

There is no Rose

1 Li Novais Tens' 12thC / Saltarello 14thC 6:26

This French love song from the 3rd crusade (1188-91) has such a beautiful tune that it works well as an instrumental piece, here on medieval recorder, and accompanied by hammered dulcimer, gothic harp, and cup bells. It introduces a lively Italian 'jumping' dance, here on gothic harp with Saz and darabuka.

2 Song of the Nuns of Chester c.1425 3:41

From the Benedictine nunnery of Chester, this song is accompanied by wire-strung harp, and describes a nativity scene and finishes with 'through everlasting ages, in eternity and beyond, may He give us his joy'.

3 Wenceslas 13thC/Noel Nouvelet 15thC 2:45

Two well known Christmas tunes from Poland and France played on bagpipes and hurdy-gurdy with cup bells, Gothic harp and darabuka.

4 Lullay my childe / An heavenly song 15thC 4:13

These two lesser known English carols are taken from the 'Musica Britannica Medieval carols vol IV' - 'Lullay My Childe' survives as two lines of melody only, and here is arranged by Sarah as a round. 'An heavenly song' also from 'Musica Britannica' - has been adapted from the original two part melody, and is accompanied again on wire-strung harp.

5 Coventry Carol 15thC 3:51

A carol sung in a pageant 'of the shearmen and tailors' in 15th century Coventry, in the scene about the slaughter by Herod of the innocents. We have expanded on the sinister flavour of this carol using a funereal frame drum beat with a cutting glissando on hammered dulcimer and an earthy hurdy-gurdy drone, whilst the Recorder carries the familiar tune.

6 Personent Hodie 14thC / Saltarello 14thC 4:29

The joyous 'Personent Hodie' is from the Piaie Cantiones manuscript, and here we use a lively accompaniment on cittern with frame drum, darabuka and timbrel percussion to express the latin 'let the boys cheerful noise, sing today none but joys'. We

entwine an Italian 'Saltarello' or jumping dance, in between the verses with whistle.

7 Dance Royale 13thC / Ductia 13thC / An Dulci Jubilo 14thC 6:42

This well known French stately dance tune on wire-strung harp is followed by an English Ductia on hurdy-gurdy and recorder, and leads into this famous German carol 'In sweet joy' with Gothic harp and cup bells.

8 There is no rose 15thC 4:16

This beautiful English medieval song has inspired many classical composers to arrange it over the years. Here Sarah's version is very simple using wire-strung harp and the soft gemshorn in a short interlude between verses.

9 Edi be thu heavenly queene 13thC 4:43

A rare English song for the virgin from the 13th century, again the lovely tune stands up as an instrumental piece here on recorder with gemshorn, hurdy-gurdy, and gothic harp.

10 Ivy is good 15thC 3:22

From the 'Musica Britannica, medieval carols Vol IV' this unusual song survives as a complicated 3 part melody. Sarah has adapted it from its original stylised 'motet' form, back into a more rustic version which the text suggests, using the predominant musical theme as the main melody, and therefore suiting it to interpretation for one voice. Here she sings it with wire-sting harp and hammered dulcimer accompaniment.

11 Puer Nobis 15thC / English dance 13thC 4:07

Another very famous seasonal tune from the Piaie Cantiones manuscript, here played as a round by Gothic harp and Gemshorn followed by a rare English dance from the 13th century played on Gothic harp with darabuka.

12 Ly Bens Distonys c.1500 / St Stephen's Day 4:52

A lively tune from the English Gresley manuscript played on bagpipes with harp and whistle expanding on the theme, then going into a well known English Christmas tune, this track finishes with our tribute to all the medieval bagpipers of Christmases past, the final triumphant cacophony embellished by the joyful tolling of an English church bell by Merv Collins! The bell is actually in to tower of the church on the CD front cover, St. Anns at Whitstone.

Sarah Deere-Jones LRAM LGSM trained in classical harp at the Royal Academy of Music in London and started her career as an orchestral harpist. However, attracted by the artistic freedom possible in the worlds of Celtic and medieval harp, she has concentrated on these in the latter years of her career, performing, arranging and composing music for both instruments. **Phil Williams** is a self taught musician from the folk tradition, starting on guitar and concertina which he played for many years before discovering the varied delights of the bagpipes.

Sarah and Phil perform concerts as **Lammas Medieval Duo** regularly for organisations like English Heritage and the National Trust as well as in Arts centres and music festivals all over the country, where they introduce their audiences to a wide range of instruments that were played in Medieval times.

They also run the **Cornwall Harp Centre** where regular residential tutorial weekends take place in Harp throughout the year, and in September, Bagpipes.

There is no Rose is their second Medieval CD. For more information on harp courses and Tuition, the history of the harp in England, and many of their other harp recordings please visit www.cornwallharpcentre.co.uk. For more information specifically on Lammas Medieval Duo, see www.trehawsa.com

Some of the Instruments played on 'There is no Rose'



The **'Gothic Harp'** spans the time from around 1430 until the early 17thc. It has a range of 3-1/2 octaves and is depicted in many paintings, woodcuts and carvings of the period in various forms and sizes..



This early **medieval harp** is a copy of one illustrated in the 11th Century English psalter and is fairly typical of the type seen used in England in the early middle ages. It has only 22 strings which are made of wire. Wire was often used in early harps and originally plucked using the finger nails.



The Saz is one of the many stringed instruments that originate from North Africa and were brought to Europe by the Moorish invaders into southern Spain. It has 3 courses of strings and has wire frets including quarter tones. It is still popular today in the Eastern Mediterranean.

Cup Bells are cast from phosphor bronze to a design that has not changed for centuries. Originally they played them in several racks as a self contained instrument. Today they have been largely super-ceded by hand bells.



The Gemshorn is a simple mouth blown instrument similar to an Ocarina. Made from the horn of the 'Gems' (German for Chamois Goat). They are now made from cow horn.



The Darabuka is a hand drum from North Africa, capable of a variety of sounds.



Hammered Dulcimer—a forerunner of the piano has 2 or more strings per note and played with lightweight sticks made of hickory.

The Hurdy-Gurdy is a type of mechanical violin that dates from the 10th century. The wheel is covered in resin and the keys play the melody strings. There are drone strings too, sounding like a bagpipes' drones. Originally known as a 'Symphonie' it was used to teach plainsong to monks as it is capable of long continuous notes.

