
BIS
songs and poetry
from the renaissance
JAMES BOWMAN
DANIEL TAYLOR
RALPH FIENNES
THEATRE OF EARLY MUSIC
LOVE BADE ME WELCOME

JONES, Robert (c. 1583-c. 1633)

1 Though your Strangeness 4'06
for 2 voices, harp, lute and gamba

2 My Complaining is but Feigning 1'33
for 2 voices, harp, lute and gamba

HERBERT, George (1593-1633)

3 Love [recitation] 1'12

JONES, Robert (fl. 1597-1615)

4 Once did I serve a cruel heart 2'24
for 2 voices, harp, lute and gamba

JOHNSON, Robert (c. 1583-c. 1633)

5 Lady Hatton's Almain for harp 1'35

JONES, Robert (fl. 1597-1615)

6 Sweet Kate for 2 voices, harp, lute and gamba 1'42

SHAKESPEARE, William (1564-1616)

7 When in disgrace with Fortune and men's eyes [recitation] 1'09

JONES, Robert (fl. 1597-1615)

8 What if I seek for love of thee? for voice and lute 1'55

RALEIGH, Sir Walter (1592-1618)

9 In the Grace of Wit, of Tongue, and Face ('Her face, her tongue') 1'20
[recitation]

DOWLAND, JOHN (1563-1626)

10 FLOW, MY TEARS for voice, harp, lute and gamba 3'39

SHAKESPEARE, WILLIAM (1564-1616)

11 WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT [recitation] 1'13

JONES, ROBERT (fl. 1597-1615)

12 LIE DOWN, POOR HEART 6'26
for voice, harp, lute and viola da gamba

JONSON, BEN (1572-1637)

13 SLOW, SLOW, FRESH FOUNT [recitation] 1'00

ANONYMOUS (c. 1583-c. 1633)

14 ZOUCH HIS MARCH for harp and lute 2'14

DOWLAND, JOHN (1563-1626)

15 SAY LOVE IF EVER THOU DIDST FIND for voice and lute 1'46

16 LACHRIMÆ for lute 5'13

QUARLES, FRANCIS (1592-1644)

17 SIGHS ('If our sad eyes') [recitation] 7'48

DOWLAND, JOHN (1563-1626)

18 ME, ME AND NONE BUT ME for voice and lute 3'15

19 COME AGAIN: SWEET LOVE for voice, harp, lute and gamba 3'43

CAMPION, THOMAS (1567-1620)

20 NOW WINTER NIGHTS ENLARGE [recitation] 1'18

JONES, Robert (fl. 1597-1615)

21 And is it Night? for voice, harp and gamba 5'30

22 Grief of my best Love's absenting for voice and lute 4'49

SHAKESPEARE, William (1564-1616)

23 So am I as the rich whose blessed key [recitation] 1'11

JOHNSON, Robert (?) (c. 1583-c. 1633)

24 The Second Witches Dance for harp and lute 1'51
from Ben Jonson's *The Masque of Queens* (1609)

CAMPION, Thomas (1567-1620)

25 Follow thy fair sun [recitation] 1'13

JONES, Robert (fl. 1597-1615)

26 Hark! Wot ye what? for 2 voices, harp, lute and gamba 4'19

COWLEY, Abraham (1618-1667)

27 The Given Heart ('I wonder') [recitation] 1'23

TT: 75'51

Theatre of Early Music

James Bowman *counter-tenor (solo in tracks 8, 10, 15, 19 & 22)*
Daniel Taylor *counter-tenor (solo in tracks 12, 18 & 21)*
Frances Kelly *harp* · Elizabeth Kenny *lute* · Mark Levy *gamba*

Ralph Fiennes *recitation*

Instrumentarium
Frances Kelly: Arpa Doppia by Simon Capp, 2003
Elizabeth Kenny: 10-course lute in G after Venere by Michael Lowe; 7-course lute in E after Venere by Martin Haycock
Mark Levy: Bass viol by Richard Meares, London c. 1675

Many men are melancholy by hearing music, but it is a pleasing melancholy that it causeth; and therefore to such as are discontent, in woe, fear, sorrow, or dejected, it is a most present remedy: it expels cares, alters their grieved minds, and easeth in an instant.

Robert Burton (1577-1640), *The Anatomy of Melancholy*

Few subjects have been sung about, painted, depicted in sculpture, poetry or on stage as much as love… And still, even in an age that is often burdened with cynicism, love remains our major preoccupation: how to find it, find it again, keep it and rekindle it… One only has to look at pop music, successful TV programmes or films, and trendy magazines to realize that in this respect there is no difference between mankind at the dawn of the 21st century and the generations that preceded us.

In the England of the late sixteenth and early seventeenth centuries, however, we encounter love of a melancholy variety. It is as though they only noticed the worries, pain and sadness that are an unavoidable and necessary component of love. This climate of melancholy has been attributed to the death of Queen Elizabeth I, whose reign had been marked by a period of great cultural prosperity, though also by a degree of uncertainty resulting from the Reformation. Authors such as Shakespeare (with Hamlet, his melancholy Dane) and Robert Burton with his *Anatomy of Melancholy* (which examines melancholy from a medical and literary perspective) were among the most characteristic figures in the artistic climate of the era.

This period, which stretched from 1590 to roughly 1620, corresponds to the zenith of English lute music. Thus **John Dowland**, clearly the most famous composer of this time, was renowned all over the continent and, moreover, travelled there far and wide. His foreign trips gave him the chance to assimilate the Italian madrigal style of Luca Marenzio as well as the French *chanson* of Orlande de Lassus, finally arriving at a specifically English school of accompanied singing, of which he himself was the foremost representative. Although he has been described as being of good cheer, Dowland evidently also suffered periods of intense melancholy, and these left their traces in his music. His biographer Diana Poulton observed: ‘Through capable of writing charming

trifles, all his greatest works are inspired by a deeply felt tragic concept of life, and a preoccupation with tears, sin, darkness, and death.' With a certain black humour, Dowland gave one of his compositions for solo lute the title *Semper Dowland, semper dolens* (*Ever Dowland, ever doleful*). One might also mention that Dowland was the composer of one of the most famous 'hits' in the history of music, *Lachrimæ*, which he used in three different forms (for solo lute, as a song with lute accompaniment [with the title *Flow, my tears*] and for lute ensemble; two 'versions' can be heard on this disc. The melody was also taken up by numerous other composers, both in England and abroad.

It would appear that lutenists did not enjoy an especially elevated social status in the Elizabethan era. According to the musicologist Peter Warlock, writing about the composer **Robert Jones**: 'Now Jones was of the secular tradition, a descendant of the minstrel of the Middle Ages, whose music, enjoyed by the multitude of high and low degree, was no doubt viewed with contempt by the respectable professionals of the rival tradition [the ecclesiastical musical profession] more especially as the medieval minstrel and… his later counterpart were looked upon as rather disreputable members of society… The fact of his having taken a musical degree tends to show that Jones had a strong desire to be accounted a serious musician of the established order.'

Robert Jones is certainly less well-known than his illustrious contemporary Dowland. Nonetheless, as the musicologist and lutenist Anthony Rooley points out, 'Jones' best melancholy ayres are deeply influenced by the acknowledged master of melancholy [John Dowland] and, at their best, may be compared favourably to [almost all of the] greatest of Dowland's melancholy masterpieces.' Unfortunately, carelessly prepared editions of his pieces contain a large number of awkward features, even errors, especially in the lute writing, and this gave the impression that Jones was barely competent in his handling of harmony – an aspect for which he was reproached by the critics of his time. These were the people he confronted in the preface to his *Fourth Booke of Ayres*, by including a special message addressed to the 'Musical Murmurers'. This collection, published in 1609, contains not only pieces for solo voice with lute accompaniment but also some works for two voices; five of these are included on this recording.

Little is known about **Robert Johnson**, the third composer represented on this disc.

We can be sure that he was born and died in London, but not of exactly when. Thanks to his employer, George Casey (Lord Chamberlain), who was also the patron of the King's Men Players, a troupe that performed masques (a type of stage entertainment combining theatre, music [dancing and singing] and poetry) and plays at the Blackfriar's Theatre and at Shakespeare's Globe Theatre, Johnson also became known as a composer for the theatre from 1607 onwards. He wrote songs for plays by Shakespeare – notably *A Winter's Tale* (c. 1611) and *The Tempest* (1611) and collaborated closely with Ben Jonson and Thomas Campion, for whose masques he composed and arranged vocal and dance numbers as well as participating in the performances. Using some of the most popular forms in instrumental music of the time – such as the fantasy, the pavan, the galliard and the allemande, Johnson composed principally for the lute and the theorbo, and was well aware of how to exploit the instruments' capabilities.

It should be noted that the instrumentation of these pieces was not a fixed parameter. As Campion noted in the preface to his first book, 'These Ayres were for the most part framed as first for one voyce with the Lute, or Violl, but upon occasion, they have since beene filled with more parts, which who to please may use, who like not may leave.' This comment might have been written by any of the composers of the period. Moreover, even the vocal part was open to variation: a version for four voices *a cappella* might often have been foreseen as a replacement for the setting for solo voice and instrumental accompaniment. At any rate, the only function of the instruments is to show the voice to its best advantage; they do not try to weave elaborate counterpoint.

This period corresponds to a 'golden age' of poetry – which explains the composers' use of texts that possess great literary merit. Even though the musical transposition of these texts usually respects the declamation, even to the extent of abolishing the bar lines, hearing the poems in their original form shows how close these two modes of expression really are: the concepts of rhythm, tempo and even melody are equally applicable to both. As for the eternal question of which is dominant, the words or the music, it is tempting to quote the poet Richard Garnett (1835-1906): 'Poetry makes melody, not melody poetry'.

On this recording we hear lyrical poetry by writers representative of the era – Shakespeare, of course (with his *Sonnets* from 1609), Ben Jonson, Sir Walter Raleigh and

Thomas Campion. Campion's cause deserves to be championed: the only true poet/musician of his age, he is regarded as one of the great English lyric poets as well as being one of the most prolific composers of songs. He himself set many of his own poems to music, and so too did other composers – notably Robert Jones (as for instance in *Though Your Strangeness Frets My Heart*, the first work on this disc).

Ralph Fiennes was born in Suffolk, England. He studied at the Royal Academy of Dramatic Art (RADA), graduating in 1985. Following seasons at the Theatre Clwyd, the Oldham Coliseum and the Open Air Theatre, Fiennes became part of Michael Rudman's company at the National Theatre in 1987; in 1988 he joined the Royal Shakespeare Company. He is now acknowledged as one of the UK's most versatile and distinguished film, television and theatre actors, with innumerable awards and prizes to his name. His big screen début was in the leading role of Heathcliff in Peter Kosminsky's film of Emily Brontë's *Wuthering Heights*, and subsequently his film credits have included *Schindler's List* and *The English Patient* (Academy Award nominations for both), *The Quiz Show*, *The End of the Affair*, *Spider*, *Red Dragon*, *Harry Potter and the Goblet of Fire* and many others. On the stage his work has included the title roles in *Brand*, *Coriolanus*, *Richard II*, *Hamlet* and Mark Anthony in Deborah Warner's acclaimed production of *Julius Caesar*.

The **Theatre of Early Music** (TEM), founded in 2001 by its artistic director Daniel Taylor, is a group of some of the world's finest musicians, sharing a particular passion for early music. Its formation is the result of a search of instrumentalists and singers for opportunities that would allow devotion and dedication to enter into the creative process. The core of TEM consists of a Montreal-based ensemble primarily made up of young musicians whose distinctive style leads to captivating readings of magnificent but often neglected works. In various constellations, prominent international musicians in the field perform on the platform provided by the Theatre of Early Music and led by Daniel Taylor in their regular concert series in Canada, on tours around the world and on recordings.

Daniel Taylor is one of today's most sought-after counter-tenors. His début in Jonathan Miller's staging of Handel's *Rodelinda* was followed by a critically acclaimed Glyndebourne appearance as Didymus in Handel's *Theodora*. He receives invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, San Francisco Opera, Glyndebourne, Teatro dell'Opera di Roma, Welsh National Opera), oratorio (the Monteverdi Choir and the English Baroque Soloists, the Gabrieli Consort, the King's Consort, the Bach Collegium Japan, The Sixteen, the Orchestra of the Age of Enlightenment, the Academy of Ancient Music), with orchestras (Philadelphia Orchestra and the Cleveland Orchestra, the Dallas Symphony Orchestra, the St. Paul Chamber Orchestra, Akademie für Alte Musik) in recital (Beijing Music Festival, the Frick Collection in New York) and film (in Jeremy Podeswa's *Five Senses*).

Daniel Taylor studied literature, music and philosophy at McGill University, and earned a postgraduate degree in music and religion at the University of Montreal. He has thereafter furthered his studies under leaders of the baroque-specialist movement in Europe, continuing under Michael Chance. Daniel Taylor is a visiting professor at McGill University and lectures regularly all over the world.

James Bowman is one of the world's leading counter-tenors. He began singing as a chorister at Ely Cathedral and later entered New College, Oxford with a choral scholarship; he later joined the choir of Westminster Abbey. He was invited by Benjamin Britten to sing at the opening concert of the Queen Elizabeth Hall in London in March 1967, and was soon in demand at the Aldeburgh Festival, Sadlers Wells, Glyndebourne, English National Opera and the Royal Opera. His many opera engagements internationally have taken him to the major venues in Paris, to La Scala (Milan), La Fenice (Venice) and the Festival of Aix-en-Provence. In Australia he has appeared at the Sydney and Melbourne opera houses and in the USA at Dallas, Wolftrap, San Francisco and Santa Fe. He is well known as a recitalist; he has sung at every major festival in France and in 1992 the French government honoured him with admission to 'L'Ordre des Arts et des Lettres'. In the same year he was awarded the Medal of Honour of the City of Paris.

James Bowman has given the world premières of many important compositions, including works by Britten, Tippett and Maxwell Davies. In May 1996 he received the honorary degree of Doctor of Music from the University of Newcastle upon Tyne, and he was made a CBE in 1997. He is also an honorary fellow of New College, Oxford and in October 2000 became a Gentleman of Her Majesty's Chapel Royal, St. James's Palace.

Frances Kelly is well known both as a chamber musician and as a soloist; her interests encompass music from the middle ages to the present day, and she is a leading exponent of early harps. Much in demand as a continuo player, she has worked with many distinguished ensembles including the Gabrieli Consort and Players, the New London Consort, the Brandenburg Consort, the Orchestra of the Age of Enlightenment and the Academy of Ancient Music as well as English National Opera, Welsh National Opera and English Touring Opera. She has given concerts with Concordia, Musica Secreta, the Orchestra of Renaissance, the Choir of St. Paul's Cathedral, Cardinall's Musick, the London Handel orchestra and the Sixteen; her work has taken her throughout Europe and to the USA, China and Japan.

Elizabeth Kenny has a solo repertoire ranging from the Renaissance to the eighteenth century. She is a principal player in the Orchestra of the Age of Enlightenment, and regularly appears with other leading period instrument groups. She has been part of William Christie's Les Arts Florissants since 1993, and has toured throughout Europe, the USA and Japan. She performs with the viol consorts Concordia and L'Ensemble Orlando Gibbons and has a special interest in the literature of the late sixteenth and early seventeenth centuries. She studied under Michael Lewin and Nigel North; Robert Spencer and Pat O'Brien have given her advice and inspiration. She has taught at the Hochschule der Künste, Berlin, and is now professor of lute at the Royal Academy of Music in London. She has been awarded an Arts and Humanities Research Council Fellowship, enabling her to pursue a three-year project reassessing the history of seventeenth-century English song.

One of the UK’s leading viol players, **Mark Levy** has also won a reputation as one of the most thoughtful and creative chamber musicians of his generation, in particular through his work with his own ensemble Concordia. He is closely involved with the visual and dramatic arts, and recent projects have been linked to major exhibitions at the National Gallery, the Royal Academy of Arts and elsewhere. He has contributed to the soundtracks of numerous films and television productions and has also been active in commissioning new music for viols. Mark Levy has directed several concert series at the Wigmore Hall in London, is a frequent guest on BBC Radio, and is frequently invited to write feature articles and reviews for prestigious publications. He also has a growing interest in the application of computers to music.

Musik macht viele Menschen melancholisch, doch handelt es sich um eine angenehme Melancholie; weswegen sie für jene, die unzufrieden, bekümmert, ängstlich, traurig oder niedergeschlagen sind, eine ungemein wirkungsvolle Arznei ist: Sie vertreibt Sorgen, läutert ihre betrübten Geister und schafft augenblicklich Linderung.

Robert Burton (1577-1640), *The Anatomy of Melancholy*

Die Liebe. Man hat sie besungen, gemalt, in Stein gehauen, in Vers und Prosa geschildert und auf der Bühne dargestellt... Und obwohl unsere Epoche oft als zynisch beschuldigt wird, ist ihr die Liebe immer noch eine Hauptbeschäftigung: wie man sie findet, wie man sie wiederfindet, wie man sie bewahrt, wie man sie wieder weckt... Man muß nur Unterhaltungsmusik betrachten, den Erfolg des Kinos und des Fernsehens oder die Titelseiten der Modemagazine, um zu sehen, daß uns am Beginn des 21. Jahrhunderts nichts unterscheidet von jenen Generationen, die uns vorangegangen sind.

Im England am Ende des 16. und zu Beginn des 17. Jahrhunderts pflegte man die melancholische Liebe – man sah gleichsam nicht mehr als die Sorgen, das Leid und die Schmerzen, die notwendigerweise ineins mit ihr auftreten. Man hat diese melancholische Grundstimmung auf den Tod Elizabeth I. zurückgeführt, deren Regentschaft eine kulturelle Blütezeit begleitete, aber auch auf die durch die Reformation verursachte Unsicherheit. Autoren wie Shakespeare (mit seinem dänischen Melancholiker *Hamlet*) und Robert Burton mit seiner *Anatomy of Melancholy* (in der die Melancholie aus medizinischer und literarischer Sicht betrachtet wird) sind die markantesten Vertreter für das Klima jener Epoche.

In dieser Epoche, die etwa von 1590 bis 1620 dauerte, erlebte auch die englische Lautenmusik ihren Höhepunkt. **John Dowland**, der sicherlich bekannteste Komponist jener Zeit, wurde auf dem ganzen Kontinent gefeiert – den er im übrigen praktisch von einem Ende bis zum anderen besucht hatte. Seine Auslandsreisen ermöglichten ihm, den madrigalischen Stil eines Luca Marenzio ebenso zu assimilieren wie die französische Chanson eines Orlando di Lassus; das Ergebnis ist eine spezifisch englische Schule des begleiteten Gesangs, deren größter Meister Dowland selber ist. Wenngleich man ihn als

einen fröhlichen Charakter geschildert hat, scheint es, als ob er Phasen starker Melancholie durchlitten habe, was nicht ohne Einfluß auf seine Musik geblieben ist. Seine Biographin Diana Poulton hat bemerkt, Dowlands größte Werke seien „inspiriert von einem Weltbild, in dem die tragischen Seiten des Lebens und die Beschäftigung mit Tränen, Sünde, Dunkelheit und Tod eine wesentliche Rolle spielen". Mit einer Portion schwarzen Humors gab Dowland einer seiner Kompositionen für Laute solo den Titel *Semper Dowland, semper dolens* [*Einmal Dowland, immer traurig*]. Hinzu kommt, daß Dowland mit *Lachrimæ* einen der größten „Hits" der Musikgeschichte hatte, den er selber in dreierlei Gestalt verwendete (für Laute solo, für lautenbegleitetes Sololied mit dem Titel *Flow, my tears* und für Gambenconsort); zwei „Fassungen" sind auf dieser Einspielung zu hören. Zahlreiche Komponisten in England wie auf dem Kontinent sollten diese Melodie aufgreifen.

Allem Anschein nach erfreuten sich die Lautenisten des elisabethanischen Zeitalters keines besonders privilegierten Standes. Der Musikwissenschaftler Peter Warlock etwa schrieb über den Komponisten **Robert Jones**: „[Er] kam aus der weltlichen Tradition, ein Nachfahre der Minnesänger des Mittelalters, deren Musik von Personen niedrigen wie hohen Standes geschätzt wurde, von den ehrwürdigen Berufsmusikern der rivalisierenden Tradition (d.h. der Kirchenmusik) aber unweigerlich mit Verachtung gestraft wurde, insbesondere weil die Minnesänger [...] und ihre späteren Äquivalente als wenig achtbare Personen galten. [...] Die Tatsache, daß Jones ein Diplom im Fach Musik erhielt (1597 wurde ihm in Oxford der Titel eines „Bachelor of Music" verliehen), zeigt, wie sehr er wünschte, als ein seriöser Musiker ersten Ranges angesehen zu werden."

Robert Jones ist sicherlich weniger bekannt als sein berühmter Zeitgenosse Dowland. Der Musikforscher und Lautenist Anthony Rooley aber hat hervorgehoben, daß „die vortrefflichsten melancholischen Lieder von Jones deutlich vom anerkannten Meister der Melancholie [John Dowland] beeinflußt sind, und daß die besten davon ohne weiteres mit [fast allen] melancholischen Hauptwerken Dowlands verglichen werden können."

Leider wiesen die wenig sorgfältigen Drucke seiner Lieder eine Vielzahl von Unbeholfenheiten, ja sogar Fehler auf (namentlich im Lautenpart), so daß es scheinen konnte, als sei Jones nicht unbedingt ein Fachmann in Fragen der Harmonie gewesen – was ihm

denn auch von Kritikern seiner Zeit vorgeworfen wurde. Genau diese griff er im Vorwort seines vierten Liederbuchs mit einer Bemerkung an die „Musical Murmurers" (Musikalische Murrer) an. Diese im Jahr 1609 veröffentlichte Sammlung enthält über die Lieder für lautenbegleitete Solostimme hinaus auch eine Reihe von Stücken für zwei Stimmen, von denen hier fünf eingespielt sind.

Über **Robert Johnson**, den jüngsten Komponisten auf dieser CD, ist nur wenig bekannt. Er wurde in London geboren und ist dort gestorben – allein, man weiß nicht wann. Sein Arbeitgeber, George Casey (Lord Chamberlain), war zugleich Mäzen der King's Men Players – eines Ensembles, das Masques (ein höfisches Maskenspiel, in dem sich Theater, Musik – Tanz und Gesang – und Poesie mischten) und andere Stücke im Blackfriar's Theatre und im Shakespeare'schen Globe Theatre aufführte. Und so machte Johnson sich naheliegenderweise ab 1607 auch als Theaterkomponist einen Namen: Er komponierte Lieder für Shakespeare-Stücke (1611 etwa für *A Winter's Tale* und *The Tempest*) und arbeitete eng mit Ben Jonson und Thomas Campion zusammen, wobei ihm die Komposition und das Arrangement der Lieder und Tänze sowie die Aufführung von Masques oblag. Unter Verwendung der populärsten instrumentalmusikalischen Formen jener Zeit – Fantasie, Pavane, Galliarde, Allemande u.a. – komponierte Johnson vor allem für Laute und Theorbe, deren Möglichkeiten er vollständig zu nutzen wußte.

Erwähnenswert ist, daß die Instrumentation kein unwandelbarer Parameter war. „Diese Lieder", schrieb etwa Campion im Vorwort zu seiner ersten Liedersammlung, „sind zumeist für eine Stimme mit Begleitung von Laute oder Gambe komponiert worden; seither aber sind sie verschiedentlich um weitere Stimmen ergänzt worden, welche jene, die daran Gefallen finden, verwenden können, während die anderen sie außer Acht lassen mögen". Dieser Hinweis hätte von allen Komponisten der Zeit stammen können. Darüber hinaus stellte selbst der Vokalpart eine veränderliche Größe dar: Oft war eine Fassung für vier Stimmen *a cappella* beigegeben, die jene für instrumentalbegleitete Solostimme ersetzen konnte. Die Instrumente werden im wesentlichen allein dazu verwendet, die Stimme ins rechte Licht zu rücken und streben nicht danach, einen betont kunstvollen Kontrapunkt zu weben.

Es bleibt festzuhalten, daß diese Periode auch mit einem Goldenen Zeitalter der Dichtung korrespondiert, was die Verwendung von literarisch hochwertigen Texten für die Lieder erklärt. Während die Vertonung dieser Gedichte meist die Deklamation bis hin zur Aufhebung von Taktstrichen wahrt, lassen die Gedichte in ihrer ursprünglichen Form erkennen, bis zu welchem Grad die beiden künstlerischen Ausdrucksweisen einander ähneln: Begriffe wie Rhythmus, Tempo und selbst Melodie lassen sich in beiden Fällen anwenden. Und hinsichtlich der ewigen Frage nach der Priorität von Wort oder Ton ist man hier versucht, den englischen Schriftsteller Richard Garnett zu zitieren: „Die Worte machen die Melodie, nicht die Melodie die Worte".

Auf dieser CD sind lyrische Gedichte von Autoren zu hören, die repräsentativ sind für die Epoche wie, natürlich, Shakespeare mit seinen 1609 veröffentlichten Sonetten, Ben Jonson, Sir Walter Raleigh und Thomas Campion, der besonders hervorgehoben zu werden verdient: Der einzige veritable Musikerpoet der Zeit gilt als einer der großen lyrischen Dichter in englischer Sprache und ist darüber hinaus einer der fruchtbarsten Liedkomponisten. Viele seiner Gedichte hat er selber vertont, einige aber wurden etwa von Robert Jones in Musik gesetzt – wie etwa das hier eingespielte *Though your strangeness frets my heart.*

Ralph Fiennes wurde im englischen Suffolk geboren. Er studierte an der Royal Academy for Dramatic Art (RADA), wo er 1985 graduierte. Nach Engagements am Theatre Clwyd, dem Oldham Coliseum und dem Open Air Theatre, wurde Fiennes 1987 Mitglied von Michael Rudmans Ensemble am National Theatre; 1988 schloß er sich der Royal Shakespeare Company an. Er gilt jetzt als einer der vielseitigsten und hervorragendsten Film-, TV- und Theaterschauspieler, der mit zahlreichen Auszeichnungen und Preisen bedacht wurde. Sein großes Leinwand-Debüt war die Rolle des Heathcliff in Peter Kosminskys Verfilmung von Emily Brontës *Wuthering Heights*; es folgten Filmrollen in *Schindlers Liste* und *Der englische Patient* (die jeweils für den Academy Award nominiert wurden), *Quiz Show*, *Das Ende einer Affäre*, *Spider*, *Roter Drache*, *Harry Potter und der Feuerkelch* und viele andere. Auf der Bühne war er u.a. in den Titel-

rollen von *Brand*, *Coriolanus*, *Richard II.*, *Hamlet* und Mark Anthony in Deborah Warners gefeierter *Julius Caesar*-Inszenierung zu sehen.

Das im Jahr 2001 von seinem künstlerischen Leiter Daniel Taylor gegründete **Theatre of Early Music** (TEM) besteht aus einigen der hervorragendsten Musikern der Welt, und sie teilen ein besonderes Interesse an Alter Musik. Seine Gründung ist Ergebnis des Wunsches von Instrumentalisten und Vokalisten, Engagement und Hingabe in den kreativen Prozeß einfließen zu lassen. Der Kern von TEM besteht aus einem in Montreal beheimateten Ensemble; es setzt sich vor allem aus jungen Musikern zusammen, deren prägnanter Stil fesselnde Interpretationen großartiger, aber oft zu Unrecht vernachlässigter Werke gezeitigt hat. In unterschiedlichen Konstellationen spielen prominente internationale Musiker auf der Plattform, die das Theatre of Early Music unter der Leitung von Daniel Taylor mit ihren regulären Konzertreihen in Kanada, bei Tourneen in der ganzen Welt und durch CD-Einspielungen bietet.

Daniel Taylor ist einer der gefragtesten Countertenöre der Gegenwart. Seinem Debüt in Händels *Rodelinda* (Inszenierung: Jonathan Miller) folgte ein gefeierter Auftritt in Glyndebourne als Didymus in Händels *Theodora*. Er erhält Einladungen von einem zusehends größeren Kreis der weltweit führenden Ensembles für Alte und für zeitgenössische Musik, tritt in Opern auf (Metropolitan Opera, San Francisco Opera, Glyndebourne, Teatro dell'Opera di Roma, Welsh National Opera), in Oratorien (Monteverdi Choir, English Baroque Soloists, Gabrieli Consort, King's Consort, Bach Collegium Japan, The Sixteen, Orchestra of the Age of Enlightenment, Academy of Ancient Music), mit Orchestern (Philadelphia Orchestra, Cleveland Orchestra, Dallas Symphony Orchestra, St. Paul Chamber Orchestra, Akademie für Alte Musik), bei Recitals (Beijing Music Festival, Frick Collection/New York) und in Filmen (Jeremy Podeswas *Five Senses*).

Daniel Taylor hat Literatur, Musik und Philosophie an der McGill University studiert und ein Postgraduierten-Studium in Musik und Religion an der University of Montreal absolviert. Anschließend hat er seine Studien bei Barock-Spezialisten in Europa wie

Michael Chance fortgesetzt. Daniel Taylor ist Gastprofessor an der McGill University und hält regelmäßig Vorträge in der ganzen Welt.

James Bowman ist einer der führenden Countertenöre unserer Zeit. Er begann als Chorist an der Ely Cathedral und ging dann mit einem Chorstipendium an das New College, Oxford; später trat er dem Chor der Westminster Abbey bei. Von Benjamin Britten wurde er eingeladen, beim Konzert zur Einweihung der Queen Elizabeth Hall in London im März 1967 zu singen und war bald ein gefragter Gast beim Aldeburgh Festival, in Sadlers Wells, Glyndebourne, der English National Opera und der Royal Opera. Seine zahlreichen internationalen Opernengagements haben ihn an die bedeutenden Häuser in Paris geführt, an die Scala (Mailand), La Fenice (Venedig) und zum Festival von Aix-en-Provence. In Australien ist er an den Opern von Sydney und Melbourne aufgetreten; in den USA in Dallas, Wolftrap, San Francisco und Santa Fe. Er ist mit Recitals hervorgetreten und hat bei allen bedeutenden Festivals in Frankreich gesungen. 1992 ehrte ihn die französische Regierung durch die Aufnahme in den „Ordre des Arts et des Lettres". Im selben Jahr wurde er mit der Ehrenmedaille der Stadt Paris ausgezeichnet.

James Bowman war an zahlreichen Uraufführungen bedeutender Werke beteiligt, u.a. von Britten, Tippett und Maxwell Davies. Im Mai 1996 erhielt er das Ehrendoktorat der University of Newcastle upon Tyne; 1997 wurde er zum „Commander of the British Empire" ernannt. Außerdem ist er Honorary Fellow des New College, Oxford, und wurde im Oktober 2000 ein Gentleman of Her Majesty's Chapel Royal, St. James's Palace.

Frances Kelly ist sowohl als Kammermusikerin wie auch als Solistin bekannt. Ihre Interessen reichen von der mittelalterlichen bis hin zur zeitgenössischen Musik; sie ist eine führende Expertin auf der historischen Harfe. Die gefragte Continuo-Spielerin hat mit so bedeutenden Ensembles zusammengearbeitet wie dem Gabrieli Consort and Players, dem New London Consort, dem Brandenburg Consort, dem Orchestra of the Age of Enlightenment und der Academy of Ancient Music sowie mit der English National Opera, der Welsh National Opera und der English Touring Opera. Sie hat Konzerte mit der Concordia, Musica Secreta, dem Orchestra of Renaissance, dem Choir of

St. Paul's Cathedral, der Cardinall's Musick, dem London Handel Orchestra und Sixteen gegeben; ihre Tätigkeit hat sie durch ganz Europa und in die USA, nach China und Japan geführt.

Elizabeth Kennys Solo-Repertoire reicht von der Renaissance bis zum 18. Jahrhundert. Sie ist festes Mitglied des Orchestra of the Age of Enlightenment und tritt regelmäßig mit anderen führenden Ensembles für Alte Musik auf. Seit 1993 gehört sie zu William Christies Les Arts Florissants und unternimmt Konzertreisen durch Europa, die USA und Japan. Sie tritt mit den Gambenconsorts Concordia und L'Ensemble Orlando Gibbons auf und interessiert sich insbesondere für die Literatur des späten 16. und frühen 17. Jahrhunderts. Elizabeth Kenny studierte bei Michael Lewin und Nigel North; Rat und Anregung erhielt sie auch von Robert Spencer und Pat O'Brien. Sie hat an der Hochschule der Künste in Berlin unterrichtet und bekleidet derzeit eine Lauten-Professur an der Royal Academy of Music in London. Elizabeth Kenny wurde mit einem Arts and Humanities Research Council Fellowship ausgezeichnet, das es ihr ermöglicht, ein Dreijahresprojekt zur Geschichte des englischen Lieds im 17. Jahrhundert zu verfolgen.

Mark Levy, einer der führenden Gambisten Großbritanniens, hat sich auch als einer der gedankenreichsten und kreativsten Kammermusiker seiner Generation einen Namen gemacht, insbesondere durch die Arbeit mit seinem eigenen Ensemble Concordia. Er sucht die Nähe zu den visuellen und dramatischen Künsten, während jüngere Projekte mit bedeutenden Ausstellungen u.a. in der National Gallery und der Royal Academy of Arts in Zusammenhang stehen. Er hat an den Soundtracks für zahlreiche Filme und TV-Produktionen mitgewirkt und Kompositionsaufträge für zeitgenössische Gambenmusik vergeben. Mark Levy hat mehrere Konzertreihen in der Londoner Wigmore Hall geleitet, ist ein regelmäßiger Gast im BBC Radio und wird häufig eingeladen, Artikel und Kritiken für renommierte Publikationen zu schreiben. Außerdem hat er ein starkes Interesse an der Integration des Computers in die Musik.

Plusieurs personnes deviennent mélancoliques à l'écoute de la musique, mais il s'agit d'une mélancolie plaisante qui devient ainsi, pour ceux qui sont mécontents, malheureux, apeurés, dans l'affliction ou rejetés, un remède bienvenu : elle écarte les soucis, soigne leurs âmes blessées et les soulage en un instant.

Robert Burton (1577-1640), *The Anatomy of Melancholy*

L'amour. L'a-t-on assez chanté, peint, sculpté, décrit en vers, en prose et représenté à la scène... Et pourtant, alors que notre époque est souvent taxée de cynisme, l'amour demeure toujours la préoccupation majeure : comment le trouver, comment le retrouver, comment le conserver, comment le faire renaître... Il ne nous suffit que de regarder la musique populaire, les succès du cinéma et de la télévision ou les titres des magazines à la mode pour se rendre compte que rien ne nous différencie en ce début du 21e siècle des générations qui nous ont précédées.

En Angleterre, à la fin du 16e et au début du 17e siècle, on a cependant l'amour mélancolique. Comme si l'on ne voyait plus que les soucis, les peines, les douleurs qui viennent également et nécessairement avec lui. On a attribué ce climat de mélancolie à la mort d'Elizabeth I dont le règne avait été caractérisé par une période de grande prospérité culturelle ainsi qu'aux incertitudes causées par la Réforme. Il reste que des auteurs tels Shakespeare (avec son Danois mélancolique, *Hamlet*) et Robert Burton avec son *Anatomy of Melancholy* (qui traite du sujet de la mélancolie d'un point de vue médical et littéraire) sont les figures les plus marquantes du climat de cette période.

Cette période qui s'étend de 1590 à 1620 environ, correspond à l'apogée de la musique avec luth en Angleterre. Ainsi, **John Dowland**, certainement le plus connu des compositeurs de cette époque, était célébré sur tout le continent qu'il avait du reste visité pratiquement d'un bout à l'autre. Ses séjours à l'étranger lui avaient d'ailleurs permis d'assimiler les style du madrigal italien d'un Luca Marenzio ainsi que de la chanson française d'un Roland de Lassus pour aboutir à l'école spécifiquement anglaise de chant accompagné dont il est le meilleur représentant. Bien qu'on l'ait dépeint comme d'humeur joyeuse, il semble que Dowland ait souffert de périodes d'intense mélancolie ce qui n'a pas été sans influencer sa musique. Son biographe, Diana Poulton, écrivit que « ses

plus grandes œuvres sont inspirées d'une conception profondément sentie du tragique de la vie et d'une préoccupation pour les larmes, le péché, les ténèbres et la mort ». Avec un certain humour noir, Dowland donna le titre de *Semper Dowland, semper dolens* [*Dowland toujours, toujours dolent*] à l'une de ses compositions pour luth seul. Ajoutons que Dowland est l'auteur de l'un des tubes les plus célèbres de l'histoire de la musique, le *Lachrimæ*, qu'il utilisera sous trois formes différentes (pour luth seul, pour voix avec accompagnement de luth sous le titre de *Flow, my tears* et pour consort de violes). Deux « versions » peuvent d'ailleurs être entendues sur cet enregistrement. Cette mélodie sera également reprise par de nombreux compositeurs d'Angleterre et du continent.

Il semble qu'à l'époque élisabéthaine, les luthistes ne jouissaient pas d'un statut particulièrement élevé. Selon le musicologue Peter Warlock qui évoquait le compositeur **Robert Jones** : « [celui-ci] venait de la tradition séculaire, un descendant des ménestrels du Moyen Âge dont la musique appréciée par plusieurs personnes de basse et de haute extraction devait sans aucun doute être considérée avec mépris par les respectables professionnels de la tradition rivale (la profession musicale ecclésiastique) en particulier parce que les ménestrels médiévaux (...) et leurs équivalents ultérieurs étaient considérés comme des personnes peu recommandables. (...) Le fait que Jones ait obtenu un diplôme en musique (en 1597, il obtint à Oxford le grade de « Bachelor of Music ») démontre à quel point il souhaitait être considéré comme un musicien sérieux de premier ordre. »

Robert Jones est certes moins connu que son illustre contemporain, Dowland. Cependant, comme le souligne le musicologue et luthiste Anthony Rooley : « les meilleurs airs mélancoliques de Jones sont profondément influencés par le maître reconnu de la mélancolie [John Dowland] et, dans le meilleur des cas, peuvent être comparés sans pâtir avec [presque tous] les chefs d'œuvres mélancoliques de Dowland. » Malheureusement, des éditions réalisées avec peu de soins de ses airs font voir un grand nombre de maladresses voire d'erreurs, notamment dans la partie de luth, laissant croire que Jones n'était guère compétent au niveau de l'harmonie ce qui, du reste, lui a été reproché par les critiques d'alors. Il s'en prendra justement à eux dans la préface de son quatrième livre d'airs en incluant une note à l'intention des *Musical Murmurers*. Ce recueil, publié en 1609, en plus d'airs pour voix seule avec accompagnement de luth contient égale-

ment un certain nombre de pièces pour deux voix dont cinq sont interprétées ici.

On connaît peu de choses sur **Robert Johnson**, le dernier compositeur représenté sur cet enregistrement. Bien que l'on sache qu'il est né et mort à Londres, on ne sait exactement quand. Grâce à son employeur, George Casey (Lord Chamberlain), qui était également le mécène des King's Men Players, une troupe qui interprétait des masques (sorte de divertissement pour la scène mélangeant théâtre, musique – danse et chant – et poésie) et des pièces au Blackfriar's Theatre et au Globe Theatre (celui de Shakespeare), Johnson se fit également connaître comme compositeur pour le théâtre à partir de 1607. C'est ainsi qu'il écrivit des chansons pour des pièces de Shakespeare (notamment *A Winter's Tale* vers 1611 et *The Tempest* également en 1611) et travailla en étroite collaboration avec Ben Jonson et Thomas Campion pour qui il était responsable de la composition et des arrangements de chants et de danses et ainsi que de l'interprétation pour des masques. Reprenant les formes les plus populaires de la musique instrumentale de l'époque telles la fantaisie, la pavane, la gaillarde et l'allemande, Johnson a surtout écrit pour le luth et le théorbe dont il sait exploiter toutes les possibilités.

Il faut mentionner que l'instrumentation n'était pas un paramètre immuable. Comme le dit Campion dans la préface de son premier livre : « Ces airs ont été pour la plupart conçus pour une voix, avec un luth ou une viole ; mais si l'occasion s'en présentait, ils ont été par la suite remplis avec des parties intermédiaires que pourront utiliser ceux qui en auront le désir et que les autres laisseront. » Cette remarque pourrait avoir été écrite par tous les compositeurs de l'époque. De plus, même la partie vocale était aussi « à géométrie variable » : souvent une version à quatre voix *a cappella* était également prévue qui pouvait remplacer celle pour voix seule avec accompagnement instrumental. Les instruments ne sont de toute façon utilisés que pour mettre la voix en valeur et ne cherchent pas à tisser de contrepoint élaboré.

Il reste que cette période correspond également à un âge d'or de la poésie ce qui explique l'utilisation par les compositeurs de textes de grande valeur littéraire. Alors que la transposition en musique de ces poèmes respecte le plus souvent la déclamation parlée au point d'abolir les barres de mesure, l'écoute des poèmes dans leur forme originale montre à quel point ces deux modes d'expression artistique sont proches l'un de

l'autre : les concepts de rythme, de tempo et même de mélodie s'appliquent dans les deux cas. À l'éternelle question sur ce qui domine : du texte ou de la musique, on serait tenté ici de reprendre les mots du poète Richard Garnett, « la poésie fait la mélodie, et non pas la mélodie, la poésie ».

On entendra sur cet enregistrement des poèmes lyriques d'écrivains représentatifs de l'époque tels Shakespeare, bien sûr, avec ses *Sonnets* publiés en 1609, Ben Jonson, Sir Walter Raleigh et Thomas Campion dont le cas mérite d'être souligné : seul véritable poète-musicien de l'époque, il est considéré comme l'un des grands poètes lyriques de langue anglaise en plus d'être l'un des compositeurs d'airs les plus prolifiques. Bien qu'il ait utilisé plusieurs de ses poèmes pour ses propres compositions, certains autres ont été utilisés par notamment Robert Jones (comme par exemple *Though your strangeness frets my heart*, entendu ici).

Ralph Fiennes est né dans le comté de Suffolk en Angleterre. Il étudie à la Royal Academy of Dramatic Art d'où il sort diplômé en 1985. Après quelques saisons au Theatre Clwyd, au Oldham Coliseum et à l'Open Air Theatre, Fiennes se joint à la troupe de Michael Rudman au National Theatre en 1987. En 1988, il entre à la Royal Shakespeare Company. Il est aujourd'hui considéré comme l'un des acteurs les plus polyvalents tant à la scène, à la télévision qu'au cinéma en Angleterre et reçoit de nombreux prix et récompenses. Il fait ses débuts au cinéma dans le rôle de Heathcliff dans la réalisation de Peter Kosminsky des *Hauts de Hurlevent* d'Emily Brontë et participe par la suite à des films comme *La liste de Schindler* et *Le patient anglais* pour lesquels il est mis en nomination pour un Oscar, *Quiz Show*, *La fin d'une liaison*, *Spider*, *Dragon rouge*, *Harry Potter et le gobelet de feu* et plusieurs autres. On a pu le voir à la scène dans les rôles-titres de *Brand*, *Coriolan*, *Richard II*, *Hamlet* ainsi que dans celui de Marc Antoine dans la production saluée par la critique de *Jules César* réalisée par Deborah Warner.

Le **Theatre of Early Music** (TEM) a été formé en 2001 par son directeur artistique, Daniel Taylor, et est un ensemble regroupant quelques-uns des meilleurs musiciens au

monde partageant une passion spéciale pour la musique ancienne. La création de cet ensemble répond au désir des instrumentistes et des chanteurs de trouver des occasions qui permettraient d'intégrer l'engagement au processus créateur. Le noyau du TEM est un ensemble basé à Montréal composé en majeure partie de jeunes musiciens et dont le style distinctif a mené à des interprétations passionnantes d'œuvres magnifiques mais parfois oubliées. Des musiciens de réputation internationale se produisent au sein de formations à géométrie variable issues du Theatre of Early Music dirigées par Daniel Taylor que se soit dans leur série de concerts réguliers au Canada, lors de tournées autour du monde ou lors d'enregistrements.

Daniel Taylor est aujourd'hui l'un des contre-ténors les plus en demande. Ses débuts dans une production de Jonathan Miller de l'opéra *Rodelinda* de Haendel ont été suivis d'une prestation saluée par la critique à Glyndebourne dans le rôle de Didymus dans l'opéra *Theodora*, également de Haendel. Il reçoit un nombre toujours grandissant d'invitations à se produire en compagnie des meilleurs ensembles de musique ancienne et de musique contemporaine au monde et chante à l'opéra (Metropolitan Opera, San Francisco Opera, Glyndebourne, Teatro dell' Opera di Roma, Welsh National Opera), dans des oratorios (avec le Monteverdi Choir et les English Baroque Soloists, The Sixteen, l'Orchestra of the Age of Enlightenment et l'Academy of Ancient Music), avec des orchestres (Orchestres de Philadelphie et de Cleveland, l'Orchestre symphonique de Dallas, le St. Paul Chamber Orchestra, l'Akademie für Alte Musik), en récital (Festival musical de Beijing, Frick Collection à New York) et on peut également le voir au cinéma (dans *Five Senses* de Jeremy Podeswa).

Daniel Taylor a étudié la littérature, la musique et la philosophie à l'Université McGill et a obtenu un diplôme d'études supérieures en musique et en religion de l'Université de Montréal. Il poursuit ensuite ses études en compagnie des chefs de file de la musique baroque en Europe, notamment auprès de Michael Chance. Daniel Taylor est professeur invité à l'Université McGill et donne régulièrement des conférences un peu partout à travers le monde.

James Bowman est l'un des contre-ténors les plus réputés au monde. Il commence à chanter en tant que choriste à la Cathédrale Ely avant d'entrer au New College d'Oxford grâce à une bourse pour le chant choral et se joint ensuite au chœur de l'abbaye de Westminster. Il est invité par Benjamin Britten à chanter au concert inaugural du Queen Elizabeth Hall à Londres en mars 1967 et est bientôt invité aux festivals d'Aldeburgh, de Sadlers Wells, de Glyndebourne ainsi qu'à l'English National Opera et au Royal Opera. Ses nombreux engagements à l'opéra l'ont mené dans les plus grandes salles de Paris, à La Scala (Milan), à La Fenice (Venise) et au Festival d'Aix-en-Provence. Il se produit aux opéras de Sydney et de Melbourne en Australie ainsi qu'aux Etats-Unis, à ceux de Dallas, Wolftrap, San Francisco et de Santa Fe. Il se fait également connaître en tant que récitaliste et se produit dans le cadre de tous les festivals importants de France. En 1992, le gouvernement français le récompense pour son travail en lui octroyant l'Ordre des Arts et des Lettres. La même année, il reçoit également la Médaille d'honneur de la ville de Paris.

James Bowman a assuré la création de plusieurs œuvres importantes parmi lesquelles des compositions de Britten, Michael Tippett et Peter Maxwell Davies. En 1996 il reçoit un doctorat honorifique de l'Université de Newcastle upon Tyne et est fait Commandeur de l'Ordre de l'Empire britannique en 1997. Il est également Professeur honoraire au New College à Oxford et en 2000, est nommé Gentleman de la Chapelle royale de Sa Majesté au Palais Saint-James.

Frances Kelly s'est fait connaître tant comme chambriste que comme soliste. Elle s'intéresse à la musique de la période du Moyen-Âge jusqu'à celle d'aujourd'hui et est également l'une des premières représentantes de la harpe baroque. En demande comme continuiste, elle se produit en compagnie de plusieurs ensembles importants dont le Gabrieli Consort and Players, le New London Consort, le Brandenburg Consort, l'Orchestra of the Age of Enlightenment et l'Academy of Ancient Music ainsi qu'avec l'English National Opera, le Welsh National Opera et l'English Touring Opera. Elle donne des concerts en compagnie du Concordia, Musica Secreta, l'Orchestra of Renaissance, le chœur de la Cathédrale Saint-Paul, Cardinall's Musick, l'Orchestre Handel de Londres et les Sixteen. Son travail la mène un peu partout à travers l'Europe ainsi qu'aux Etats-Unis, en Chine et au Japon.

Elizabeth Kenny possède un répertoire soliste qui s'étend de la musique de la Renaissance jusqu'au dix-huitième siècle. Elle est chef de pupitre à l'Orchestra of the Age of Enlightenment et se produit régulièrement en compagnie des meilleurs ensembles sur instruments anciens. Elle joue régulièrement depuis 1993 avec Les Arts Florissants sous la direction de William Christie et se produit un peu partout à travers l'Europe, les Etats-Unis et le Japon. Elle joue avec le consort de violes Concordia et l'Ensemble Orlando Gibbons et manifeste un intérêt marqué pour le répertoire de la fin du 16^{e} siècle et du début du 17^{e} siècle. Elle étudie avec Michael Lewin et Nigel North alors que Robert Spencer et Par O'Brien lui donnent des conseils et lui servent d'inspiration. Elle a enseigné à la Hochschule der Künste à Berlin et en 2005, était professeur de luth à la Royal Academy of Music de Londres. Elle reçoit une subvention de l'Arts and Humanities Research Council ce qui lui permet de poursuivre un projet échelonné sur trois ans qui réévalue l'histoire de l'air avec luth anglais du 17^{e} siècle.

L'un des meilleurs gambistes d'Angleterre, **Mark Levy** jouit également d'une grande réputation en tant que l'un des chambristes les plus profonds et les plus créatifs de sa génération, en particulier grâce à son travail au sein de son propre ensemble, Concordia. Il travaille en étroite collaboration avec le milieu des arts visuels et de la scène. Des projets récents l'ont associé à des expositions notamment à la National Gallery et à la Royal Academy of Arts. Il a participé à la bande sonore de nombreux films et de réalisations pour la télévision en plus de commander de nouvelles œuvres pour la viole de gambe. Mark Levy dirige plusieurs séries de concerts au Wigmore Hall de Londres et se produit régulièrement à la radio de la BBC en plus d'être fréquemment invité à écrire des articles et des critiques pour des publications prestigieuses. Il développe également un intérêt pour les applications informatiques sur la musique.

Robert Jones

1 Though your Strangeness

(from 'A Musical Dreame or the Fourth Booke of Ayres', 1609; text: Thomas Campion)

Though your strangeness frets my heart,
Yet may not I complain:
You persuade me, 'tis but Art,
That secret love must fain.
If another you affect,
'Tis but a show to avoid suspect.
Is this fair excusing? O no, all is abusing.

Your wished sight if I desire,
Suspicion you pretend,
Causeless you yourself retire,
Whilst I in vain attend.
Thus a Lover, as you say,
Still made more eager by delay.
Is this fair excusing? O, no, all is abusing.

When another holds your hand,
You'll swear I hold your heart:
Whilst my rival close doth stand,
And I sit far apart,
I am nearer yet than they,
Hid in your bosom, as you say.
Is this fair excusing? O no, all is abusing.

Would a rival then I were,
Or else your secret friend:
So much lesser should I fear,
And not so much attend.
They enjoy you, every one,
Yet must I seem your friend alone.
Is this fair excusing? O no, all is abusing.

Robert Jones

2 My Complaining is but Feigning

(Text: Anon.)

My complaining
Is but feigning;
All my love is but in jest
Fa la la…

And my courting
Is but sporting
In most showing meaning least.
Fa la la…

Outward sadness
Inward gladness
Representeth in my mind.
Fa la la…
In most feigning
Most obtaining
Such good faith in love I find.
Fa la la…

Towards ladies
This my trade is
Two minds one breast I wear.
Fa la la…
And my measure
At my pleasure
Ice and flame my face doth bear.
Fa la la …

George Herbert

3 Love

Love bade me welcome, yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lacked anything.

'A guest', I answered, 'worthy to be here';
Love said, 'You shall be he.'
'I, the unkind, the ungrateful? ah my dear,
I cannot look on thee.'
Love took my hand and smiling did reply,
'Who made the eyes but I?'

'Truth, Lord, but I have marred them; let my shame
Go where it doth deserve.'
'And know you not', says Love, 'who bore the blame?'
'My dear, then I will serve.'
'You must sit down', says Love, 'and taste my meat.'
So I did sit and eat.

Robert Jones

4 Once did I serve a cruel heart

(Text: Anon.)

Once did I serve a cruel heart
with faith unfeigned;
I still importune her piercing looks
that wrought my smart.

She laughs, she laughs,
she laughs and smiles at my misfortune,
and say perhaps,
and say perhaps you may at last,
by true desart,
by true desart loves favour taste.

Robert Jones

6 Sweet Kate

(Text: Anon.)

Sweet Kate of late
Ran away and left me ’plaining.
Abide, I cried,
Or I die with thy disdaining.
Te he he, quoth she,
Gladly would I see
Any man to die with loving.
Never any yet,
Died of such a fit,
Neither have I fear of proving.

Unkind, I find
Thy delight is in tormenting.
Abide, I cried,
Or I die with thy consenting.
Te he he, quoth she,
Make no fool of me!
Men I know have oaths at pleasure.
But their hopes attained,
They bewray they feigned,
And their oaths are kept at leisure.

Her words like swords
Cut my sorry heart in sunder.
Her flouts
With doubts
Kept my heart affections under.
Te he he, quoth she,
What a fool is he
Stands in awe of once denying!
Cause I had enough
To become more rough;
So I did, O happy trying!

William Shakespeare

7 When in disgrace with Fortune and men’s eyes

(Sonnet 29)

When, in disgrace with fortune and men’s eyes,
I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,

Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man’s art and that man’s scope,
With what I most enjoy contented least;

Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising

From sullen earth, sings hymns at heaven’s gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

Robert Jones

8 What if I seek for love of thee?

(from ‘A Musical Dreame or the Fourth Booke of Ayres’, 1609; text: Anon.)

What if I seek for love of thee,
Shall I find beauty kind
To desert that still shall dwell in me.
But if I sue and live forlorn,
Then alas never was
Any wretch to more misfortune born.
Though thy looks have charmed mine eyes,
I can forbear to love.
But if ever sweet desire
Set my woeful heart on fire
Then can I never remove.

Frown not on me unless thou hate,
For thy frown cast me down
To despair of my most hapless state:
Smile not on me unless thou love,
For thy smile, will beguile
My desires if thou unsteadfast prove:
If thy needs wilt bend thy brows,
A while refrain, my dear,
But if thou wilt smile on me,
Let it not delayed be,
Comfort is never too near.

Sir Walter Raleigh

9 In the grace of wit, of tongue, and face

Her face, her tongue, her wit, so fair, so sweet, so sharp,
First bent, then drew, now hit, mine eye, mine ear, my heart:
Mine eye, mine ear, my heart, to like, to learn, to love,

Her face, her tongue, her wit, doth lead, doth teach, doth move:
Her face, her tongue, her wit, with beams, with sound, with art,
Doth blind, doth charm, doth rule, mine eye, mine ear, my heart.

Mine eye, mine ear, my heart, with life, with hope, with skill,
Her face, her tongue, her wit, doth feed, doth feast, doth fill.
O face, O tongue, O wit, with frowns, with cheeks, with smart,

Wring not, vex not, wound not, mine eye, mine ear, my heart.
This eye, this ear, this heart, shall joy, shall bind, shall swear,
Your face, your tongue, your wit, to serve, to love, to fear.

John Dowland

10 Flow, my tears

(from 'The Second Booke of Songs or Ayres, 1600'; text: Anon.)

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain 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 pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

William Shakespeare

11 When to the sessions of sweet silent thought

(Sonnet 30)

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:

Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancelled woe,
And moan the expense of many a vanished sight:

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,

Which I new pay as if not paid before.
But if the while I think on thee, dear friend,
All losses are restored and sorrows end.

Robert Jones

12 Lie down, poor heart

(from 'The First Booke of Songes and Ayres', 1600; text: Anon.)

Lie down, poor heart and die awhile for grief
Think not this world will ever do thee good,
Fortune forewarns ye look to thy relief,
And sorrow sucks upon thy living blood.
Then this is all can help thee of this hell,
Lie down and die and then thou shalt do well.

Day gives his light but to thy labour's toil
And night her rest but to thy weary bones
Thy fairest fortune follows with a foil:
And laughing ends but with their after groans.
And this is all can help thee of thy hell,
Lie down and die and then thou shalt do well.

Patience doth pine and pity ease no pain,
Time wears the thoughts but nothing helps the mind,
Dead and alive, alive and dead again:
These are the fits that thou art like to find.
And this is all can help thee of thy hell,
Lie down and die and then thou shalt do well.

Ben Jonson

13 Slow, slow, fresh fount

Slow, slow, fresh fount, keep time with my salt tears;
Yet, slower, yet; O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division, when she sings.
Droop herbs, and flowers,
Fall grief in showers,
Our beauties are not ours:
O, I could still,
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is, now, a withered daffodil.

John Dowland

15 Say Love if ever thou didst find

(from 'The Third and Last Booke of Songs or Aires', 1603; text: Anon.)

Say, love, if ever thou didst find
A woman with a constant mind?
None but one.
And what should that rare mirror be?
Some goddess or some queen is she;
She, she, she, and only she,
She only queen of love and beauty.

But could thy fiery poisoned dart
At no time touch her spotless heart,
Nor come near?
She is not subject to Love's bow;
Her eye commands, her heart saith no,
No, no, no, and only no;
One no another still doth follow.

How might I that fair wonder know,
That mocks desire with endless no.
See the moon
That ever in one change doth grow,
Yet still the same, and she is so;
So, so, so, and only so,
From heaven her virtues she doth borrow.

To her then yield thy shafts and bow,
That can command affections so,
Love is free:
So her thought that vanquish thee,
There is no Queen of love but she,
She, she, she, and only she,
She only Queen of love and beauty.

Francis Quarles

17 Sighs

If our
Sad eyes could rain
For every drop, a shower,
Our needless quill might then refrain
This heavy task: but since our tears are pent
Within our straitened eyes, our pen must give them vent.

Blunt quill,
And dost thou think
To glorify thy skill
In sooty characters of ink?
Or that thy easy language can proclaim
An accent half so shrill, as the loud trump of fame?

But tell,
O tell me why
Should our sad lines compel
A tear, or force a trickling eye?
We beg it not: what gentle eye embalms
The precious dust of saints, brings offerings, and not alms.

You whom
Victorious passion
Hath foiled and overcome
With sighs and tears, not wept for fashion,
Come bear a part: these obsequies do sue
To entertain such guests, such guests alone as you.

Rash fates!
Were you advised
At how extreme great rates
True honour and perfection's prized,
When you in twice two days, surprised more,
Than ages can prescribe, than ages can restore.

Repose,
O gentle earth,
This sacred dust, kept close,
As relics of our buried mirth:
Let time preserve your holy turfs unstirred:
This age will scarce unlock your gates for such a third.

In this
Cold bed of clay,
Unstained perfection is
Laid down to sleep, till break a day
Which, when the early morning trump shall sound,
With joy, with robes, with crowns shall wake, be clothed, be crowned.

Sad tomb!
Had'st thou the might
To understand for whom
Thy marble curtains make this night,
Thou would'st vie with Mahomet's (if such there be):
Two stones support but his, two saints are props to thee.

We should
Invoke to aid,
And challenge (if we would)
Assistance from the heavenly Maid;
But we forbear. The Spirit of grief infuses
More salt into our quill, than all the sacred Muses.

Provoke
Loud storms to blow;
Or smothering flax to smoke,
Full seas to swell, spring tides to flow;
For us; we need no aid, nor will suborn
The help of foreign art. True grief knows how to mourn.

Hard stones,
If hearts should not,
Would cleave and split with groans
Ere so much worth should lie forgot:
At such a loss, should stones forbear to break
Their flinty silence, stones, the very stones would speak.

To speak
Bare truth, would try
A faith that were not weak;
T'would seem a rank hyperbole,
To make but half their excellence appear,
For whom we mourn, for whom we justify this tear.

If not
The height of blood,
Virtue without a spot,
And all those gifts that earth calls good,
May lend some privilege to life, nor add
Some sand to nature's glass, what matter good or bad!

Persuade,
Persuade not me
False earth, to trust thy aid,
Or build my hopes on it, or thee:
Give all thou hast, alas, thou can'st not make
Estates for more than life: thou dost but give, and take.

Stone hearts
Let me bespeak
You all to play your parts.
If you be too too hard to break,
Too stout for drops to pierce, yet come,
You'll serve for stuff; to build their honourable tomb.

To break
The peace of saints,
In taking leave to speak
Our real griefs in vain complaints
Is but a trick of earth: why should we thus
Afflict our souls for them, that find no grief; but us?

Attend,
Your gentle ears
A while, and we will end
Our sighs, and wipe away your tears;
We'll change our scene, and we'll unsad our style;
We'll teach your sighs to sing; we'll teach your tears to smile.

Report.
You blessed peers
Of the eternal court,
Your Hallelujahs mixed with theirs:
Welcome these saints to that celestial choir,
Where griefs do not explore, where joys do not expire.

And you,
O blessed pair,
That now have interview
With thrones and seraphims; that share
With powers and angels: O what oratory
Can colour our your joys? What pen can chant your glory?

Shall then
The puddle tears
Of earth begotten men
Wash your white names, or cloy your ears?
No, no, 'tis pity tears should intercept
The peace of your sweet rest, where tears are never wept.

Shed tears?
Had they been tied
To serve their weary years
At earth's hard trade, and then denied
A common rest, this had been apt to breed
A thousand, thousand tears: this had been grief indeed!

Enough:
Let this suffice
To show how poor a puff
Is earth, and all that earth can prize:
Wealth, honour, beauty, in whose flames we burn,
Give warning in the bed, and leave us at the Urn.

Without
The least surmise
Of unbelief, our doubt,
Our mountain faith doth canonise
These saints; whose dying ashes did confer
To their Redeemer's birth, gifts passing gold and myrrh.

My pen,
Thou hast transgressed;
Archangels, and not men
Should sing the story of their rest:
But we have done, we leave them to the trust
Of heaven's eternal tower, and kiss their sacred dust.

John Dowland
18 Me, me and none but me

(from 'The Third and Last Booke of Songs or Aires', 1603; text: Anon.)

Me, me and none but me, dart home, O gentle Death,
And quickly, for I draw too long this idle breath.
O how I long till I may fly to heaven above,
Unto my faithful and beloved turtle dove.

Like to the silver swan, before my death I sing,
And yet alive my fatal knell I help to ring.
Still I desire from earth and earthly joys to fly,
He never happy lived that cannot love to die.

John Dowland
19 Come again: Sweet Love

(from 'The First Booke of Songes and Ayres', 1600; text: Anon.)

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.

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 thy wounding dart,
Thou canst not pierce her heart,
For I that to approve,
By sighs and tears more hot than are thy shafts,
Did tempt while she for mighty triumphs laughs.

Thomas Campion

20 Now Winter Nights Enlarge

Now winter nights enlarge
The number of their hours,
And clouds their storms discharge
Upon the airy towers.
Let now the chimneys blaze,
And cups o'erflow with wine;
Let well-tuned words amaze
With harmony divine.
Now yellow waxen lights
Shall wait on honey love,
While youthful revels, masques, and courtly sights
Sleep's leaden spells remove.

This time doth well dispense
With lovers' long discourse;
Much speech hath some defence,
Though beauty no remorse.
All do not all things well;
Some measures comely tread,
Some knotted riddles tell,
Some poems smoothly read.
The summer hath his joys
And winter his delights;
Though love and all his pleasures are but toys,
They shorten tedious nights.

Robert Jones

21 And is it Night?

(from 'A Musical Dreame or the Fourth Booke of Ayres', 1609; text: Anon.)

And is it night?
Are they thine eyes that shine?
Are we alone?
And here, and here and here alone
May I come near?
May I, may I but touch, but touch,
But touch thy shrine?
Is jealousy asleep and is he gone?
O gods, no more
silence my lips with thine,
Lips, kisses, joys, hap,
Blessings most divine.

O come, my dear,
Our griefs are turned to night,
And night to joys;
Night blinds, night blinds pale Envy's eyes;
Silence and sleep, silence and sleep
Prepare, prepare us our delight.
O cease we then our woes, our griefs, our cries.

O vanish words!
Words do but passions move.
O dearest life, joys sweet,
O sweetest love!

Robert Jones

22 Grief of my best Love's absenting

(from 'A Musical Dreame or the Fourth Booke of Ayres', 1609; text: Anon.)

Grief,
Grief of my best love's absenting
Now, O now,
Wilt thou assail me?
I had rather life should fail me
Than endure thy slow tormenting.
Life our griefs and us do sever
Once for ever;
Absence, grief, have no relenting.

Well
Well be it foul absence spites me,
So far off it cannot send her
As my heart should not attend her.
O how this thought's thought delights me!
Absence, do thy worst and spare not;
Know, I care not;
When thou wrongest me, my thoughts right me!

O
O but such thoughts prove illusions,
Shadows of a substance banished,
Dreams of pleasure too soon vanished;

Reasons maimed of their conclusions.
Then since thoughts and all deceive me,
O life leave me!
End of life ends love's confusions.

William Shakespeare

23 So am I as the rich whose blessed key

(Sonnet 52)

So am I as the rich, whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure.

Therefore are feasts so solemn and so rare,
Since, seldom coming, in the long year set,
Like stones of worth they thinly placed are,
Or captain jewels in the carcanet.

So is the time that keeps you as my chest,
Or as the wardrobe which the robe doth hide,
To make some special instant special blest,

By new unfolding his imprisoned pride.
Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lacked, to hope.

Thomas Campion

25 Follow thy fair sun

Follow thy fair sun, unhappy shadow;
Though thou be black as night,
And she made all of light,
Yet follow thy fair sun, unhappy shadow.

Follow her, whose light thy light depriveth;
Though here thou livest disgraced,
And she in heaven is placed,
Yet follow her whose light the world reviveth.

Follow those pure beams, whose beauty burneth;
That so have scorched thee,
As thou still black must be,
Till her kind beams thy black to brightness turneth.

Follow her, while yet her glory shineth;
There comes a luckless night
That will dim all her light;
And this the black unhappy shade divineth.

Follow still, since so thy fates ordained;
The sun must have his shade,
Till both at once do fade,
The sun still proud, the shadow still disdained.

Robert Jones

26 Hark! Wot ye what?

(from 'A Musical Dreame or the Fourth Booke of Ayres', 1609; text: Anon.)

Hark!
Hark! wot ye what? wot ye what?
Nay, faith, and shall I tell?
I am afraid,
I am afraid to die, to die, to die a maid
And then lead apes in hell.

O it makes me sigh, sigh, sigh,
Sigh and sob with inward grief;
But if I can but get a man, a man,
He'll yield me some relief,
He'll yield me some relief, some relief.

O,
O, It is strange, it is strange
How Nature works with me;
My body's spent,
My body's spent, and I, and I, and I lament,
Mine own great folly.

O it makes me sigh, sigh, sigh,
Sigh, and poor forth floods of tears,
Alas, poor elf, none but thyself, thyself
Would live having such cares,
Would live having such cares, such cares.

I,
I must confess, must confess
As maids have virtue store,
Live honest still,
Live honest still against, against, against our wills,
More fools we are therefore.

O it makes me sigh, sigh, sigh,
Sigh, yet hope doth still me good,
For if I can but get a man, a man,
With him I'll spend my blood,
With him I spend my blood, spend my blood.

Abraham Cowley

27 The Given Heart

I wonder what those lovers mean, who say
They have given their hearts away.
Some good kind lover tell me how;
For mine is but a torment to me now.

If so it be one place both hearts contain,
For what do they complain?
What courtesy can Love do more,
Than to join hearts that parted were before?

Woe to her stubborn heart, if once mine come
Into the self-same room;
'Twill tear and blow up all within,
Like a granado shot into a magazine.

Then shall Love keep the ashes, and torn parts,
Of both our broken hearts:
Shall out of both one new one make,
From hers, the allay; from mine, the metal take.

For of her heart he from the flames will find
But little left behind:
Mine only will remain entire;
No dross was there, to perish in the fire.

DDD

Recording Data

Recorded in February/March 2004 at St. Silas Church, London, England
Recording producer and sound engineer: Jens Braun
Digital editing: Bastian Schick
Neumann microphones; Studer Mic AD-19 pre-amplifier; Pro Tools Digi 002 microphone pre-amplifier;
Pro Tools HD Recorder; Stax headphones
Executive producer: Robert Suff

Booklet and Graphic Design

Cover text: © Jean-Pascal Vachon 2005
Translations: Andrew Barnett (English); Horst A. Scholz (German)
Front cover photograph: © Juan Hitters
Photograph of Daniel Taylor: © Marie-Reine Mattera
Photograph of James Bowman: © Carpenter Turner
Photograph of Mark Levy: © Nick Dawe
Photograph of Elizabeth Kenny: © Richard Haughton
Photograph of Frances Kelly: © Rik Walton
Typesetting, lay-out: Andrew Barnett, Compact Design Ltd., Saltdean, Brighton, England

BIS CDs can be ordered from our distributors worldwide.
If we have no representation in your country, please contact:
BIS Records AB, Stationsvägen 20, SE-184 50 Åkersberga, Sweden
Tel.: 08 (Int.+46 8) 54 41 02 30 Fax: 08 (Int.+46 8) 54 41 02 40
info@bis.se www.bis.se

DANIEL **TAYLOR**

JAMES **BOWMAN**

MARK **LEVY**

ELIZABETH **KENNY**

FRANCES **KELLY**

BIS-CD-1446