it!
Gling, glang, mar mir maun, bum . . .
Now ring together
in God's name.
Whoever wants to come
has heard it.
For the feast
we have run a long time.
Mur maun.

Tenor

Mur, maun . . .
Now come, all you boys,
go to work and ring
so that the bells will ring out.
Mar mir mur maun . . .
Stretch, stretch,
every one, with all your might.
Mar mer mur maun, gling, glang . . .
Watch with us
and ring with us.
Mur maun, gling glang . . .
Ring boldly
so that it sounds well.
Bend your muscles to the task,
bring the sacrament
because they are singing the mass.
Mar mer mur maun.

Tenor secundus

Mir, mur, maun . . .
Start to pull, dear fellows,
who want to ring with me.
Mir, mur, maun.
Now for this festival,
all of you do your best.
Take your ropes
and pull quickly.
Mur maun . . .

So stand together,
let it ring out
as if there were two.
Gling glang . . .
Hans, start also.
Now it sounds find and just right.
There, there, my boy.
Mur maun . . .
Hui! Now ring together
in God's name.
Whoever is coming will come.
Hans, work hard
so the bell will boom,
and see to it
that the rope does not break.
Mur maun . . .

Ich stund an einem morgen
heimlich an einem ort
da het ich mich verborgen
Ich hört klegliche wort
von einem frewlen hübsch und fein
sie sprach zu jrem buelen
es muß gescheiden sein.

I was standing one morning
in a hidden place
where I concealed myself
I heard mournful words
from a lovely maiden
she spoke to her lover
as he was parting from her.

* * *

Fortuna desperata
Iniqua e maledecta, maledecta
Che de tal dona electa
La fama hai denigrata.

Desperate fate,
iniquitous and maledicted
who blackened the good name
of a woman beyond compare.

Ich sag und clag vergangen tag
elend meines jüngen hertzen
versenck und wenck all mein gedenck
so gantz mit senlichem schmerzen
dass schafft behafft mit solcher krafft
in grossen lieb gefangen
da ich schwerlich für war ich sprich
mein lieb und gross verlangen.

I bemoan the bygone days of my young, suffering heart
I submerge and release every thought and every pain
That confines me in the harshest prison
Where I languish, and bemoan
My love and boundless yearning.

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Ave Maria, gratia plena,
Dominus tecum, Virgo serena.
Ave cuius conceptio,
Solemni plena gaudio,
Coelestia, terrestria,
Nova replet laetitia.
Ave, cuius nativitas
Nostra fuit solemnitas,
Ut lucifer lux oriens
Verum solem praeveniens.
Ave vera humilitas,
Sine viro foecunditas,
Cujus annuntiatio
Nostra fuit redemptio.
Ave vera virginitas,
Immaculata castitas,
Cuius Purificatio
Nostra fuit purgatio.

Ave, praeclara omnibus
Angelicis virtutibus,
Cuius fuit Assumptio
Nostra fuit glorificatio.
O Mater Dei,
Memento mei. Amen.

Hail Mary, full of grace,
The Lord is with thee, serene Virgin.
Hail, thou whose Conception,
Full of great joy,
Fills heaven and earth
With new gladness.
Hail, thou whose nativity
Became our great celebration,
As the light-bearing morning star
anticipates the true sun.
Hail, true humility,
Fruitful without man,
Whose annunciation
Was our redemption.
Hail, true virginity,
Immaculate chastity,
Whose purification
Was our cleansing.
Hail, glorious one
In all angelic virtues,
Whose Assumption
Was our glorification.
O Mother of God,
Remember me. Amen.

Was wird es doch des wunders noch
sogar ein seltsams Leben
als jetzund ist all Welt voll List
mit Untreu übergeben!
Gut Wort, arg Tück,
viel Grüß, böß Blick,
das ist der Sitt auf Erden;
günnt keiner mehr dem andern Ehr.
Was will noch daraus werden?

What use are miracles

or an exceptional life
Since the world is full of cunning
and surrendered to deceit!
Good words come with bitter malice,
eager greetings with angry looks,
As things stand now on earth;
No one respects each other.
What could come of this?

Translation courtesy of Julia Bentley – Used by permission

Ach Elsein, liebes Elsein mein,
Wie gern wär ich bei dir!
So sein zwei tiefe Wasser
Wohl zwischen dir und mir,
So sein zwei tiefe Wasser
Wohl zwischen dir und mir

Das bringt mir grosse Schmerzen,
Herzallerliebster Gsell!
Und ich von ganzem Herzen
Halt's für gross Ungefall,
Und ich von ganzem Herzen
Halt's für groß Ungefall

Hoff, Zeit wird es wohl enden,
Hoff, Glück wird kommen drein,
Sich in all's Güts verwenden,
Herzliebstes Elsein,
Sich in all's Güts verwenden,
Herzliebstes Elsein.

Oh little Else, my little Else dear,
How I wish I were with you
But two deep waters
Are between you and me
It gives me great pain
Dearest companion of my heart
And I, deep in my heart,
See in it a great unluck

I hope time will bring it to an end
I hope luck will come
That everything will change in good
Dearest little Else of my heart

* * *

Es taget vor dem Walde,
Stand uf, Kätterlin!
Die hasen laufen balde,
Stand uf, Kätterlin, holder Buehl.
R.: Heiaho, du bist min,
so bin ich din,
Stand uf, Kätterlin!

Daybreak in the woods.
Wake up, Kathleen!
Soon the hares will run.
Wake up, Kathleen, sweet love!
R.: Hy-a-ho, you are mine,
Thus I am thine,
Wake up, Kathleen!

Ave rosa sine spinis,
Te quam Pater in divinis
Majestate sublimavit,
Et ab omni vae servavit.

Maria stella dicta maris,
Tu a Nato illustraris
Luce clara deitatis,
Qua praeifulges cunctis datis.

Gratia plena: te perfecit
Spiritus Sanctus dum te fecit
Vas divinae bonitatis
Et totius pietatis.

Dominus tecum: miro pacto
Verbo in te carne facto
Opere trini conditoris:
o quam dulce vas amoris.

Benedicta in mulieribus;
Hoc testatur omnis tribus;
Coeli dicunt te beatam
Et super omnes exaltatam.

Et benedictus fructus ventris tui,
Quo nos semper dona frui
Per praegustum hic aeternum
Et post mortem in aeternum: Amen.

Hail, rose without thorns,
You whom the heavenly Father
elevated in majesty
and preserved from all suffering.

Mary, known as the star of the sea,
Thanks to your Son, you shine forth
with a clear, godly light
which falls on all creatures.

The Holy Spirit made you full of grace
when He transformed you
into a vessel of divine goodness
and boundless mercy.

The Lord be with you: the word became
flesh in you through a wondrous pact
by the action of the Creator who is three in one.
O, how sweet is the vessel of love.

Blessed are you among women:
all peoples bear witness to this.
The heavens call you blessed
and high above all others.

And blessed is the fruit of your womb
through whom we ever enjoy gifts
as a foretaste here
and after death, eternally. Amen.