



# *Musickes Sweetest Joyes*

Simpson | Dowland | Hume | Locke

CHANNEL CLASSICS

CCS SA 21204

*Fred Jacobs* lute | theorbo

*Jaap ter Linden* viola da gamba

*Peter Kooij* bass

*Johannette Zomer* soprano



*Mieneke van der Velden*

viola da gamba | lyra viol



photo: Marco Borggreve

**Mieneke van der Velden** studied viola da gamba with Anneke Pols, Jaap ter Linden, and Wieland Kuijken, under whose teaching she completed her studies in 1988. She is in great demand as a gamba player and appears regularly with her ensemble L'Armonia Sonora and also with well known ensembles including Concerto Vocale (René Jacobs), Anima Eterna (Jos van Immerseel). She played a.o. the soloparts in Bach's Trauerode and St. John's Passion under Philippe Herreweghe, Handel's La Resurrezione under Ton Koopman and Telemann- and Bruhns- cantatas under Konrad Junghänel (Cantus Cölln).

She is principal gambist with the Netherlands Bach Society and participates yearly in the famous St. Matthew Passion performance in Naarden. She collaborates with the Glen Wilson (harpichord) and Fred Jacobs (theorbo/lute) for her solo recitals and appeared in the 'Netwerk voor Oude Muziek' in the Netherlands, as well as various other venues abroad including Poland, Germany, Italy and Finland.

Mieneke van der Velden has become the owner of two original French instruments: a viola da gamba from 1617, built by Antoine Despont and a pardessus de viole from 1768, built by Ludovic Guersan (the smallest instrument from the viola da gamba family). She took part in various recordings for Channel Classics (Buxtehude cantatas, 'Saints and Sinners' with Cappella Figuralis, and the St. Matthew Passion (solo arias) under Jos van Veldhoven). Mieneke van der Velden is a full professor of viola da gamba on the faculty of the Amsterdam Sweelinck Conservatory.



photo: Channel Classics

**Fred Jacobs** studied lute and theorbo with Anthony Bailes at the Amsterdam Sweelinck Conservatory. He is a founder/member of The Locke Consort (first prizes during the eighties at London and Boston). He plays regularly with ensembles such as the Gabrieli Consort and Players, The Parley of Instruments, the Baroque Orchestra of the Nederlandse Bachvereniging and the Monteverdi Ensemble from the Bavarian State Opera (Münchner Festspielpreis 1997). Many musicians, such as Anne Azéma, Johannette Zomer, Mieneke van der Velden, Michael Chance en Maarten Koningsberger have Fred

Jacobs as their regular accompanist. He performs at the major early music festivals such as Utrecht, Beaune, Venice, York and Moscow. Conductors have included Gustav Leonhardt, Frans Brüggen, Christopher Hogwood, Robert King, Ivor Bolton and Andrew Parrot. He performs with the opera in Nancy, Bath, Munich, Amsterdam and Florence. His recordings on CD are various and numerous.

With Carolyn Watkinson and Anne Azéma, he runs workshops on the English Lutesong and the French Air de Cour. He also gives masterclasses at the conservatories in Rotterdam, Arnhem en Amsterdam (where he was appointed to the Lute in 1995).

The cellist and gambist **Jaap ter Linden** is one of Europe's most prominent interpreters of baroque music. As one of the first specialists in this field he has actively participated in the foundation of many baroque ensembles which now play an important role in our musical life.

On completing his studies, he, together with Ton Koopman, founded the ensemble Musica da Camera. His subsequent memberships of Musica Antiqua Köln, The English Concert and The Amsterdam Baroque Orchestra, have been documented with many recordings. He now conducts his own orchestra, The Mozart Academy Amsterdam. Jaap ter Linden has acquired great fame as performer in solo and chamber music repertoire. As chamber musician Ter Linden regularly performs with pianist Ronald Brautigam, violinists Andrew Manze and John Holloway and cembalists Richard Egarr and Lars Ulrik Mortensen.

Ter Linden is also increasing in demand as conductor of both specialised and 'modern' orchestras. Recently, he founded the Amsterdam Mozart Academy, dedicated to performance and recording of classical repertoire. This orchestra brings together specialists in baroque and classical style, from all over Europe. Ter Linden was guest director with the Deutsche Kammerphilharmonie, Portland Baroque Orchestra, Beethoven Akademie, The European Union Baroque Orchestra, Amsterdam Bachsoloists and Amsterdam Nieuw Sinfonietta. He



worked with soloists like Andreas Staier, Ronald Brautigam, Richard Egarr, Julian Rachlin, Andrew Manze, Pauline Oostenrijk, Suzie leBlanc and Emma Kirkby. Recent directions include tours with Arion Ensemble (Canada), Mozart Academy and San Francisco Philharmonia Baroque Orchestra. This season, Ter Linden returns to Arion, the orchestras of the conservatories of The Hague and Geneva, and the Arnhem Philharmonic Orchestra.

Ter Linden has recorded numerous cd's with specialised orchestras and chamber musicians like Andrew Manze, Richard Egarr, René Jacobs, Ton Koopman, Reinhardt Goebel, John Holloway and Lars Ulrik Mortensen. His recent recording of the Bach solo suites was unanimously acclaimed. With Manze and Egarr, he recently recorded the Violin Sonatas from Rebel and Bach (both recordings awarded the Preis der Deutschen Schallplattenkritik). His recording of Bach's Gamba Sonatas was 'Editor's Choice' of Gramophone. He also recorded the Oboe concertos from J.S. Bach and sons with Pauline Oostenrijk and Nieuw Sinfonietta Amsterdam, which was nominated for the Edison Classical Award. His recordings of the complete Mozart symphonies with the Mozart Academy have been hailed by the press.

Jaap ter Linden is professor at the Royal Conservatory in The Hague and at the Hochschule für Alte Musik in Würzburg and he gives courses and master classes throughout Europe.



The Dutch soprano **Johannette Zomer** began her studies at the Sweelinck Conservatorium Amsterdam in 1990 with Charles van Tassel. In June 1997 she was awarded her Performance Diploma. As a solo artist she has worked with Baroque specialists such as Philippe Herreweghe, Ton Koopman, René Jacobs, Jos van Immerseel, Paul McCreech, Jos van Veldhoven, Sigiswald Kuijken and Thomas Hengelbrock. She regularly gives recitals accompanied by pianist Bart van de Roer and fortepiano specialist Arthur Schoonderwoerd. She is also a member of the Early Music ensembles Antequera, La Primavera and Compania Vocale.

In October 1996 Johannette made her opera debut in Verdi's *Don Carlo* with the Nationale Reisopera. Since then she has made regular appearances in roles including Mozart's *Magic Flute* and *Idomeneo*,

Purcell's *Dido & Aeneas*, Haydn's and Monteverdi's *Orfeo*, and Ligeti's *Le Grand Macabre*.

**Peter Kooij** started his musical career at 6-years-old as a choir boy and sang many solo soprano-parts in concerts and recordings. He started his musical studies however as a violin student.

This was followed by singing tuition from Max van Egmond at the Sweelinck Conservatory in Amsterdam, which led to the award of the diploma for solo performance.

He has been an active soloist in many concerts all over the world in the most important concert-halls like Concertgebouw Amsterdam, Musikverein Wien, Carnegie Hall New York, Royal Albert Hall London, Teatro Colon Buenos Aires, Berliner and Kölner Philharmonie, Palais Garnier Paris, Suntory and Casals Hall Tokyo, where he performed with famous conductors like Philippe Herreweghe, Ton Koopman, Frans Brüggen, Gustav



Leonhardt, René Jacobs, Sigiswald Kuijken, Roger Norrington and Ivan Fisher.

His wide repertoire contains all kinds of music from Schütz to Weill and he has made over hundred CDs.

He was invited by BIS to record the complete Bach cantatas, passions and masses with the Bach Collegium Japan under the direction of Masaaki Suzuki. Peter Kooij is the artistic director of the "Ensemble Vocal Européen". From 1991 to 2000 professor at the Sweelink Conservatorium in Amsterdam. From 1995 to 1998 Lehrauftrag at the Musikhochschule in Hannover. Since 2000 Professor at the Tokyo University of fine Arts and Music. He was invited to give master classes in Germany, France, Portugal, Spain, Belgium, Finland and Japan.

## *Musickes Sweetest Joyes*

'For now my soule delights in heavenly noyse of musickes sweetest joyes'\*

Because of the gentle melancholy which underlies the instrument's sound, the viola da gamba was the instrument par excellence for the music which became fashionable in 17th-century England.

Sadness was the prevailing tone in compositions of the period, as can be heard not only in many of the song texts ('Goe nightly cares', 'Like hermit poor') but also in the stately beauty of instrumental works like the 'Pavins'.

Fortunately, not all of the music of this period is gloomy or melancholy; many of the suites, with their light-footed dance movements, as well as folk song settings or 'grounds', provide a welcome contrast.

As you study the English repertoire, you are quickly overwhelmed by the vast quantity of glorious music written for the viola da gamba, and curiosity spurs you on to continue reading through new pieces. In England, the gamba was used in various ways and in all sorts of different combinations, so that the instrument's possibilities and possibilities for tone color were put to their best use.

Christopher Simpson wrote an extensive method, 'The Division Viol' about gamba technique and the ways to improvise variations over a ground bass (Divisions upon a ground). At the end he included eight Divisions 'for the practice of learners'; moreover, these are not etudes, but full-blown compositions, standard repertoire for gamba players. These pieces exhibit the composer's tremendously inventive spirit. The variations' progression is carefully built up: long-breathed and brilliant variations follow in alternation, ending in a climactic burst of energy and virtuosity.

Tobias Hume was a passionate champion of the gamba as a solo instrument in addition to the lute, so popular in his day.

In his music for the gamba he drew his inspiration from music written for the lute; for example he used the gamba as the sole accompaniment for songs, sometimes even calling for pizzicato chords ('Fain would I change that note').

In his struggle for recognition, he was even audacious enough to use the theme of one of John Dowland's best-known lute songs, 'Flow my tears', in his song 'What greater grieve'. Hume also composed a great number of solo works for the gamba; in justice it must be said that not all of these pieces are equally successful, but his best works are very much worth the effort. During his lifetime, the lyra viol also came into being and rapidly achieved enormous popularity in England. The sound of the lyra viol is affected by the way in which the strings are tuned; there are tens of different tuning possibilities (the so-called 'scordatura'); for this recording, the instrument is tuned to an A major chord (A-E-A-E-A-D); by using this many open strings, the natural resonance of the lyra viol is used to its fullest extent.

Matthew Locke's fantastic duets for 2 gambas were composed in the form of a suite of Fantasies and dance movements.

In the Fantasies, the composer had a chance to give his ideas free rein, and within a given piece he could introduce nuances of tempo and affect (brisk, slow, drag, etc.); the dance movements are in fixed form.

The constant interplay of melody and accompaniment, and the typical capricious leaps such as augmented and diminished intervals and sevenths in both parts, give these pieces a highly distinctive color.

Half way through this CD there are two lute songs by the famous John Dowland. The exceptional thing about these pieces is that Dowland added a descant and bass gamba part to the lute accompaniment. The gambas add extra color to the pieces, sometimes in parallel with the lute, sometimes in octaves as well, and sometimes as independent solo lines.

Mieneke van der Velden | Translation: David Shapero

\*(from 'Cease leaden slumber', Tobias Hume)

## *Musickes Sweetest Joyes*

'For now my soule delights in heavenly noyse of musickes sweetest joyes' \*

Voor de muziek die in het Engeland van de 17e eeuw in de mode was is de viola da gamba bij uitstek geschikt vanwege de licht melancholieke ondertoon in de klank van het instrument.

Weemoed overheerste als affekt in de composities uit die tijd, wat te horen is in vele liedteksten ('Goe nightly cares', 'Like hermit poor'), maar ook in instrumentale stukken zoals prachtige gedragens Pavins.

Gelukkig is niet alle muziek uit die periode droevig en melancholiek; vele suites met lichte dansdelen, en bijvoorbeeld volksliedjes of 'grounds' met variaties zorgen voor afwisseling. Als je je in het Engelse repertoire gaat verdiepen sta je versteld van de hoeveelheid prachtige muziek die er voor de viola da gamba is geschreven en je blijft nieuwsgierig nieuwe stukken doorspelen. In Engeland is de gamba op verschillende manieren en in allerlei combinaties toegepast, waardoor de mogelijkheden en klankkleuren van het instrument optimaal worden benut.

Christopher Simpson schreef een uitgebreide methode 'The Division Viol' over gamba-techniek en de manier om te variëren over een baslijn (Divisions upon a ground). Als voorbeeld voegt hij aan het einde acht Divisions toe 'for the practice of learners'; overigens gaat het hier niet om etudes maar om volwaardige composities, standaard repertoire voor gambisten.

Deze stukken tonen de enorme vindingrijkheid van de componist. Het verloop van de variaties is zorgvuldig opgebouwd: rustig ademende en sprankelende variaties volgen elkaar op en monden uit in een climax van energie en virtuositeit.

Tobias Hume was een gedreven voorvechter van de gamba als soloïnstument naast de in zijn tijd zo populaire luit. In zijn muziek heeft hij zich laten inspireren door de luitmuziek; zo gebruikte hij de gamba als enige begeleiding voor liederen, soms zelfs met pizzicato-akkoorden ('Fain would I change that note').

In zijn strijd om erkenning had hij zelfs de brutaliteit het thema van een van John Dowlands bekendste luitliederen 'Flow my tears' te gebruiken in zijn lied 'What greater griefe'. Ook schreef hij een enorme hoeveelheid solostukken voor de gamba; eerlijk gezegd zijn niet al deze stukken even briljant, maar zijn beste stukken zijn zeer de moeite waard.

In zijn tijd ontstond ook de lyra viol, die in korte tijd zeer populair werd in Engeland. De klank van een lyra viol wordt bepaald door de manier waarop de snaren gestemd worden; er zijn tientallen stemmingen mogelijk (zgn. scordatura). Voor deze opname staat het instrument gestemd in een A-akkoord (A-E-A-E-A-D); door het gebruik van zoveel losse snaren wordt de natuurlijke resonans van de lyra viol ten volle benut.

De fantastische duetten voor twee gamba's van Matthew Locke zijn gecomponeerd in de vorm van een suite van Fantasieën en dansdelen.

In de Fantasieën heeft de componist de gelegenheid zijn ideeën de vrije loop te laten, en kan hij binnen het stuk tempo- en affekt-nuances aanbrengen (brisk, slow, drag, etc.); de dansdelen hebben een vaste vorm. Door de constante afwisseling tussen melodie en begeleiding, en de typische bizarre sprongen zoals overmatige en verminderde intervallen en septimen in beide stemmen hebben deze stukken een heel eigen klankkleur.

In het midden van deze CD staan twee luitliederen van de beroemde John Dowland. Het uitzonderlijke aan deze stukken is dat Dowland een diskant- en een basgambapartij aan de luitbegeleiding toevoegt. De gamba's geven extra kleur aan de stukken, soms parallel met de luit, zelfs ook in oktaven, en soms als zelfstandige sololijn.

Mieneke van der Velden

\* 'Want nu verheugt mijn ziel zich in de hemelse klanken van de heerlijke genoegens van de muziek'.  
uit 'Cease leaden slumber', Tobias Hume

## *Musickes Sweetest Joyes*

'For now my soule delights in heavenly noyse of musickes sweetest joyes' \*

Pour la musique à la mode en Angleterre au 17<sup>ème</sup> siècle, la viole de gambe, instrument au timbre un soupçon mélancolique, était particulièrement bien adaptée. La mélancolie était la passion dominante des compositions de cette époque comme l'indiquent de nombreux textes de chansons ('Goe nightly cares', 'Like hermit poor') mais aussi des œuvres instrumentales telles que les merveilleuses et solennelles Pavans.

Par bonheur, toute la musique de cette période n'était pas triste et mélancolique. Les nombreuses suites et leurs de mouvements de danse légers, les chansons populaires ou les 'grounds' à variations apportaient de la variété. Lorsque l'on se plonge dans le répertoire anglais, on est ahuri de constater l'important nombre d'œuvres merveilleuses composées pour la viole de gambe, et l'on est alors incité à continuer de déchiffrer avec curiosité de nouvelles pièces. En Angleterre, la viole de gambe était utilisée de différentes manières et au sein de divers effectifs, ce qui permettait au compositeur d'utiliser de façon optimale les possibilités et les couleurs sonores de l'instrument.

Christopher Simpson fut l'auteur d'une vaste méthode sur la technique de la viole et la manière de varier sur une ligne de basse (Divisions upon a ground), ouvrage qu'il intitula 'The Division Viol'. Il ajouta à la fin de son livre à titre d'exemple huit divisions 'pour la pratique des étudiants'; il ne s'agit d'ailleurs pas ici d'études instrumentales mais de compositions à part entière faisant partie du répertoire standard des violistes. Ces pièces témoignent de l'immense inventivité du compositeur. La progression des variations fut construite avec soin : des variations étincelantes et à la respiration calme se succèdent et aboutissent à un climax d'énergie et de virtuosité.

Tobias Hume fut un fervent défenseur de la viole de gambe comme instrument soliste aux côtés du luth alors si populaire. Dans ses œuvres pour viole de gambe, il s'inspira de la musique pour luth. Il utilisa ainsi la viole de gambe pour des chansons comme seul instrument d'accompagnement, parfois même avec des accords pizzicato ('Fain would I change that note'). Dans sa lutte pour la reconnaissance, il eut même l'impertinence de

réutiliser le thème de 'Flow my tears', l'une des œuvres les plus connues de John Dowland, pour sa chanson 'What greater griefe'. Il composa une très grande quantité de pièces pour viole de gambe solo. Si ces pièces ne sont à mon goût pas toutes très réussies, les meilleures valent vraiment la peine d'être jouées.

La lyra-viol, instrument dont la popularité fut fulgurante en Angleterre, vit le jour à cette époque. La sonorité d'une lyra-viol est déterminée par la manière dont ses cordes sont accordées. Des dizaines d'accords sont possibles (appelé également scoradatura). Pour l'enregistrement présent, nous avons choisi un accord de La (La-Mi-La-Mi-La-Ré). L'utilisation d'un si grand nombre de cordes à vide permet d'exploiter pleinement la résonance naturelle de l'instrument.

Les fantastiques duos pour deux violes de gambe de Matthew Locke furent composés sous forme de suite de fantaisies et de mouvements de danse. Dans les fantaisies, le compositeur eut la possibilité de donner libre cours à ses idées et put apporter des nuances de tempo et de caractère au moyen de diverses indications (brisk, slow, drag, etc.) ; les mouvements de danse possèdent une forme déterminée. Les alternances constantes entre les motifs mélodiques et d'accompagnement, la présence de bizarres sauts d'intervalles mélodiques (intervalles diminués et augmentés, septièmes) dans les deux voix donnent à ces pièces une couleur sonore très particulière.

Au cœur de ce disque compact, nous avons placé deux chansons au luth du célèbre John Dowland. Ces œuvres sont assez exceptionnelles car Dowland ajouta à l'accompagnement de luth une partie de basse de viole et de dessus de viole. Les violes de gambe apportent un timbre supplémentaire à ces pièces ; leur partie accompagnent parfois en parallèle parfois à l'octave celle du luth, mais font entendre parfois aussi une ligne soliste indépendante.

Mieneke van der Velden | Traduction: Clémence Comte

\* 'Parce que mon âme se réjouit maintenant des sonorités célestes des délectables plaisirs de la musique', de 'Cease leaden slumber', Tobias Hume

## *Musickes Sweetest Joyes*

"For now my soule delights in heavenly noyse of musickes sweetest joyes"

Für die Musik, die im England des 17. Jahrhunderts populär war, ist die Viola da Gamba mit ihrem melancholisch anmutenden Timbre ganz besonders gut geeignet. Es ist immer wieder die Wehmut, die in den Kompositionen dieser Zeit vorherrscht, was nicht nur in Liedtexten wie 'Goe nightly cares' oder 'Like hermit poor', sondern auch in instrumentalischen Stücken wie den wunderschönen, getragenen Pavans zum Ausdruck kommt.

Doch zum Glück ist diese Musik keineswegs durchgehend düster und wehmütig. Viele der Suiten sorgen mit ihren Tanzsätzen, gelegentlich eingeschobenen Volksliedern oder auch 'Grounds' mit Variationen für Abwechslung.

Vertieft man sich als Gambist in das englische Repertoire, muss man immer wieder über die Fülle großartiger Gambenmusik staunen und sich fortan neugierig auf die Suche nach weiteren Stücken begeben. Die englische Musik dieser Zeit setzt das Instrument auf derart vielfältige Weise und in so unterschiedlichen Instrumentationen ein, dass die Möglichkeiten und Klangfarben des Instruments optimal ausgeschöpft werden.

Christopher Simpson verfasste eine umfangreiche Gamben-Methode, 'The Division Viol' in der er die Gambentechnik sowie die Art und Weise, wie man über einer Basslinie zu improvisieren habe, ausführlich darlegt – eine Kunst, die damals als 'Division upon a ground' bekannt war. Im Anhang fügt er als Beispiele – 'for the practice of learners' – acht solcher Divisions hinzu. Übrigens handelt es sich bei diesen Stücken keineswegs um Etüden, sondern um vollwertige Standardwerke des Gambenrepertoires. Sie illustrieren die unerschöpfliche Fantasie des Komponisten, wobei die genaue Abfolge mehrerer Variationen stets sorgfältig durchdacht ist, so dass ruhige, getragene Variationen sich mit lebhaften Abschnitten abwechseln und schließlich in einem dynamisch-virtuosen Höhepunkt münden.

Tobias Hume war als Komponist ein eifriger Verfechter der Gambe als gleichwertiges Soloinstrument neben der in jener Zeit so populären Laute. In seiner Musik lässt er sich von der Lautenmusik inspirieren und verwendet die Gambe ebenfalls als einziges Begleitinstrument für Lieder, manchmal lässt er sie sogar Pizzicato-Akkorde spielen (wie z.B. in 'Fain would I change that note').

Im Streit um die Anerkennung seines Instruments maß er sich sogar einmal an, das Thema eines der bekanntesten Lautenlieder von John Dowland, 'Flow my tears', für eine seiner eigenen Kompositionen, 'What greater grieve', zu verwenden. Hume schrieb auch eine Vielzahl an Solostücken für die Gambe, von denen zugegebenermaßen qualitativ nicht alle unter die große Gambenliteratur zu rechnen sind. Die besseren von Ihnen jedoch verdienen es ohne Zweifel, bis heute gespielt zu werden.

Etwa zur selben Zeit wurde auch ein völlig neues Instrument entwickelt, die 'Lyra Viol', die in England binnen kurzer Zeit sehr populär wurde. Ihr Klangcharakter wird durch die Stimmung der Saiten geprägt, wobei dutzende verschiedene abweichende Stimmungen (Scordaturen) denkbar sind. Bei der vorliegenden Einspielung war das Instrument in a gestimmt (a-e-a-e-a-d). Dabei kommt durch den Gebrauch von offenen Saiten die natürliche Resonanz der Lyra gut zum tragen.

Die fantastischen Duette für zwei Gamben von Matthew Locke sind formal gesehen Suiten, die aus Fantasien und Tanzsätzen bestehen. In einer Fantasie kann der Komponist seinen Ideen freien Lauf lassen und auch innerhalb eines Stückes Tempo- und Affektveränderungen anbringen (was Locke mit Anweisungen wie 'brisk', 'slow', 'drag' etc. hier auch tut); die Tanzsätze hingegen haben eine festgelegte Form. Durch den ständigen Wechsel zwischen Melodie und Begleitung, die charakteristisch bizarre, sprunghafte Melodieführung sowie durch Septimen und übermäßige und verminderte Intervalle in beiden Stimmen bekommen diese Stücke eine ganz eigene Klangfarbe.

In der Mitte des Programms hören Sie zwei Lautenlieder des berühmten John Dowland. Das Besondere an diesen Stücken ist, dass der Komponist der Lautenbegleitung eine

Diskant- und eine Bassgambenstimme hinzugefügt hat. Die Gamben bereichern die Stücke durch eine zusätzliche Klangfarbe, indem sie sich zuweilen parallel, stellenweise auch in Oktaven, zur Laute bewegen und dabei hin und wieder sogar die Solostimme übernehmen.

## Mieneke van der Velden | Übersetzung: Gabriele Wahl

\* Der Titel dieser CD stammt aus 'Cease leaden slumber' von Tobias Hume: "Nun erfrucht sich meine Seele der himmlischen Klänge und der süßen Freuden der Musik".

### **6 Cease leaden slumber**

Cease leaden slumber dreaming,  
my Genius presents  
the cause of sweet musickes meaning,  
now which breeds my soules content,  
and bids my Muse awake,  
to heare sweete musickes note  
that cherefully glads me so cherefully.

Methought as I lay sleeping  
dreaumes did enchaunt me  
with the praise of musicke and her worth  
and her eternisht fame  
but now I find indeed  
my leaden windowes open,  
that cherefully comforts full cherefully.

Night('s) gloomy vale to the morn,  
dreaumes affright no more  
where sweet musicke is now still appearing,  
leave passions to perplexe,  
in musickes harmony,  
whose heavenly noyse  
glads souls with tongue and voice  
for now my soule delights  
in heavenly noyse  
of musickes sweetest joyes.

### **8 What greater griefe**

What greater griefe  
then no reliefe in deepest woe;  
Death is no friend  
that will not end such harts sorrow.

Helpe, I do crie,  
no helpe is nie,  
but winde and ayre  
which to and fro  
do tosse and blow all to dispayre.  
Sith then dispaire I must,  
yet may not dye,  
no man unhapier lives on earth than I.

Tis I that feele  
the scornfull heele  
of dismall hate  
My gaine is lost,  
my losse deere cost,  
repentance late.  
So I must none bemonde of none,  
O Bitter gal,  
Death be my friend  
with speed to end and quiet all  
But if thou linger in dispaire to leave me,  
Ile kill dispaire with hope  
and so deceive thee.

### **15 Goe nightly cares**

Goe nightly cares,  
the enemy to rest,  
forbare a while  
to vexe my grieved sprite.  
So long your weight hath lyne upon my breast,  
That lo I live, of life bereaved quite.  
O give me time to draw my weary breath  
Or let me dye, as I desire the death.  
Welcome, sweet death

Oh life, no life, a hell  
Then thus, and thus I bid the world farewell.

False world farewell  
the enemy to rest,  
Now doe thy worst,  
I doe not weigh thy spite:  
Free from thy cares  
I live for ever blest,  
Enjoying peace  
and heavenly true delight.  
Delight, whom woes nor sorrowes shall amate,  
Nor feares or teares disturbe her happy state  
And thus I leave thy hopes, thy ioyes untrue,  
And thus vaine world againe adue.

### 18 Lasso vita mia

Lasso vita mia, mi fa morire,  
Crudel' amor mio cor consume,  
Da mille ferite, che mi fa morir.  
Ahi me, deh, che non mi fa morire,  
Crudel' amor, mi fa sofrir mille martire

### 21 Like hermit poor

Like hermit poor in pensive place obscure  
I mean to spend my days in endless doubt,  
To wail such woes as time cannot recure,  
Where none but love shall ever find me out.

And at my gates despair shall linger still,  
to let in death when love and fortune will.

A gown of grey my body shall attire,

my staff of broken hopes whereon I stay;  
of late repentance, linked with long desire,  
the couch is fram'd whereon my limbs I'll lay.  
And at my gates...

My food shall be of care and sorrow made,  
my drink nought else but tears fall'n from my eyes,  
and for my light in this obscured shade,,  
the flames shall serve which on my heart arise.  
And at my gates...

### 23 Fain would I change that note

Fain would I change that note  
to which fond love hath charmd me,  
long to sing by roate,  
fancying that that harmde me.  
Yet when this thought doth come  
love is the perfect summe  
of all delight.  
I have no other choice  
either for pen or voyce,  
to sing or write.

O Love, they wrong thee much,  
that say thy sweete is bitter.  
When thy ripe fruit is such,  
as nothing can be sweeter.  
Faire house of joy and blisse,  
where truest pleasure is,  
I doe adore thee:  
I know thee what thou art,  
I serve thee with my hart,  
and fall before thee.

### *Christopher Simpson 1602-1669*

*The Division Viol, 1667*

- |   |                         |        |
|---|-------------------------|--------|
| 1 | Prelude in D            | MV     |
| 2 | Divisions upon a ground | MV, FJ |

### *Robert Jones, flourished 1597-1615*

*Lessons for the lyra viol, 1601*

- |   |         |        |
|---|---------|--------|
| 3 | A Pavin | MV, JL |
|---|---------|--------|

### *William Corkine fl. 1610-1617*

*Lessons for the lyra viol, 1610/1612*

- |   |                     |    |
|---|---------------------|----|
| 4 | Coranto             | MV |
| 5 | The Punckes Delight | MV |

### *Tobias Hume 1579-1645*

*Captaine Humes Musically Humors, 1605 /*

*Captaine Humes Poeticall Musicke, 1607*

- |   |                        |                   |
|---|------------------------|-------------------|
| 6 | "Cease leaden slumber" | PK, MV,<br>JL, FJ |
| 7 | Good againe            | MV                |
| 8 | "What greater grieffe" | PK, MV            |

### *Matthew Locke 1621-1677*

*Duo's for two Bass Viols, 1652*

- |   |                         |        |
|---|-------------------------|--------|
| - | Suite in c minor/major: | MV, JL |
|---|-------------------------|--------|

### *John Dowland 1563-1626*

- |    |   |                   |
|----|---|-------------------|
| 14 | Preludium   | FJ                |
| 15 | "Go nightly cares"<br><i>(A Pilgrim's Solace, 1612)</i> | JZ, FJ,<br>MV, JL |
| 16 | [A Piece without a title]                               | FJ                |
| 17 | Coranto   | FJ                |
| 18 | "Lasso vita mia"<br><i>(A Pilgrim's Solace, 1612)</i>   | JZ, FJ,<br>MV, JL |

### *Christopher Simpson*

*The Division Viol, 1667*

- |    |                         |        |
|----|-------------------------|--------|
| 19 | Prelude in e            | MV     |
| 20 | Divisions upon a ground | MV, FJ |

### *Nicolas Lanier 1588-1666*

- |    |                    |        |
|----|--------------------|--------|
| 21 | "Like hermit poor" | PK, FJ |
|----|--------------------|--------|

### *Tobias Hume*

*Captaine Humes Musicall Humors, 1605 /*

*Captaine Humes Poeticall Musicke, 1607*

- |    |                                 |        |
|----|---------------------------------|--------|
| 22 | A Polish Ayre                   | MV     |
| 23 | "Fain would I change that note" | PK, MV |

### *William Corkine*

*Lessons for the lyra viol, 1610/1612*

- |    |         |    |
|----|---------|----|
| 24 | A Pavin | MV |
| 25 | Coranto | MV |

Mieneke van der Velden: viola da gamba | lyra viol

Fred Jacobs: lute | theorbo

Jaap ter Linden: viola da gamba

Peter Kooij: bass

Johannette Zomer: soprano

# *Colophon*

Production  
Producer  
Recording engineer, editing  
Photo cover  
Cover design  
Liner notes  
Recording location  
Recording date

## **Technical information**

Microphones  
Digital converter

Speakers  
Amplifiers

Channel Classics Records by  
C. Jared Sacks  
C. Jared Sacks  
Marco Borggreve  
Lydi Groenewegen, Channel Design  
Mieneke van der Velden  
Doopsgezinde Kerk, Deventer, The Netherlands  
January 2004

Bruel & Kjaer 4006, Schoeps  
DSD Super Audio/DCS AD/DA  
Pyramix Editing/Merging Technologies  
Audio Lab, Holland  
van Medevoort, Holland

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*special thanks to:*

**Fred Jacobs, Jaap ter Linden, Peter Kooij, Johannette Zomer, Juul Muller, Richte van der Meer.**

This production was made possible thanks to the generous support of Stichting **ThuisKopie Fonds, Hoofddorp**

*instruments:*

**Mieneke van der Velden**  
Viola da gamba: Antoine Despont, Paris 1617  
Treble viol: Ludovic Guersan, Paris 1768  
Lyra viol: David J. Rubio, 1981  
**Jaap ter Linden**  
Viola da gamba: Ossenbrunner, 1970  
**Fred Jacobs**  
Lute: Michael Lowe, 1986  
Theorbo: Martin Bowers, 1979

# Musickes Sweetest Joyes

**Mieneke van der Velden** with **Fred Jacobs** lute | theorbo  
viola da gamba | lyra viol  
**Jaap ter Linden** viola da gamba  
**Peter Kooij** bass  
**Johannette Zomer** soprano



CHANNEL CLASSICS

CCS SA 21204

## Christopher Simpson 1602-1669

- 1 Prelude in D 1:41
- 2 Divisions upon a ground 5:02

## Robert Jones, fl. 1597-1615

- 3 A Pavin 5:34

## William Corkine fl. 1610-1617

- 4 Coranto 1:19
- 5 The Punckes Delight 2:11

## Tobias Hume 1579-1645

- 6 "Cease leaden slumber" 4:02
- 7 Good againe 5:26
- 8 "What greater grieffe" 2:42

## Matthew Locke 1621-1677

### Suite in c minor/major

- 9 Fantazie 1:29
- 10 Courant 1:18
- 11 Fantazie 1:16
- 12 Fantazie 1:46
- 13 Saraband 0:45

## John Dowland 1563-1626

- 14 Preludium 1:00
- 15 "Go nightly cares" 6:37
- 16 (A Piece without a title) 1:39
- 17 Coranto 1:20
- 18 "Lasso vita mia" 3:27

## Christopher Simpson

- 19 Prelude in e 2:07
- 20 Divisions upon a ground 7:42

## Nicolas Lanier 1588-1666

- 21 "Like hermit poor" 3:13

## Tobias Hume

- 22 A Polish Ayre 1:00
- 23 "Fain would I  
change that note"

## William Corkine

- 24 A Pavin 3:19
- 25 Coranto 1:44

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on all cd-players

total time: 70:46