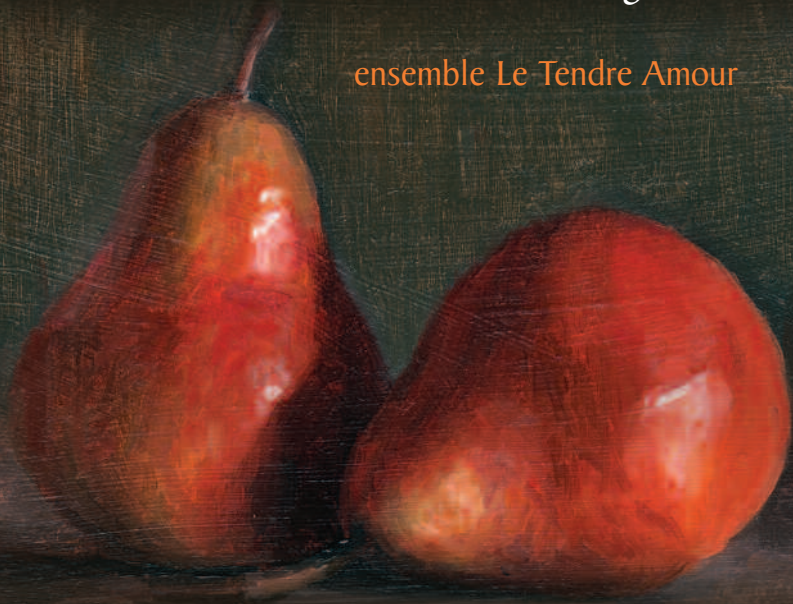


BRILLIANT
CLASSICS

All in a Garden Green

Four Seasons of English Music

ensemble Le Tendre Amour



All in a Garden Green

SPRING

- pub. John Playford (1623–1686/7)
- 1 **Chirping of the Nightingale / Chirping of the Lark** 0'53
(The English Dancing Master, 1651 edition)
- William Byrd (c.1539–1623)
David Mell (1605–1662) / Thomas Baltzar (c.1630–1663)
- 2 **John come kiss me now** 4'40
(The Fitzwilliam Virginal Booke c.1618 / The Division Violin, 1685 edition)
- Nicola Matteis (c.1650–1698)
- 3 **Va poco di maniera Italiana / Aria Amorosa** 3'36
(Book I and IV of Aires in 3 Parts, 1676/85)
- Nicolas Lanier (1588–1666)
- 4 **No more shall meads be deckt with flowers** 3'44
(Select Ayres and Dialogues, The Second Book, 1669)
- Godfrey Finger (c.1660–1730)
- 5 **Ciaccona** 2'35
(Airs Anglois, Vol. 4)
- pub. John Playford (1623–1686/7)
- 6 **Glory of the West/The Goddesses** 1'17
(The English Dancing Master: edition 1651)
- William Lawes (c.1602–1645)
- 7 **Can beauty's spring** 1'30
(Autograph songbook, #22)

8	Henry François de Gallot (d. after 1684) Chaconne (Pieces de Guittarre de Differends Autheurs)	3'56
9	Anonymous, c.1656 Now ye spring is come (Elizabeth Rogers Hir Virginnall Booke, 1656)	1'02
10	Nicola Matteis Ground after the Scotch Humour (Ayr for the Violin, Part 4)	2'13
SUMMER		
11	attrib. William Croft (1678–1727) Ground in C minor (from Suite No.3 D221)	2'52
12	Henry Purcell (1659–1695) Sweeter than Roses (Incidental Music to Pausanius Z585, 1695)	3'10
13	pub. John Walsh (1690–1736) Greensleeves (The Division Flute, first part)	4'55
14	pub. John Playford / Jan Peterzoon Sweelinck (1562–1621) All in a Garden Green / Onder een linde groen (The English Dancing Master, edition 1651 / Secular keyboard works)	2'07

- 15 pub. John Playford
Stanes Morris / The Glory of the Sun 1'10
(The English Dancing Master, 1651/2)

AUTUMN

- 16 Thomas Morley (c.1557–1602)
O Mistress Mine 2'34
(The First Book of Consort Lessons, 1599)

- 17 William Byrd
The Woods so Wild 3'10
(The Fitzwilliam Virginal Booke, c.1618)

- 18 Anonymous, pub.1656 / Henry Purcell
The Chestnut / Autumn 2'15
(Elizabeth Rogers Hir Virginall Booke / The Fairy Queen Z629/35)

- 19 Nicola Matteis
Aria 1'06
(2nd Book of Aires in 3 parts, 1676)

WINTER

- 20 pub. John Playford
Cold and Raw 1'39
(The English Dancing Master, 1686 edition)

- Henry Purcell
21 **When a cruel long winter** 2'05
(The Fairy Queen Z629/31, Act IV)
- Thomas Ravenscroft (c.1592–c.1635)
22 **Remember O Thou Man** 3'10
(Melismata, 1611)
- pub. Henry Playford (1657–c.1707) / pub. John Playford
23 **Virgin Queen / An Italian Rant** 1'22
(The Dancing Master, 1702, 1657 editions)
- John Eccles (1668–1735)
24 **A Division on a Ground** 3'07
(The Division Violin, 1685 edition)
- Henry Purcell
25 **Here the Deities approve** 4'05
(Welcome to all the Pleasures, Ode for St Cecilia's Day Z339)

ensemble **Le Tendre Amour**

Nina Åkerblom Nielsen *soprano*

Sébastien Perrin *traverso*

Adriana Alcaide *violin*

Katy Elkin *oboe*

Lixsania Fernández *viola da gamba*

Krishnasol Jiménez *theorbo & guitar*

Esteban Mazer *harpsichord*

Divisions of Time

To hear the Lark begin his flight,
And singing startle the dull night,
From his watch-towre in the skies,
Till the dappled dawn doth rise.
John Milton *L'Allegro* (1645), lines 41–45

Perky and spontaneous, a flute imitates the sweet call of the nightingale, soon joined by the violin as the lark. 'Wake up!' they jointly sing. More instruments enter and melodies evolve, one flowing to the next. Just as the seasons change, so do the songs grow and change – sometimes abruptly, but more often with a pink bud there, a leaf falling there or the first snow. We purposefully chose to begin the programme with an unadorned melody because in the case of the dances from Playford's *English Dancing Master*, common tunes that were present in all of 17th-century English music, that is all that survives in manuscript.

The great challenge lies in interpreting the extant manuscripts and creating the unwritten parts. Construction 'from the top to the bottom' is one way of composing a song – everything is built around the melody. However, in the 17th century it was also quite common to construct a work 'from the bottom to the top', starting with a simple bass line that repeats many times as the top melody lines are improvised with many variations on a theme. Long notes were divided into shorter and shorter notes, with ever more complex variations. This style of writing was called 'Divisions', as the notes were 'divided' on top of the 'ground' (the bass line). This is the basis for our recording – divisions of time: time in the sense of musical time, but also time in the sense of the four seasons, Nature's way of dividing the year. Nature plays such a large role in the subjects of so much poetry and music written in England at this time that it seemed quite logical to give the seasons the main role of 'dividing' our program, while at the same time linking the pieces together.

After our aviary introduction to spring, love is awakened with 'John come kiss me now', along with delightful court songs by Nicolas Lanier and William Lawes. Summer's passionate 'Sweeter than Roses' and playful 'All in a Garden Green' balance bright dances such as 'The Glory of the Sun' and 'Stanes Morris', chosen for their liveliness and energy. Fall leads to frolicking, as Purcell's 'Autumn' and a complementary little Aria by Matteis describe the annual harvest. One can almost

hear the windy gusts in our interpretation of Byrd's 'The Woods so Wild'. Soon, winter's cold draws us back inside again with a solemn old Christmas tune 'Remember O Thou Man'. And the circle is drawn to a close as we recall the year's work, and praise the eternity of music with Purcell's profound 'Here the deities approve'.

Will you have any music, gentlemen?

When the Puritans were in power in England (c.1640–1660), there was a miraculous rebirth of music. Besides congregational singing, music was prohibited in churches, cathedrals' organs were destroyed, music books burnt and the public theatres closed, so music was not particularly directed towards religious subjects. Instead, and in contrast to the works of the old Elizabethans, music during this era was an entirely new thing – the beginning of music publication for all classes and genres, with music for the tavern, the home, the musical club, from amateur to professional. The gradual decline of the popularity of the madrigal around 1620–1640 preceded a new craze: country dances with a bit of added sophistication. Folk music was the entering wedge of a new style of composition, full of swing, rhythm, melodic richness, human warmth and freshness.

Instrumental music was finally coming into its own with the newly developed virginal. Endless variations embellished those folk dance tunes to new heights of virtuosity. It was in this environment that John Playford published the first edition of his *English Dancing Master* in 1651. It was so popular that it was published 18 more times over the next 79 years (the 8th–12th editions were published by his son, Henry, and the later editions by John Young). Many, if not most, of Playford's tunes are of folk origin. *The Dancing Master* gathers up the inherited strength of the old tunes and the creative energy of a lively musical age (in spite of the many musical prohibitions) and made them available to all classes. Even though secular amusements were not favoured, Playford was largely responsible for seizing the great opportunity of providing a growing market with what it wanted. He thus created the largest single source of popular instrumental tunes of the period.

Another turning point in English music history occurred when Charles II returned to the throne in 1660. Having spent much of his exile in France, he brought with him preferences for musical fashions from the continent, including new instruments like the oboe, and the idea that violins were suitable both in the court and in church. Charles II had admired the '24 violons du Roy' at the

court of Louis XIV, and upon his return to England had founded his own group to play at his coronation in 1661. He hired Matthew Locke to supervise a consort of eight string players which expanded into a mini-orchestra of 24 violins by 1662. Upon Locke's death in 1677, his tasks with the court band of Four and Twenty were taken over by a mere teenager – a certain Henry Purcell.

Yet the role of the monarchy in a musical sense soon waned. Royal finances lapsed into chaos, and musicians were forced to supplement their income elsewhere, leading to an extraordinary event – the emergence of concerts for the general public. John Banister, an ex-violinist from Charles II's 24 violins organised the first ones in 1672 and programmes were chosen by the public. In 1690, concerts at the York Buildings were described as haphazard, reminiscent more of a house music-party:

'Here was consorts, fuges, solos, lutes Hautbois, trumpets, kettledrums, and what Not but all disjointed and incoherent for while ye masters were shuffling out & in of places to take their parts there was a totall cessation, and None knew what would come next...'

These public concerts were most probably descendent from the tradition of playing in taverns. Taverns produced a natural venue for music-making, especially during the Puritan closure of the theaters. According to John Evelyn's and Samuel Pepys's chronicles, organs that were removed from churches during the Civil War were rebuilt in tavern music rooms, and many musicians were forced to try to make their living there.

'Our music, which was held delectable and precious, ...now wander with their instruments under their cloaks – I mean, such as have any – into all houses of good fellowship, saluting every room where there is company with "Will you have any music, gentlemen?"'

Because of the rise of the middle class and decreased influence from the nobility, societies of amateur bourgeois musicians were on the rise, meeting regularly in homes and taverns. It was surely in these environments that the professional musician met the amateur one, each learning from the other, and that endless source of dances – Playford's *Dancing Master* – came in handy as an aide-memoire for tavern and house entertainment.

In essence, the new public concerts carved a niche that lay somewhere between bourgeois amateur societies with tavern concerts on the one hand, and the salons of the court and aristocracy on the other. And it is just that niche that we would like to emphasise in this program – the niche that links popular music with art music, the niche that links people of all classes together, the niche that shows us that we all live together in our 'Garden Green'.

A Panorama of Styles

Because Playford's publications featured the underlying music of the time, (and perhaps also because of the number of months in a year!), we present here a total of 12 songs that can be found in various editions of his *Dancing Master*. No lyrics are known for the two short ditties 'Chirping of the Lark' and 'Chirping of the Nightingale', but their light dance characters fit perfectly with the spring-time ambience to begin the program. 'Glory of the West' retained its tune and title for the first three editions of Playford, and then became a 'long set for as many as will' by the time of Queen Anne. 'The Goddesses' (or 'Quodling's Delight') was included in Playford's first edition, but had already been around a while, having already appeared in the c.1618 Fitzwilliam Virginal Book. 'The Goddesses' has many tune derivatives: 'A North Country Maid', 'The Northern Lasse's Lamentation', 'I am the Duke of Norfolk', or 'Paul's Steeple', to name a few. Ground basses first reached England from Italy (there called *passamezzi*) around 1550, and were used for court and folk dancing as well as for popular songs and ballads. 'Greensleeves' is merely a derivation of a slightly altered *passamezzo*, so it most probably comes from this period. The song was registered with the Stationer's Company in 1580 (an early method of trying to secure a publication so that no one could copy it) as 'A New Northern Ditty'. Shakespeare mentions the tune twice in *The Merry Wives of Windsor*, and Playford published a variation on it starting in the seventh edition of the *Dancing Master*.

Our title song, 'All in a Garden Green', known in later editions as 'Gathering Peascods', was already considered part of the established traditional repertoire in Playford's day, as it first appeared in 1594 in *William Ballet's Lute Book*. Even earlier than that, a ballad was registered with the Stationers' Company in 1566 called 'All in a garden green, between two lovers', which may or may not have been sung to the tune that later appeared in Ballet and Playford. Variants of the tune appeared on the Continent, including the Dutch 'Unter den Linden Grune' by Sweelinck (from which we take the variations heard on this recording) and 'Onder de Lindegroene' by Vallet. Another tune from Playford's first edition of the *Dancing Master*, 'Stanes Morris', can also be found in Ballet's Lute Book. Though no text is known, it was printed numerous times, the last in 1760 in a *Collection of Country Dances*. A 'morris' is a dance with rude mechanics, with perhaps even pagan associations. Much to the chagrin of the Puritans, the 'morris' was popular throughout the century. 'Cold and Raw' was published in Playford's first edition as 'Stingo, or Oyle of Barley', a title

which it carried through all editions until 1686. In spite of its humble roots, Purcell used the tune as a bass part for a Royal Birthday Ode in 1692, as it was one of Queen Mary's favourite melodies. 'The Virgin Queen' refers to Queen Elizabeth I, the last of the Tudor Dynasty. As she grew older, Elizabeth became famous for her virginity, which was celebrated in portraits, literature, and music of the day. One can also imagine that the 'Virgin Queen' can refer to the virgin Mary, and for that reason we have included the tune in the Winter (Christmas) part of this program. 'An Italian Rant' appears in a 1600 collection madrigals by Giuseppino del Biado, and is known there as 'La Mantovana'. The melody was popular all the way from Scotland to the Ukraine. Lasting for centuries, perhaps the best-known variant of this melody is Smetana's *Vltava*.

In addition to Playford's 12 dance tunes, we have also included works based on 'divisions', such as 'John come kiss me now', Finger's *Ciacconna*, Eccles' *Division on a Ground*, and a lovely *Chaconne* for solo guitar attributed to Henry François de Gallot. Francisco Corbetta, possibly Gallot's teacher, served at the court of Charles II. The compositional style of the work suggests that it was written by Corbetta, and that Gallot was inspired to compose the variations heard here. A publication called *The Division Violin*, printed multiple times, contains 'John come kiss me now' and Eccles' *Division*. The special mention of the violin in the title is noteworthy. After the Restoration, foreign violin masters introduced the newest techniques and compositional styles. One imported virtuoso, Thomas Baltzar, was reportedly part of a playing contest with the English violinist, which resulted in the variations heard in 'John come kiss me now'. Another noted imported virtuoso who was all the rage was Nicola Matteis, who made his way from Naples to London by foot in the 1670s and brought with him a new Italian style of playing. Compared to Corelli, Matteis's compositions 'polished and refined [English] ears, and made them fit and eager' (Burney). According to John Evelyn (1674), 'He seem'd to be spiritato'd & plaid such ravishing things on a ground as astonish'd us all'. From his *Books of Aires in 3 Parts* we include an Aria from Book 2 as well as the 'Aria Amorosa' from Book 4, using his short 'Va poco di maniera Italiana' (Book 1) as an introduction. In creating our version of Matteis' 'Ground on a Scotch Humour', we kept his original variations for violin, superimposing those same variations at different intervals, creating a humorous cacophony of sound. Godfrey Finger, along with other foreign recorder players/makers such as Bressan and Paisible, were also attracted to London, hence the use of the flute in Finger's *Ciacconna*.

Another instrument which gained immense popularity was the virginal. Variations of unbelievable virtuosity were composed for this instrument, resulting in such collections as the *Fitzwilliam Virginal Booke* and *Elizabeth Rogers Hir Virginal Booke*. On this recording, we have included *The Chestnut*, played in its original form on solo harpsichord, as well as *Now ye spring is come*, accompanied by guitar. Our version of ‘The Woods So Wild’ (also found in Playford as ‘Greenwood or The Huntsman’, is our liberal interpretation of the variations written by William Byrd on this popular theme, found in the *Fitzwilliam Virginal Booke*. The haunting Ground in C minor, written for solo keyboard, is taken from a suite attributed to William Croft.

‘No more shall meads be deckt with flowers’, ‘O Mistress Mine’, and ‘Can Beauty’s Spring’ are three delicate songs for solo voice and continuo that contrast the lively divisions. English songs composed during the reign of Charles I have a distinct combination of English tunefulness, Italian declamation, and French lyricism, a contrast to the earlier English lute song. ‘Can Beauty’s Spring’ is found in an autograph songbook composed by William Lawes and is part of this tradition. The sensuous text of ‘No more shall meads be deckt with flowers’ was penned by Thomas Carew, court poet for Charles I. In his own words, they open to us ‘a mine of rich and pregnant fancy.’ ‘O Mistress Mine’ was originally a straightforward song by Thomas Morley, and later found its way to the *Fitzwilliam Virginal Book*. We present this song with its intriguing text from Shakespeare’s *Twelfth Night* in its unadorned simple beauty.

And finally, we conclude with several selections of perhaps the most famous of all English composers, Henry Purcell. ‘Sweeter than Roses’, a song of extraordinary depth, can be found in the *Orpheus Britannicus* and was originally written as incidental music to Richard Norton’s *Pausanias*. Both ‘Autumn’ and ‘When a Cruel Long Winter’ are taken from the music for the four seasons that appears in Purcell’s *The Fairy Queen*. Lastly, Purcell’s ‘Here the deities approve’ (from *Welcome to all the Pleasures*) was composed for the celebrations of St. Cecilia Day, normally held on 22 November. As he praises the eternity of music and we bring our four musical ‘seasons’ to a close, we return to a simple, dramatic ‘ground’ bass and again await the nightingale’s song that will start afresh a new year.

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2 John come kiss me now

O John, come kiss me now, now, now.
O John, my luvè, come kiss me now.
O John come kiss me by and by,
For weel ye ken the way to woo.

4 No more shall meads be deckt with flowers

No more shall Meads be deck't with flow'rs,
Nor sweetness dwell in Rosie bowers;
Nor greenest Buds on branches spring,
Nor warbling birds delight to sing,
Nor April violets paint the Grove,
Before I leave my Celio's love.

Fishes shall in the Ocean burn,
And Rivers sweet shall bitter turn;
The Humble vale no floods shall know,
Though floods shall highest hills o'erflow:
Black Lethe shall Oblivion leave,
When first my Celio I deceive.

Love shall his Bow and Shafts lay by,
And Venus doves want wings to fly:
The sun refuse to show his Light,
And Day shall be turned to night:
And in that night no Star appear,
Whenever I leave my Celio dear.

Love shall no more inhabit Earth,
nor Lovers more shall love for Worth;
nor Joy above in Heaven dwell,
nor pain torment poor Souls in Hell;
Grim Death no more shall horrid prove,
When'er I leave bright Celio's love.

7 Can beauty's spring

Can beauty's spring admit that snow
should dwell upon the cheek and brow,
when ev'ry looker-on might spy a fire
in each neighbouring eye?
Can coldness dwell upon those parts
which thaw if not enflame all hearts?
'Tis so, and Nature this hath done
that she who was intended one,
this second miracle might show
a flame within a bank of snow.

9 Now ye spring is come

Now ye spring is come, turn to thy love,
To thy love, to thy love make no delay.
Here I will fill thy lap full of flow'rs,
And cover thee with shady bow'rs,
Come away, come away and do not stay.

12 Sweeter than Roses

Sweeter than Roses or cool, cool Ev'ning Breeze;
On a warm Flow'ry shore, was the Dear, dear kiss;
First, trembling made me freeze;
Then shot like Fire, all, all o're.
What Magick has Victorious Love,
For all, all I touch and see;
Since that dear, dear Kiss I hourly prove,
All, all is love to me.

13 Greensleeves

Alas my love, ye do me wrong,
To cast me off so discourteously;
And I have loved you so long
Delighting in your companie.

*Greensleeves was all my joy,
Greensleeves was my delight:
Greensleeves was my hart of gold,
And who but Lady Greensleeves.*

Thou couldst desire no earthly thing.
But still thou hadst it readily:
Thy musicke still to play and sing,
And yet thou wouldst not love me.

Greensleeves now farewell adue,
God I pray to prosper thee;
For I am still thy lover true,
Come once again and love me.

14 All in a Garden Green

All in a garden green
Two lovers sat at ease,
As they could scarce be seen
Among the leafy trees.

They long had loved y-fere,
And no longer than truly,
In the time of the year
Cometh 'twixt May and July.

Quoth he, 'Most lovely maid,
My troth shall aye endure;
And be thou not afraid,
But rest thee still secure.

That I will love thee long
As life in me shall last;
Now I am young and strong,
And when my youth is past'.

She listed to his song,
And heard it with a smile.
And, innocent as she was young,
She dreamed not of guile.

Nor guile he meant, I ween,
Since he was true as steel,
As was thereafter seen
When she made him her weal.

16 O Mistress Mine

O mistress mine, where are you roaming?
O stay and hear! your true-love's coming
That can sing both high and low;
Trip no further, pretty sweeting,
Journey's end in lovers' meeting—
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,—
Then come kiss me, Sweet and twenty,
Youth's a stuff will not endure.

17 The Woods so Wild

Shall I go walk the woods so wild,
Wand'ring, wand'ring here and there,
As I was once full sore beguil'd,
Alas! for love! I die with woe.

Wearily blows the winter wind,
Wand'ring, wand'ring here and there,
My heart is like a stricken hind,
Alas! for love I die with woe.

18 Autumn

See, see my many colour'd Fields,
And Loaded Trees my will obey;
All the Fruit that Autumn yields,
I offer to the God of Day.

21 When a cruel long winter

When a Cruel Long Winter has Frozen the Earth,
and Nature imprison'd, seeks in vain to be Free:
I Dart forth my Beams to give all things a Breath,
make-ing Spring for the Plants, ev'ry Flow'r and
each tree.

'Tis I who gives Life-warmth and Vigour to all;
ev'n Love who rules all things in Earth, Air, and
Sea,
wou'd languish and fade and to nothing, nothing
would fall;
the World to its *Chaos* wou'd return, but for me.

22 Remember O Thou Man

Remember, O thou man,
O thou man, O thou man,
Remember O thou man,
Thy time is spent.
Remember, O thou man,
How thou cam's't to me then,
And I did what I can,
Therefore repent.

The angels all did sing,
O thou man, O thou man!
The angels all did sing,
On Sion hill:
O thou man, O thou man!

The angels all did sing,
Praises to our heav'nly King,
And peace to man living,
With right good will!

As the angels before did say,
O thou man, O thou man,
As the angels before did say,
So it came to pass.
As the Angels before did say,
They found a babe where it lay
In a manger wrapt in hay,
So poor he was.

25 Here the Deities approve

Here the Deities approve;
the God of Musick, and of Love;
All the Talents they have lent you,
All the Blessings they have sent you;
Pleas'd to see what they bestow,
Live and thrive so well below.

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Postcards from Provence
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ensemble Le Tendre Amour

Taking its name from a prevalent theme of the age of Louis XIV, **Le Tendre Amour** is an energetic group of musicians who have been drawn together by their common dedication to performing music of the late 17th and 18th centuries in a way that is inspiring to the audiences of today. The ensemble, directed and organised by Katy Elkin and Esteban Mazer, is based in Barcelona, though its members originate from many corners of the world. Since the beginning, the emphasis has been on creating unusual programmes, always with the aim of pleasing audiences of all ages.

Le Tendre Amour has performed in early music festivals such as Winterzauber Bad Kissingen and Güldener Herbst Weimar (Germany), Musique Ancienne Sablé, AMIA Strasbourg and Le Couvent Sarrebourg (France), Barockfestival St. Pölten and Styriarte (Austria), Varazdin Baroque and Samobor Music (Croatia) as well as Brezice (Slovenia). The ensemble's great interest in Jewish Baroque music has also led to performances in venues such as the Musée d'Art et d'Histoire du Judaïsme in Paris and the Casa Sefarad in Madrid, and at festivals including the Tres Culturas Festival in Toledo (Spain), the Festival Psalm in Graz (Austria) and the Festival de Musiques Juives Anciennes in Geneva. In 2008 **Le Tendre Amour** was awarded the prize for best interpretation at the Varazdin Baroque Evenings Festival in Croatia.

Over the past few years, the ensemble's artistic interest has turned towards the field of chamber opera, although it continues to perform other repertoire in its original seven-musician format. Its first chamber opera production – *Esther* by C.G. Lidarti – took place at the Musée d'Art et d'Histoire du Judaïsme in Paris, the success of which led to a production of the 'Intermedio' *Le Devin du Village* by J.J. Rousseau at the Styriarte Festival in 2009. Pergolesi's *La Serva Padrona* in Barcelona (2011) was also recently followed by *Los Elementos* by Lites at the Trigonale Festival in Austria. All of these productions – collaborations with stage director Adrián Schvarzstein – continue to tour, and upcoming ones include *La Foire* in 2012 and *Don Quixote* in 2013. The ensemble has also recorded a CD of sacred French cantatas for the label K617 called *Le Passage de la Mer Rouge*.

All in a Garden Green is the debut recording by **Le Tendre Amour** for Brilliant Classics. We are pleased to begin this collaboration in 2012, and have further recordings planned for the near future.

