



# *Dowland*

*Lachrimae or Seven Teares*

and other Pavaues

MUSICA ANTIQUA KÖLN

Reinhard Goebel



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## **Florian Deuter**

Violin (J. Rogieri, Brescia 1713)

*Track 1-7, 9-14*

## **Reinhard Goebel**

Violin (Jacobus Stainer, Absam 1665)

*Track 12-14*

Viola (after Stainer, Muthesius 1994)

*Track 1-7, 10, 11*

## **Wolfgang von Kessinger**

Viola (anonymous, Flanders 1650)

*Track 1-7, 10-14*

## **Volker Möller**

Viola (Leopold Widhalm, Nürnberg 1742)

*Track 1-7, 10, 11*

## **Markus Möllenbeck**

Violoncello (Simon Gilbert, Metz 1756)

*Track 1-7, 10-14*

## **Christian Rieger**

Harpsichord (after Christian Zell, Keith Hill 1997)

*Track 8, 9, 12-14*

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**I n t h e y e a r s a f t e r W o r l d W a r I I**  
there circulated in the burgeoning chamber orchestra world of that time an edition entitled "Pavane & Chaconne," which brought together two Henry Purcell works that had little - or rather, absolutely nothing - to do with each other. The editor tried to suggest that a cyclic connection existed between the two pieces, both of which happened to be in G minor; this was all the more nonsensical because the first composition was undoubtedly scored for three violins, the second unmistakably for two violins, viola and continuo. However, in the fifties and sixties such hair-splitting arguments were not yet the norm, and so this misalliance was enthusiastically included on chamber music programmes in Rome, Stuttgart, Zagreb, Mainz and London... and moreover pleased the public.

**I f t h e r e a r e a n y ( h i s t o r i c a l ) p o i n t s**  
of contact between the pavane and the chaconne, it is that, from a certain point in time, they could both be detached from the framework of the dance-bound suite to appear as individual pieces; also, that at precisely that moment the pavane, in terms of both form and content, was well and truly trounced when the chaconne set forth on its march to supremacy as a mixed vocal and instrumental form in both the church and chamber spheres from 1650 to 1750.

**In contrast to the bipartite Baroque dance forms** the pavane was based on a tripartite form characteristic of Renaissance thinking, and reflected in its structure and content the ideal of thesis-antithesis-synthesis. If the more modern chaconne consciously used the echo device (either as a *piano* repetition of the preceding written variation or as a contrasting, fully written out trio variation with new content), the old-fashioned pavane by definition eluded any process of becoming dynamic: the thickly woven art piece *a quattro* or *a cinque* was devised as a *captatio benevolentiae* (flattering the ears of the listener) rather than with reaching a thunderous climax.

**Doubtless the *Lacrymae* of Dowland** was a set of the pieces that a whole generation of northern composers around 1600 identified with, and the original lute song *Flow my tears* was the eloquent expression of that 'merry melancholy', a peculiarly English form of courtly *sprezzatura*, a frame of mind that gave rise to pale skin and swollen, tired and tearful eyes, with gleaming silks and artificially curled locks supplying some very convincing counterpoint. Long after Italy and Germany had taken to the affecting trio sonata with enthusiasm and the concerto was waiting in the wings, long after official English court music had taken up the *goût français*, insular eccentrics still found their historical identity in the old-fashioned form of the pavane, which in the hands of Purcell became a painful essay in dissonance.

## **Already in the years around 1580**

North Germany was participating in the mass psychosis of *melancholia britannica*: the many U-turns in the policies of Elizabeth I and the ascent to the throne of James I produced a steady stream of refugees, who - if they were wealthy - waited in Antwerp for a chance to go back, but if they were musicians, dancers or actors - performing artists in other words - were received with open arms by the north German courts and helped to create an atmosphere of worldliness there. In the aftermath of the Reformation, German princes had at first become absorbed in prayer books and chorale-singing, but now, in Detmold, Kassel, Berlin and Wolfenbüttel, they played the viol with skill alongside William Brade, Thomas Simpson and John Dowland - to name only the most prominent composers who dropped in for shorter or longer periods. The contemporary song repertory in its polyphonic setting functioned, here as in Italy, as an important first step towards independent instrumental music, which then developed locally into the distinct genres of fantasia and sonata.

**At the boundaries between one period** and another we can constantly recognise attempts at a definitive gathering together or absorption of all that has gone before, but also find detonations of enormous power which blaze a path into the future. In this connection we can cite Monteverdi's *Orfeo* alongside Bach's *Kunst der Fuge*, Vivaldi's *Estro armonico* and Telemann's

*Musique de table*. Without a doubt Dowland's seven *Lacrymae* or *Seven Teares* pavaues belong in this select group of European music, for they are - so far as is known - the first secular instrumental cycle in the history of music. The inspiration may have come from the seven days of the week, the seven planets or the seven branches of the menorah; an exact explanation of this, and of the meaning of the superscriptions above the individual pavaues, will never be possible: after all, too much of the late Renaissance way of thinking and feeling has been lost to us.

**I t c a n h a r d l y b e d i s p u t e d t h a t**

the gamba quintet with lute was Dowland's intended ideal scoring; however, in the title of the printed edition of 1605 "the violins" are already mentioned. It is clear that Dowland was hardly thinking of the high Baroque *lamento* scoring such as Biber or Schmelzer would have used and which can be heard on this recording, but rather of a mixed scoring *a beneplacito*.

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Translation: James Chater

**Dans les années qui suivirent la deuxième guerre mondiale,** une édition intitulée "Pavane & Chaconne" circula dans le milieu des orchestres de chambre. Cette édition réunissait deux oeuvres d'Henry

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Editing:	Oscar Meijer
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Executive Producer:	Marcel Schopman

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