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## BEDLAM

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|---|--------------------------------------|
| 1. O lusty May (2'37)                         | Anonymous                            |
| 2. Lyk as the dum solsequium (2'32)           | Alexander Montgomerie (c. 1550–1598) |
| 3. Give beauty all her right (2'53)           | Thomas Campion (1567–1620)           |
| 4. Evin dead behold I breathe (3'07)          | Montgomerie                          |
| 5. Jack and Joan (2'19)                       | Campion                              |
| 6. My bailful briest (3'18)                   | Anonymous                            |
| 7. How shall a young man (1'16)               | Anonymous                            |
| 8. O dear, that I with thee might live (3'06) | Campion                              |
| 9. View me Lord, a work of thine (2'17)       | Campion                              |
| 10. Recercar sesto (4'44)                     | Vincenzo Capirola (1474–1548)        |
| 11. Spagna prima (3'04)                       | Capirola                             |
| 12. "Tientalora" (1'33)                       | Capirola                             |
| 13. Author of Light (2'07)                    | Campion                              |
| 14. In a garden so green (2'32)               | Anonymous                            |
| 15. The time of youth (4'44)                  | att. John Fethy (1530–1568)          |
| 16. Into a mirthfull May morning (2'52)       | Anonymous                            |
| 17. Remember me my deir (2'41)                | Anonymous                            |

**TODAY**, early music audiences are generally well-acquainted with the English lute song repertoire from the late 16th and early 17th centuries. John Dowland (1563-1626) is easily the best known lute song composer from this period. His lute songs, "Flow my tears," "Come heavy sleep," and "Come again," have long been considered staples of the repertoire. Less well-known are songs from neighboring Scotland. England and Scotland had long had a tumultuous relationship, but under the King of Scots, James IV and the English monarch, Henry VII, the two nations had mutually agreed to "The Treaty of Perpetual Peace" in 1502. The only cause for concern for the English was France's influence on Scotland. This influence was more than political, as Scotland had a deep love for French music and French musical style. This can be seen in the popularity of the French "branle," a type of line or circle dance, in Scotland. At the time, dance music often heavily influenced song. For example, Dowland's song "Flow my tears" is based upon his "Lachrymae" pavan, written a decade before the song version. This was true as well for Scottish songs, as "O lusty May" is in the form of a "branle gay," a quick triple time dance, and "In a garden so green" is a galliard, a French dance popular both in England and Scotland. This French musical influence was not limited to dances. The French Chanson composers, including Claudin de Sermisy (1490-1562) and Clément Janequin (1485-1558), were quite popular in Scotland as well, and songs like "The time of youth" show significant influence from the chanson genre. Later songs, such as "Evin dead, behold I breathe" show characteristics of the French air de cour, a genre of French courtly airs that appeared in France at the very end of the 16th century. The influence of native Scottish musical traditions, neighboring English traditions, and the decidedly more foreign French influence, converged to produce some of the most beautiful and timeless songs of the 16th century.<sup>1</sup>

<sup>1</sup> Elliot, Kenneth. "Sixteenth-century Scots Songs for Voice & Lute." Glasgow : University of Glasgow Music Dept. Pub., 1996.

Almost all Scottish songs from the 16th century survive as partsongs written for 4-6 voices. While at first this may seem to present a problem for someone hoping to play the songs as duos, it was common throughout Europe at the time to arrange the lower parts for a single lute and have the singer, who could also be the lute player, sing the top part. The primary source for our performing arrangements is the late Kenneth Elliot's "Sixteenth-century Scots Songs for Voice & Lute" published by Glasgow University Music Department Publications and maintained by Musica Scotica. Because his arrangements for lute are derived directly from the partsongs, we have, for the most part, remained faithful to them. In some cases, we have changed the ornamentation Elliot provided to better match the tempos we have chosen for the pieces.

For the sake of variety, we have also included some wonderful lute songs by the excellent English composer, Thomas Campion (1567-1620). His works are often marked by great contrast between verses, allowing performers to create an amazing variety of colors and moods between sections. Unlike the Scottish lute songs, Campion published his works for voice and lute and so no arrangements or adjustments were necessary.

**HISTORICAL PRONUNCIATION** of Scottish English and English English has become a fascinating topic of interest for performers over the past few decades. When looking at the texts of songs from the 16th and 17th centuries, it immediately becomes apparent that when using modern pronunciation, issues arise with rhyme and double meaning. For example, a line of poetry might end with the word "say," and the next line ends with "die." In modern English these two words do not rhyme, but in early 17th century English English, the word "die" sounds like the word "day" to modern ears.

As performers, we have to weigh the advantages and disadvantages of performing with OP, or original pronunciation. OP can sometimes make it difficult for audience members to immediately understand what is being said, though it adds a distinct color to the music that helps to separate it from other English song repertoire. Bedlam has decided to record the works in as close to original pronunciation as possible because we believe that it allows us to explore the full spectrum of colors and sounds that were available to 16th century and early 17th century singers. For the benefit of listeners, we've included modern "translations" of the text on our website at: [www.bedlamearlymusic.com](http://www.bedlamearlymusic.com).

**VINCENZO CAPIROLA** (1474-c.1548) was a brilliant Brescian lutenist and nobleman whose music is preserved in a single manuscript, the Capirola Ms., compiled by his student, Vidal and held in the Newberry Library in Chicago, Illinois. The Capirola Lutebook contains the earliest dynamic indications and some of the most detailed early instructions on articulation, ornamentation, and fingering. The manuscript is also beautifully illustrated in color with drawings of flora and fauna, apparently intended as a defense against the manuscript being ignorantly thrown away by a non-musician. *Recercar Sesto* is one of thirteen *recercars* in the manuscript. Capirola's *recercars* are broken into sections of rhapsodic passage work, imitation, homophonic chordal passages, and idiomatic lute passage-work. His *recercars* represent the pinnacle of the early 16th century style which was later supplanted by the more imitative fantasies and *recercars* of Marco Dall'Aquila (1480-1538), Francesco da Milano (1497-1543), and Albert de Rippe (1500-1551). *Spagna Prima* is a work based on a 15th century tenor that became a popular foundation for new compositions. While the tenor is fixed, composers could write new music above or below it and produce entirely new compositions.

“Tientalora” is a balletto, a tune intended to be danced to. Balletti usually contained “fa-la-la” refrains, and “Tientalora” is no exception. Capirola carefully composed the middle section of swaying 3rds to imitate the sound of “fa-la-la.” It is likely that Capirola is the Brescian lutenist who visited King Henry VIII. His visit left quite an impression. Even though Henry VIII was unable to woo him into joining the court, his “Padoana” can be found as “The Duke of Somerset’s Dump” in an English manuscript (Royal Appendix 58) dating from the time. The connection to the English court makes it plausible that his music may have been heard alongside songs like those in this recording. ~ Laudon Schuett

**BEDLAM** is Kayleen Sánchez, soprano, and Laudon Schuett, lutenist. Bedlam is a 15th and 16th century colloquial term for the Bethlem Royal Hospital in London, England. At the time it was an infamous psychiatric facility and an inspiration for artists and writers living around it. Perhaps the most famous musical reference to Bedlam is Henry Purcell’s “From Silent Shades and the Elysian Groves,” also known as “Mad Bess of Bedlam” and is an early example of the “mad song” genre. Both Kayleen (BM, MM in Voice) and Laudon (MM, DMA in Early Music) studied at the Eastman School of Music and have decided, perhaps madly and against all good advice, to pursue careers in music! Bedlam is dedicated to exploring the rich repertoires of music for voice and lute in the 16th and 17th centuries. It is not our goal to simply recreate performance practices of early music for educational purposes but to use the knowledge of such practices to produce vivid, visceral, and above-all, entertaining music. We hope you enjoy!

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