

Friday, March 28, 2014, 8pm
First Congregational Church

Iestyn Davies, *countertenor*
Thomas Dunford, *lute*

PROGRAM

- Robert Johnson (c.1583–1633) Have you seen the bright lily grow?
Care-charming sleep
From the famous Peak of Derby
- John Dowland (1563–1626) Semper Dowland semper dolens (*lute solo*)
- John Danyel (1564–c.1626) Grief, keep within (Part 1 — Part 2 — Part 3)
Why canst thou not, as others do
Can doleful notes? (Part 1 — Part 2 — Part 3)
- Dowland Mrs Winter's Jump (*lute solo*)
- Thomas Campion (1567–1620) Never weather-beaten sail

INTERMISSION

- Nico Mulhy (b. 1981) Old Bones (2013)
- Dowland Lachrimæ (*lute solo*)
Come again, sweet love doth now invite
In darkness let me dwell
The King of Denmark's Galliard (*lute solo*)
Can she excuse my wrongs
Flow, my tears, flow from your springs
Now, oh now I needs must part
to include the Frog Galliard (lute solo)

Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2013–2014 Koret Recital Series, which brings world-class artists to our community.

Tonight's performance is the 2013–2014 Robert W. Cole Emerging Artist Concert.

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Robert Johnson (ca. 1583–1633)
Three Lute Songs

Robert Johnson was a lutenist and composer at the courts of James I and Charles I, but perhaps his greatest claim to historical prominence is as the composer of the original settings of lyrics in Shakespeare's *Cymbeline*, *The Winter's Tale*, and *The Tempest*, the only named songwriter with whom the Bard of Avon is known to have collaborated. Johnson was born around 1583 to John Johnson, lutenist to Elizabeth I, but nothing further is known of him until 1596, when he became an apprentice of the lute in the household of George Carey, 2nd Baron Hunsdon, who was a patron of both Shakespeare's theatrical company and the great lutenist and composer John Dowland, who dedicated several compositions to him. In 1604, Johnson was appointed royal lutenist in King James I's "Private Musick," and he continued at court as "Composer for Lute and Voices," when Charles I ascended the throne in 1625, performing, composing songs and lute pieces, and providing music for masques and entertainments. During his early years at court, Johnson was active with the King's Men, Shakespeare's troupe at the Globe and Blackfriars theaters, and also wrote music for productions by Webster, Beaumont, Jonson, and Fletcher. He died in London late in 1633, probably soon before his successor was appointed at court on November 26th that year.

Have you seen the bright lily grow? is from Johnson's music for Ben Jonson's comedy *The Devil Is an Ass*, one of his most successful plays, which was premiered by the King's Men at Blackfriars Theatre in late 1616.

Care-charming sleep was written for John Fletcher's *Valentinian*, a tragedy based on the late Roman Emperor Valentinian III, which was first produced by the King's Men around 1610.

From the famous Peak of Derby, from Ben Jonson's 1621 masque *The Gypsies Metamorphosed*, refers to Peak Cavern in Castleton, 20 miles southeast of Manchester. The Castleton city website explains the arresting reference in the second line of Jonson's text (*And the Devil's Arse that's hard by*): "The Peak Cavern is also

known by locals as the Devil's Arse, originally because of the allegedly flatulent-sounding noises that used to emanate from inside the cave, according to Castleton locals."

John Dowland (1563–1626)
Selections for Countertenor and Lute

John Dowland was the greatest lutenist of his era and one of the outstanding composers of Elizabethan England. He was born in 1563, probably in London, but the earliest reliable biographical records place him in Paris as a teenage retainer to Sir Henry Cobham, the English ambassador, around 1580. Dowland was back in England by the mid-1580s, when he was studying at Christ Church, Oxford, but, failing to secure a post as court lutenist, he returned to the Continent, where he worked at Wolfenbüttel and Cassel before traveling to Italy. In Rome, Dowland, a devout Catholic, fell in with some papists who were plotting the overthrow of the Protestant English monarchy. Horrified at the threat to his native land, he recanted his faith, offered his services as a spy to Sir Robert Cecil, British Secretary of State (he was refused), and went home in 1597. He issued his *First Book of Ayres* for solo voice and lute in that year, but again failed to obtain a royal appointment, and found a position at the court of Christian IV in Denmark in 1598. He published his *Second Book of Ayres* in 1600, and returned to London again in 1603. He stayed in England for a year, returned to Elsinore briefly, and then settled in London for good in 1606. After a period of unsettled employment, he was finally appointed as a court musician by King James in 1612, and lived out the remaining fourteen years of his life in honor and financial stability. He was succeeded as lutenist at court by his son, Robert.

Come Again, one of Dowland's most familiar songs, *Can She Excuse My Wrongs* and the lilt-*ing Now, oh now I needs must part* are all from his *First Book of Ayres* of 1597. Dowland's music is mostly sad or nostalgic in expression, a reflection of the man himself, who adopted as his motto, "*semper Dowland, semper dolens*"—"forever Dowland, forever grieving." His self-professed character is perfectly re-

flected in the poignant song *Flow, My Tears* (1600). The mournful text of *In darkness let me dwell* is an elegy for Charles Blount, Earl of Devonshire, who was Lord Deputy of Ireland under Queen Elizabeth I.

The *galliard*, originally a leaping dance in quick triple meter of Italian origin that had become more staid by the end of the 16th century, was a particular favorite of Dowland; he left more than 30 examples of the form, most with associative titles. The *Frog Galliard*, Dowland's instrumental version of his lute song *Now, oh now I needs must part* (1597), may have acquired its curious title from a not-entirely-complimentary reference to the French nationality of the Duc d'Anjou, one of Queen Elizabeth's suitors. Dowland wrote *The Most High and Mighty Christianus the Fourth, King of Denmark, his Galliard* in honor of his employer from 1598 to 1603, who made him one of the highest-paid servants at court.

The *pavan* was a dance of slow tempo and refined gesture that originated in Italy during the late Renaissance. Its name may refer to Padua as the place of its origin ("*pavana*" meaning "of Padua") or to the supposed resemblance between the majestic movements of the dance and the spreading of a peacock's tail ("*pavón*" in Spanish). Thomas Morley, in his guide of 1579 for the dedicated musical amateur of the Elizabethan age, *Plaine and Easie Introduction to Practical Musicke*, described the *pavan* as "a kind of staide musicke, ordained for graue [grave] dauncing." The *pavan* titled *Semper Dowland, semper dolens* ("Forever Dowland, forever grieving") distills the essence of John Dowland's self-professed melancholy. *Lachrymæ* ("Tears") encompasses seven variations on Dowland's song *Flow, My Tears*, which adopts the style of a *pavan*.

Social dancing and home musical entertainment were among the most valued pastimes in Elizabeth's England, and Dowland and his colleagues dedicated many works to the nobility in hope or reward of their patronage. Dowland's *Mrs Winter's Jump* is a jig that has long outlasted any knowledge of its dedicatee.

John Danyel (1564–ca. 1626) Selections for Countertenor and Lute

John Danyel was well thought of in his day—Thomas Tomkins dedicated a madrigal to him in 1622—but few details of his life are known. He was baptized on November 6, 1564, in Wellow, five miles south of Bath; his older brother Samuel became a court poet. Nothing is known of John for the next 39 years, when he received a Bachelor of Music degree from Christ Church, Oxford. Two years later he released a book of songs and works for lute, his only publication, that he dedicated to "Anne Grene, the worthy Daughter to Sir William Grene," whose household at Great Milton, near Oxford, he was then serving as lutenist and Anne's teacher. Danyel was listed as a musician at the funeral of Prince Henry, King James's elder son, in 1612, and of James himself twelve years later; it is the last record of Danyel's life. In 1615, his brother, Samuel, was granted a warrant to establish "a company of youths to perform Comedies and Tragedies" at Bristol, and the following year John took over direction of the troupe. In November 1617 he became a musician to Prince Charles, his only known continuing appointment at court. Samuel died in 1619, having appointed his brother as his executor, and four years later John published *The Whole Works of Samuel Danyel*, which he dedicated to Prince Charles. Danyel is thought to have died between December 1625 and June 1626, since his name is absent from the list of court musicians who received their semiannual uniforms and provisions in June 1626.

Danyel's small musical legacy comprises just two dozen songs and four lute pieces; he almost certainly composed more but published just a single volume. *Grief, keep within* is the first of the three songs comprising *Mrs. M. E. Her Funeral Tears for the Death of Her Husband*; Mr. and Mrs. M. E. have never been identified. The text for *Why canst thou not, as others do* is by Danyel's brother, Samuel. The three-part *Can doleful notes, to measured accents set* is set to a rather abstruse anonymous poem for which the noted lutenist and Elizabeth music scholar Robert Spencer, in his liner notes for the Hyperion recording of

Danyel's complete works, offered a paraphrase: "1. Can sad music (which is subject to measure) express griefs without measure, which lose track of 'time'? 2. No, only chromatic tunes match my tuneless heart; their fall echoes my falling spirits. 3. Certain strange passages [assuming 'turns' is a noun, not a verb], the products of my thoughts, bring back those thoughts. When the music stops, the thoughts continue."

Thomas Campion (1567–1620)
Never weather-beaten sail

Thomas Campion is remembered as one of the finest poets and composers of the Jacobean age, but he worked as a physician, studied law, collaborated on many masques and entertainments for the court, was implicated (and exonerated) in a murder, and claimed that his deepest interest was in neo-classical Latin poetry. Campion was born in 1567 into the family of a prosperous London lawyer and was sent to Cambridge when he was 14 to study classical literature. He spent three years at the progressive Peterhouse College but left without obtaining a degree, and headed back to London to study law at Gray's Inn. He was at the Inns of Court for nine years but was never called to the Bar, perhaps because he was so involved in writing and performing in masques and plays there for audiences that included Queen Elizabeth. Campion began to establish his reputation as a poet in both Latin and English during the 1590s and published his first book of lute songs to his own texts in 1601, but he left London the following year to pursue a medical degree at the University of Caen. He graduated in 1605 and set up a practice in London two years later while carrying on a parallel career supplying texts and music for lavish masques and entertainments at court and publishing three more volumes of songs. Campion's life took an unexpected turn in 1613, when he unwittingly delivered what turned out to be a large bribe from Sir Jervis Elwes to Sir Thomas Monson, Keeper of the Tower of London, that was involved in the political murder of Sir Thomas Overbury.

Campion was unjustly suspected of participation in the plot and he passed two uneasy years before being exonerated in 1615. During his final years, Campion published two more volumes of ayres, books of his poetry and *A New Way of Making Fowre Parts in Counter-Point*, a music treatise that proved popular enough to have reached its twelfth edition by the time Henry Purcell added a new chapter to it in 1694. Campion died on March 1, 1620, in London, probably from plague, and was buried at the Church of St. Dunstan's-in-the-West in Fleet Street.

Campion composed dances for masques and well over a hundred lute songs, all to his own poems, of which, he wrote in the preface to *Two Bookes of Ayres* of 1617, "In these English ayres I have chiefly aymed to couple my Words and Notes lovingly together, which will be much for him to doe that hath not power over both." That Campion met his own requirements is demonstrated by the sweetly melodic *Never weather-beaten sail*, published in the 1613 volume titled "Divine and Morall Songs."

Nico Muhly (b. 1981)
Old Bones

Composed in 2013. Commissioned by Wigmore Hall, London, with the support of André Hoffmann, President of the Fondation Hoffmann, a Swiss grant-making foundation. Premiered on July 5, 2013, at Wigmore Hall by countertenor Iestyn Davies and lutenist Thomas Dunford. Nico Muhly is published by St. Rose Music, New York.

Nico Muhly is one of the rising stars of American music: subject of a feature article in the February 11, 2008, *New Yorker*, when he was 26; a full-evening concert of his music at Carnegie Hall in October 2007; inclusion on *New York* magazine's "Best of 2005" list for his cantata based on Strunk & White's *The Elements of Style* (premiered at the New York Public Library); a publishing contract with the venerable British firm Chester/Novello; broadcasts of his music in England and performances by the American Symphony Orchestra, Juilliard Orchestra, Chicago Symphony, Boston

Pops, Paris Opéra Ballet, and American Ballet Theater; his first opera, *Two Boys*, commissioned by the Metropolitan Opera and Lincoln Center Theater, was premièred in London in 2012 and critically acclaimed during its run at the Met in autumn 2013. In 2004, Alex Ross, music critic of *The New Yorker*, heard a performance of *So to Speak* by the Juilliard Orchestra and predicted that Muhly was “poised for a major career.” Philip Glass, for whom Muhly worked for a decade, says that Muhly is moving quickly along that path because he finds in him “a curious ear, a restless listener and a maker of works. He’s doing his own thing.”

Muhly was born in 1981 into an artistic family that split their time during his childhood between an 18th-century farmhouse in rural Vermont and a home in Providence, Rhode Island; his mother, Bunny Harvey, is a well-known painter on the faculty of Wellesley College; his father, Frank Muhly, is a documentary filmmaker. Nico began playing piano when he was eight and organ two years later, and joined a church choir soon thereafter. “I found myself immediately at home in the choir musically,” he said. “I was really entranced by early music [Byrd, Taverner, Weelkes, Orlando Gibbons] and how the lines worked. It felt so much more emotional than the Romantic stuff I was playing as a pianist—Chopin, or Schumann, or Tchaikovsky, which always felt sort of Hallmark.” He wrote his first piece around that time—a choral setting of the Kyrie text.

During high school in Providence, Muhly studied composition with David Rakowski, a professor at Brandeis, and attended the summer program at Tanglewood. After graduation, he enrolled in a joint program at Columbia, where he received a bachelor’s degree in English literature in 2003, and Juilliard, where he studied with Christopher Rouse and John Corigliano and got his master’s degree in 2004. From his sophomore year until 2008, Muhly worked for Philip Glass as editor, MIDI programmer, keyboardist, and conductor for numerous film and stage projects; he conducted excerpts from Glass’s epochal *Einstein on the Beach* for a new ballet by Benjamin Millepied at the Opéra de Paris in November 2006.

In addition to composing choral pieces on sacred texts, dance and concert works, and

music for films (*Choking Man* [2006], *Joshua* [2007], *The Reader* [2008, an Oscar Best Picture nominee], and *Margaret* [2009]), Muhly has also been deeply involved with what one critic called “a genre-busting mix of indie rock, folktronica, and Steve Reich-flavored ‘serious’ composition.” He has performed, arranged and conducted for the Icelandic singer-songwriter Björk (*Medúlla*, *Drawing Restraint 9*, *Volta*), folk-country singer Bonnie “Prince” Billy (*The Letting Go*), and Antony Hegarty of the experimental rock band Antony and the Johnsons.

Early in 2013, Leicester University osteoarchaeologist Dr. Jo Appleby confirmed that a skeleton found beneath a city parking lot was that of King Richard III, best known to history as Shakespeare’s murderous villain who had his two nephews murdered in the Tower of London so that he could take the English throne. Muhly took the revelation as the subject for *Old Bones*, commissioned by Wigmore Hall, London, and composed in 2013 for countertenor Iestyn Davies to a text drawn from three sources: Richard Buckley, head of the Leicester archeological team that unearthed skeleton; Philippa Langley, secretary of the Scottish Branch of the Richard III Society; and the 15th-century Welsh poet and soldier Guto’r Glyn. “*Old Bones* combines texts taken from the media around the re-discovery of Richard III’s bones with fragments of poetry in praise of Syr Rhys ap Tomas, who is said to have killed the king,” wrote Muhly. “Philippa Langley of the Richard III Society gave a series of extraordinary interviews in which she humanized the mythology surrounding Richard III and insisted on our noticing the details of his daily life: ‘The scientists say you can’t see character in bones—but for me, you kind of can.’ The poetry, too, operates mythologically as well as practically: a young man has come to protect the community, but suddenly he is a rose, a star, a hawk. *Old Bones* begins with a news report, delivered as a sort of recitative, and moves through several episodes of lute patterns before landing on stylized processional music. The piece ends with the phrase, ‘Everyone else was looking at old bones, and I was seeing the man.’”

© 2014 Dr. Richard E. Rodda



Marco Borggreve

After graduating in archæology and anthropology from St. John's College, Cambridge, countertenor Iestyn Davies studied at the Royal Academy of Music in London.

His operatic engagements have included Bertarido (Handel's *Rodelinda*) for English National Opera; Ottone (Monteverdi's *L'incoronazione di Poppea*) for Zürich Opera and Glyndebourne Festival Opera; Arsace (Handel's *Partenope*) for New York City Opera; Oberon (Britten's *A Midsummer Night's Dream*) for Houston Grand Opera and English National Opera; Apollo (Britten's *Death in Venice*) for English National Opera and in his house début at La Scala, Milan; Hamor (Handel's *Jephtha*) for Welsh National Opera and Opera National de Bordeaux; Steffani's *Niobe* at the Royal Opera House, Covent Garden; Unulfo (Handel's *Rodelinda*), his début at the Metropolitan Opera in New York, where he has also appeared as Trinculo (*The Tempest*); Lyric Opera of Chicago (Handel, *Rinaldo*); and his débuts at the Opéra Comique and the Munich and Vienna festivals in George Benjamin's *Written on Skin*.

Mr. Davies's concert engagements have included performances at the Teatro alla Scala, Milan, with Gustavo Dudamel; the Concertgebouw and Tonhalle with Ton Koopman; and

at the Barbican, Théâtre des Champs-Élysées, Lincoln Center, and the BBC Proms at the Royal Albert Hall, with orchestras that include the Bournemouth Symphony, London Philharmonic, Britten Sinfonia, Concerto Köln, Concerto Copenhagen, Ensemble Matheus, Orchestra of the Age of Enlightenment, Academy of Ancient Music, and Scottish Chamber Orchestra. He recently made his début, in recital, at Carnegie Hall in New York. He enjoys a successful relationship with the Wigmore Hall, where, in the 2012–2013 season, he curated his own residency. His future engagements include Bertarido in *Rodelinda* at English National Opera; the title role in *Rodelinda* at the Glyndebourne Festival; concerts with the New York Philharmonic and the Cleveland Orchestra; and returns to Glyndebourne and to the Royal Opera House, Covent Garden.

Mr. Davies's recordings include two versions of Handel's *Messiah*—with New College Oxford and AAM (Naxos) and with Polyphony and Britten Sinfonia (Hyperion); Handel's *Chandos Anthems* on Hyperion; Handel's *Flavio* for Chandos with the Early Opera Company and Christian Curnyn; Bach's *Easter Oratorio* with Retrospect Ensemble; Mr. Davies's début solo recording, *Live at the Wigmore Hall*, with his own Ensemble Guadagni; and a disc of Porpora Cantatas with Jonathan Cohen and Arcangelo, an award-winning disc of works by Guadagni, and a disc of arias written for Guadagni, all on Hyperion; a disc of Handel arias (Vivat); and *Arise my muse*, a CD featuring elements of his 2012–2013 Residency at the Wigmore Hall (Wigmore Live). His DVD recordings include Ottone (*L'incoronazione di Poppea*) with Glyndebourne Festival Opera under Emmanuelle Haïm on Decca; the Spirit in Purcell's *Dido and Aeneas* for the Royal Opera House with Christopher Hogwood on Opus Arte; and Unulfo (*Rodelinda*) for the Metropolitan Opera under Harry Bicket on Decca.

Mr. Davies is the recipient of the 2010 Royal Philharmonic Young Artist of the Year Award, the 2012 Gramophone Recital Award, and the 2013 Critics' Circle Award for Exceptional Young Talent (Singer).



Eric Sebbag

Born in Paris in 1988, **Thomas Dunford** discovered the lute at the age of nine, thanks to his first teacher, Claire Antonini. He completed his studies in 2006 at the Conservatoire Supérieur de Paris, when he obtained a unanimous First Prize with honors in the class of Charles-Édouard Fantin. Mr. Dunford continued his studies at the Schola Cantorum in Basel with Hopkinson Smith, and participated in several master classes with artists the caliber of Rolf Lislevand and Julian Bream, and in workshops with Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot, and Eduardo Egüez. He was awarded his bachelor's degree in 2009.

From September 2003 through to January 2005, Mr. Dunford gave his first performances playing the role of the lutenist in Shakespeare's *Twelfth Night* on stage at the Comédie Française. Since then, Mr. Dunford has played recitals in New York's Carnegie Hall and London's Wigmore Hall, and made numerous solo or ensemble appearances in the most prestigious European festivals, including Ambronay, Arques-la-Bataille, Bozar, La Chaise-Dieu, Nantes, Saintes, and Utrecht. He has also performed further afield, in England, Scotland, Ireland, Spain, Germany, Austria, Norway, Belgium, Netherlands, Switzerland, Poland, Hungary, Romania, United States, Israel, China, Japan, and India.

Mr. Dunford's first solo CD *Lachrimae*, recorded for the French label Alpha in 2012, was unanimously acclaimed by critics, with *BBC Music Magazine* calling him the "Eric Clapton of the lute." His extensive discography includes John Dowland's music with Jeni Melia and Christopher Goodwin; four CDs with La Cappella Mediterranea

of music by Barbara Strozzi, *Il Diluvio Universale* and *Nabucco* by Falvetti, and another work by Zamponi; two CDs of works by Farina and Romero with the Clématis Ensemble; violin sonatas with Monica Hugget; two CDs of Forqueray and Dowland with Julien Léonard; Vivaldi with Nicola Benedetti; two recordings of Vivaldi with La Serenissima; Bacilly and Ferrabosco with Ensemble À Deux Violes Esgales; Praetorius with Capriccio Stravagante; three CDs of Zelenka, Fasch, and bassoon arias with Masyas; five CDs with Arcangelo, including Guadani arias with countertenor Iestyn Davies, Handel arias with Chris Perves, arias with Anna Prohaska, Monteverdi, and Couperin's *Leçons de ténèbres*; Bach's Mass in B minor with Pygmalion; Geoffroy with harpsichordist Aurélien Delage; early Baroque songs with soprano Jody Pou; Dowland with countertenor Jean Michel Fumas; the early French composer Attaignant with Pierre Gallon; an English manuscript with La Sainte Folie Fantastique; a duet CD of Dowland with Iestyn Davies; and Italian 17th century repertoire for cornetto with La Fenice.

Mr. Dunford is regularly in demand, playing a variety of early plucked string Eric Sebbag instruments with Les Arts Florissants, Akadèmia, Amarillis, Les Ambassadeurs, Arcangelo, La Cappella Mediterranea, Capriccio Stravagante, Le Centre de Musique Baroque de Versailles, La Chapelle Rhénane, Clématis, Le Concert Spirituel, Le Concert d'Astrée, Ensemble À Deux Violes Esgales, The English Concert, l'Ensemble Baroque de Limoges, La Fenice, Les Folies Françaises, the Irish Baroque Orchestra, Masyas, Les Musiciens du Paradis, Les Musiciens de Saint-Julien, Les Ombres, Pierre Robert, Pygmalion, La Sainte Folie Fantastique, Scherzi Musicali, La Serenissima, Les Siècles, the Scottish Chamber Orchestra, and La Symphonie du Marais.

Mr. Dunford is attracted to a wide variety of music, including jazz, and has collaborated in chamber music projects with conductors and soloists Paul Agnew, Leonardo García Alarcón, Nicola Benedetti, Alain Buet, William Christie, Jonathan Cohen, Christophe Coin, Iestyn Davies, Bobby McFerrin, Monica Huggett, Alexis Kosenko, François Lazarévitch, Anne Sofie von Otter, Hugo Reyne, Skip Sempé, and Jean Tubéry.

On March 31, 2014, Iestyn Davies and Thomas Dunford's new CD, *The Art of Melancholy*, a recital of songs by John Dowland, will be released by Hyperion.