

LUXMUSICAELONDON

DOWLAND'S DENMARK

Programme

Cormack MacDermott (? - 1618)

Pavan

Henry Butler (? - 1652)

Callino Casturame

Irish Traditional/Turlough O'Carolan (1670 - 1738)

Captain O'Kane

Thomas Bateson (1570 - 1630)

Have I found Her

Tobias Hume (1579 - 1645)

King of Denmarke's Health

The Passion of Muficke

John Dowland (1563 - 1626)

That a sinner Sighes

John Johnson (1545 - 1594)

Pavan

John Bull (c.1562 - 1628)

Piper's Galliard

Alfonso Ferrabosco the younger (c. 1575 - 1628)

Pavan on Four Notes

William Lawes (1602 - 1645)

Harp Consort in D major

John Dowland (1563 - 1626)

Clear or Cloudy

INTERVAL

Melchior Borchgrevinck (1570 - 1632)

Amate Ben Mio

Mogens Pederson (1583 - 1623)

Non Fuggir

Voigtlander MS

Jt Trofast Hierte gaar for Alting

Ald er guten Bescheid von seiner Damen Empfangen

John Dowland (1563 - 1626)

Flow My tears

Johan Schop (1590 - 1667)

Lachrimae Divisions

Jan Tollius (1550 - c.1625)

Audite Stirps Levitica

Voigtlander MS

Was vor ein Stand zuerwehlen sey

Jacques Foucart (? - early 1600s)

Courantes

Anonymous Mass in Copenhagen Royal Library

Kyrie and Sanctus

Turlough O'Carolan (1670 - 1738)

Mild Mabel Kelly

Castle Kelly

About the programme

At the dawn of the 17th century, the musical centre of gravity in Europe had shifted from the Elizabethan court to the court of Christian the IV, from London to Copenhagen. King Christian's polyglot interests and international outlook brought some of the most outstanding musical talents to his court. Among the first was Lutenist John Dowland. He worked there on and off throughout his career, returning to England to supervise the publication of his Books of Ayres and to recruit talented musicians to the court in Denmark.

After one such trip, he returned to Denmark with dancing master and harpist known by Carolus Oralii. 'Carolus Oralii' was a Latinisation of Charles O'Reilly, an Irish harpist who seems not to have fared too well at the court, being dismissed after a short time and replaced by other harpists Donald O'Cahal and Darby Scott.

Our programme looks at the music of the Danish Court through the lens of the Irish and English musicians and through the principles that their recruitment suggests, namely the importance of dance and the national traditions that the musicians brought to the court.

We begin with music from the Irish tradition in which native harpists were trained, starting with one of the surviving works by Cormack MacDermott, who was among the first internationally famous Irish harpists. We then move on to two pieces inspired by the folk tradition, which would have strongly influenced the Irish musicians. Believed to be the first musical graduate of Trinity College Dublin, Thomas Bateson's risqué madrigals demonstrate the playful sophistication of composition in Ireland at the time. Likewise, the Irish harp by this time was totally assimilated into the art music of Europe. William Lawes' complex Harp Consort in D Major is directly based on a Pavan by Cormack MacDermott. Lawes combines the rather antiquated dance form with thoroughly modern divisions on the theme, which stretch the possibilities of the instruments involved. Though spending the greater part of his adult life working as a mercenary in Europe, Tobias Hume's composition, *The King of Denmarke's Health*, may have been written in anticipation of the royal visit of Christian IV to England in 1614. Hume is also known for his rivalry with John Dowland, both arguing that their instruments (viol and lute respectively) were the finest and most regal with veiled comments being made towards each other in the prefaces to their publications.

The second half of this concert showcases the diversity of music in Christian IV's court. Just as Danish and German lute song incorporated English and Italian styles, so too did Danish and Dutch composers with madrigals and part song. The wealth and prestige of the court attracted the European virtuosi of the time. Dowland's *Flow my Tears* is perhaps the most well-known lute song. It is based on a falling melodic figure that captured Dowland's, and many other composers', imaginations. Johan Schop, a Dutch violinist of extraordinary virtuosity and a regular visitor to the Danish court, composed a set of divisions over Dowland's "Lachrimae" theme. These are framed by some of the dances and songs used to mark grand occasions in court.

While Christian IV was a protestant, he was far more tolerant than other contemporary European monarchs of the time. The excerpt we perform from an anonymous mass is certainly catholic, and yet it was part of the royal library and even signed with Christian's personal symbol, the number 4 inside a C. Given the diversity of the beliefs held by those who worked in the court, we have imagined a private performance of the mass amongst the musicians of the court (something known to occur in Ireland with harp and lute replacing organ), using instruments in place of some of the voices.

We close by reminding ourselves where these musicians came from. With a set of Irish tunes, we imagine these musicians taking a moment from the complex international styles and grand occasions they played for to return to the music they learnt as children to remind them of home. For while their livelihood was very much centred in Denmark, they were very much still musicians of their homeland.