



(LEMS 8046)

DOWLAND

PASSIONATE PAVANS AND GALLIARDS

Music by John Dowland (1562?-1626)
For voices, lute & virginal/muselar

THE QUEEN'S CHAMBER BAND SOLOISTS:

JULIANNE BAIRD, soprano

MARSHALL COID, countertenor

JERRY WILLARD, lute

ELAINE COMPARONE, virginal/muselar

JOHN DOWLAND, Notes by Elaine Comparone

Lutenist/singer/composer John Dowland (1562? – 1626), one of the most celebrated musicians of his day, was born and died in England, but spent most of his life on the continent, pursuing the life of an itinerant musician in foreign courts.

His family came from the upper ranks of the artisan class and included a mason, a printer, a fisherman and two tailors. Reticent about his early years in his many correspondences, he worked his way into the upper strata of society, serving as lutenist to the British Ambassador to Paris for fifteen years, lutenist to the King of Denmark for eight years and, in 1612, joining the court musicians of James I. He was present at the Thanksgiving of 1590, held annually to celebrate the accession of Elizabeth I. In addition to the usual features of the rejoicing, such as jousts at the tiltyard, Dowland composed a special song

for the occasion: His golden locks hath time to silver turned. Robert Hales, one of the Gentlemen of the Privy Chamber in whose voice the Queen “took some pleasure,” gave the first performance. Dowland traveled also to Germany and Italy where he performed as lutenist in the courts of Brunswick, Hesse, Nuremberg, Padua, Genoa, Ferrara, Venice and Florence. These travels resulted not only in his increased fame throughout Europe as a performer, but affected the quality and depth of his compositions for lute. His exposure to Italian lutes and lutenists broadened and enriched his concept of the instrument’s technical and musical possibilities.

While he was reared in the Protestant faith, he converted to Catholicism during his tenure in Paris between 1580 and 1584. In a letter to a friend, Dowland mentions a petition of some English merchants condemned to the galleys. During his time in Paris, persecutions of English Catholics rose to fever pitch, partly as a result of rumored plots to place Mary Queen of Scots on the English throne. Walsingham uncovered these plots and a wave of arrests and executions followed. Dowland may have seen some missionary priests caught, hanged and quartered.

Above all, he focused on his music. His original intent in visiting France had been to polish his lute playing, as most of the famous lute-teachers were there at that time. In his preface to *The First Booke of Songes* he writes: “...the ingenious profession of Musicke, which from my childhood I have ever aimed at, sundry times leaving my native country, the better to attain so excellent a science.”

In July of 1588 (the year of the sailing of the Armada from Spain), he managed to complete the work for his Bachelor of Music from Christ Church, Oxford together with Thomas Morley, who arranged many of Dowland’s songs and dances for broken consort (ensembles of winds and strings.) Dowland married sometime before 1586. His wife seems not to have accompanied him on any of his journeys. His son Robert also embraced the “profession of Musicke” and included three of his father’s songs in his *Musical Banquet*, published in 1614. The rest of Dowland’s songs, 84 in number, appeared in 3 *Books of Songes or Ayres*, 1597, 1600, 1603 and in *A Pilgrims Solace*, 1612. Among his other compositions, the *Lachrimae* collection of 1604 figures prominently, as do his many pieces for solo lute.

THE SOLO SONG & JOHN DOWLAND

Around 1589 the solo song began to supplant the popularity of the madrigal in England with John Dowland and Thomas Campion representing the highest achievement in this art form. While the madrigal inspired composers to engage in pictorial writing, the song became primarily a vehicle for lyricism and an ally of poetry. Dowland’s songs, in particular, were remarkable for their text-declamation and melodic subtlety. Voice and lute parts were usually printed on the same page – vertically aligned – so that the singer/lutenist could accompany herself or himself, as did Dowland. In some of the printed versions, the composers distributed the lute part among three other instrumental voices. The pages of these song books were printed so that a group of musicians seated around a table could all read their parts from the same page placed in the table’s center.

Dowland's *Flow My Tears* (a pavan) and *Can She Excuse* (a galliard) exemplify songs deriving their structure from dance-forms. *Flow My Tears*, also known as the *Lachrymae Pavan* spawned many arrangements and variation-settings by other composers such as the virginalists William Byrd, Orlando Gibbons and Giles Farnaby. Dowland himself built an entire collection around his own seven variations on the song ("seven teares figured in seven passionate pavans"). In addition to the variations, this collection, entitled *Lachrymae* (1604), contains 14 dance pieces for lute or other instruments.

PAVANS & GALLIARDS

Both the pavan and the galliard originated in Spain as courtly dances early in the 16th century. Dancers of the pavan performed slow, solemn movements and dignified gestures that imitated the proud strut of the pavo, or peacock. Usually, the pavan's music is composed in a slow duple metre with three distinct melodic sections. Sixteenth-century dancers almost always followed the pavan with a galliard, a quicker dance in triple metre with a similar tripartite structure. Featuring five steps and characterized by exaggerated leaps, the galliard seems to have developed grossly obscene features toward the end of the 16th century. Since most courtly dances evolved from wild, sometimes lascivious folk dances, the intrusion of vulgar aspects into the galliard relatively late in its history marks an atypical development. The coupling of the pavan and galliard produced the germ of the instrumental dance suite, exploited by 17th century French and German composers such as the Couperins and Froberger, and achieving an apotheosis in the keyboard suites of Handel and J.S. Bach.

THE LUTE

During the 6th century, the lute served as the principal instrument of domestic music, much like the piano of the present day. While the lute existed in many sizes and shapes, John Dowland used the type described as the "short lute." Persian clay figurines as far back as 800 B.C. and Indian reliefs from the first centuries A.D. depict this form of the lute, with the neck of the instrument formed by the tapering body. Medieval Arab musicians used the short lute and called it *al'ud*, which became *laud* in Spanish. The lute's transformation into an instrument with a distinct neck and a central sound hole probably occurred in 14th century Spain, spreading from there throughout the rest of Europe. During Dowland's travels to Italy, he encountered larger lutes with extended lower registers, used primarily as continuo instruments in the flourishing Italian opera scene. These instruments greatly influenced his composition style, inspiring an approach to the instrument that exploited the lower register more fully than did that of his English counterparts.

THE VIRGINALISTS & THE FITZWILLIAM VIRGINAL BOOK

The Elizabethan virginalist composers excelled in the variations form, using slow, courtly dance tunes and familiar songs or folk tunes as the basis for their keyboard solos. The tunes used for variations were, for the most part, short and simple, *Flow My Tears* accepted. The *Fitzwilliam Virginal Book*, the largest and most important collection of Elizabethan keyboard music, was compiled by Francis Tertian, a Roman Catholic, during his imprisonment in the Fleet for recusancy from 1609 to 1619. He collected 300 pieces

from the late 16th and early 17th centuries. Among these works are madrigal transcriptions, contrapuntal fantasia, dances, preludes, descriptive pieces and many sets of variations. Tregian must have had a particular fondness for William Byrd, whose more than 70 works comprise the bulk of the anthology.

THE VIRGINAL

16th century Britons used the word “virginal” imprecisely to describe any plucking keyboard instrument. In the inventory of musical instruments at Westminster drawn up for King Henry VIII in 1553, two instruments listed as “virginals” reveal themselves by their description, “two faire paire of newe longe virginalles made harpe fashion of Cipres,” to be Italian harpsichords. 22 of the other keyboards listed in the instrumentarium qualify as virginals by virtue of their rectangular shape (as opposed to the wing or harp-shaped Italian harpsichords) The placement of the keyboard and resulting characteristics of tone differentiate the two types of virginals: the spinetten, with the keyboard to the left of the instrument and the muselar, keyboard to the right. The jacks of the spinetten pluck close to the left-hand bridge, creating a bright tone, not unlike a harpsichord. The muselar jacks pluck closer to the center of the string, causing the tone to be slightly more diffuse and rounded. The composers represented in the Fitzwilliam Virginal Book composed for and played whatever plucking keyboard instruments were at hand. These instruments, whether virginal or harpsichord, were probably single strung with one manual.

INSTRUMENTARIUM

Because of the extraordinarily beautiful way the instrument blends with the lute, we have chosen to use for this recording a muselar modeled after the keyboard instruments by Andreas Ruckers (1610) on display at the Boston Museum of Fine Arts and the Metropolitan Museum of Art. Harold Meth built the muselar from a kit designed by Hendrick Broekman of Hubbard Harpsichords, Inc. Jerry Willard plays a lute built by David Rubio in the 1950s. A replica of an Elizabethan Renaissance lute, the instrument has seven courses, vaulted ribs and a spruce top.

TRACKS:

Performances [To Top]

1. Clear or cloudy sweet as Aprill showring (Second Book of Songs), for 4 voices & lute - 2:16
2. My Lord Willoughby's Welcome Home (2 versions, 1 for 2 lutes (second part doubtful authenticity)), for lute, P 66 – (1:42)
3. Come again, sweet love doth now invite (First Book of Songs), for 4 voices & lute – (2:26)
4. Flow, my tears, fall from your springs (Second Book of Songs), for 2 voices & lute – (4:18)

5. Pavana Lachrimae (A Pilgrimes Solace),
for lute or keyboard – (5:20)
6. Tell me, true Love (A Pilgrimes Solace),
for voice, bass viol, 4 part chorus & lute - 2:41
7. A Fancy, for lute – (2:21)
8. If my complaints could passions move (First Book of Songs), for 4 voices & lute –
(4:56)
9. Can She Excuse – (5:54)
10. Time stands still (Third Book of Songs), for voice, lute & bass viol – (2:23)
11. Fantasia (possibly spurious), for lute in G minor, P 71 –(4:26)
12. Sorrow, stay, lend true repentant tears (Second Book of Songs),
for 2 voices & lute – (3:50)
13. The lowest trees have tops (Third Book of Songs), for 4 voices & lute – (2:02)
14. In darkness let me dwell (A Pilgrimes Solace), for voice, lute & bass viol – (4:52)
15. My thoughts are winged with hopes (First Book of Songs), for 4 voices & lute –
(4:03)
16. Now, O now I needs must part (First Book of Songs), for 4 voices & lute – (4:32)

Track 1

CLEAR OR CLOUDY

The Second Booke of Songes, 1600

Soprano, countertenor, lute, virginal/muselar

Clear or cloudy, sweet as April show'ring,
Smooth or frowning, so is her face to me;
Pleas'd or smiling, like mild May all flow'ring,
When skies blue silk and meadows carpets be;
Her speeches notes
Of that night bird that singeth,
Who thought all sweet
Yet jarring notes outringeth. Sweet summer,
Spring that breatheth life and growing
In weeds as into herbs and flowers;
And sees of service divers sorts in sowing;
Some haply seeming and some being yours:

Rain on your herbs and flow'rs that truly serve
And let your weeds lack dew and duly starve.

Track 2

LORD WILLOUGHBY'S WELCOME HOME

Lute, virginal/muselar (original version: two lutes)

Track 3

COME AGAIN

First Booke of Ayres, 1597

Soprano, lute and virginal/muselar

Come again sweet love doth now invite
Thy graces that refrain,
To do me due delight
To see, to hear, to touch, to kiss, to die
With thee again in sweetest sympathy
To see, to hear, to touch, to kiss, to die.
With thee again in sweetest sympathy
Come again That I may cease to mourn,
Through thy unkind disdain
For now left and forlorn,
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery...
Gentle Love draw forth they wounding dart,
Thou can'st not pierce her heart
For I that to approve,
By sighs and tears more hot than are thy shafts,
Did tempt while she for triumph laughs...

Track 4

FLOW MY TEARS

(Lachrimae) The Second Booke of Songes, 1600

Countertenor and lute

Flow my tears, fall from your springs
Exiled forever, let me mourn
Where nights blackbird hir sad infamy sings,
There let me live forlorne.
Downe vaine lights, shine you no more.
No nights are dark enough
For those that in despair
Their lost fortunes deplore,
Light doth but shame disclose.
Never may my woes be relieved
Since pitie is fled,

And tears, and sighes, and grones
My wearied dayes of all joyes have deprived.
From the highest spire of contentment,
My fortune is throwne,
And feare, and grieffe, and paine
For my deserts and my hopes
Since hope is gone
Harke ye shadows that in darknesse dwell,
Learn to contemne light,
Happie, happie they that in hell
Feele not the world's despite.

Track 5
PAVAN LACHRYMAE
(Setting by william Byrd)
The Fitzwilliam Virginal Book
Virginal/muselar

Track 6
TELL ME, TRUE LOVE
A Pilgrime's Solace, 1612
Soprano, lute and virginal/muselar

Tell me, true love, where shall I seek they being,
In thoughts or words, in vows or promise making,
In reasons, looks, or passions, never seeing,
In men on earth or women's minds partaking.
Thou canst not die, and therefore living tell me
Where is thy seat,
Why doth this age expel thee?

Track 7
A FANCY
Lute

Track 8
IF MY COMPLAINTS
The First Booke of Ayres, 1597.
(Captain Digorie Piper's Pavan) Lute variations by Thomas Morley
Countertenor, lute, and muselar

If my complaints could passions move,
Or make Love see wherein I suffer wrong,
My passions were enough to prove
That my despairs had govern'd me too long.
O Love, I live and die in thee,

Thy grief in my deep sighs still speaks.
 Thy wounds do freshly bleed in me.
 My hart for thy unkindness breaks
 Yet thou dost hope when I despair,
 And when I hope thou mak'st me hope in vain.
 Thou say'st thou can'st my harms repair
 Yet for redresse thou let'st me still complain
 Can Love be rich and yet - I want.
 Is Love my judge and yet am I condemn'd?
 Thou plenty hast, yet me dost scant,
 Thou made a God, and yet thy pow'r contemn'd
 That I do live it is thy power,
 That I desire it is thy worth,
 If Love doth make men's lives too sour,
 Let me not love nor live henceforth
 Die shall my hopes, but not my faith
 That you that of my fall may hearers be
 May here despair, which truly saith
 I was more true to Love than Love to me.

Track 9

CAN SHE EXCUSE

- A. Anonymous: Virginal/muselar Variations
Fitzwilliam Virginal Book
- B. Morley Lute Variations
- C. Dowland: First Booke of Songes, 1597
Countertenor, virginal/muselar

Can she excuse my wrongs with virtues cloak:
 Shall I call her good when she proves unkind.
 Are those clear fires which vanish into smoke:
 Must I praise the leaves where no fruit I find
 No, nowhere shadows do for bodies stand,
 Thou may'st be abused if thy sight be dim.
 Cold love is like to words written on sand.
 Or to bubbles which on the water swim.
 Wilt thou be thus abused still seeing
 That she will right thee never
 If thou can'st not o'ercome her will,
 Thy love will be thus fruitless ever.
 Wilt thou be abused still seeing
 That she will right thee never
 If thou can'st not o'ercome her will,
 Thy love will be fruitless ever.
 Was I so base that I might not aspire
 Unto those high joys which she holds from me?

As they are high, so high is my desire.
If this she deny what can granted be?
If she this deny she will yield to that
which reason is, It is reason's will that
Love should be just.

Dear make me happy still by granting this,
Or cut off delays if that die I must.
Better a thousand times to die
Than for to live thus still tormented
Dear but remember it was I
Who for they sake did die contented...

Track 10
TIME STANDS STILL
The Third & Last Booke of Songes, 1603
Soprano, lute and virginal/muselar

Time stands still with gazing on her face,
Stand still and gaze, for minutes, hours
And years, to her give place:
All other things still change,
But she remains the same.
Till heavens changed
Have their course
And Time hath lost his name.
Cupid doth hover up and down,
Blinded with her fair eyes,
And Fortune captive at her feet
Contemn'd and conquer'd lies.

Track 11
A FANTASIE
Lute

Track 12
SORROW STAY
The Second Booke of Songes, 1600
Soprano, lute

Sorrow, stay, lend true repentant tears,
To a woeful, wretched wight,
Hence, despair with they tormenting fears:
Do not, O do not my heart,
Poor heart affright,
Pity, pity, pity,

Help now or never,
Mark me not to endless pain,
Alas I am condemn'd,
I am condemned ever,
No hope, no help there doth remain,
But down, down, down, down I fall,
And arise I never shall...

Track 13

THE LOWEST TREES

The Third Booke of Ayres, 1603

Countertenor and lute

The lowest trees have tops,
The Ant her gall, the flie her spleen,
The little spark his heat,
And slender haire cast shadows
Though but small and Bees have stings
Although they be not great.
Seas have their source,
And so have shallow springs
And love is love in beggars and in kings.
Where waters smoothest run,
Deep are the fords
The dial stirs yet none perceive it move:
The firmest faith is in the fewest words
The turtles cannot sing and yet they love.
True hearts have eyes
And ears no tongue to speake: they hear
And see and sigh and then they break.

Track 14

IN DARKNESSE

A Musical Banquet, 1610

Countertenor and lute

In darknesse let mee dwell,
The ground shall sorrow be,
The rooffe Dispaire to barre all,
All cheerful light from mee,
The wals of marble blacke that moistened,
Still shall weep.

My musicke, hellish, jarring,
Sounds to banish friendly sleepe.
Thus wedded to my woes,

And bedded to my Tombe,
O let me living die
Till death doe come.
In darknesse let me dwell.

Track 15

MY THOUGHTS

The First Booke of Ayres, 1597

Soprano and virginal/muselar

My thoughts are wing'd with hopes,
My hopes with love.
Mount Love unto the moon in clearest night
And say, as she doth in the heavens move,
In earth so wanes and waxeth my delight:
And whisper this but softly in her ears,
Hope oft doth hang the head,
And Trust shed tears.

And you, my thought that some mistrust
Do carry, if for mistrust
My mistress do you blame
Say, tho' you alter, yet you do not vary
As she doth change, and yet remain the same:
Distrust doth enter hearts, but not infect
And love is sweetest, seasoned with suspect.

If she, for this, with clouds do mask her eyes,
And make the heavens dark with her disdain,
With windy sighs disperse them in the skies
Or with thy tears dissolve them into rain;
Thoughts, hope and love return to me no more
Till Cynthia shine as she hath done before.

Track 16

“The Frog Galliard”

The Second Booke of Songes, 1597

Lute Variations by Thomas Morley

Soprano, countertenor, lute, virginal/muselar

Now, Oh Now

Now, Oh now, I needs must part,
Parting though I absent mourn.
Absence can no joy impart;
Joy once fled cannot return.

While I live I needs must love,
Love lives not when Hope is gone.
Now at last Despair doth prove,
Love divided loveth none.

Sad despair doth drive me hence,
This despair unkindness sends.
If that parting be offence,
It is she which then offends.

Dear, when I am from thee gone,
Gone are all my joys at once,
I loved thee and thee alone,
In whose love I joyed once.
And although your sight I leave,
Sight wherein my joys do lie,
Till that death do sense bereave,
Never shall affection die.

Sad despair doth drive me hence,
This despair unkindness sends.
If that parting be offence,
It is she which then offends.

Dear, if I do not return,
Love and I shall die together.
For my absence never mourn,
Whom you might have joyed ever:
Part we must though now I die,
Die I do to part with you.
Him Despair doth cause to lie,
Who both liv'd and dieth true.

Sad despair doth drive me hence,
This despair unkindness sends.
If that parting be offence,
It is she which then offends.

THE ARTISTS

One of the worlds most recorded women, JULIANNE BAIRD, soprano, is in constant demand for solo recitals and for performances of baroque opera and oratorio. She has also appeared as soloist with many major symphony orchestras including the Cleveland Orchestra under Christoph von Dohnanyi, the Brooklyn Philharmonic under Lukas Foss and the New York Philharmonic under Zubin Mehta. She has nearly 100 recordings to her credit on Decca, Deutsche Gramophone, Newport Classic and Dorian. This marks her debut album for Lyrichord.

Critical acclaim has followed MARSHALL COID in his multi-faceted career as countertenor, violinist, composer and actor. He has appeared as soloist in all of New York City's major halls, and at colleges and universities worldwide. He was a countertenor soloist for the Kennedy Center's tenth anniversary production of Leonard Bernstein's Mass on PBS-TV. He played the violin and was countertenor soloist for Lincoln Center's production of "Twelfth Night." A member of New York's Ensemble for Early Music for six years, he toured and appeared regularly at the Cloisters, St. John The Divine and the Metropolitan Museum of Art. This album is his first for Lyrichord.

Lutenist JERRY WILLARD has performed as solos in Alice Tully Hall, Merkin Hall, Carnegie Recital Hall, Gulbenkian Foundation in Lisbon and at colleges and universities nationwide. As an ensemble player he has worked with the Cleveland Orchestra, New York City Opera, New York Consort of Viols, Long Island Baroque Ensemble and Western Wind. He tours nationally as a member of the duo "Bach with Pluck." He has published numerous transcriptions for guitar including "The Complete Lute Music of J.S. Bach (Music Sales Corp.) This recording marks his debut with Lyrichord Discs.

Since her acclaimed New York recital debut as a Concert Artists Guild award winner, harpsichordist ELAINE COMPARONE has maintained an active and varied career as recitalist, soloist with orchestra, chamber musician, recording artist and impresaria. She has taken her harpsichords to performances in every state of the continental U.S. and Puerto Rico. As founder/director of Harpsichord Unlimited, a non-profit organization dedicated to stimulating interest in the harpsichord, she directs and performs in an annual New York City concert series featuring The Queen's Chamber Bad. This album is her third for Lyrichord.

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