

JOHN DOWLAND
LACHRIMAE OR SEVEN TEARS

PHANTASM
ELIZABETH KENNY



PHANTASM

ELIZABETH KENNY LUTE

John Dowland (1563?–1626)

Lachrimae or Seven Tears

①	Lachrimae Antiquae	4:02
②	Lachrimae Antiquae Novae	3:28
③	Lachrimae Gementes	3:36
④	Lachrimae Tristes	3:50
⑤	Lachrimae Coactae	3:17
⑥	Lachrimae Amantis	3:56
⑦	Lachrimae Verae	4:02
⑧	Mr Nicholas Gryffith his Galliard	1:47
⑨	Sir John Souch his Galliard	1:30
⑩	Semper Dowland semper Dolens	6:20
⑪	Mr Giles Hoby his Galliard	1:19
⑫	The King of Denmark's Galliard	1:53
⑬	Mr Bucton his Galliard	1:16
⑭	The Earl of Essex Galliard	1:17
⑮	Captain Piper his Galliard	1:23
⑯	Mr Henry Noell his Galliard	1:58
⑰	Mr Thomas Collier his Galliard with two trebles	1:22
⑱	Sir Henry Umpton's Funeral	4:15
⑲	Mr George Whitehead his Alman	1:46
⑳	Mrs Nichols's Alman	1:10
㉑	Mr John Langton's Pavan	3:55

Total Running Time: 57 minutes

Laurence Dreyfus *treble viol and director*

Jonathan Manson *tenor viol*

Mikko Perkola *tenor viol*

Emilia Benjamin *tenor viol*

Markku Luolajan-Mikkola *bass viol*

Edition

John Dowland, *Lachrimae*, ed. Lynda Sayce with David Pinto (Fretwork Editions, 2004)

Recorded at the

Magdalen College, Oxford, UK
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Produced and recorded by

Philip Hobbs

Post-production by

Julia Thomas

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The Lute Player by Michelangelo Merisi da Caravaggio (c.1595)

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gmtoucari.com

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Original Print of *Lachrimae*

From the collection of Magdalen College Oxford, the book was purchased in 2015 thanks to the generosity of the Breslauer Foundation, Friends of the National Libraries and the Mark Loveday Charitable Trust. Binding stamp 'C.S.' – from collection of Sir Charles Somerset (matriculation, Magd: Coll: 1602).

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LACHRIMÆ,
OR SEAVEN TEARES
FIGURED IN SEAVEN PASSIO-
nate Pauans, vvith diuers other Pauans , Gali-
ards, and Ahmands, set forth for the Lute, Viols, or
Violons, in siue parts:

By Iohn Dowland Bachelor of Musicke, and Lute-
nist to the most Royall and Magnificent, *Christian* the fourth, King of
Denmarke, Norway, Vandales, and Gotthes, Duke
of Sleswicke, Holsten, Stormaria, and Ditmarsh:
Earle of Oldenburge and
Delmenhorst.

Aut Furit, aut Lachrimat, quem non Fortuna beaurit.



LONDON
Printed by Iohn Windet, dwelling at
the Signe of the Crosse Keyes at Povvles Wharfe,
and are to be solde at the Authors house in Fetter-lane
neare Fleet-streete.

The Most Tuneful Hour of Music Ever Written

Given John Dowland's gifts as an exceptional songsmith, it comes as no surprise that the collection he entitled *Lachrimae* (1604) is by any reasonable estimation the most sensuously tuneful hour of music ever written. The sing-along quality of so many of these pieces seems so self-evident that it's worth focussing not just on the extraordinary set of seven opening *Lachrimae* pavans – each named for different sorts of tears – but also on the fourteen 'other pavans, galiards and almands' – many of which are arranged from songs – so as to measure an artistic achievement which has cast such a remarkable spell on early music and beyond.

Much ink has been spilt trying to divine the secret meaning behind Dowland's *Lachrimae*, which invokes no known genre but rather invents a new one, a collection of dance music for five bowed instruments and a lute. Together they collaborate in seven 'passionate' pavans based on a lyrical musical snippet of four descending notes. These *Lachrimae* pavans are followed by fourteen further dances which see the composer fashioning a self-portrait – Semper Dowland semper Dolens – as well as naming a wide variety of dedicatees: there is the dashing and popular military hero, the Earl of Essex – beheaded for treason a few years before – , Sir Henry Umpton (or Unton), an aristocratic viol consort player, Captain Digorie Piper, a convicted pirate of the high seas, and many others.

Though the blend of a viol (or violin) consort with a lute part in tablature was new, Dowland's 'Seven Tears' is indebted to some favoured and famous models: first, a penitential psalm (Ps. 6) by Orlando di Lasso (as identified by David Pinto) where the falling 'Lachrimae' motive can be heard next to the text: 'all the night long I make

my bed to swim; I water my couch with tears'; and second, the madrigal 'Parto da voi mio sole' by Dowland's Italian idol, Luca Marenzio (as noted by Peter Holman), in which the entire first phrase of the tune of *Lachrimae Antiquae* is hidden away in the alto part. So while some of Dowland's tears are his own, others are indeed 'old', shed in two venerable musical works from the Continent.

Rather than the dry and shrivelled temperament of melancholy, tears are a *fluid* expression of grief and sorrow in the sixteenth century. Perhaps that's why Dowland makes a point of figuring them as 'passionate' pavans, in the same way that Elizabethan poetry revels in passionate and gushing floods of tears. The 'passion' in the *Lachrimae* pavans indulges in outpourings of emotion which can become vehement, for example, as in the third strain of *Lachrimae Gementes* (track 3, 2:20). 'Passionate' grief and 'tears' also figure as a trope in a contemporary Elizabethan translation of the Homer's *Iliad* (begun in 1598) by George Chapman: describing how even Achilles's horses grieved the death of Patroclus, the translation notes that 'so unremoved stood these steeds; their heads to earth let fall, and warm *tears gushing* from their eyes, with passionate desire, of their kind manager'. The contrasting temper of melancholy shows up in the autobiographical pavan which puns on the composer's name: *Semper Dowland semper Dolens* (Dowland ever doleful). Identifying himself with depressive sadness, the striking silences that end each strain bring the music to a standstill marked by a dismal gloom.

Dowland dedicated *Lachrimae* to Anne of Denmark – Queen of England and Scotland – whom he praises as an ideal amalgam of three pagan goddesses: Juno, Pallas Athena and Venus. Having invoked a female trinity, Dowland can scarcely



THE TABLE OF ALL THE
Songs contained in this Booke.

Lachrimæ Antiquæ.
Lachrimæ Antiquæ Neuz.
Lachrimæ Gementes.
Lachrimæ Tristes.
Lachrimæ Coactæ.
Lachrimæ Amantis.
Lachrimæ Vere.
Semper Dowland semper Dolens.
Sir Henry Vmptons Funerall.
M. Iohn Langtons Pauan.
The King of Denmarks Galiard.
The Earle of Essex Galiard.
Sir Iohn Souch his Galiard.
M. Henry Noell his Galiard.
M. Giles Hoby his Galiard.
M. Nicho. Gryffith his Galiard.
M. Thomas Collier his Galiard with two trebles.
Captaine Piper his Galiard.
M. Buerton his Galiard.
M^r. Nichols Almand.
M. George VWhitehead his Almand.

B



have intended a reference to Christianity. Perhaps what he reveals about himself in the dedication provides the most accurate account of why he composed *Lachrimae*. 'Forced back' to England and 'of necessity compelled to winter here in your most happy kingdom' Dowland 'endeavoured by [his] poor labour and study to manifest his humbleness and duty', because he was 'one of your most affectionate subjects' but 'also servant to your most princely brother, the only patron and sunshine of my else unhappy fortunes'. Dowland plays on his own made-up Latin epigram – 'one whom fortune has not blessed either rages or sheds tears (*lacrimat*). Dowland thus highlights his own investment in *Lachrimae*, also mirrored in the person of his dedicatee, who, like himself, was a Roman Catholic who lived in both Denmark and Britain.

Lachrimae has therefore two sides. The first is a stylised self-portrait of a man bereft of good fortune, giving rise to music embodying tears, anger and melancholy. The second side softens the unrelenting negativity by invoking an exalted dedicatee who will know that tears are not 'always in sorrow but sometime in joy and gladness', someone who may offer Dowland comfort in the form of 'protection' over his 'showers of harmony'. Crafted by arduous study, the collection embraces a personal world of sadness, grief, anger and melancholy mollified by moments of joy and gladness.

Even though Dowland names his seven tears, it is probably a mistake to take the names too literally. Called 'antique', 'new antique', 'sighing', 'sad', 'forced', 'of a lover', and finally, 'true' tears, there are so many musical overlaps that bind the seven together that it seems faithful to the musical experience to hear them as an extended process of reflection on a poetic-musical theme. In some fascinating ways, each also exhibits a distinct emotional complexion by virtue of what it borrows and excludes from the others.

The 'labour and study' Dowland has invested give rise to some striking musical patterns. The tear motif itself which begins each *Lachrimae* pavan is ultimately heard singly in all five polyphonic parts. (The tenor part lacks a mention at the original pitch, but has a transposed version at the opening of *Lachrimae Amantis*.) And whereas the 'air' of the first and third strains of each pavan stay in the home key – A minor leading to A major in the 1st strain, and in the 3rd strain E major (or E minor in *Coactael*) leading to A major – the 2nd strain immediately journeys 'abroad' via one of three different chords: C major, B major or G major. This constant reconfiguring of the tear motif and the contrasting patterns of wandering in the 2nd strain imprint a sense of a musical journey on the *Lachrimae* pavans. It is a fundamental paradox of such a perception that it doesn't arise from constant novelty but rather – to the contrary – forms nuanced musical repetitions and new synergies between known bits of musical material. As a result, one gains an experiential knowledge of a coherent journey where depth and grasp are valued over coverage and breadth. By the time one reaches the final *Lachrimae*, the true tears, the ubiquitous citations of the tear motif – sometimes clear, sometimes hidden away – bring a kind of 'joy and gladness', not to mention comfort – which is really unparalleled. In a similar vein Dowland has an uncanny way of repeating certain passages with just the slightest variation that delivers the most heart-wrenching affective charge. My favourite example is the progression in the 2nd strain of *Amantis* (track 6, 1:36-1:53) almost repeated verbatim in the 3rd strain of *Verae* (track 7, 3:24-3:56). Composed of a deceptively simple harmonic progression – and devoid for a moment of any clear melody – the music temporarily sights the home key but then, like a head that droops in sadness, descends to a slightly lower realm via a flattened leading tone. It's a most magical moment, almost motionless, and yet arousing the most delicate sorrow and sympathy.

As Elizabeth Kenny writes in her notes, there are several pieces in *Lachrimae* which are instrumental versions of Dowland songs. In all the dances, though, the composer revels in vivid gestures of changeable pulses and groups of beats, often a generous play of cheeky accents whose variety furnishes excitement and pleasure. Just like theatrical dancers who might toy with conventional accents in the music, we too have sought out some interesting accentuated patterns in the galliards. Sometimes the music does this for us, and at other times Dowland has left the accents 'unmarked', which extends an open invitation to jump in the air and land on the floor at unexpected times. A graceful collaboration between singing and dancing is almost always in evidence in each piece: In the opening of the 3rd strain of Henry Noell, for example (track 16, 1:26-1:32), Dowland quotes a sensuous passage from William Byrd's Italian consort song, 'La Virginella' [sic], based on a famous bit (canto I, ottave 42-43) of Ariosto's *Orlando furioso*. At the words 'ne gregge ne pastor se la avvicina' (neither flock nor shepherd approaches her), Dowland flatters Byrd's delightful Italian declamation by reconfiguring the lyrical moment as a choreography of flirtatious springs and bounces. (We've recorded the song with Geraldine McGreevy on Simax Classics PSC 1191, track 1, 0:41-0:48.)

Dowland's *Lachrimae* quickly became a source to quote in English consort music, even many years afterwards. William Lawes did so some 30 years later most overtly in his C minor Organ Consort a5 (Linn CKD 399, track 9), but he also beautifully incorporates the tear motif into his Royal Consort (Linn CKD 470) in Sett No. 2 (track 41) and in Sett No. 4 (track 6). Beyond pavans and into the world of fantasies, John Jenkins is likewise seduced into Dowland's world in the opening section of his Fantasy 5 a6 (Linn BDK 556, track 12) but, like

Cantus

Io. Dowland

7

Lachryma Vera.

Io. Dowland

7

Bassus

Lachryma Vera.

Io. Dowland

7

Quintus

Lawes, expands Dowland's tonal and emotional range while continuing to pay the most courteous homage. Finally, Orlando Gibbons pays his own respects by lifting a passage from *Lachrimae Tristes* which contains multiple iterations of the tear motif (track 4, 2:46-2:56) into his *In Nomine No. 1 a5* (Linn CKD 486, Track 7, 2:27-2:38). What Dowland attained in this slim volume is nothing short of miraculous.

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Undiscovered Territory

Nothing is like *Lachrimae*. Lutes insinuating themselves into string ensembles and consorts as division or continuo players were common enough in late sixteenth-century music, but playing intricately-worked parts in which no doubling or voice leading is left untouched, no unusually-spaced chord left to chance, is another experience. But it is also not quite like an organ doubling everyone else's part with the magisterial ease that is available to the ten-fingered. Opinions differ as to what the lute is doing here and range from playing solo versions of the music to playing a written-out version of an improvised accompaniment. The first doesn't explain why the viols are playing along too, and the second feels unlikely given the unidiomatic nature of the some of the writing: some chord shapes and voicings are only to be encountered within this book and do not lie obviously under the hand. Nor does it sit well to borrow the concerto and featured soloist model of later music: reality does not bear that out with five healthy viols, and the independent lute part appears and disappears sonically as if it is a part of but not separate from the whole. (The balance on this recording is as close to a live experience as possible: sometimes you hear the lute a lot, sometimes a little.) It seems a better question for a lute player would be: what are the viols doing?

Dowland pointed out in the preface in 1604 that some of the music had been familiar to players and listeners for some years already. Every lute player now who comes to *Lachrimae* will have a starting knowledge of the music in their fingers, attached to which will be a strong emotional sense of their identity. At times the viols act – from this vantage point – as superhuman purveyors of contrapuntal implications that can only be hinted at on an instrument that decays into silence, and at other times they pull the music in new directions. The viol parts may start from an imagining of what these songs and dances would sound like expanded from the lute, but the whole enterprise goes beyond that into territory that is undiscovered even in the most familiar tunes.

Alto Solo

7 8

Io. Dowland

Lacrimae Verae.

Tenor Solo

7 8

Io. Dowland

FINIS
Toujours de la 14

Combining seriously jolly dances with a journey of dark exploration in a book whose motto announces 'Aut Furit, aut Lachrimat, quem non Fortuna beavit' proclaims Dowland's inspiration in a variety of intense emotions rather than a passive sadness. There is plenty of furore in the 'passionate pavans' – the rough B major chords of Gementes, for example, the relentless urgency of Antiquae Novae, as well as moments of sublime sadness – the opening of Trysts, for example. Playing or listening to all seven in a row is wonderfully exhausting: the falling tears phrase are never the same, but constantly and insistently delve into new ground. The dances complete rather than contradict the picture.

In the seven years since the publication of Dowland's groundbreaking *First Booke of Songs or Ayres* (1597), the dance-inspired songs had become well-known favourites, the book being reprinted several times, and the songs often referred to by name in stage plays and collected in manuscripts and common-place books. In *Lachrimae*, Dowland throws in teasing re-workings of what had become 'standards' such as The Earl of Essex Galliard, (or 'Can she excuse my wrongs?'), the viols running with the galliard rhythms while the accusatory words of the Earl flung towards Queen Elizabeth float in the air. The galliard tunes, in particular are liberated from being vehicles for poetry, but poetic images linger in musical shapes, for example the sudden static beauty of the second section of Sir Henry Noell's Galliard which recalls, but is not limited by, the thought that 'storms calm at last' before moving to the eagerness of the final strain. (See Laurence Dreyfus's note for the origin of the last strain.) Captain (Digorie) Piper's galliard shares its skeleton with 'If my Complaints could passions move', but the jumping viol rhythms and eccentrically flamboyant lute-fills take it more towards the Cornish pirate than the languishing lover (though Benjamin Britten's supremely beautiful *Lachrymae* favours the latter.)

The lovely Bucton galliard, becomes more like a song than it was in its solo lute version, which was known as Viscount Lisle's (Sir Robert Sidney's) galliard, and in an earlier version as the 'Susannah Galliard'. Many composers and players had taken this chanson, Orlando de Lassus's 'Susanne un jour' and transformed it into virtuoso instrumental music, with elaborate figuration and divisions, prompting Dowland characteristically to do the opposite. In this version the singing viols add even more lyricism and counterpoint, and what Dowland called 'blind division' is banished.

Not all were old pieces renewed: in the 'new' pieces such as Nicholas Gryffith's galliard, contrapuntal and rhythmic play is unfettered by a previous version. The lute in these pieces ranges between the parts, doubling the tune sometimes an octave lower, and sometimes taking the second part. Even the pieces that do have older origins are not always what they seem: in *Lachrimae Antiquae* he introduces a G sharp–G natural clash which stops those quietly humming along to 'Flow My Tears' or their favourite lute solo version of *Lachrimae Pavan* in their tracks, announcing something bold and new. Dowland had used the shiver of an unexpected B major tonality before, underneath the line 'come and possess my tired thought-worn soul' in 'Come, Heavy sleep', and it begins to transform the harmonic pattern from *Antiquae Novae* onwards, thought-worn souls being transmuted beyond simple sadness into varied and surprising states of passion. Diana Poulton pointed out the most haunting self-reference in *Verae*, pointing back to 'I saw my Lady weepe', the striking B natural on 'woe' there in 'But such a woe (believe me) as wins more hearts' flattened this time for a heavier dissonance as the set nears its end.

The A minor tonality of *Lachrimae* (or more accurately, finger pattern as lutes could be set to different absolute pitches) is always a talking point for lute players: why not G minor, so much easier, so many more open string resonances to play

with...? On the lute it is an unsettled tonality, the melody lying comparatively out of reach among the higher frets, the G sharps oscillating and bright, unlike the darkly sonorous of G minor, in which most of the lute solo versions (often re-workings by other players, sometimes Dowland's own) are found. But the earliest source – Ms. Dd.2.11 in Cambridge University Library – has versions in both keys. The higher one seems to have been reserved for a more intense darkness – Dowland used it too for 'I saw my lady weep', and 'In darkness, Let me dwell' – and the sense of struggle in overcoming the limitations of stopped strings seems to be part of the journey through the seven pavans, or it could be Dowland wanting lute players to be a little bit uncomfortable, reminding them of his own skill. Sir Henry Umpton's Funeral is in the more conventional warm bath of G minor. And though it is very beautiful, it is a more conventional piece. The Dowland 'signature' piece, Semper Dowland semper Dolens starts in the fragile strange world of stopped middle-register strings to the might of full D and G minor chords. In the lute version the figuration ends on a drawn-out D major, using the natural decay as a way of falling gradually into silence. In *Lachrimae* the lute and the treble viol, as they have done in so many other pieces, share the tune, which ends abruptly, the ground suddenly falling away mid-sigh. It has the shock of sudden isolation, just like the famous end to 'In darkness, Let me dwell', where the singer is left alone, but this time expressed by six players: the piece is about a lone voice always grieving, but it is also a brilliant conversation and shared experience. It is this tug between what is in one person's head and what emerges from shared expression which is at the heart of Dowland's work, none more so than this one.

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Photograph by Marco Borggreve

Phantasm

Phantasm, an award-winning consort of viols, was founded in 1994 by Laurence Dreyfus and has become recognized as the most exciting viol consort active on the world scene today. The ensemble catapulted into international prominence when its debut recording of works by Henry Purcell won a *Gramophone* Award for the Best Baroque Instrumental Recording of 1997.

Since then, the consort has travelled the world over, performing in festivals and on concert series in cities such as Prague, Tokyo, Istanbul, Helsinki and Washington DC. Recent engagements have included the Barcelona Early Music Festival, the Bergen International Festival, the Lufthansa Early Music Festival in London, Mazovia Baroque in Warsaw, the Stockholm Early Music Festival, Brussels' Palais des Beaux Arts and Ghent's De Bijloke hall.

Phantasm's 18 recordings have won consistent praise, and several have received awards, including a *Gramophone* Award in 2004 for the music of Orlando Gibbons, which was also a finalist for Record of the Year. Their first recording for the Scottish Linn label was Editor's Choice in *BBC Music Magazine* as well as a finalist for the 2010 *Gramophone* Early Music Award. Their album with the Complete Consort Music of William Byrd was awarded a *Diapason d'Or*, Record of the Month by *BBC Music Magazine*, and was a *Gramophone* finalist for the best Early Music recording of 2011. Lawes's *Consorts to the Organ* was nominated for the annual Chamber Music Award in *BBC Music Magazine*, September 2012. Their most recent recording, Lawes's *Royal Consort* not only became the album of the week in various broadcast stations all over Europe and in the US, but also ranked high on the UK specialist Classical Charts for several months, and won the Chamber Recording of the Year 2015 from *Limelight Magazine* (Australia).

From 2005 until 2015 Phantasm was based at the University of Oxford and Magdalen College where they were appointed Consort-in-Residence. Since the beginning of 2016 Phantasm – with its members hailing from the US, Britain and Finland – has established its new home in Berlin, Germany.

www.phantasm.org.uk



Photograph by Marco Borggreve

Laurence Dreyfus

Laurence Dreyfus, treble viol and director, was born into a family of musicians, and was taught to read music before he could read English. His father played violin in the Philadelphia Orchestra, and his mother was an operatic mezzo-soprano. Laurence played piano and cello as a child, and was particularly drawn to chamber music, having been coached by Edgar Ortenberg, a member of the famed Budapest Quartet in the 1940s. As a teenager, Dreyfus bought an obscure recording of Buxtehude trio sonatas which featured a viola da gamba, and was immediately drawn to the special sonority of that instrument, vowing to learn it someday.

His talents led him to the famed Juilliard School in New York where he studied cello with the legendary American cellist Leonard Rose. At Juilliard he helped found what later became the Emerson String Quartet. Leaving the conservatoire to pursue academic studies in politics and theology, he soon found his way back to music by studying for a PhD in musicology at Columbia University where he was supervised by leading Bach scholar, Christoph Wolff. At the same time, Laurence Dreyfus started teaching himself the viola da gamba, and ultimately landed in the class of Wieland Kuijken at the Royal Conservatoire in Brussels, where he completed two diplomas within two years, the last 'with highest distinction'.

A dual career as musicologist and performer took him all over the world to research music history, perform concerts, give lectures and performance classes. As a scholar and lecturer, Dreyfus held professorships at Yale, Stanford, Chicago, King's College London, and most recently at Oxford University and Magdalen College. In 2002 the British Academy elected him a Fellow for his academic research on Bach and Wagner.

The move to England in the early 1990s sparked a burning desire to form a world-class consort of viols which Dreyfus wanted to lead from the treble viol. It had taken many years to find the right players who shared his enthusiasm for English consort music and were

unafraid to test out a radically new approach. Phantasm was formed in 1994 and aimed to challenge the status quo by developing a rich and vibrant sound based on historically aware practices, technical mastery of string playing, and borrowings from the expressive traditions of early twentieth-century string quartets like the Flonzaley and Busch. Phantasm thus brought Dreyfus's youthful interest in chamber music together with his music-historical savvy. Early music, in his view, connects seamlessly to mainstream and even contemporary music making by bringing such leading lights as Byrd, Gibbons, Locke and Lawes to public awareness. 'Credo in unam musicam' might be Phantasm's byword. For a decade from 2005–2015 Phantasm was Consort-in-Residence at Oxford University and Magdalen College.

As a performer on the viola da gamba and Baroque cello, Dreyfus toured and recorded with leading figures in early music, and for many years gave regular summer masterclasses in Norway, Portugal and in the US. (No fewer than three other Phantasm members met him on one of these summer courses.) In 2015 he retired early from Oxford to devote himself more to performance and independent writing. He has been honoured with Emeritus status in both College and University.

With three well-received and wave-making books under his belt – two on J.S. Bach and one on Wagner – along with over twenty commercial recordings, many of which have been nominated for or received international awards, Dreyfus decided to make his home in Berlin, where as a research student years before he had spent two stimulating years researching Bach on both sides of the (then) Wall. After nearly 25 years in Britain, Berlin serves as Dreyfus's base, where he continues to explore, perform and record new repertoires, bringing them to music-lovers round the world.

www.phantasm.org.uk/laurence-dreyfus

Io. Dowland
8
Cantus
Semper Dowland semper dolens

Semper Dowland semper dolens
8
Bassus
Io. Dowland

Quintus
8
Io. Dowland
Semper Dowland semper dolens.



Photograph by Marco Borggreve

Jonathan Manson

Jonathan Manson, tenor viol, was born into a musical family in Edinburgh. Growing up on a farm in the north of Scotland, he fell in love with the cello at the age of six – mainly because the bottom string sounded like the engine of a friend's Land Rover – and started having lessons at the local primary school. Manson and his violinist sister Catherine received their formative training at the International Cello Centre in the Scottish Borders under the direction of Jane Cowan; greatly influenced by the teachings of Pablo Casals, she insisted on all her students using gut strings and, to this day, Manson has never played on anything else. At the age of 18, he left Scotland to study with the great cello teacher Steven Doane at the Eastman School of Music in Rochester, New York. Shortly after arriving, Manson heard a recording of the Bach Gamba Sonatas played by Laurence Dreyfus which inspired him to take up the instrument seriously, devoting himself to lessons with his teacher, Christel Thielmann, and delving into this exciting new repertoire. It was this fascination that eventually led him to Holland, where he studied viola da gamba with Wieland Kuijken for three years.

Manson was still a student in The Hague when he was first invited to play with Ton Koopman's Amsterdam Baroque Orchestra, sitting alongside and constantly learning from the Dutch cellist, Jaap ter Linden. He was subsequently invited to become principal cellist of the orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. Nowadays Manson specializes mainly in chamber music, performing repertoire ranging from the Renaissance to the Romantic. As the cellist of the London Haydn Quartet, he has finally been able to indulge his passion for the classical string quartet repertoire. A recording of Haydn's Op. 50 Quartets was released on the Hyperion label. A long-standing partnership with the harpsichordist Trevor Pinnock has led to recordings of the Bach Gamba Sonatas, and, together with Rachel Podger, Rameau's *Pièces de clavecin en concert*. Manson frequently plays with the Dunedin

Consort, Arcangelo, The English Concert and other leading early music groups. Recent highlights have included recitals with Elizabeth Kenny, Carolyn Sampson and Laurence Cummings, being invited to play the solo viol part in George Benjamin's opera at the Royal Opera House, and concerto appearances in London's Wigmore Hall and the Carnegie Hall in New York. Manson teaches at the Royal Academy of Music in London and lives in an Oxfordshire village with his oboist wife and their golden retriever.

www.jonathanmanson.com

Altus

M. Nicholas Gryffith bis Galiard

16

Io. Dowland.

Musical notation for the Altus part, consisting of three staves. The notation includes various rhythmic values and accidentals, with some notes marked with an asterisk (*).

I. Tenor M. Nicholas Gryffith bis Galiard. 16 Io. Dowland

Musical notation for the Tenor part, consisting of ten staves. The notation includes various rhythmic values and accidentals, with some notes marked with an asterisk (*). The piece concludes with the word "FINIS" and the instruction "To unque the lute".

Musical notation for the Treble part, consisting of three staves. The notation includes various rhythmic values and accidentals, with some notes marked with an asterisk (*).



Photograph by Marco Borggreve

Mikko Perkola

As a working-class conservatoire dropout, Mikko Perkola, tenor viol, initially found it very strange to be playing consort music with Phantasm. In getting to grips with consort performance he confronted a steep learning curve, which, once surmounted, has had positive effects not only in becoming a more active member of society but learning to feel equal to others. In this context the experience in Phantasm has been fantastic. Being initiated into secrets of English viol music under the shelter of Oxford University and Magdalen College during the decade of Phantasm's residency there, and finding ways to ease tensions which inevitably occur between group members have been two of the luckiest strokes in Perkola's life. This journey has seen him travel to performances and make recordings the world over, and provides a contrast to rather different arts projects in Finnish prisons, asylum centres and hospitals in which he is also involved. Poetry is Perkola's great love and most of his own undertakings are built around that, including the compilation of his own poems. Perkola is father of three, and in addition to childcare collaborates with artists in different fields, from early music to multimedia.

www.perkola.fi/bio.html



Photograph by Marco Borggreve

Emilia Benjamin

Emilia Benjamin, tenor viol, came to the viol by a somewhat circuitous route. Initially interested in studying English Literature, she chose the University of East Anglia based upon a hazy memory of the campus – hazy due to the effects of her father’s sleeping pills, two of which she had taken the night before her interview in a panic about not sleeping. Given that he ordinarily took only one half which was sufficient to knock him out, it is a wonder she made it up there at all. As it was, in what was a rather prescient mistake, she found herself touring the music department, giggled her way through the interview and then realized, when she arrived to start her first term, that the campus she thought she had remembered was in fact the University of Warwick.

This turned out to be a fortunate error, since at UEA Benjamin was able to get involved in the music department as part of her degree, led the orchestra from the violin, which she has played since she was five, and went to a life changing concert of Dowland’s *Lachrimae*, the sound of which was so heavenly – even in the concrete box they called their recital hall – that she instantly became a viol player. Luckily the university owned a chest of viols and employed an enthusiastic teacher of consort playing.

During her four years there, Benjamin changed subject to History of Art and made her own treble viol in the workshop of a lute maker, which she still plays today. At some point she was struck by the insight that if she was going to spend most of her life working, then that work ought to be the thing she enjoyed most. This was, and is, consort playing. So she duly went to the Guildhall School of Music and Drama to do a postgraduate course in early music, specializing in viol and Baroque violin.

Since then Benjamin has spent the intervening 25 years or so performing and recording, not just viol consort music, but a healthy pickings of most Western music written in the seventeenth and eighteenth centuries, playing not only viols but violin, viola and lirone. She spends her down time looking after her toddler, her dog, her garden and her husband, not necessarily in that order.

www.phantasm.org.uk/emilia-benjamin



Photograph by Marco Borggreve

Markku Luolajan-Mikkola

Markku Luolajan-Mikkola, bass viol, enjoys the challenge of playing some of the most demanding pieces written for his instruments, which he performs on various viols and historical cellos ranging from the sixteenth century to the present day. Counting all the concerts he's given – in his native Finland and abroad – he found there had been more than a thousand given in 30 countries. Contemporary music is also important to him, experiencing all the new possibilities for expression and communication offered by living composers.

Luolajan-Mikkola introduced the novel idea of 'Home concerts' at the Helsinki Festival in 2010, has even performed concerts where audience members relax on a mattress. He was president of the Finnish Soloists' Association and artistic director of the Finnish Baroque Orchestra, and in 2010 founded the BRQ Vantaa Festival as its artistic director. As a soloist, he has received the National Janne Award, the Finnish Broadcasting Company's special honour prize and the Classical Music Emma Prize. Luolajan-Mikkola began teaching the modern cello at the Sibelius Academy in 1970s, even before graduating there himself: many of his students from that period now play in leading European orchestras. He currently teaches both viol and Baroque cello at the Sibelius Academy. Since children best learn to appreciate music and culture in general when they are 10–18 years old, he has made a point to teach them at the West Helsinki Music School since the 1980s. In addition to the Sibelius Academy Markku studied also at the Royal Conservatoire of The Hague. During his student years, he was taught by Art Noras, Jaap Ter Linden and Wieland Kuijken.

www.luolajan-mikkola.fi



Photograph by Benjamin Ealovega

Elizabeth Kenny

Aged 8, Elizabeth Kenny, lute, was given a guitar to play in the hope that it would cure her boredom and restlessness at school. Eventually, it did. Encouraged by parents who were discovering classical music at the same time as she was, and by the competitive urge to do something different from her four older brothers – one of whom kindly risked his dignity by playing duets with his younger sister – she found herself at 13 as a Junior at the Royal Academy of Music bemused by all the musical high-fliers playing Brahms symphonies but blessed by a patient and gifted teacher, Michael Lewis, who suggested she might one day do some practice. With the decisiveness born of complete ignorance she turned down the chance to explore the lute at aged 15, and went off to university to study English literature. At Cambridge she was introduced to early music by tutors who believed in a broad cultural education, and she tried out choral singing as well as the odd guitar concerto. The singing provoked a huge admiration for other people who could actually do it, awakening an interest in accompaniment which eventually led back to the lute.

Back at the Academy she realized that her innocence of any basics of harmony, history and other musical skills would get found out, and at the same time noticed that the lute and continuo playing might be a way to plug some of the gaps. One thing led to another, and after studies with Nigel North she was hooked. For the next fifteen years she hurtled around playing with everybody she possibly could when the opportunity arose, and gained insights from a variety of ensembles engaged with historical performance in sometimes violently different ways, becoming first call player for among others Les Arts Florissants and the Orchestra of the Age of Enlightenment, and pursuing her song interests in recordings for Hyperion and Linn. A Fellowship awarded in the Creative and Performing arts at Southampton University gave her time to stay in one place and fuse her ideas and experiences and develop solo and chamber repertoire, leading to a solo recording (Flying Horse: Music from the ML Lute Book) and to the formation of her ensemble Theatre of the

Ayre, with whom she explores improvisatory approaches to seventeenth-century music in recitals and projects. Seeking out ways of organising groups of plucked instruments and singers has inspired collaborations as Lutes&Ukes, with members of the Ukulele Orchestra of Great Britain, as well as more manuscript-shredding work such as The Masque of Moments to be released on Linn. She has discovered teaching to be a great way of finding better ways of doing things, and now combines performing with being Professor of Musical Performance at Southampton and professor of Lute at the Royal Academy of Music. In her collaboration with Phantasm, she is privileged to have had the opportunity of a birds-eye view of its originality and inner workings.

www.elizabethkenny.co.uk

Pfal. 150.

Praise GOD vpon
the Lute and Vi-oll.

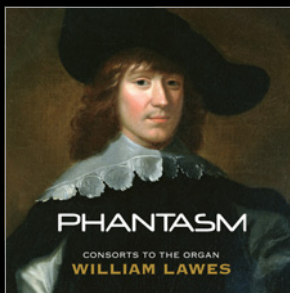
THE
SECOND BOOKE
of Songs or Ayres,
of 2. 4. and 5. parts:

The image shows a highly decorative title page from a 17th-century music book. At the top, a large, ornate oval frame contains two staves of musical notation. The first staff is labeled 'Pfal. 150.' and the second 'Praise GOD vpon the Lute and Vi-oll.'. The frame is surrounded by intricate carvings of cherubs, floral motifs, and classical architectural elements. Below this frame, the title 'THE SECOND BOOKE of Songs or Ayres, of 2. 4. and 5. parts:' is printed in a large, elegant serif font, flanked by decorative columns. The entire page is set against a dark, textured background.

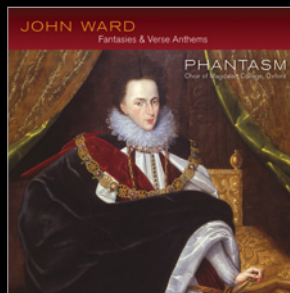
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J.S Bach: Sonatas
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PHANTASM

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John Dowland (1563?–1626)

Lachrimae or Seven Tears

①	Lachrimae Antiquae	4:02
②	Lachrimae Antiquae Novae	3:28
③	Lachrimae Gementes	3:36
④	Lachrimae Tristes	3:50
⑤	Lachrimae Coactae	3:17
⑥	Lachrimae Amantis	3:56
⑦	Lachrimae Verae	4:02
⑧	Mr Nicholas Gryffith his Galliard	1:47
⑨	Sir John Souch his Galliard	1:30
⑩	Semper Dowland semper Dolens	6:20
⑪	Mr Giles Hoby his Galliard	1:19
⑫	The King of Denmark's Galliard	1:53
⑬	Mr Bucton his Galliard	1:16
⑭	The Earl of Essex Galliard	1:17
⑮	Captain Piper his Galliard	1:23
⑯	Mr Henry Noell his Galliard	1:58
⑰	Mr Thomas Collier his Galliard with two trebles	1:22
⑱	Sir Henry Umpton's Funeral	4:15
⑲	Mr George Whitehead his Alman	1:46
⑳	Mrs Nichols's Alman	1:10
㉑	Mr John Langton's Pavan	3:55

Laurence Dreyfus *treble viol and director*

Jonathan Manson *tenor viol*

Mikko Perkola *tenor viol*

Emilia Benjamin *tenor viol*

Markku Luolajan-Mikkola *bass viol*

Total Running Time: 57 minutes



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