



BRILLIANT
CLASSICS

Dowland

Songs for Soprano
and Guitar

Siphiwe McKenzie *soprano*
Adriano Sebastiani · Riccardo Bini *guitars*

John Dowland 1563-1626

Songs for Soprano and Guitar

- | | | | |
|---|------|--|------|
| 1. Weep you no more, sad fountains
<i>for voice and guitar</i> | 2'38 | 20. Orlando sleepeth | 1'25 |
| 2. Galliard in B minor | 1'10 | 21. A Galliard in A | 0'49 |
| 3. Lord Strang's March | 1'53 | 22. My thoughts are wing'd with
hopes <i>for voice and guitar</i> | 3'55 |
| 4. What if I never speed?
<i>for voice and guitar</i> | 3'49 | 23. My Lord Chamberlain,
His Galliard <i>for two guitars</i> | 2'31 |
| 5. Sir John Smith, His Almaine | 2'52 | 24. My Lord Willoughby's Welcome
Home <i>for two guitars</i> | 1'29 |
| 6. The Frog Galliard | 2'09 | | |
| 7. Flow my tears
<i>for voice and guitar</i> | 4'33 | | |
| 8. Mr. Dowland's Midnight | 1'37 | Siphiwe McKenzie <i>soprano</i> | |
| 9. Mrs. White's Nothings | 1'47 | Adriano Sebastiani <i>classical guitar</i> | |
| 10. Come again <i>for voice and guitar</i> | 2'43 | Adriano Sebastiani plays a classical guitar
made by Luciano Maggi in 2011 | |
| 11. Galliard in E minor | 1'50 | Riccardo Bini <i>classical guitar</i> (tracks 2-3,
5-6, 8-9, 11-12, 14 and 23-24) | |
| 12. Lady Laiton's Almaine | 1'57 | Riccardo Bini plays a classical guitar made by
Masaru Kohno in 1986 | |
| 13. Go crystal tears
<i>for voice and guitar</i> | 3'09 | | |
| 14. The Right Honourable the
lady Rich, her Galliard | 2'00 | Total time: 56'02 | |
| 15. Lady Hunsdon's Puffe Almaine | 2'29 | Recording: 18-21 July 2015, Loro Ciuffenna Theatre
(Arezzo), Italy | |
| 16. Now, O now, I needs must part
<i>for voice and guitar</i> | 3'12 | Recording Assistants: Sabina Picarelli and Andrea
Moschettini | |
| 17. Mrs. Winter's Jump | 1'02 | Sound engineer: Lorenzo Chiarabini | |
| 18. Tarleton's Riserrectione | 1'47 | Mastering: Luciano Colloreta | |
| 19. If my complaints could passions
move <i>for voice and guitar</i> | 2'09 | Executive Producer: Adriano Sebastiani | |

John Dowland

Songs for voice and guitar, Solos and Duos for guitar

Although John Dowland (b? London, 1563 – bur. London, 20 Feb 1626) is certainly one of the foremost exponents of English music of all time, unfortunately we know little about his training as a composer, lutenist and singer. While some claim his origins to have been Irish, and others consider him essentially English, we know for sure that in 1580 he went to Paris to work for Sir Henry Brooke Cobham, the English Ambassador, and there converted to Catholicism. Four years later he entered the service of Sir Edward Stafford, who was Cobham's successor, returning to England in 1586 and obtaining the title of Music Bachelor at Christ Church College in Oxford two years later. In 1594 he was invited to Germany at the behest of the Duke of Brunswick, who granted him the chance to visit Italy. In Venice he came into contact with Giovanni Croce, a pupil of Zarlino's, and he also played for the Grand Duke of Tuscany in Florence. On his return to England he abjured Catholicism, and in 1598 was appointed lutenist at the court of Christian IV of Denmark, a post that he held for eight years. A further six years later, in 1612, he finally secured the post as lutenist at the court of James I, a highly prestigious position that he had unsuccessfully applied for in 1594, during the reign of Elizabeth I. In 1621 he was awarded the title of "Doctor of Musicke".

During the course of his career, Dowland achieved enormous popularity, as revealed by the many manuscript copies of his works for solo lute and the five editions of his "First Booke of Songes" for voice and lute, a volume that was reprinted in his own lifetime in 1600, 1603, 1606, 1608 and 1613. The idea of composing songs for voice and lute probably dates back to Dowland's early years in Paris, when he became acquainted with the "Livre d'air de cours", a collection of songs for solo voice and lute accompaniment by the French composer Adrian Le Roy (1520-1598).

The Songs featured in this recording are transcriptions for voice and guitar of pieces contained in the first three volumes, “The First Booke of Songes or Ayres”, “The Second Booke of Songes” and “The Third and Last Booke of Songes”, respectively published in 1597, 1600 and 1602. All in all Dowland published eighty-eight Songs for voice and lute, eighty-five of which appeared in the first three volumes specified above and in one other book, “A Pilgrimes Solace”. The remaining three come from a collection compiled by Dowland’s son, Robert, under the title “A Musically Banquet”. Many of these Songs were also published in an alternative version for a four-part vocal ensemble, and the lyrics for all of them are anonymous.

The Songs belonging to the first volume are all strophic and relatively simple in structure, whereas in the second volume Dowland favours more advanced, non-strophic forms in which the lute part is especially demanding as regards polyphony. The technique of plucking the strings invests the instrument with greater importance in the overall balance, such that it makes a significant contribution to the musical discourse. Stylistically Dowland’s Songs fully reflect the spirit and tastes of the Elizabethan age, with their tendency towards deep melancholy and their pronounced focus on subjects pertaining to night-time, darkness and moonlight. Despite the predominance of grief, sadness, tears and death, however, there are also Songs in which a sense of optimism, lightness and joy prevail.

The original pieces for lute solo and two lutes selected for this recording have been included as examples of Dowland’s consummate mastery of the instrument. His use of counterpoint embellished with remarkable effects, along with imitations, decoration and virtuoso élan are a perfect synthesis of technical skill, creativity and deep sensitivity. The transcriptions faithfully respect the original tablatures, on occasions leaving the third string of the instrument in G, as with all the Songs and some of the solo pieces, and on others tuning it down to F sharp.

© Adriano Sebastiani

Translation: Kate Singleton

Bibliography

- Lute Songs of John Dowland, The Original First and Second Books, transcribed for Voice and Guitar by David Nadal with the Original Tablature. Dover Publications, Mineola, N.Y. 1997
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- DEUMM, Le Biografie, Volume Secondo. Utet, Turin 1985
- John Dowland, The Complete Lute Works, 2907160.64 Harmonia Mundi France, 1995, 1996, 1997
- John Dowland, edited by Maurizio Manzon and Sandro Volta, Guitart, Avellino, 2014

Songs for voice and guitar, Solos and Duos for guitar

John Dowland (Dalkey, Dublino, 1563 – Londra, 1626) rappresenta senza alcun dubbio uno dei maggiori esponenti della musica inglese di ogni epoca. Le conoscenze sulla formazione musicale di questo celebre compositore, liutista e cantore di origini irlandesi, o secondo altri inglesi, sono purtroppo praticamente assenti. Sappiamo che nel 1580 fu assunto da Sir Henry Brooke Cobham, Ambasciatore inglese a Parigi, dove si convertì al Cattolicesimo. Quattro anni dopo passò al servizio di Sir Edward Stafford (successore di Cobham). Nel 1586 fece ritorno in Inghilterra e nel 1588 ottenne il titolo di Music Bachelor presso il Christ Church College di Oxford. Nel 1594 venne invitato in Germania dal Duca di Brunswick, che gli concesse un soggiorno in Italia : visitò Venezia, dove conobbe Giovanni Croce, allievo di Zarlino, suonando poi per il Gran Duca di Toscana a Firenze. Tornato in patria abiurò il cattolicesimo. Nel 1598 fu nominato liutista presso la corte di Cristiano IV in Danimarca, incarico che portò avanti per ben otto anni. Sei anni dopo ancora, nel 1612, gli venne finalmente affidato il prestigioso incarico di liutista presso la Corte inglese di Giacomo I, posto molto ambito, che aveva già cercato di ottenere, senza esito, nel 1594 durante il regno della regina Elisabetta I. Infine nel 1621 fu insignito del titolo di “Doctor of Musicke”. Durante l’arco della sua carriera Dowland raggiunse un altissimo grado di popolarità : ne sono la riprova le molte copie manoscritte dei suoi lavori per liuto solo e le incredibili cinque ristampe del suo “First Booke of Songs” per canto e liuto (ripubblicate durante la sua vita rispettivamente nel 1600, 1603, 1606, 1608 e 1613). E’ molto probabile che l’idea di comporre Canzoni per canto e liuto sia nata durante il suo soggiorno giovanile parigino, quando fece la conoscenza del “ Livre d’air de Cours “, volume contenente Canzoni a voce sola con l’accompagnamento di liuto del compositore francese Adrian Le Roy (1520-1598).

Le Canzoni presenti in questa registrazione sono eseguite nella trascrizione per canto e chitarra, e appartengono alle prime tre raccolte originali “The First Booke of Songs or Ayres”, “The Second Booke of Songs” e “The Third and Last Booke

of Songs”, pubblicate per la prima volta rispettivamente nel 1597, nel 1600 e nel 1602. In totale Dowland pubblicò ottantotto Canzoni per canto e liuto, delle quali ottantacinque apparvero nei primi tre volumi appena citati e in un quarto intitolato “A Pilgrimes Solace”; le rimanenti tre in una antologia di suo figlio Robert denominata “A Musicall Banquet”. Da sottolineare che tutti i testi delle Canzoni sono anonimi e che molte di queste Canzoni vennero pubblicate con una versione alternativa per ensemble vocale a quattro voci.

Dalla semplicità architettonica delle Canzoni del primo volume, tutte strofiche, Dowland passa nel secondo a forme più evolute non strofiche, con la parte affidata al liuto più impegnativa soprattutto sotto il profilo polifonico : questa peculiarità conferisce allo strumento a corde pizzicate un’importanza notevole nel bilancio dell’insieme, rendendolo un partner ideale che partecipa in modo rilevante e maturo al discorso musicale. Stilisticamente le Canzoni di Dowland rispecchiano in pieno lo spirito e la poetica presenti nel periodo elisabettiano, assai inclini a una profonda melanconia e un accentuato interesse verso temi notturni e lugubri con la presenza nei testi di soggetti quali la notte e la luna. Nonostante il dolore, la tristezza, le lacrime e la morte pervadano molto spesso l’anima di queste Canzoni, non mancano anche quelle ricche di ottimismo, con un carattere leggero, vivace, gioioso e brillante.

I brani originali per liuto e due liuti selezionati per questa incisione hanno l’obbiettivo di far scoprire la bellezza, la grazia e il grande fascino della musica liutistica del Maestro anglosassone. La scrittura è fondamentale contrappuntistica, intarsiata di effetti sorprendenti, con l’aggiunta di imitazioni, decorazioni e virtuosismi : una sintesi perfetta tra padronanza tecnica, creatività e profonda sensibilità. Le trascrizioni sono state realizzate nel pieno rispetto delle intavolature originali, lasciando in taluni casi la terza corda dello strumento in sol, come è stato possibile in tutte le Canzoni e in alcuni brani solistici, in altri scegliendo invece di abbassarla in fa diesis.

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Siphiwe McKenzie began her European career at the Nürnberg State Opera Theatre in Germany where she sang more than 20 roles over six consecutive seasons. During her time there she was nominated twice by the prestigious magazine *Opernwelt* as ‘Young Singer of the Year’. Since then Siphiwe McKenzie has been heard around the world performing in the following opera houses and festivals: Teatro Colon in Buenos Aires, the Vienna Volksoper, the Teatro Regio di Parma, Leipzig State Opera, the Finnish National Opera, the Basel State Opera, the San Diego Opera, the St. Gallen Opera Theatre, the Baden Opera Theatre bei Wien, the Ronacher Theatre in Vienna, Bucharest National Opera, the Rheingau Opera Festival, the Haydn Festival in Eisenstadt, the Beijing Wagner Festival, the Singapore Arts Festival, the Hong Kong Arts Festival, the Opera Festival of St. Margarethen and the Nürnberg Chamber Music Festival. Having an extensive concert repertoire she has also frequently performed in concert and radio broadcasts with the WDR Orchestra in Cologne, Germany and the Vienna Volksoper Symphony Orchestra in Japan and Korea.

Born in Vancouver, British Columbia, Siphiwe McKenzie received her Bachelor of Music degree at the University of British Columbia and a Masters in Music and Operatic Studies from the prestigious Curtis Institute of Music in Philadelphia.





Active as a performer, musicologist, recording artist and teacher, Italian classical guitarist **Adriano Sebastiani** is recognised as one of the most important Italian and International experts of guitar discography, history, literature and chamber music. He studied the art of the guitar in Italy: in Florence with Alvaro Company (pupil of Andrés Segovia) and in Rome with Bruno Battisti D'Amario, obtaining

his Masters degree in Guitar Performance at the San Pietro a Majella Conservatory of Music in Naples – the oldest music Academy in Italy. At the same time he completed his cultural education, obtaining his scientific high school Diploma and then a second Masters degree in Agricultural Science at the University of Florence. Recently he obtained his third Masters Degree in Musical Pedagogy at the Luigi Cherubini Conservatory of Music in Florence.

He later attended guitar master classes held by acclaimed artists of the lute and guitar world such as Leo Brouwer, Sérgio and Odair Assad, Dušan Bogdanovic, Ralph Towner, Oscar Roberto Casares and Hopkinson Smith. As part of a guitar duo he has won four first prizes in national and international competitions. Sebastiani has performed as a soloist and in chamber ensembles and with orchestras in Italy, Europe, Russia and the USA, and has collaborated with singers, violinists, string trios and quartets including Antonia Brown, Silvia Vajente, Sipiwe McKenzie, Stephen Harland, Leonardo De Lisi, Ingolf Turban, Dora Bratchkova, Bin Huang, Franco Mezzena, Fedor Kabelskii, Marco Fornaciari, Antonello Farulli, Dimitri Illarionov and the Boccherini Ensemble. His wide-ranging and varied repertoire includes original music for guitar of different periods and styles, the unique compositions of Ralph

Towner, works for guitar and orchestra, lute music and many other chamber music works. Since 1975 Sebastiani has devoted himself to the study and collection of rare bibliographic and musical sources concerning the history of, and repertoire for, the guitar. As a musicologist he continues to collaborate with the most important international guitar magazines, including *Guitar Review* (New York), *Il Fronimo and Seicorde* (Milan), *Soundboard* (California) and *Guitart* (Naples), rediscovering and publishing several important works for and with guitar for the following publishers: Suvini Zerboni of Milan, Berben of Ancona, Philomele of Geneva, and Tuscany Publications of Tampa (U.S.A.). He also edited the catalogue of Paganini's compositions for the book *Nicolò Paganini, Il Cavaliere Filarmonico* by Edward D.R. Neill. His most recent publication is the co-authored book *Andrés Segovia e il suo repertorio*, published by Grafos of Genoa. His recordings include an acclaimed set of twenty-one discs. Sebastiani is the first guitarist in the world to have recorded the complete works for violin, viola, mandolin and guitar, and the complete trios for strings and guitar by Paganini, a collection of songs for voice and guitar by Schubert, the complete works for voice and guitar by Giuliani, and a selection of songs for voice and guitar by Carulli. Among his latest albums are solo guitar music by Dušan Bogdanović, Ralph Towner and Paganini. Bogdanović and Towner, like Oliviero Lacagnina, Stefano Casarini, John Hall, Joan Yakkey, Anthony Sidney and Riccardo Riccardi, have all dedicated new works to him. Recently signed up with Brilliant Classics, he has released two recordings respectively devoted to the complete songs for voice and guitar by Louis Spohr (94274) and to the Italian Ariettas by Gioachino Rossini (94628). Sebastiani plays guitars by the Sicilian luthier Antonino Scandurra, Tuscan luthier Luciano Maggi and American luthier Alan Stewart Wilcox. He has taught at the Luigi Boccherini Institute in Lucca and at the Luigi Cherubini Conservatory in Florence. He is head of the Guitar Department at the F. Petrarca Music and Classics High School in Arezzo (Tuscany).
www.adrianosebastiani.it



The Italian classical guitarist **Riccardo Bini** first approached music at an early age, studying the Guitar at the Luigi Cherubini Conservatory in Florence under the eminent auspices of Alvaro Company, one of Andrés Segovia's foremost pupils. He then attended summer courses at the Music Academy in Pescara, earning a Bachelor's Degree with merit, followed by a first class Master's Degree in Classical Guitar. Next came master classes with some of the world's most eminent Guitarist and Lutenists, including the Cuban Leo Brouwer, the Brazilian brothers Sergio and Odair Assad, the Americans Eliot Fisk and Hopkinson Smith, the Czech Pavel Steidl, the Uruguayan Edoardo Fernandez and the Finnish Timo Koronen.

As well as teaching, Bini pursues an active career as a concert performer, devoting himself to recitals for solo guitar and above all to chamber music in various ensembles, together with flute, violin, voice and in guitar trio. He also plays as soloist in larger ensembles and orchestras. His particular predilection for the guitar duo has earned him widespread praise, as well as first prize in four National and International Competitions (Mondovì, Genoa, Bardolino and Milan). He has played at important musical events in Italy and other countries along with distinguished guitarists such as Alirio Diaz and Oscar Ghiglia. He has recorded with Italian and foreign labels, including Dynamic, Fonè and Rodolphe Productions. He has recently begun working with the Dutch label, Brilliant Classics, recording John Dowland's original pieces for lute. He teaches Classical Guitar at the Forteguerra Music High School and at the Teodulo Mabellini Civic Music School in Pistoia (Tuscany), Italy.

SUNG TEXTS

- 1. Weep you no more, sad fountains**
Weep you no more, sad fountains,
What need you flow so fast?
Look how the snowy mountains,
Heav'n's sun doth gently waste.
But my sun's heav'nly eyes
View not your weeping,
That now lies sleeping,
Softly, now softly lies sleeping.

Sleep is a reconciling,
A rest that Peace begets:
Doth not the sun rise smiling,
When fair at e'vn he sets,
Rest you then, rest sad eyes,
Melt not in weeping,
While she lies sleeping,
Softly, now softly lies sleeping.
- 4. What if I never speed?**
What if I never speed?
Shall I straight yield to despair,
And still on sorrow feed
That can no loss repair?
Or shall I change my love?
For I find pow'r to depart,
And in my reason prove
I can command my heart.
But if she will pity my desire, and my
love requite,
Then ever shall she live my dear delight.

Come, come, come, while I have a heart
to desire thee.

Come, come, come, for either I will love
or admire thee.

Oft have I dream'd of joy,
Yet I never felt the sweet,
But tired with annoy,
My griefs each other greet.
Oft have I left my hope,
As a wretch by fate forlorn,
But Love aims at one scope,
And lost will still return.
He that once loves with a true desire
never can depart,
For Cupid is the king of every heart.
Come, come, come, while I have a heart
to desire thee.
Come, come, come, for either I will love
or admire thee.

- 7. Flow my tears**
Flow my tears fall from your springs,
Exil'd forever: 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 last 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 world's despite.

10. 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.

All the day
The sun that lends me shine,
By frowns do cause me pine,
And feeds me with delay,
Her smiles my springs, that makes my
joys to grow,
Her frowns the Winters of my woe.

All the night
My sleeps are full of dreams,
My eyes are full of streams.
My heart takes no delight,
To see the fruits and joys that some do
find,
And mark the storms are me assign'd.

Out alas,
My faith is ever true,
Yet will she never rue,
Nor yield me any grace:
Her eyes of fire, her heart of flint is made,
Whom tears, nor truth may once invade.

Gentle love
Draw forth thy wounding dart,
Thou canst not piece her heart,
For I that to approve,
By sighs and tears more hot than are thy
shafts,
Did tempt while she for triumph laughs.

13. Go crystal tears

Go crystal tears like to the morning
show'rs,
And sweetly weep into thy lady's breast,
And as the dews revive the drooping
flow'rs,
So let your drops of pity be address'd,
To quicken up the thoughts of my desert,
Which sleeps too sound whilst I from
her depart.

Haste, restless sighs, and let your
burning breath
Dissolve the ice of her indurate heart,
Whose frozen rigour like forgetful Death,
Feels never any touch of my desert:
Yet sighs and tears to her I sacrifice,
Both from a spotless heart and patient
eyes.

16. Now, O now, I needs must part

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

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

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

Dear, if I do not return,
Love and I shall die together.
For my absence never mourn,
Whom you might have joyed ever.

Part we must though now I die,
Die I do to part with you.
Him Despair doth cause to lie,
Who both liv'd and dieth true.

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

Dear, when I am from thee gone,
Gone are all my joys at once.
I loved thee and thee alone,
In whose love I joyed once.

And although your sight I leave,
Sight wherein my joys to lie.
Till that death do sense bereave,
Never shall affection die.

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

19. If my complaints could passions move
 If my complaints could passions move,
 Or make Love see wherein I suffer wrong:
 My passions were enough to prove,
 That my despairs had govern'd me too
 long.
 O Love, I live and die in thee,
 Thy grief in my deep sighs still speaks:
 Thy wounds do freshly bleed in me,
 My heart for thy unkindness breaks:
 Yet thou dost hope when I despair,
 And when I hope, thou mak'st me hope
 in vain.
 Thou say'st thou canst my harms repair,
 Yet for redress, thou let'st me still
 complain.
- Can Love be rich, and yet I want?
 Is Love my judge, and yet am I
 condemn'd?
 Thou plenty hast, yet me dost scant:
 Thou made a God, and yet thy power
 condemn'd.
 That I do live, it is thy power:
 That I desire it is thy worth.
 If Love doth make men's lives too sour,
 Let me love, nor live henceforth.
 Die shall my hopes, but not my faith,
 That you that of my fall may hearers be
 May hear Despair, which truly saith,
 I was more true to Love than Love to me.
22. My thoughts are wing'd with hopes
 My thoughts are wing'd with hopes, my
 hopes with love.
 Mount Love unto the Moon in clearest
 night
 And say, as she doth in the heavens move,
 In earth so wanes and waxeth my delight:
 And whisper this but softly in her ears,
 Hope oft doth hang the head, and Trust
 shed tears.
- And you my thoughts that some mistrust
 do carry,
 If for mistrust my mistress do you blame,
 Say though you alter, yet you do not vary,
 As she doth change, and yet remain the
 same:
 Distrust doth enter hearts, but not infect,
 And love is sweetest season'd with
 suspect.
- If she, for this, with clouds do mask her
 eyes,
 And make the heavens dark with her
 disdain,
 With windy sighs, disperse them in the
 skies,
 Or with thy tears dissolve them into rain;
 Thoughts, hopes and love return to me
 no more
 Till Cynthia shine as she hath done
 before.





John Dowland 1563-1626

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