



CHANNEL CLASSICS

CCS 11497

music of
Shakespeare

ensemble

**Alba
Musica
Kyo**



THOMAS MORLEY WILLIAM BYRD ROBERT JONES JOHN WILSON ROBERT JOHNSON

- | | | |
|---|---|------|
| ① | O Mistress mine - Thomas Morley, 1557-1603/TS
<i>(Twelfth Night/act 2, scene 3)</i> | 2.57 |
| ② | O Mistress mine (instrumental) - William Byrd, 1543-1623/TS | 3.24 |
| ③ | It was a lover and his lass - Thomas Morley, 1557-1603/TS
<i>(Shakespeare: As you like it/act 5, scene 3)</i> | 3.52 |
| ④ | Willow song - Anonymous c. 1600/TS
<i>(Othello/act 4, scene 3)</i> | 4.37 |
| ⑤ | Walshingham - Anonymous & Francis Cutting,
<i>(Hamlet/act 4, scene 5)</i> | 3.39 |
| ⑥ | Walshingham - (instrumental) - William Byrd, 1543-1623/TS | 5.03 |
| ⑦ | Farewell, dear love - Robert Jones c. 1600
<i>(Twelfth Night/act 2, scene 3)</i> | 4.21 |
| ⑧ | Take, O take those lips away - John Wilson, 1595-1674
<i>(Measure for Measure/act 4, scene 5)</i> | 3.05 |
| ⑨ | Robin - Anonymous 1610
<i>(Hamlet/act 4, scene 5)</i> | 2.41 |
| ⑩ | Bony sweet Robin (instrumental) - Giles Farnaby, c. 1563-1640/TS | 4.25 |
| ⑪ | Greensleeves - Anonymous c. 1600
<i>(The Merry Wives of Winsor/act 2, scene 1)</i> | 2.59 |
| ⑫ | Greensleeves (lute solo) - Francis Cutting, c. 1600 | 2.41 |
| ⑬ | Greensleeves to a Ground (instrumental) - Anonymous c. 1610/TS | 3.48 |
| ⑭ | Greensleeves to a Ground (instrumental) - Anonymous 17th C. | 1.33 |
| ⑮ | Hark, hark, the lark - Robert Johnson 1583?-1633?
<i>(Cymbeline/act 2, scene 3)</i> | 1.59 |
| ⑯ | Full fathom five - Robert Johnson 1583?-1633?
<i>(The Tempest/act 1, scene 2)</i> | 3.00 |
| ⑰ | Where the bee sucks - Robert Johnson/(John Wilson?)
<i>(The Tempest/act 5, scene 1)</i> | 3.46 |

Total time 58.05

TS = arranged by Toyohiko Satoh



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Channel Classics Records B.V.

Waldijk 76, 4171 CG Herwijnen
Phone (+31.418) 581800,
Fax (+31.418) 581782
Internet: clubchannel@channel.nl

P. O. Box 5642, Englewood,
New Jersey 07631, U.S.A.
Phone (+1.201) 5681544
Fax (+1 201 568 6146)

More information about
our releases can be found
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Ensemble Alba Musica Kyo

The group was founded in 1981 by the lutenist Toyohiko Satoh, along with other Japanese musicians living in the Netherlands who specialize in early music. The composition of the group varies for each project, with up to seven members being chosen from a regular core depending on the programme. Alba Musica Kyo performs the music of the 14th-century Ars Nova (e.g. Machaut, Landini), 16th-century Elizabethan music (John Dowland, the music of Shakespeare), 17th-century Italian monody (Monteverdi, Frescobaldi), and contemporary music including Satoh's own compositions (some of which are based on traditional Japanese melodies).

The lute is at the heart of the ensemble, complemented by voice, woodwind, strings and percussion.

The Japanese word *kyo* can mean 'the capital', 'today', 'crazy', 'bridge' or 'harmony', and *alba* means 'dawn' or 'beginning', so the group's name could be taken to mean 'the dawn of today's music', 'the beginning of crazy music', or even 'the start of noble Japanese music', and so on.

Alba Musica Kyo has toured most of Europe, including Spain, Portugal and Hungary, as well as Canada and Japan.

This is our fifth CD for Channel Classics. We are grateful to Mr. Junichi Iwasaki, the proprietor of Hotel Clio Court Hakata, for sponsoring it.

The performers on this CD:

Toyohiko Satoh	renaissance lutes
Chiyomi Yamada	soprano
Liliko Maeda	renaissance flutes
Toshiya Suzuki	recorders
Hiroshi Fukuzawa	viols

The instruments used on this CD:

8-course renaissance lute, 1995, by Richard Berg (Canada), after Vendelin Venere (Tiefenbrücker) 1602. Revised 1997 by Nico van der Waals (Holland).

10-course renaissance lute, 1996, by Sebastián Nuñez (Holland), after Laurentius Greiff 1613.

Renaissance flute in A by Barbara H. Stanley (England).

Renaissance flutes in C & D, 1997, by Koichi Sugihara (Japan), after Lafi (16/17C.).

Soprano recorders by Peter van der Poel (Holland) & David Coomber (New Zealand), after Ganassi (16C.).

Tenor & bass recorders by Yamaha (Japan).

Treble viol, 1934, by Rudolf Eras (Germany), after Italian 16C.

Division viol (bass viola da gamba), 1994, by René Alexander (Holland), after Barak Norman (17C.).

Music of Shakespeare

Elizabethan music circa 1600

William Shakespeare (1564-1616) was not a composer: we do not know of a single piece of music composed by him. But we do know how much Shakespeare loved music from this quotation:

How sweet sour music is,
When time is broke,
and no proportion kept!
So is it in the music
of men's lives.

Not only did he love music and frequently use it in his dramatic works, many passages from his works have been admired and set by composers throughout history, right up to the present day.

In his plays Shakespeare used old folk songs (e.g. 'Greensleeves'), popular songs (the 'Willow Song') and parodies of the day ('Farewell Dear Love', originally a dance called 'Malsims') and new settings of these songs by his contemporaries.

The England of Shakespeare's time boasted not only a flourishing literary scene but also a glorious musical world, with such great composers as William Byrd (1543-1623), Thomas Morley (1557-1603), John Dowland (1563-1626) and Robert Johnson (1582?-1633). We do not know whether these composers worked with Shakespeare, but we find Dowland's name in 'The Passionate Pilgrim':

If music and sweet poetry agree,
[...]
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
[...]

It is interesting to note that, despite being the most celebrated lutenist of his age, Dowland did not apparently have much contact with Shakespeare, as he spent most of his musical life on the Continent, mainly at the court of Christian IV in Denmark. This is why we have not included any works by Dowland here. There is no doubt, however, that there was some kind of relationship between Shakespeare and the musicians of his day, especially Morley and Johnson.

The main instrument of the period was the lute, but other instruments were popular, such as the virginal (a kind of small harpsichord), the viol (viola da gamba) and various woodwind instruments.

Historical authenticity has not been our main aim in making this CD, since we cannot be certain precisely how Shakespeare would have staged his plays, or how he wanted the music in them to be. This is not really important to us today, as the way his plays are performed has been changing constantly, right up to the present day.

We have therefore made instrumental arrangements for Alba Musica Kyo's combination of instruments. These may not be authentic, since we do not find them in his printed works.

But Shakespeare must have used instrumental pieces as background music and interludes in his plays, as well as the songs.

We have attempted to recapture the sound of the music by using 8 and 10-course lutes, renaissance flutes, early types of recorder and viols as well as the singing voice. No doubt Shakespeare would find it interesting to see how his works are performed today.

Alba Musica Kyo

Translation: Keith Freeman

Music of Shakespeare

1. O mistress mine

(Twelfth Night/act 2, scene 3)

O mistress mine, where are you roaming?
O, stay and hear, your true love's coming,
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty;
Youth's a stuff will not endure.

3. It was a lover and his lass

(As you like it/act 5, scene 3)

It was a lover and his lass,
With a hey, with a ho, and a hey nonie no,
That o'er the green cornfields did pass
In Springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding,
Sweet lovers love the Spring
Between the Akers of the rie, etc.,

4. Willow song

(Othello/act 4, scene 3)

The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow;
With his hand in his bosom and his head
upon his knee,
O willow, willow, willow, willow shall be my
garland,

Sing all a green willow, willow, willow,
willow;
Ay me the green willow must be my garland.

He sighed in his singing, and made a great
moan,
Sing willow, etc.;
I am dead to all pleasure, my true love she is
gone
O willow, etc.

Take this for my farewell and latest adieu,
Sing willow, etc.;
Write this on my tomb, that in love I was
true,
O willow, etc.

5. Walsingham

(Hamlet/act 4, scene 5)

How should I your true love know
Frome another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead and gone, lady,
He is dead and gone,
At his head a grass-green turf,
At his heals a stone.

White his shroud as the mountain snow
Larded all with sweet flowers,
Wich bewept to the grave did not go
With true-love showers.

7. Farewell, dear love

(Twelfth Night/act 2, scene3)

Farewell, dear love, since thou wilt needs be gone.

Mine eyes do show my life is almost done.

Nay, I will never die,

So long as I can spy.

There be many moe

Though that she do go.

There be many moe, I fear not.

Why then, let her go, I care not.

Farewell, farewell, since this I find is true,
I will not spend more time in wooing you.

But I will seek elsewhere

If I may find her there.

Shall I bid her go?

What and if I do?

Shal I bid her go, and spare not?

O no, no, no, no, I dare not.

Ten thousand times farewell! You stay awhile!

Sweet, kiss me once; sweet kisses time beguile.

I have no power to move.

How now, am I in love?

Wilt thou needs be gone?

Go then, all is one.

Wilt thou needs be gone? O hie thee!

Nay, stay and don no more deny me.

Once more farewell! I see loth to depart
Bids oft adieu to her that holds my heart.

But seeing I must lose

Thy love which I did choose.

Go thy ways for me

Since it may not be.

Go thy ways for me. But whither?

Go, O but wher i may come thither.

What shall I do? My love is now departed.

She is as fair as she is cruel-hearted.

She would not be entreated

With prayers oft repeated.

If she come no more

Shall I die therefore?

If she come no more, what care I?

Faith, let her go, or come, or tarry.

8. Take, O take those lips away

(Measure for Measure/ act 4, scene 5)

Take, O take those lips away

That so sweetly were forsworn;

And those eyes, the break of day,

Lights tha do mislead the morn:

But my kisses bring again,

Seals of love thou seal'd in vain.

Hide, o hide these hills of snow

That thy frozen bosom bares;

On whose tops the pinks that grow

Are yet of those that April wears:

But first set my poor heart free,

Bound in those icy chains by thee.

9. Robin/Bony sweet Robin

(Hamlet/act 4, scene 5)

There's rue for you: and here's some for me;
we may call it herb of grace o'Sundays.

O! you must wear your rue with a difference,

There's a daisy; I would give you some violets,

but there withered all when my father died.

They say he made a good end,-

For bonny sweet Robin is all my joy.

11. Greensleeves

(The Merry Wives of Windsor/Act 2, scene 1)

Alas, my love! you do me wrong,
To cast me off discourteously;
And I have loved you so long,
Delighting in your company.
Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who my lady Greensleeves.

I bought thee petticoats of the best,
The cloth so fine as might be;
I gave thee jewels for thy cheast,
And all this cost I spent on thee.
Greensleeves was all my joy, etc.

Well I will pray to God on high,
That thouy my constancy mayst see,
And that yet once before I die
Thou wilt vouchsafe to love me.
Greensleeves was all my joy, etc.

15. Hark, hark, the lark

(Cymbeline/act 2, scene 3)

Hark, hark, the lark at heave'n's gate sings,
And Phoebus, 'gins to rise,
His steeds to water at those springs
On chalic'd flow'rs that lies;
The winking Mary-buds begin to ope their
golden eyes;
With everything that pretty is, my lady seet,
arise:
Arise, arise!

16. Full fathom five

(The Tempest/act 1, scene 2)

Full fathom five thy father lies,
Of his bones are coral made.
Those are pearls that were his eyes,
Nothing of him that doth fade,
But doth suffer a seachange
Into something rich and strange.
Sea nymphs hourly ring his knell,
Hark now I hear them, Ding dong bell.

17. Where the bee sucks

(The Tempest/act 5, scene 1)

Where the bee sucks, there suck I,
In a cowslip's bell I lie;
There I couch when owls do cry,
On the bat's back I do fly
After summer merrily
Merrily, merrily shall I live now,
Under the blossom that hangs on the
bough.

Colophon

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C. Jared Sacks

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Charlotte Boersma

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Richard Nelson

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Alba Musica Kyo

Executive producer:

C. Jared Sacks

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Discography Alba Musica Kyo:

CCS 3291

Modern works of Toyohiko Satoh I

CCS 4692

Modern works of Toyohiko Satoh II

CCS 5793

Landini & His Time

CCS 7094

Machaut & His Time

Discography Toyohiko Satoh:

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Gaultier & The French Lute School

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Phone (+31.418) 581800, Fax (+31.418) 581782, Internet: clubchannel@channel.nl

P. O. Box 5642, Englewood New Jersey 07631, U.S.A., Phone (+1.201) 5681544 Fax (+1 201 568 6146)

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