



COLLOQUY

WORKS FOR GUITAR DUO BY

PURCELL · PHILIPS · JOHNSON · VAUGHAN WILLIAMS

DODGSON · PHIBBS · DOWLAND · MAXWELL DAVIES

DUO GUITARTES

COLLOQUY

HENRY PURCELL (1659–1695)

Suite, Z.661 (arr. Duo Guitartes)

- | | |
|-----------------|--------|
| 1. I. Prelude | [1.18] |
| 2. II. Almand | [4.14] |
| 3. III. Corant | [1.30] |
| 4. IV. Saraband | [2.47] |

PETER PHILIPS (c.1561–1628)

- | | |
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| 5. <i>Pauana dolorosa Tregian</i> (arr. Duo Guitartes) | [6.04] |
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JOHN DOWLAND (1563–1626)

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|---|--------|
| 6. <i>Lachrimae antiquae</i> (arr. Duo Guitartes) | [1.56] |
| 7. <i>Lachrimae antiquae novae</i> (arr. Duo Guitartes) | [1.50] |

JOHN JOHNSON (c.1540–1594)

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| 8. <i>The Flatt Pavin</i> (arr. Duo Guitartes) | [2.08] |
| 9. <i>Variations on Greensleeves</i> (arr. Duo Guitartes) | [4.22] |

RALPH VAUGHAN WILLIAMS (1872–1958)

- | | |
|-------------------------------------|--------|
| 10. <i>Fantasia on Greensleeves</i> | [5.54] |
|-------------------------------------|--------|

JOSEPH PHIBBS (b.1974)

Serenade

- | | |
|----------------------|--------|
| 11. I. Dialogue | [3.54] |
| 12. II. Corrente | [1.03] |
| 13. III. Liberamente | [2.48] |

WORLD PREMIÈRE RECORDING

PETER MAXWELL DAVIES (1934–2016)

Three Sanday Places (2009)

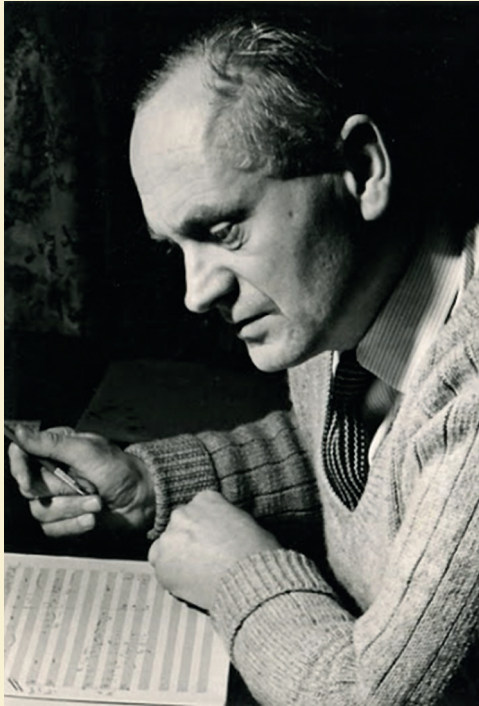
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|---------------------------------|--------|
| 14. I. <i>Knowes o' Yarrow</i> | [3.03] |
| 15. II. <i>Waters of Woo</i> | [1.49] |
| 16. III. <i>Kettletoft Pier</i> | [2.23] |

STEPHEN DODGSON (1924–2013)

- | | |
|------------------------|---------|
| 17. <i>Promenade I</i> | [10.04] |
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TOTAL TIME:	[57.15]
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DUO GUITARTES



Stephen Dodgson

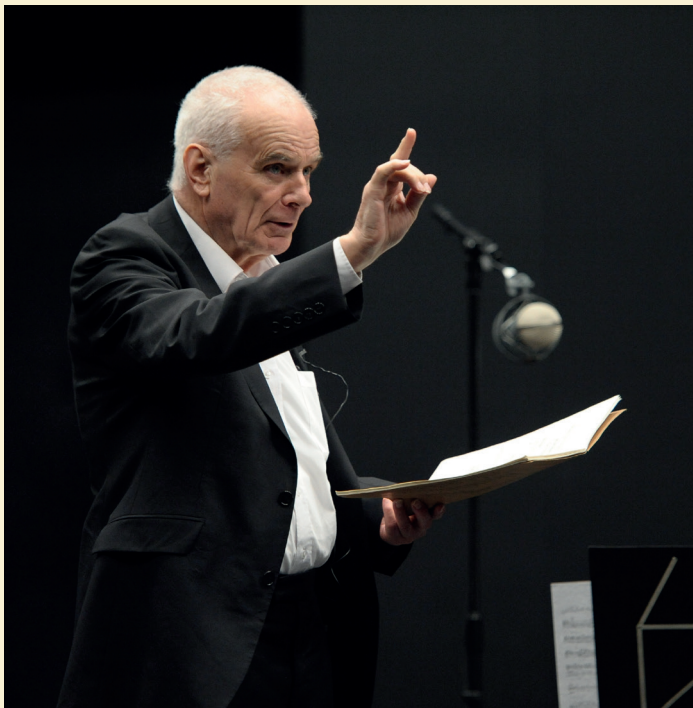
STEPHEN DODGSON (1924–2013)

Dodgson studied horn and, more importantly to him, composition at the Royal College of Music under Patrick Hadley, R.O. Morris and Anthony Hopkins. He then began teaching music in schools and colleges until 1956 when he returned to the Royal College to teach theory and composition. He was rewarded by the institution in 1981 when he was made a fellow of the College. In the 1950s his music was performed by, amongst others, Evelyn Barbirolli, Neville Marriner, the Philip Jones Brass Ensemble and the composer Gerald Finzi. From 1957 onwards he regularly broadcast for the BBC and later composed music for many of their radio plays. In 1986 he was appointed chairman of the National Youth Wind Orchestra of Great Britain, for which he composed several works. Broadly speaking, his music was tonal and traditional but also quite chromatic. Though not a guitarist, he wrote substantially for the instrument including two concertos.

Roger Slade

JOHN DOWLAND (1563–1626)

Best known for his songs of intense melancholy, Dowland was one of the finest lutenists of his time, and remains one of the greatest composers of lute music, lute songs and consort music. His birthplace is unknown – probably London, but possibly Dublin – and it would appear that he studied at Oxford, receiving a B.Mus. from Christ Church in 1588. Despite a promising start, with his music being played at court occasions, no invitations to official royal positions were proffered. Dowland therefore travelled and worked abroad, entering the service of Sir Henry Cobham – the ambassador to the French court – and his successor Sir Edward Stafford in Paris (where Dowland converted to Catholicism), and responding to an invitation to enter the service of the Duke of Brunswick-Lüneburg in Wolfenbüttel in Lower Saxony, whence he visited Moritz, Venice, Florence, Bologna and Nuremberg. In 1598 he entered the service of the music-loving King of Denmark, Christian IV, who valued Dowland so highly as to make him one of his highest-paid court officials. During this time, Dowland often returned to England for long periods, where his wife and children (about whom we know almost nothing) lived in a house in Fetter Lane near London's Fleet Street.



Peter Maxwell Davies

Dowland's appointment in Denmark came to an end in 1606, after which he again disappears from the pages of history, perhaps continuing to travel the Continent, or going on to hold another post abroad. Despite the fact that he was by now one of the most famous musicians in Europe, the English court continued to pass him over in favour of other lutenists, and it wasn't until 1612 that he was offered a post, specially created for him, as the fifth court lutenist to James I. He remained at court for the next fourteen years, during which time his music continued to be published in collections, and he was buried at St Ann Blackfriars in February 1626.

Em Marshall-Luck

PETER MAXWELL DAVIES (1934–2016)

From *enfant terrible* to Master of the Queen's Music, and from the much-loved, lyrical, *Farewell to Stromness* to the shocking *Eight Songs for a Mad King*, Sir Peter Maxwell Davies's long life and composing career were rich and varied. He was born in Salford, Lancashire, and announced at the tender age of four – after seeing a performance of Gilbert and Sullivan's *The Gondoliers* – that he wished to become a composer. His earliest juvenilia were written at the age of eight; and Maxwell Davies attended Manchester University and the Royal Manchester College of Music (which later merged with the Northern School of Music to become the Royal Northern School of Music). There, with fellow students Alexander Goehr, John Ogdon and Harrison Birtwistle, he formed the group New Music Manchester which was dedicated to contemporary music.

After subsequently studying in Rome on a scholarship, Maxwell Davies took up the post of Director of Music at Cirencester Grammar School, following this with a Fellowship at Princeton University, before moving to Australia as Composer in Residence at the University of Adelaide. On returning to Britain, he co-founded the Pierrot Players (later to become the Fires of London) with Birtwistle and composed some of his most avant-garde works.

In 1971 his life and music took a new turn when he moved to the Orkney Islands, first settling on the island of Hoy, and later moving to Sanday. Here, he immersed himself in the landscape, culture, folklore and history of the islands, as well as playing a large part in their musical life by founding and, for many years directing, the St Magnus Festival. As well as holding a number of



Joseph Phibbs

composition positions and conductorships with various orchestras both in the UK and abroad and receiving various honorary doctorates (most importantly from Oxford University), he was knighted in 1987, took up the post of Artistic Director of Dartington Summer School in 1979, and was appointed the Master of the Queen's Music in 2004. He died in 2016, aged 81, at home in his beloved Orkney Isles.

Em Marshall-Luck

JOHN JOHNSON (c.1540–1594)

Johnson was a composer, lutenist and father of the outstanding musician Robert Johnson (1583–1633). Little is known of John Johnson's early life except that he probably, as a boy or young man, served a musical apprenticeship with the Earl of Leicester. It is known for certain that in 1580 he was appointed to Queen Elizabeth's court as "one of the musicians for the three lutes at 20 livres a year". We also know that he was highly regarded at court as, upon his death, a 50-year lease was granted "to Alice, widow of John Johnson, one of the Queen's musicians for the lute" in respect of Cranborne Manor in Dorset and of lands in Cornwall, Lincoln, Staffordshire, Wiltshire and Flint "in consideration of her husband's services". His name was included in John Case's *Apologia musices* (Oxford, 1588) in his list of the greatest English musicians of the time. His music obviously travelled far beyond his native England as is proved by the many German and Dutch lute books of the time containing his compositions. His popularity in his day is also underlined by the many arrangements made of his music by his contemporaries.

Roger Slade

JOSEPH PHIBBS (b.1974)

Joseph Phibbs was born in London and studied at The Purcell School, King's College London, and Cornell University. His teachers have included Param Vir, Sir Harrison Birtwistle, and Steven Stucky. Described by *BBC Music Magazine* as "one of the most successful composers of his generation", his works have been premièred by some of the world's leading conductors, including Edward Gardner, Gianandrea Noseda, Sakari Oramo, Vassily Petrenko, Esa-Pekka Salonen and Leonard Slatkin. *Rivers to the Sea* received widespread critical acclaim following its première



Peter Philips

in 2012 under Esa-Pekka Salonen, later winning a British Composer Award, and was the first of three orchestral commissions for the Philharmonia Orchestra over the last decade, the most recent being a Clarinet Concerto for Mark van de Wiel (premiered at the Royal Festival Hall in 2017). He has also composed concertos for Sarah Williamson (Concertino for Clarinet, Strings, and Harp) and Evelyn Glennie (*Bar Veloce*, premiered at the Cheltenham Festival in 2009).

Other orchestras and ensembles to have performed his works include the London Symphony Orchestra, the London Sinfonietta, the Britten Sinfonia, and the BBC Symphony Orchestra, for which he has written five major works to date including *In Camera*, *Lumina* (commissioned for the BBC's *Last Night of the Proms*), and *Partita* (a joint BBC / Koussevitzky Award commission, premiered in 2016 at the Barbican). Chamber works include String Quartet No.1 (2014) for the Piatti Quartet, and String Quartet No.3 (2018), a three-way commission between the Belcea Quartet, the Carnegie Hall and the Wigmore Hall. A chamber opera, *Juliana* (after Strindberg's *Miss Julie*) was premiered at the Cheltenham Festival under George Vass in 2018 to critical acclaim, and his choral music is performed regularly by choirs around the world, including The Sixteen / Harry Christophers. Solo works have been commissioned by players such as Krzysztof Chorzelski, Nicholas Daniel, Michael Chance, and Noriko Ogawa.

Phibbs's music features regularly at festivals including Aldeburgh, Three Choirs, Presteigne, English Music Festival and Cheltenham, and is often featured on BBC Radio 3. He is currently writing a cello sonata for Guy Johnston and Melvyn Tan, to be premiered at the 2021 Hatfield House Festival and the London premiere to be given at the Wigmore Hall, and a set of piano pieces for Tomoaki Kimura. Recent works are published by Ricordi London, Boosey & Hawkes, and Chromium Music Group.

Joseph Phibbs

PETER PHILIPS (c.1561–1628)

Born in London, Philips became a choirboy at St Paul's Cathedral and was possibly a pupil of William Byrd. Being a Catholic at that time he felt somewhat threatened, and in 1582 left England, never to return. He went to the English College at Douai and then to the English College in Rome, which provided refuge for religious exiles. He stayed there for three years and



Henry Purcell

was appointed college organist. Through fellow composers Palestrina and Anerio he became fully conversant with the European traditional style of music. From 1585 he travelled across Europe with another English Catholic, Sir Thomas Paget (1544–1590). After Paget's death in 1590 Philips settled in Antwerp, where he became a successful teacher of the keyboard. In 1597 he joined the household of the regent of the Spanish Netherlands, Archduke Albert, where he stayed for the rest of his life.

Roger Slade

HENRY PURCELL (1659–1695)

Although he died at the age of only 36, Henry Purcell was widely noted by his contemporaries as a composer of genius: one who could stand as an equal alongside the best European musicians of the age. His music is rich and varied; original and captivating; and his word-setting, in particular, is pointed, colourful, and always apt.

At the age of eight, Purcell became a Boy of the Chapel Royal, where he sang as a choirboy, was taught to play various string and keyboard instruments, and learnt composition and music theory. Such a thorough musical education undoubtedly served him well, enabling him to develop a solid compositional technique that acted as a bedrock to his vividly expressive style. An apprenticeship as keeper, maker, repairer and tuner of the King's wind and keyboard instruments led to his appointment as composer for stringed instruments at the Chapel Royal; and two years later he was made Organist at Westminster Abbey, a post that he was to retain for the rest of his life, and the duties of which he combined with those of Court Composer to Charles II, Organist of the Chapel Royal, and Keeper of the King's Instruments.

Purcell retained his position at Court upon the accession of James II to the throne, but his fortunes there declined during the reign of William and Mary; and he turned to the composition of incidental music for the theatre, a genre with which he had been familiar since boyhood – the choirboys of the Chapel Royal often participated in theatrical performances. Teaching, editing and writing also played an important part in his professional life at this time: he contributed to Playford's *The Second part of Musick's Hand-Maid*; and later revised and updated the same author's *Introduction to the Skill of Musick*.



Ralph Vaughan Williams, 1910

Purcell's music, so popular during his lifetime, was quickly forgotten after his death and his memory was neglected until the bicentenary of his death in 1985 stimulated a revival of his works. His compositions, vivid, dramatic and highly expressive, also convey a sense of architectural structure, which is, the present writer avers, due in no small measure to his understanding of the system of proportional mensuration, a system of rhythmic notation used with great finesse in the fifteenth and sixteenth centuries. Although this system was beginning to wane in mainland Europe by the time of Purcell's birth, it was still in favour in England: it is described in Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* of 1597, a volume that was used throughout the seventeenth century for the instruction of young musicians. Purcell would thus, in all probability, have been imbued with this system; and if, in the performance of his music, the tempo of individual movements and sections are related mathematically, a sense of overarching unity is obtained, as well as an inevitable progression to the work's emotional apex.

Em Marshall-Luck

RALPH VAUGHAN WILLIAMS (1872–1958)

As well as being one of Britain's foremost symphonists, Ralph Vaughan Williams was a revolutioniser of English music. Rebelling against the Teutonic tradition and Germanic elements that had persisted throughout Britain and in contemporary English music, he brought about a new kind of national music, resurrecting an English "voice" by returning to two old and vibrant English roots: folk music and Tudor music. Lilted, singing melodies and dancing rhythms discernible throughout his works are redolent of the folk music of whose importance Vaughan Williams was so convinced, and it was the combination of this, vital elements of Tudor music, and his own inspired modernism that bore a new, powerful and compelling music, full of raw emotion, honesty and mysticism.

Vaughan Williams was descended from both the Wedgwood and Darwin families. Born in the small village of Down Ampney in rural Gloucestershire where his father was vicar, he was moved to Leith Hill Place in the Surrey Hills on the death of his father barely three years later, where he revelled in the space and freedom of the extensive grounds and started composing nature-orientated works. He studied under two of the musical "greats" of the time, Parry

and Stanford, at the Royal College of Music, as well as with Charles Wood at Trinity College, Cambridge. Abroad, he took lessons with Bruch in Berlin and, ten years later, with Ravel in Paris. Even then, however, his own music stood firmly rooted in all that is best in English music, and whilst he absorbed what he needed from the French (impressionism, for example, as seen in the Sixth Symphony and parts of his masque *Job*), he integrated it into his Englishness; Ravel is said to have called him "my only pupil who does not write my music".

Two important musical events assisted in the finding of his "voice": the discovery of folk music, which he started to collect systematically from 1903 onwards; and his editorship of the *English Hymnal*. Originally intended as a fairly swift task to be completed in a couple of months, he stretched it out for two years. He set out to return the hymns to their original state, reducing the Victorian distortions of the simple melodies, researching old tunes that had been obscured or forgotten, investigating folk songs to act as settings (reasoning that many hymn tunes may have originally started life as folk tunes), and commissioning tunes from his contemporaries, as well as composing some himself. He noted that "Two years of close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues"; for the young composer it was a history lesson in the art of English melody as he steeped himself in English music of all periods.

Although by then in his forties, at the start of the First World War Vaughan Williams enlisted in the medical corps and was posted to France. He lasted the war period well, making the most of his mixture of experiences which he would later add to the rich fabric of his compositions. After the war he returned to the Royal College of Music as Professor of Composition, and spent some time re-working earlier compositions before turning his pen to what are considered to be his more mature and distinctive works. At the end of the 1920s Vaughan Williams left London and returned to the Dorking area, to a house easier to negotiate for his wife, Adeline, whose mobility was increasingly limited. Having spent most of his working life in London, Vaughan Williams swiftly became immersed in country life (hay-making, gardening and horse-riding) and became a stalwart of the local community.

Adeline died in 1951, and two years later he married the writer and poet Ursula Wood, and the couple moved back to London to a handsome house looking over Regent's Park. Despite

being by then in his eighties, Vaughan Williams continued a busy life of travel, lecturing and composing. He is one of only a handful of composers who continued developing musically well into old age, writing original and exciting works right until the end of his life. His *oeuvre* includes operas, nine symphonies, concerti, songs, incidental music, ballet music, film scores, chamber and choral works, all of them innovative, evocative, moving and characterful, sometimes surprising – even shocking – but always guaranteed to inspire and delight.

Em Marshall-Luck

The history of the repertoire for guitar duo is easily related. Although there was a tremendous outpouring in the Renaissance and Baroque of compositions for plucked stringed instruments such as the lute, the vihuela and the baroque guitar, duos for plucked instruments are represented in these periods by only a few works, and those that do exist are, as a rule, written rather simplistically. If, therefore, as a guitar duo, you wish to explore works from this era of richly valuable compositions, you have little choice but to make arrangements of them – a practice which was, after all, common at the time. In this respect, compositions for harpsichord, for example, may be brought into service: the harpsichord has similar tonal characteristics to the guitar; and the musical text can be divided in such a way that each guitar is assigned a single stave of the original score, one guitar playing the upper stave, the other playing the lower. It is true that the guitar cannot display the same degree of overt virtuosity and brilliance as the harpsichord, but it can command a wider variety of tonal colour and a smooth gradation of dynamic – so it is possible for such an arrangement to stand comparison with the original, the two being equally matched from an artistic point of view.

The late classical period saw the composition of many works for two guitars; but, this notwithstanding, the moment was not ripe for the genre. Although the Spaniards Fernando Sor and Dionisio Aguado, two of the outstanding guitarists of their time, performed duos, their concert reviews were far from favourable; while the compositions based on themes by Rossini which the Italian guitarist Mauro Giuliani, highly acclaimed by Ludwig van Beethoven, composed for himself and his talented daughter were not, unfortunately, worked out with the degree of ornate detail that could have placed them on a par with the important solo-guitar works of the era.

The great breakthrough for the genre of the guitar duo occurred only in the mid-1950s and is thanks to Ida Presti – who was celebrated as a female Mozart and to whom Francis Poulenc dedicated his only guitar composition – and her duo partner and husband Alexandre Lagoya. In less than 15 years they gave over 2,000 recitals in the world's great concert halls and inspired countless important composers to write valuable works for them.

The first composition on this recording, then, is an arrangement of a harpsichord work. The Suite in G minor, Z.661, is one of Henry Purcell's late works for keyboard instruments and was published posthumously as part of a set entitled *A Choice Collection of Lessons for the Harpsichord or Spinnet*. Purcell's harpsichord compositions work outstandingly well when translated into the medium of guitar duo, as the parts for both the left and the right hand of the harpsichord each lie excellently within the compass of the guitar: the only alteration it was necessary to make in this case was to transpose the Suite downwards by a minor third in order to take advantage of the guitars' natural resonance.

This Suite is, from several points of view, a very striking composition. Its movement-sequence (*Prelude–Almand–Corant–Saraband*) was common in works of the High- and Late-Baroque periods; but, very unusually, it ends with the *Saraband*, the slowest movement of the Baroque suite. In addition, there are many vivid examples of the way in which Purcell incorporates into the work fundamental characteristics of the French and Italian Baroque (well-established by this time as the most important compositional styles of the period), combines them, and thereby creates a wholly personal, unmistakable musical language of his own. It is also notable that Purcell is able to create an intensely profound emotional atmosphere by means of very economical musical gestures.

The *Prelude* has the manner of an Italian *Allegro*: within its short time-span, the movement presents many mellifluously flowing melodic motifs which are constantly passed, in imitation, between the upper and lower voices. By contrast, the *Almand* includes nothing of a dialogue-like exchange: the melodic line is carried entirely by the upper voice, the lower providing a discreet accompaniment. This movement is very interesting as it epitomises the *Almand's* progression during the course of the Baroque period from a movement of slightly melancholic character, performed at a rather slow pace, to a more cheerful yet still fundamentally serious movement, played at a moderately brisk tempo. In respect of its melancholic basic character, the *Almand* of this Suite may be said to be reactionary; on the other hand, it is also very modern in aspect, juxtaposing a wealth of French ornaments with enchanting Italian-style melodic writing and a number of dramatic gestures, combining all these to form a new and wholly individual musical language.

The title of the *Corant*, the following movement, comes from the French word *courante*, meaning “running”; and this is an apt description: it is always in motion, hardly ever coming to rest, this effect being created through the use of rapid notes, heavily ornamented melodic lines and judiciously-placed syncopations. In marked contrast is the Suite’s closing movement: a serious, yet wistful and yearning *Saraband*. It creates a particularly intense emotional impact, but, if you were to examine the score, you would rub your eyes with amazement to see with how few notes Purcell creates this effect.

The *Pavana dolorosa* by Peter Philips – like the variations on *Lachrimae* by John Dowland that follow on this disc – is concerned with the expression of grief and pain. It was composed for harpsichord or virginal and is certainly one of the most important works in this genre of the Renaissance. The manuscript, bearing the title *Pauana Doloroso. Treg.*, forms part of the extraordinarily extensive collection known as *The FitzWilliam Virginal Book*, which is kept in the Fitzwilliam Museum, Cambridge. Richard FitzWilliam (1745–1816) was, among other things, a passionate art collector and bequeathed his collection to the museum he founded. The last “o” in the *Doloroso* of the title is probably a printing error; *Treg.* stands for the name of Francis Tregian (1574–1619), a friend of Philips and the dedicat   of the work. It was Tregian who was probably responsible for collecting into one volume the individual manuscripts of *The FitzWilliam Virginal Book*, which Richard FitzWilliam purchased in 1783.

Philips composed this pavane in 1593, allegedly in a prison in The Hague, where he was interred following a trip to Amsterdam. He had travelled to The Netherlands to “sie and heare an excellent man of his faculties”, as Philips himself wrote – probably the organist and composer Jan Pieterszoon Sweelinck.

Formally, the *Pavana dolorosa* is divided into three sections, each with its distinct character, and each of which is followed by a variation. These variations – especially the second and third – make use of extensive melodic decorations. The first of the formal sections begins in the major with a positive, dignified character, but gradually the expression of painful emotions is introduced, these being portrayed by rising and falling semitone motifs at the peak of melodic lines (E-natural–F-natural–E-natural; B-natural–C-natural–B-natural; A-natural–B-flat–A-natural). At the close of the section, a long descending line suggests hopelessness. The second section

is certainly the most dramatic of the work. Many of the melodic lines circle constantly and very closely around a central note: it is as if they want to break away from a painful situation, but their efforts are always in vain. Furthermore, every short ascending melodic line is quickly brought downwards again, often through motifs made up of neighbouring semitones which, like those of the first part of the composition, are suggestive of pain. The third section stands in marked contrast to the preceding: a feeling of great hopefulness is conveyed by the straightforward, confident opening statement and by the rising chromatic pattern that is repeated often as the section progresses. This arrangement transposes the original up by a major second in order to take advantage of the guitars’ natural resonance.

With *Flow, my Tears* John Dowland created one of the most famous songs of the Renaissance: it was adapted by numerous important composers including Jan Pieterszoon Sweelinck and William Byrd; and Dowland himself wrote several variations. The song began as a lute pavan, which Dowland titled *Lachrimae*; it was set in A minor, an “uncomfortable” key for the Renaissance lute (a more pleasantly playable version, in G minor, followed later). *Lachrimae* was first published around 1596 and was possibly inspired by the madrigals of the Italian composer Luca Marenzio, whom at that time Dowland admired and from whose compositions he borrowed numerous passages for incorporation into his own works. Dowland even travelled to Rome in order to meet Marenzio, though this journey proved fruitless.

Flow, my Tears was published in London in 1600 as the second song of *The Second Book of Songs*; Dowland was then resident in the Danish court in the service of King Christian IV. Incidentally, the key of the song as it appears in *The Second Book of Songs*, A minor, is the same as that used for the original version for lute.

Four years later was published – also in London – a 21-piece collection of highly distinctive polyphonic instrumental works for five viols or violins and lute entitled *Lachrimae or seaven teares figured in seaven passionate pavans, with divers other pavans, galliards and allemands*. The first seven compositions in the collection – the “seaven teares” of the title – form a set of individually-characterised versions for various instrumental ensembles of *Flow, my Tears*:

Lachrimae antiquae (Old Tears)

Lachrimae antiquae novae (Old Tears Renewed)

Lachrimae gementes (Sighing Tears)
Lachrimae tristes (Sad Tears)
Lachrimae coactae (Forced Tears)
Lachrimae amantis (A Lover's Tears)
Lachrimae verae (True Tears)

Of these seven pavans, the first two appear on this recording, arranged for two guitars and in A minor, the key of the original lute pavan.

The Flatt Pavin, composed by John Johnson, was one of the most popular lute duos of the English Renaissance. This pavan has been handed down in tablature in *Jane Pickering's lute book*, which was probably published around 1616 and is one of the most important collections of English lute tablature. The volume is now housed in The British Library.

The Flatt Pavin vividly demonstrates a very popular practice adopted by English lutenists which was also employed by other musicians over the course of time and became an important element of English music practice in general, its use even extending beyond the Renaissance era. Originating in a mode of performance popular in Italy whereby one lutenist (the *tenorista*) played, in a low register, a well-known song, a motet, or some similar work, while at the same time the other lutenist (the *discantor*) decorated the melody in a higher register using a virtuosic, brilliant style, the concept was developed in England and became a separate and unique musical style. The lower part, that in the Italian tradition carried the melodic line, was instead assigned a repeated chord progression: a "ground"; while the upper part performed "divisions": rhythmic elaborations of a melody which, during the course of the piece, became gradually more virtuosic.

Johnson applies this principle in *The Flatt Pavin* in a very attractive manner. In the first of the three formal sections, each of the two lutenists is given the accompaniment once and the melody once. While the accompaniment is identical on both occasions, the melody is presented in "divisions" upon its repetition – that is, it is enriched by the inclusion of shorter note-values. In the following two sections (each of which carries its own variation), this rigid demarcation of melody and accompaniment breaks down. The melody and the accompaniment are passed rapidly between the voices, a lively dialogue between the instruments being created through

the use of imitative motifs. The accompaniment is altered slightly in several places during each section's variation, although its basis remains unchanged.

It is probably undisputed that *Greensleeves* has been, since the Elizabethan age, one of the most popular of all songs. Among the numerous works that explore this traditional melody is the version for two lutes that is presented on this disc. These "divisions" (variations) come from a tablature that is now housed in Cambridge University Library: although the variations are anonymous, they closely match John Johnson's compositional style and have therefore been attributed to him. Unfortunately, the tablature as it survives incorporates only the more prominent upper part and not the less significant "ground" (lower part): interpreters must therefore supply the accompaniment, either through the use of a suitable ground from another work or by composing one themselves. For this recording, we decided against an accompaniment of a contrapuntal nature (which was often used at the time) in favour of a purely chordal one. This allows the unblemished radiance of the melody to unfold in its full glory; furthermore, a lower voice that is wholly chordal creates a beautiful link with Ralph Vaughan Williams's *Fantasia on Greensleeves*, which also has a chordal basis. For the harmonic sequence of the song's stanza, we selected the *Passamezzo antico* (i-VII-i-V | i-VII-i-V-i); for the refrain, the *Romanesca* (III-VII-i-V | III-VII-i-V-i).

Ralph Vaughan Williams also explored the tune of *Greensleeves* in various of his works, among them his opera *Sir John in Love* (based on Shakespeare's *The Merry Wives of Windsor*), which was first performed in 1929. However, the celebrated *Fantasia on Greensleeves*, which is recorded here, is actually an arrangement for string orchestra, harp and one or two optional flutes of material from the introduction to Act III of the opera: the arrangement was made in 1934 by Ralph Greaves, who worked under Vaughan Williams's supervision. Vaughan Williams builds his composition upon the tune of *Greensleeves* and skilfully harmonises it. The harmonic sequences employed are essentially progressions that were commonly used in the Renaissance: the *Passamezzo antico* for the stanza and the *Romanesca* for the refrain; but Vaughan Williams very elegantly introduces a slight tonal ambiguity which allows him to switch frequently in his musical language between a modal and a diatonic harmonic basis. By this means, he achieves the feat of presenting the tune of *Greensleeves* at once in a context redolent of the Renaissance and with a more contemporary flavour. In the central section of

the *Fantasia*, the inclusion of the folk-song *Lovely Joan* provides a contrast of character and of compositional colour.

Joseph Phibbs wrote his *Serenade* in 2013/14 in response to a commission from our duo. We first made the acquaintance of Joseph Phibbs's music shortly before this when we heard his now famous orchestral work *Rivers to the Sea*, whereupon we tried to get to know as many of his works as possible: we immediately sensed a deep connection with his incredibly detailed and sensitive musical language in a way that we have seldom felt. We therefore consider it a great honour that Joseph Phibbs has dedicated this work to us. It received its first performance in 2014 at the O/Modernt Chamber Music Festival in Stockholm.

The *Serenade* is a very tonal composition that offers the receptive listener a microcosmos built of richly varied motivic and harmonic development. An intimate portrayal of emotional states is rendered through transformations of motifs and the use of extremely finely graded degrees of dissonance.

The first movement, *Dialogue*, is a tender conversation between the two instruments, rich in motifs that are full of longing. As the movement progresses, it becomes mysterious in character and even somewhat painful, before it ends, again, tenderly and wistfully.

The second movement is a *Corrente* which, in its figuration, is entirely indebted to the model of the *Courante* as displayed in Baroque works for violin or harpsichord. Within the context of a continuously flowing texture, the two instruments perform what is almost a *pas de deux*: they move towards each other, then away from each other; their lines are sometimes isochronal; sometimes imitative; and all this within a setting that is at once volatile and very intimate.

The third movement, *Liberamente e con espressione*, is the calmest of the work. It begins simply, gently and peacefully, the texture imbuing the music with a limpid clarity. Following the dynamic apex, however, wistful motifs grow increasingly prevalent and the harmony becomes more enigmatic, leading the serenade to a questioning conclusion.

Peter Maxwell Davies gifted to the guitar very attractive compositions; however, the *Three Sanday Places*, composed in 2009, were written for piano. Each of the three movements of this short cycle is inspired by a place on Sanday, the largest of the Orkney Islands, where Maxwell

Davies spent the last period of his life. Maxwell Davies was a very versatile composer who liked to combine different styles in one work – in the case of the *Three Sanday Places*, however, he employs a rather simple, tonally based musical language, using it sensitively to evoke the complex, captivating landscape pictures at which he excelled. As *The Guardian* stated, "His music is a songline through his favourite walking routes"; and this is especially true of this cycle: indeed, all three movements are designated the tempo direction *Andante* (calmly walking). To the listener, it is as if the landscape pictures suggested by this programmatic music are unfolding at walking pace before the mind's eye.

The first movement is inspired by the Knowes (Hills) of Yarrow, which are found on the north-east coast of Sanday. It is dedicated to the Austrian composer, organist and festival director Dr Thomas Daniel Schlee (b.1957), for whom Maxwell Davies had a high regard, and in its rhythmic gestures is reminiscent of a barcarole. Harmonically, it is tonal – indeed, predominantly diatonic – in basis, but there is still much finely shaded play between highly distinctive and delicate dissonances and their resolutions. The movement's formal sections alternate fluently between D major and D minor.

Waters of Woo, the second movement, bears no dedication. Its title refers to the small coastal town of Woo, which is situated close to the Knowes of Yarrow: it lies on a bay northeast of the hills. Harmonically, this movement is the most complex of the cycle. Although it begins in a tranquil F major, with a few delicate dissonances that quickly dissolve, the number of dissonances increases rapidly, resulting in a constant interplay between harmonic tension and relaxation. This flows into a dark-hued middle section, the character of which is established by a throbbing pedal-point on C-natural. The opening material then returns, but cast in a bleak F minor; the harmony becomes more and more enigmatic and the movement ends with a chord which, because of its simultaneous sounding of major and minor thirds, is a cross between the major and minor modes. For reasons of sonority, this version for two guitars is set in D major / D minor – a minor third lower than the key of the original – in order that the character of the movement may be better realised.

The closing movement, *Kettletoft Pier*, depicts a small harbour situated at the southernmost point of Sanday. Maxwell Davies dedicated it to his then partner, Colin Parkinson, on the

occasion of his 50th birthday. The movement begins with a simple two-part song-like melody in an uncomplicated G major which leads into a much more dissonant, darker-hued central paragraph in E minor. A recapitulation of the first section closes the movement, but the texture is here augmented by the addition of a middle voice that produces delightful, gently pointed dissonances.

Promenade I is, again, a piece written specifically for guitar duo which, like *Three Sanday Places*, describes the sea coast, albeit in a completely different way. Stephen Dodgson composed this work in the spring of 1988 and dedicated it to the duo formed by the Italian guitarists Mario Fragnito and Lucio Matarazzo. While Maxwell Davies's composition paints a series of sound-pictures for the listener, Dodgson's work has a detailed programme that the composer himself described as follows:

Promenade I pictures the two players at a seaside resort, taking an afternoon stroll. They set out full of joy and energy, sunlight dazzling over the water, and soon come upon an aviary. Resuming the promenade, a sheltered spot is reached with an inviting seat in the sun. But the peace is abruptly shattered by a dogfight, which causes the promenaders to move on hurriedly, the dogs barking at their heels. Happily, another peaceful and inviting seat is found, but repose this time is interrupted by a sudden sea-mist, dark at first but dazzling later. In the stillness, distant echoes of an old-world merry-go-round can just be made out. The homeward walk brings it in full view, its sounds harmonising with the evening sun.

The sequence of musical events follows the programme precisely. Mercurial melodic lines, in which the two instruments constantly overlap phrases, and short, jocular grace-notes illustrate the energetic cheerfulness of the promenaders, who, in their lively conversation, often interrupt each other and joke together; while a bright D-major chord, placed in the guitars' highest register and rhythmically constantly displaced, suggests the light of the afternoon sun reflected in the sea. The contemplative pauses are portrayed by stately, almost static melodic lines set above very slowly paced F-major chords; the birds are vividly described by brisk, syncopated patterns, again placed in the guitars' high register; and the bickering dogs by harsh dissonances and frenetic rhythms. As the promenaders hurry away

from the fighting animals, the fast, unsteady beating of their hearts is depicted in a 5/4 figure, played using muted plucking, before the music calms again. The protagonists finally find a quiet place in which to rest, and the fog looms up with low-pitched oscillating figures and gloomy harmonies. After the fog and the sun have struggled together in energetically charged dissonances, the evening sun prevails and the promenaders watch the sunset with consonant, arpeggiated chords which span the entire range of the guitar.

Anne-Kathrin Gerbeth and Bernhard Dolch
(translation: Rupert Marshall-Luck)

DUO GUITARTES



Anne-Kathrin Gerbeth and Bernhard Dolch formed the Duo Guitartes after they had already enjoyed international success as soloists, numbering among the few German guitarists of their generation to win prizes in notable international competitions.

Above and beyond their university studies with Carlo Marchione, Joaquín Clerch and Tadashi Sasaki, they were taught by lutenist Paul O'Dette, guitarists Pepe Romero and Leo Brouwer, and Eberhard Feltz (mentor of the Kuss and Vogler Quartets). They have also made an intensive study of historically informed performance practice.

Duo Guitartes was founded out of their desire to leave the beaten track and make a serious contribution to expanding the repertoire for the concert guitar. They work intensively at arranging major and lesser-known works of earlier eras for two guitars in order to convey the vibrancy and emotional depth of this music in a historically informed manner, using the possibilities of modern instrumental technique to awaken it to new life.

In addition to this, one of their major objectives has been to inspire and perform contemporary compositions, and several of today's most influential composers (including Joseph Phibbs) have dedicated new works to them. These works, as well as their own arrangements, have been published by Ricordi (London), Acoustic Music Books, Edition49, Da Vinci Edition and Trekel-Musikverlag.

In the course of their concert activity, they have performed in renowned concert halls, in major chamber music and guitar festivals as well as at several universities in Europe and Asia. Anne-Kathrin Gerbeth and Bernhard Dolch both teach at the University in Cottbus, Germany (BTU) and have taught as visiting professors in Tianjin (China), Xi'an (China) and Bangkok. Graduates from their classes have gone on to win international competitions in Europe and Asia.

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Ralph Vaughan Williams: *Fantasia on Greensleeves* published by BOOSEY & HAWKES

Joseph Phibbs: *Serenade* published by RICORDI LONDON RICL 220

Peter Maxwell Davies: *Three Sanday Places* published by BOOSEY & HAWKES

Stephen Dodgson: *Promenade 1* published by BÈRBEN E. 3065 B.



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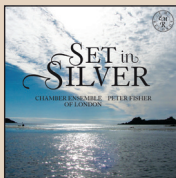


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