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Episode 11: Musick of England

La Grande Bande

Julie Elhard, treble & bass viol
Mary Virginia Burke, tenor viol
Maryne Mossey, tenor & bass viol
Henry Beimers & Josh Schwalbach, bass viol

Friday 21 May 2021

Program

- Selections from *Pavans, Galliards, Almains and other Short Aeirs* (1599) Anthony Holborne (c. 1545–1602)
Paradizo Pavan
The Sighes Galiard
Almaine
- In Nomine (written pre-1573) from *Bodleian MSS d.212-216* (early-1600s) Christopher Tye (c. 1505–1573)
- Selections from *Lachrimae, or Seven Tears* (1604) John Dowland (1563–1626)
Lachrimae antique novae (“old tears made new”)
M. Nicholas Gryffith, his Galiard
- Browning à 3 from *Baldwin Partbooks, Oxford Christ Church, Ms.979-83* (c. 1575) Elway Bevin (c. 1554–1638)
- The Spirit of Gambo, The Lord Dewys favoret from *Poeticall Musicke* (1607) Tobias Hume (c.1579–1645)
- Love’s Farewell from *The First part of Ayres* (1605) Tobias Hume
- A Spanish Humor, The Lord Hayes favoret from *Poeticall Musicke* (1607) Tobias Hume
- Selections from *Second Booke of Songs or Ayres* (1600) John Dowland
Shall I sue, shall I seeke for grace
Cleare or Cloudie, clear as Aprill showing
- The Queen’s Alman from *Fitzwilliam Virginal Book* (pre-1620) William Byrd (c. 1539–1623)
- Selections from *Lachrimae, or Seven Tears* (1604) John Dowland
Semper Dowland semper dolens (“Always Dowland, always hurt”)
King of Denmark’s Galliard

Program Notes

Music for the viol consort, while popular with amateurs for centuries, has rarely appeared on programs of professional ensembles. On the whole, English viol music has a long tradition of amateur performance dating from possibly as early as the mid-1500s. Viol consort music rarely appears on programs by professional ensembles in Europe and even less so in the U.S. We've aimed to change that with this program.

The music selected especially for this program was written by composers very closely tied to the English court. These composers were connected to the court by direct royal patronage, patronage by courtiers, or through their work in the Chapel Royal.

If you'd like to find out more about the history of the viol and its place in Renaissance England, please view my pre-concert talk for this episode.

Anthony Holborne

As is so often the case with composers on our programs, we know little about the day-to-day life of Anthony Holborne. It appears that Holborne entered school at Corpus Christi College at Cambridge University in 1562 and in 1565 was admitted to the Inner Temple—a professional association that trained England's barristers and judges. It is known that Holborne married Elizabeth Marten in 1584 with whom he had four children.

He can be tied to three patrons: Thomas, Lord Burgh, Sir Richard Champernowne, and Sir Robert Cecil. Little is known about Thomas, Lord Burgh and Sir Richard Champernowne. Holborne dedicated his two publications (1597 & 1599) to Champernowne. Robert Cecil was the chief

minister for Elizabeth I from at least 1598. Cecil sent Holborne to Holland in 1599 and 1602.

In both of Anthony Holborne's collections he calls himself "gentleman and servant to her most excellent Majestie." However, no records of him working for the court of Elizabeth I exist.

Pavans, Galliards, Almains and Other Short

Holborne's 1599 collection with the rather long title *Pavans, Galliards, Almains And Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musicall Winde Instruments* contains a series of dances for a consort of instruments in five-parts. The collection was printed in part-book format where each book contains only one part—as opposed to the more common "full score" format of today which shows all parts together.

The Paradizo Pavan and The Sighes galliard were likely intended to be played as a standard pavan and galliard pair (they're both in the same key). The Almaine ("allamand"), which is placed at the end of the collection with other almaines, does not appear to be intended as a pair with another piece in the collection.

Christopher Tye

Nothing is known about Christopher Tye's birth place, and his birth year of 1505 is an estimate by scholars familiar with his work. We do know that Tye complete his music degree at Cambridge in 1536 and became a lay clerk (singer in the chapel) at King's College in 1537. Tye had left this post by no later than October 1539. Tye became the Master of the Choristers at Ely Cathedral from at least 1541. In 1545 he was received his doctorate in music from Cambridge.

It's possible that Tye may have been associated with Dr. Richard Cox, an English who was enrolled at Cambridge around the same time as Tye. Both Tye and Dr. Cox began positions at Ely Cathedral in 1541. Cox was the tutor to Edward VI, the half-brother of Elizabeth I. It's likely through Cox that Tye was introduced to the English court.

Although evidence is scant, Tye appears to have served at the Chapel Royal in the 1550s. In what capacity Tye was serving still remains unclear. In 1560 Tye was ordained by Cox and was appointed to several parishes in Cambridgeshire. It appears that Tye often neglected his parishes.

An intriguing anecdote about Tye given by the seventeenth century antiquarian Anthony à Wood goes as follows:

“Dr. Tye was a peevish and humoursome man, especially in his latter dayes, and sometimes playing on ye organ in ye chap.[el] of qu. Elizab. wh.[ich] contained much musick but little delight to the ear, she would send ye verger to tell him that he play'd out of tune: whereupon he sent word that her eares were out of Tune.”

Whether true or not, it's a delightful testament to Tye's possible personality.

In nomine

Tye was mostly known as a composer of vocal music, and sadly much of that output is either lost or missing parts. Of his instrumental music, only his consort music survives. It's not known if he wrote any music for keyboard instruments.

The source of Tye's *In nomine* is a manuscript collection (shelf mark Mss Mus.Sch.D.212-16) held at the Bodleian Library in Oxford. The music

composed in this collection was written in the sixteenth century and compiled in the early 1600s.

The *In nomine* genre was popular in the sixteenth century and is based upon the Gregorian chant of the same name. In this selection, the chant is played in the soprano voice while the lower three voices provide harmonic and rhythmic support.

John Dowland

The music of John Dowland is much beloved in our day, like it was in his day. Dowland was incredibly well-travelled. He spent time in Paris with the English ambassador from 1579 to 1584. What his role was, if he indeed had one, is unclear. He received his bachelor's degree in music from Christ Church, Oxford in 1588.

His close connections with courtiers would have, under normal circumstances, provided him great opportunity for gaining a court position. Nevertheless, upon the death of one of the queen's lutenists in 1594, no one was selected to fill the position.

Dowland instead decided to accept a position at in Wolfenbüttel at the court of Henrich Julius, Duke of Brunswick-Lüneburg. While in that position, Dowland traveled extensively in Germany and Italy. Other failed attempts to gain a court appointment eventually lead to Dowland accepting a position at the Danish court under Christian IV beginning in 1598.

Dowland finally returned to London but at least 1610. It took him another two years to be granted a position at court. His position was especially created by a royal warrant which increased the number of court lutenists from four to five players. The position was created by Thomas Howard, the father of Dowland's patron Theophilus Howard.

Second Booke & Lachrimae

Dowland returned to London at least twice during his employ in Denmark. The first time in 1601–1602 and again 1603–1604. Because Dowland was in Denmark at the time of its publication in 1600, Dowland's *Second Booke* published with the assistance of his wife and two composers. Dowland sent the manuscript to his wife and the two composers checked the print proof for errors before it was officially published.

The *Second Booke* contains some of Dowland's most famous songs including "Flow my tears." The two pieces from the *Second Booke* are pieces for four and five voices. The first verse of each song is as follows:

"Shall I Sue"

Shall I sue, shall I seek for grace?
Shall I pray shall I prove?
Shall I strive to a heav'nly joy,
With an earthly love?

"Clear or cloudie"

Clear or cloudy, sweet as April show'ring,
Smooth or frowning, so is her face to me.
Pleas'd or smiling, like mild May all flow'ring,
When skies blue silk, and meadows carpets be,
Her speeches notes of that nightbird that singeth,
Who thought all sweet, yet jarring notes out ringeth.

It was during his second visit to London that Dowland published his *Lachrimae* collection, from which four pieces on this program were selected. The collection is dedicated to Queen Anne, the sister of Christian IV, whom Dowland no doubt had met while he was working around the English court.

The *Lachrimae* collection is peculiar. The significance of the Latin titles to the seven *lachrimae*

(Latin for "tears") pavans is not known. And the titles for the other pieces clearly reference persons which Dowland must have known. The "semper dowland" pavan has perhaps the most illustrative title of the set.

Elway Bevin

Bevin was of Welsh origin and trained with Thomas Tallis. In 1579 he became a lay clerk at Wells Cathedral. He had apparently deserted his post, for in 1580 he was suspended for not being in communication for four years! In 1585 he became Master of the Choristers in Bristol and in 1589 was organist.

In 1605 Bevin became a Gentleman Extraordinary of the Chapel Royal. Singers in the extraordinary would be called upon to replace singers who were ill or be used when more voices were required.

Bevin is most famous for his short service which was published posthumously in 1641 by John Barnard and in 1760 by William Boyce. Thomas Tudway included Bevin's short service in a compilation for Lord Harley (British Library, Harl. 7337–42) between 1714 and 1720.

Browning

Bevin's piece on this program uses a familiar sixteenth century melody as its cantus firmus (melody). The melody is actually a song, entitled "Greening of the leaves" with the following text:

The leaves be green, the nuts be brown
They hang so high, they will not come down.

The melody, which begins in the soprano part, weaves its way through each of the parts multiple times before the piece ends. When not playing the melody, the other two parts support the melody

and add rhythmic and harmonic interest.

Tobias Hume

Not much is known about Tobias Hume's life, but we do know that he was both a soldier and a composer. He fought for the Swedish and Russian armies and perhaps worked as a messenger for the English court. Suggestions of his work as a courier exist in a 1642 petition to King James I where he offers his services to carry a letter to the Swedish king.

In 1629, Hume entered the Charterhouse almshouse, a housing charity, where he would live the rest of his life. (The Charterhouse is still in operation today.) The Charterhouse is for those who may not have the financial ability to rent but who are still able to care for themselves. Hume died at the Charterhouse in 1645.

First Ayres & Poeticall Musicke

Hume published two collections of music: *The First part of Ayres* appeared in 1605 and *Captaine Humes Poeticall Musicke* in 1607. The pieces in these collections are probably some of the most important for the history of the viol. In the first collection, Hume probably gives the first indication for use of *pizzicato* (plucking with the fingers) and *col legno* (beating the strings with the back of the bow).

Hume's compositions aptly illustrate the expressive possibilities of the viol. And although most of the pieces in the collections don't require great technical demands, they are certainly not easy. Hume's pieces show great inventiveness as a composer and clearly illustrate that he had great skill and both composing and playing.

William Byrd

William Byrd is most known by his various compositions for choir and the virginal. Byrd was born in Westminster (near London) and was a boy chorister at the Chapel Royal. After his voice broke he likely became an assistant for Thomas Tallis.

In 1563 he became the organist and master of the choristers at Lincoln Cathedral. He remained there until 1573. Byrd was apparently paid his previous salary even after his position ended for which he was expected to send Lincoln "well-composed songs and divine services" on occasion. In 1572 Byrd became a Gentleman of the Chapel Royal. His role was likely as organist, and when not playing, as a singer.

Byrd and Tallis were granted a patent for printing in 1575. Their first publication, *Cantiones, quae ab argumento sacrae vocantur* ("Songs on sacred subjects") was an abject commercial failure. They didn't publish again until 1588.

Queens Alman

Byrd's consort music consists of the usual dance settings as well as the English's favorite *in nomine* settings. The selection we're performing for you on this episode, queen's alman, is a transcription of a keyboard piece by Byrd.

The original piece is contained in the so-called Fitzwilliam Virginal Book dating to the early 1600s. The piece was likely dedicated to Queen Elizabeth I, who was, by all accounts, an incredibly talented musician in her own right. She could play many instruments, but the virginal was her favorite.

Program notes by MTA.

About La Grande Bande

With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from around the world who are specialists in the field of Early Music—music written between c. 1600-1800—and who play on historical instruments and sing in an historical manner.

We aim to present “masterworks” alongside lesser-known compositions, illustrating the extensive musical production during the sixteenth, seventeenth, and eighteenth centuries. Education is crucial to our mission, be it through program notes, through directed-educational events, open rehearsal sessions, or another method. We see incredible value in resurrecting the music written by the great masters of our past; it's a historical, cultural, and musical lesson rolled into one.

To learn more about our musicians, or about our programming, visit www.lagrandebande.org/about.

About the Musicians

Julie Elhard appears regularly as a soloist and chamber musician and has made several appearances with the St. Paul Chamber Orchestra, including the St. Matthew Passion by Bach under the direction of Nicholas McGegan. Ms. Elhard received a Performing Artist Certificate from the Royal Conservatory of Music in The Hague, Netherlands and has taught at workshops in North America and as part of the Viola da Gamba Society of America. She teaches viola da gamba at St. Olaf and Macalester colleges and at the St. Paul Conservatory of Music and has published several method books for beginners and young people called the Passamezzo Method. She will begin a position as Music Director for the Viola da gamba Society of America in Fall 2020.



Mary Burke, viola da gamba, has appeared as a soloist and chamber musician across the US with numerous ensembles, including Consortium Carissimi, the Rose Ensemble, Catacoustic Consort, Bach Society of Minnesota, Ensemble Polaris, the Gregorian Singers, Duo Geminiani, and Camerata Pacifica Baroque, and has toured with the crossover group Ensemble Galilei. She has performed at the Bloomington Early Music Festival, the Boston Early Music Festival, and the Bach Festivals of Baldwin-

Wallace College and the University of Minnesota. Ms. Burke has recorded on Naxos, Sony Classical, Voces Novae, and treblehook records, and has been heard on Minnesota Public Radio, NPR, WNYC, and Concert FM (New Zealand).

Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.



Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.



A native of Northfield, MN, **Henry Beimers** is a young viol player based in the Twin Cities and Southern Minnesota. Henry began learning the viola da gamba during his first year as an undergraduate. He studied viol with Julie Elhard at Macalester College and double majored in music and geography. He also spent a semester abroad during his undergrad to study viol with Mienieke van de Velden at the Conservatorium van Amsterdam. He is fascinated by all aspects of music from jazz to folk to '80s alternative, but his passion lies in early music study and performance. He currently pursues an MS in Geography from Minnesota State University, Mankato, while continuing to actively perform with groups such as La Grande Bande and Bold North Baroque Opera.

Acknowledgements

The 2020–2021 *season@HOME* would not be possible without the help and support of our volunteers, including Brian & Diana Asmus, Adam Asmus, and the musicians who helped with venue set-up and clean-up as we made these recordings. We also need to thank Big A Productions for graciously donating their time for preparing, recording, and editing all of the videos in this series. If you want to become a volunteer, fill out the questionnaire at www.lagrandebande.org/volunteer.

We also need to thank the staff and residents of Sibley County for allowing us to use the beautiful Courthouse rotunda. We look forward to being back again! A special thanks to John Glisczinski, Russ Kral, and their teams for their assistance.

Lastly, we want to thank all of you for tuning in! Producing a series like this has not been without challenges. Regardless, we passionately believe that our programming is something which our communities should have access to for years to come. Tell your friends! Tell your family! Tell your neighbors! We cannot thank you all enough for the support that you have shown us. We hope you will continue to support us in the years to come.

We look forward to seeing you, once again in-person whenever it is safe enough to do so.

Warmest wishes,

La Grande Bande

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Spring 2021

Episode 9: Splendors of Baroque Italy

Pre-concert talk | Friday 5 February 2021

Episode Early Access Release | Friday 5 February 2021

Episode Regular Access Release | Friday 12 February 2021

Episode 10: Holy Week in France

Pre-concert talk | Saturday 27 March 2021

Episode Early Access Release | Saturday 27 March 2021

Episode Regular Access Release | Saturday 3 April 2021

Episode 11: Musick of England

Pre-concert talk | Friday 14 May 2021

Episode Early Access Release | Friday 14 May 2021

Episode Regular Access Release | Friday 21 May 2021