



LINN

GEORGI DIMITROV

Tales of Being

ROYAL ACADEMY OF MUSIC BICENTENARY SERIES

Tales of Being

GEORGI DIMITROV guitar

John Dowland (c. 1563–1626)

1. **A Fancy, P. 5** 2:47

Hans Werner Henze (1926–2012)

2. **Ophelia** 3:57
(Mvt. 4 of *First Sonata on Shakespearean Characters* from *Royal Winter Music*)

John Dowland

3. **A Fancy, P. 1a** 4:17

Hans Werner Henze

4. **Romeo and Juliet** 4:40
(Mvt. 2 of *First Sonata on Shakespearean Characters* from *Royal Winter Music*)

John Dowland

5. **La mia Barbara, P. 95** 6:22

Hans Werner Henze

6. **Touchstone, Audrey and William** 3:43
(Mvt. 5 of *First Sonata on Shakespearean Characters* from *Royal Winter Music*)

John Dowland

7. **Forlorn Hope, P. 2** 3:44

Hans Werner Henze

8. **Oberon** 11:21
(Mvt. 6 of *First Sonata on Shakespearean Characters* from *Royal Winter Music*)

Timing total 40:54

Royal Academy of Music Bicentenary Series

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. It is the meeting point between the traditions of the past and the talent of the future.

The Academy has had an inestimable impact on British and international musical life by training outstandingly talented musicians for fulfilling careers for over 200 years. From its outset, Britain's oldest conservatoire has been associated with some of the greatest names in music including Mendelssohn, Liszt and Sir Henry Wood. More recent alumni include Sir Elton John, Dame Evelyn Glennie, Sir Simon Rattle, Sir Harrison Birtwistle, Edward Gardner, Max Richter, Lucy Crowe, Sheku Kanneh-Mason and Jacob Collier.

Today 800 students from over 50 countries are enrolled on undergraduate, postgraduate and research programmes.

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Tales of Being

The purpose of this album is to present psychological states that are deeply inherent to human nature. By incorporating the melancholic music of John Dowland with Hans Werner Henze's musical portraits of Shakespearean characters, I am creating a universe where the messages of the two composers are enhanced. The compositions are complementing each other in a seeming multidimensional discourse between Dowland and Henze. These two brilliant minds have expressed a profound knowledge of the human condition and each of their works is a vessel towards comprehending the essence of character: melancholy, sorrow, loneliness, suffering, hope – forever intertwined in an endless repetition throughout the centuries.

The opening piece on the album is a statement about the tragedy of life – *A Fancy*, P. 5, by Dowland. This introduction is followed by Henze's depiction of Ophelia. Profoundly sorrowful, vulnerable and suffering, she is the epiphany of the burden of circumstance, incapable of achieving her own desires. In this seemingly unfolding dialogue, Dowland responds with the joyous *A Fancy*, P. 1a, presenting an escape from darkness, showing a way towards a future that can be brighter and hopeful.

Henze then presents the anguished tale of Romeo and Juliet. Perhaps a woman he was helplessly in love with, Dowland's *La mia Barbara* reminds us of the times when we could have had something beautiful, but it swept away without a reason or a warning. Her name will remain shrouded in the lost pages

of history, but she will always recall us to those things in life that could have been but never will be. And so, in the fifth movement of Henze's *First Sonata on Shakespearean Characters* from *Royal Winter Music*, Touchstone's love for Audrey never will be either. His wit and vast knowledge are precisely what keeps him from having what he wants – a simple life with a simple lady. That is why she prefers William. Running away from the truth, trying to mask it with jokes and mockery, and yet wanting to be loved; that's the story of loneliness and being misunderstood.

Loneliness and melancholy are Dowland's expertise, as he proves in the masterful, chromatic *Forlorn Hope*, P. 2. Though alone, one must look towards the light and remain true to the beauty of life. With his closing movement, 'Oberon', Henze conclusively presents two aspects of life – magical majesty and dark deviousness. Our minds are influenced by all kinds of externalities, leaving us confused with our own vision of the world. In the same manner, the last chords of the programme remind us of the last words of Puck in *A Midsummer Night's Dream* – though we are all engulfed in our own realities, everything that we have experienced might have been a dream.

In light of the Bicentenary of the Royal Academy of Music, this album also celebrates 400 years since the death of John Dowland and 100 years since the birth of Hans Werner Henze.

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on 16 December 2024 (Dowland) and 9 April 2025 (Henze)

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Cover Image

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