

**Pierre Hamon & Norbert Rodenkirchen**

# De juer et de baler

Pierre Hamon - flutes, bagpipes, percussion

Norbert Rodenkirchen - flutes, harp,

## De juer et de baler

Instrumental music in double versification, as described by Johannes de Grocheo in 13th-century Paris under the names *Stantipes* (Estampie) and *Ductia*, had developed over several centuries in parallel with related vocal forms such as the *Sequence*, *Lai*, and *Nota*. An almost archaeological approach is required to musically reflect the carefully researched traces of double-versification instrumental music from earlier medieval periods, in the context of the closely related vocal repertoire—here, beginning with music from the 11th century.

The aim of this program is to explore the fascinating phenomenon of the estampie—a genre that is both virtuosic and contemplative—starting from its earliest manifestations, while presenting associated vocal pieces.

**Pierre Hamon** and **Norbert Rodenkirchen** are among the most renowned flutists on the international medieval music scene. Their long-standing desire to perform together takes shape in this duo program, where they expand upon historical compositions with their own improvisations.

### Program

- *Noeoeane* — 11th century and possibly earlier
- *Almifona*. - 11th century and possibly earlier
- *Lai du Chèvrefeuille* — 13th century
- Estempida “*Pus Chan era*” - 13th century
- *C’an feme ce fie* - 13th century
- *Canconeta & Chancona Tedescha* — 14th century
- *Nota Danse de Morholt*, composed by Pierre Hamon from the lais of the Viennese Prose Tristan Manuscript — 13th century
- *Notula De juer et de baler* / “*Olim in harmonia*” — 13th century
- Istampita “*Chominciamento di Gioia*” — 14th century
- Estampie “*Res Tassini*” — 13th century
- Istanpita *Parlamento* — 14th century

## Performers:

- *Pierre Hamon*: recorders, transverse flutes, pipe and tabor, double flute, bagpipe
- *Norbert Rodenkirchen*: medieval transverse flutes and harp

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Pierre Hamon from Paris, one of the most internationally renowned flutists of medieval music (with Jordi Savall, among others), known as co-founder of the ensemble "Alla francesca", leader of the Machaut projects with Marc Mauillon and as professor at the CNDSMD of Lyon, meets the Cologne flutist Norbert Rodenkirchen, known for his decades of work with Sequentia, the Ensemble Dialogos and for his solo programs, especially "Hameln anno 1284" on the trails of the Pied Piper.

Concert order:

*Noeoeane – Improvisation*

Anonymus

A sonic dialogue on an anonymous modal exercise, an ancient memorisation formula of Byzantine time. These modal formula with nonsense syllables were used by students in the medieval cathedral schools all over the Frankish empire, and they clearly belong to the first millenium. It is played here on an early frestel and the so-called Severin's lyre, a very small harplike instrument based on an archaeological found of a Merovingian warrior's instrument in St. Severin, Cologne.

*Almifona – Melodia longissima*

Anonymus, 11th century

Textless sequence models, described as "long melodies" and also called "sequelae", were given mysterious additional titles already in the early Middle Ages, from the 9<sup>th</sup> century on. Sequelae are the origin of medieval instrumental pieces in the form of estampie. "Almifona" is a prominent example of this type of textless melismatic pieces from the 11<sup>th</sup> century. It is a remarkably hypnotic tune from the 11<sup>th</sup> century with an extensive use of repeated phrases and ostinato technique, maybe similar to modern minimal music.

*Estempida Pus chan era*

Anonymus, 12th century

This estampie – form like piece is based on just a song text by Ceveri di Girona, a Catalonian troubadour of the 12<sup>th</sup> century. As the melody did not survive it had to be reconstructed by us by comparing the text to various other troubadour songs and finding contrafactual phrases there, like in a puzzle. The same technique to create a melody out of a patchwork of various existing phrases belonging to more than one song or chant was one of the main principles of melodic invention already in the Middle Ages and is called by musicologists "incomplete contrafactum". It means borrowing not only whole songs but also parts of it for other artistic purposes, f.e. the tune of a certain planctus line could become a dance phrase or vice versa, already in the medieval times.

*Estampie C'an feme ce fie*

Anonymus, 13th century

Like the previous example this purely texted estampie of the 13<sup>th</sup> century – is one of the first appearance of a poem in the distinguished estampie form, dating from generations before the

first musically notated instrumental pieces, the Estampies Royales. The metrics fit with the melody of *Ave, regina glorie* documented as duplum voice in a motet of the Codex Montpellier, f. 102v., which subsequently became the modal model for this solo flute estampie to which we could not resist to add a drum & flute dance as a wild postlude.

*Nota Danse de Morholt*

Pierre Hamon/Anonymus

An Estampie – reconstructed and reimagined by Pierre Hamon from the prose of The Manuscript of Tristan in Vienna, reconnecting our medieval flutes and pipes with the old – orally transmitted – Lais and the ancient celtic soundscapes of the Middle Ages.

*Notula De juer et de baler*

Anonymus

A nota or notula in medieval times is a written, popular melody to a poem whose lyrics and metrics hint to the estampie form. *De juer et de baler* is one of the few surviving examples of this genre. It survives as a Latin contrafactum with a new text "Olim in harmonia" in Adam de la Basse's "Ludus super Anticlaudianum". There it has the title "Notula, que super illam incipit "de juer et de baler".

*Canconeta and Cancona Tedesca*

Anonymus

The four monophonic German tunes in the Northern Italian manuscript LOB add 29987 certainly were intended to be lower voices in polyphonic settings and were marked as *tenors*. The first *canconeta* stands out in its title (the others are called *cancona*). For this presentation of two of the four pieces in a polyphonic reconstruction by Norbert Rodenkirchen a double flute and a traverso was chosen. Thus the two musicians play in the same instrumentation as in a unique illumination of the same medieval period from Lyon which was also used as the cover of the new CD.

*Istampita Chominciamento di Gioia*

The titles of the instrumental Istampite in the very same LOB add 29987 which preserves Northern Italian repertoire of the early 14<sup>th</sup> century, are mysterious. We will never know why it was called "the beginning of joy" and we will never know how it really sounded, how fast or slow it was played and whether it was inspired by oriental tunes which minstrels, travelling with Italian merchants, brought back from the Silk Road. It is well possible that it was invented as a music in its own right by a very clever and original musician at the time. To show respect for the remaining archaic mysteries surrounding this masterpiece Pierre Hamon chose an old flute and voice technique which beams the piece back a few hundred years in the glimpse of a second.

*Stantipes (Estampie) Res Tassini*

In his famous treatise at the end of the 13<sup>th</sup> century Johannes Grocheo mentions by name the complicated "Stantipes Res Tassini" with seven puncti as an outstanding example of the Estampie - genre. Unfortunately it did not survive in written form. But not all of this composition is lost. We can find four notated tenor melodies in the Codex Montpellier based on tunes by the jocolator Tassin, each called Chose Tassin. Today Norbert Rodenkirchen presents his creative reconstruction of the Estampie as a solo flute piece by using the first of the Tassin-tunes as the punctum number 1 of the full Stantipes Res Tassini and inventing and organizing the 6 other puncti as improvised extensions in an accumulating formal structure. This improvisational form is also a very medieval speciality and well documented in the Northern Italian "Salterelli".

## Istampita *Parlamento*

Both musicians especially love this melodically intriguing Istampita – also from the famous Italian source, now in London – as an extraordinarily flute-friendly piece. Its balance between ecstatic rhythmic patterns and longing minstrel-like phrases inspired the two flautists to create their own polyphony, a meaningful dialog of musical arguments; of gestures and moves, of thoughts and emotions.

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### **Links:**

Bandcamp:

<https://norbertrodenkirchen.bandcamp.com/>

Streaming platforms (spotify etc.):

<https://listen.music-hub.com/M2IArD>

Video-Teaser on youtube:

<https://www.youtube.com/watch?v=xpY4wp6PU7k>

