

CONSORTIUM HAFNIENSE

The King of
Denmark's
Delight



dacord
DIGITAL



CONSORTIUM HAFNIENSE:

METTE FRANCK - harpe
KRISTIAN BUHL-MORTENSEN - lut
JØRN JØRKOV - sang & bandora
JENS EGEBERG - basgambe
MADS JOHANSEN - fløjte

William Brade (1560 - 1630)

- [1] Almains in G (1609) full ensemble 1:03
[2-3] Pavan & Galliard (1609) full ensemble 4:26/1:28

John Dowland (1563 - 1626)

- [4] The King of Denmark's Galliard (1604) full ensemble 3:01
[5] Mrs. Nichols Almains (Simpson 1621) harp, lute & bandora 0:48
[6] The Frog Galliard (c.1595) flute, lute & bass viol 1:37
[7] Complaint (c.1590) harp, lute & bandora 2:02
[8] Lady Laiton's Almains harp, lute & bandora 1:29
[9] Pavan in C (Simpson 1621) full ensemble 5:08
[10] The Earl of Essex Galliard (1604) full ensemble 1:24

Anon. (c.1580)

- [11] Greensleeves full ensemble 4:01

Fabritio Caroso (c.1530 - c.1605)

- [12] Il Canario (1581) harp, lute & guitar 2:11

The Peter Fabricius Lute Book (ms.1606 - 08)

- [13] La Battaglia lute 2:24
[14] Galliard lute 1:22

Anon. tune

- [15] Jeg saa to dejlig Roser staa, An Elegy by Anders Arreboe on the Death of Queen Anna Catherina 1612. vocal & full ensemble 5:11

Mogens Pedersøn (c.1585 - 1626)

- [16] Pavan in d (ms. c.1614) full ensemble 3:56

Tobias Hume (1569 - 1645)

- [17] The King of Denmark's Health, flute, harp, lute & bandora 2:22
[18] The King of Denmark's Delight (1607) harp, lute & bandora 1:33

Mogens Pedersøn

- [19] Nu bede vi den Helligaand (1620) vocal, flute, harp, bass viol
& bandora 1:33
[20] Pavan in G (ms. c.1614) full ensemble 4:17

Anon. (ms. c.1615)

- [21] The Standing Masque lute 2:02

Johann Steffens (1560 - 1616)

- [22-23] Pavan & Galliard (1609) 6:03/2:06

Anon. tune (The Standing Masque)

- [24] Al verdslig Pragt, Anne Cathrines Vise (1632) vocal & harp 2:41

Anon.

- [25] Grimstock (ms. c.1595) & Jig (ms. c.1590) full ensemble 2:03

Gregory Howett

- [26] Fantasia Graegorii (ms.1619) lute 1:53

Mogens Pedersøn

- [27] Min Sjæl nu love Herren (1620) vocal & full ensemble 3:09

All items on this CD have been arranged from original sources by Consortium Hafniense.

In the beginning of the 1620's at the peak of his vigorous reign Christian IV had his courtpainter Reinhold Timm paint a picture of one of his instrumental ensembles, consisting of four musicians playing the flute, lute, harp and bass viol (see the cover picture). Two of the depicted are clearly portraits whereas the two younger persons appear more anonymous. The Irish harpplayer, Derby Skott, had been an esteemed courtmusician for some years, and the viol player might well be Thomas Simpson from England. The violist, William Brade, was also at the Danish court at that period, but being a man more staid he is not likely to be the viol player on Timm's painting which today constitutes the basis of composition of Consortium Hafniense - our only addition being the wirestrung bandora, a guitar-like instrument to be found on another contemporary picture of Danish courtmusicians in the Rosenborg Castle.

The Consortium Hafniense Harp Consort was founded in 1983. The repertoire on this CD has been selected from manuscript sources as well as prints from the days of King Chr. IV and arranged for the particular combination of instruments. The composers were to a great extent active for shorter or longer periods as courtmusicians in Denmark. Fire unfortunately destroyed the major part of the composers manuscripts, yet a good lot has survived in printed editions such as **William Brade's** almans, pavans and galliards printed in Hamburg 1609, **John Dowland's** in London 1604 and **Thomas Simpson's** in Hamburg 1621. During his stay in Rostock 1605 to 1608 the Danish student **Peter Fabricius** compiled a lute manuscript of a considerable extent kept today in The Royal Library, Copenhagen. The King's chaplain **Anders Arreboe** wrote an elegy in the form of a rose allegory for the Queen of Chr. IV who died in 1612. The tune is probably of German origin.

Mogens Pedersen served as a choirboy in the Royal Chapel and was sent to Italy and England as a youngster for further musical education. Three manuscript part books out of a set of five (today in The British Library) contain the only known instrumental music from his hand in the form of two pavans. In 1618 he was appointed vice leader of King's Music. His *Pratum Spirituale* containing 5-part settings of Lutheran Hymns was printed in Copenhagen in 1620.

Thomas Hume and **Gregory Howett** were never at the court in Denmark. Hume however composed his *Health* and *Delight* when King Chr. IV visited his Royal sister, Queen Anne, and his brother in law, King James I. Howett, luteplayer and composer at the court at Hessen, was a former colleague of John Dowland and the teacher for at least one of the young Danish musicians.

Johann Steffens had a high reputation as a composer and organist. He spent most of his life in Lüneburg.

Chr. IV's daughter, Princess Anne Cathrine, was born in 1618. She was engaged to a young nobleman, Franz Ranzau, who most unluckily drowned in the pit of Rosenborg Castle in 1632. The sorrowful lament was written by some person at the court to the popular tune of *The Standing Masque*. In the afternoon on February the 28th 1648, the dying King Chr. IV asked for the hymn *Min sjæl nu love Herren* to be sung in his chamber at the Rosenborg Castle.

Jørn Jørkov

CONSORTIVM HAFNIENSE blev dannet i 1983 med et af Christian IV-tidens danske hofensembler som forbillede.

Hofmaleren Reinhold Timm forevige de gruppen o. 1620. Til billedets instrumentarium har ensemblet føjet basinstrumentet bandora, som bl.a. forekommer på loftsmaleriet i Kongens Gemak på Rosenborg.

CONSORTIVM HAFNIENSE was founded in 1983 and uses as their model one of the Danish court ensembles from the time of Christian IV.

The court painter Reinhold Timm, painted the group c.1620. The ensemble has added the bass instrument bandora to the instruments depicted on the painting. This instrument in particular can be seen on the ceiling of Chr. IV's private apartment in the Rosenborg Castle.