

# PARTHENIA

ROSAMUND MORLEY, treble viol  
LAWRENCE LIPNIK, tenor viol  
BEVERLY AU, bass viol  
LISA TERRY, bass viol  
with guest artists  
PAUL O'DETTE, renaissance lute  
CHRISTEL THIELMANN, treble and tenor viols

## SEMPER DOWLAND

*LACHRIMÆ OR SEAVEN TEARES: The Complete Publication of 1604*  
by John Dowland (1563-1626)

Mistresse Nichols Almand  
M. Henry Noell his Galiard  
The Earle of Essex Galiard

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Lachrimae Antiquae  
Lachrimae Antiquae Novae  
Lachrimae Gementes  
Lachrimae Tristes  
Lachrimae Coactae  
Lachrimae Amantis  
Lachrimae Verae

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M. Nicholas Gryffith his Galiard  
M. John Langtons Pavan  
Captaine Digorie Piper his Galiard

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Semper Dowland semper dolens  
The King of Denmarks Galiard

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Sir John Souch his Galiard  
Sir Henry Umptons Funerall  
Susanna Galiard (M. Buctons Galiard)  
M. Giles Hobies Galiard  
M. Thomas Collier his Galiard with 2 Trebles  
M. George Whitehead his Almand

## ABOUT THE PROGRAM

Released in 1604, John Dowland's *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans, with divers other Pavans, Galliards, and Almands, set forth for the Lute, Viols, or Violons, in Five parts* was a landmark publication. Never before had any composer written a cycle of related dances so abstract in conception and so emotionally intense as these seven pavans. Cycles had only appeared in vocal music, or in pedagogical explorations of the Church modes, although the number seven had many precedents, including Orlando Lassus' setting of the Seven Penitential Psalms, which Dowland could well have known. Whether or not Dowland had a model, these Pavans are a work of genius, variations of his own famous song, incorporating intense and sustained dissonances, many cross relations (the simultaneous sounding of a note and its sharpened or flattened neighbor), and long suspensions. The Latin titles themselves, meaning "Old Tears," "New Old Tears," "Sighing Tears," "Sad Tears," "Enforced Tears," "A Lover's Tears," and "True Tears," give no clues as to their genesis, but all seven are based on the same melodic material, the *Lachrimae pavan*, a lute solo written a few years earlier, which Dowland later set as a song, "Flow my teares." The song became so famous all over Europe that throughout the seventeenth century the falling four-note motive that begins it became the emblem for melancholy, quoted by composers long after Dowland's death. But in this cycle, Dowland extended the harmony of the original far beyond anything that had been heard before or for a long time afterwards, except perhaps for some of the madrigals of Luca Marenzio that we know Dowland studied. The book was also the first instrumental music printed in "table" format, in which each opening of the book presents all the parts for a single piece, not written in score, but rather with each part facing outwards from the center so that a group of musicians could sit around four sides of the same table and read from a single copy of the book.

Besides this astonishingly beautiful set of pavans, there are fourteen other dances in *Lachrimae*, three more pavans, and eleven lighter dances, the galliards and almands. All are named for people in Dowland's world, both courtiers and commoners, ranging from Dowland's employer, the King of Denmark, to Queen Elizabeth's favorite, The Earl of Essex, to the Cornish pirate, Captain Digorie Piper. Dowland even wrote one pavan to represent himself, "Semper Dowland, semper dolens," whose title means "Always Dowland, always mournful."

In playing these pieces, we have tried to present a variety of arrangements suggested by the title and by what we know about Elizabethan performance practice; though every piece is printed with parts for the lute and for all five viols together, you will also hear lute solos, the viols alone without the lute, the lute with a reduced complement of viols, as well as the whole ensemble together. Interestingly, many of the lute parts in this publication are missing enough notes that they are incomplete as lute solos. Consequently, most of the solo lute versions are taken from other manuscript sources of the same songs—the tunes and form are the same but beautiful extra ornaments abound.

Dowland, though a well-respected player and composer in England, was never granted a position at the English Court by Queen Elizabeth I who died the year before *Lachrimae* was published, though it is evident from his letters and prefaces that he desperately wanted to be hired. He worked for many years at the court of Christian IV in Denmark, and dedicated this volume to this King's sister, Anne, who was married to King James I of England, who succeeded Elizabeth in 1603. The text of the dedication suggests his hopes for an appointment in England at long last: "...I have endeavoured by my poore labour and study to manifest my humblenesse and dutie to your highnesse...For which respects I have presumed to Dedicate this worke of Musicke to your sacred hands, that was begun where you were borne, and ended where you raigne. And though the title doth promise teares, unfit guests in these joyfull times, yet no doubt pleasant are the teares which Musicke weepes, neither are teares shed always in sorrowe, but sometimes in joy and gladnesse. Vouchsafe then (worthy Goddesse) your Gracious protection to these showers of Harmonic, least if you frown on them, they bee Metamorphosed into true teares."

- Rosamund Morley

## ABOUT THE ARTISTS

PAUL O'DETTE has been called "the clearest case of genius ever to touch his instrument" (Toronto Globe and Mail). A two-time Grammy winner, he has been nominated a total of seven times including one for "Best Instrumental Solo Recording" in 2007. In addition to his activities as a soloist, Mr. O'Dette is active directing Baroque opera and orchestral projects at the Boston Early Music Festival, Tanglewood, Utrecht, Drottningholm and other prestigious venues. He co-authored the article on Dowland for the *New Grove Dictionary of Music*. Paul O'Dette has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival.

CHRISTEL THIELMANN, recipient of the Thomas Binkley Award, is on the Eastman School of Music faculty, where she directs the Eastman Collegium Viol Consort and Baroque Orchestra. She toured extensively as a member of The Musicians of Swanne Alley and has appeared with Fretwork, The Parley of Instruments, Hilliard Ensemble, Tafelmusik, Toronto Consort, Newberry Consort and Boston Early Music Festival Chamber Ensemble and Orchestra. She has performed at many leading North American and European early music festivals, and for radio, television and numerous record labels. She performs on BEMF's recent Grammy and Echo Klassik winning CD, Charpentier's *Descente D'Orphée aux Enfers*. She is currently writing a book about the principles of teaching technique and the art of music-making.

The viol quartet PARTHENIA brings early music into the present with a ravishing sound and a remarkable sense of ensemble. Parthenia is presented in concerts across America, and produces its own series in New York City, collaborating regularly with the world's foremost early music specialists. Parthenia's performances range from its popular touring program, *When Music & Sweet Poetry Agree*, a celebration of Elizabethan poetry and music with actor Paul Hecht, to the complete viol fantasies of Henry Purcell, as well as the complete instrumental works of Robert Parsons, and commissions and premieres of new works annually. Parthenia is represented by GEMS Live! Artist Management and records for MSR Classics. More information about Parthenia's activities can be found at [parthenia.org](http://parthenia.org)