

Secular Songs & Dances from the Middle Ages CD4 (2006)

Written by bluesever

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Music For The Crusades Part II III. Passagium Laboriosum 4-1 *Ja Nuns Hons Pris* (Roy Richart, «Richard Heartlion») 9:35 4-2 *Ja Nuns Hons Pris* (Roy Richart, «Richard Heartlion») 4-3 *Desolata Mater / Que Nutritos / Filios Enutrivi* (From Roman De Fauvel) 2:45 4-4 *Maugré Tous Sainz Et Maugré Dieu Ausi* (Huon D'Oisi) 4:27 4-5 *Congregati Sunt* (Gregorian Chant) 2:44 4-6 *La Quarte Estampie Royal* (Anon.) 2:24 4-7 *In Gotes Namen Fara Wir* (Lutheran Choral) 0:58 4-8 *Chanterai Por Mon Coraige* (Guiot De Dijon) 7:48 4-9 *Diro Satis Percussus Vulnere* (Riccardo Di San Germano) - *Tristan's Lament* (Anon.) 3:59 4-10 *Nus Ne Porroit De Mauvese Reson* (Anon.) 3:40 IV.
Hierosolyma Caelestis
4-11 *Ierusalem Mirabilis* (Hymn) 4:53 4-12 *Nû Alrêst Lebe Ich Mir Werde* (Walter Von Der Vogelweide) 11:28 4-13 *Nomen A Solemnibus* (Anon., *Carmina Burana* 52) 3:57
Modo Antiquo Bettina Hoffmann - director

The crusades had a tremendous political and religious impact in medieval Europe. The military expeditions and the foundation of European states in the Holy Land created an unprecedented sense of purpose and identity in the medieval West. The medieval song—at the height of its development—was crafted by poets and musicians as a vehicle for the expression of religious and secular ideas. Heroic themes, the yearning for the Holy Land, the sense of sacred duty, the departure of lovers, and even the censure of a futile enterprise were common subjects in this repertoire. ---medievalmusicbesalu.com

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