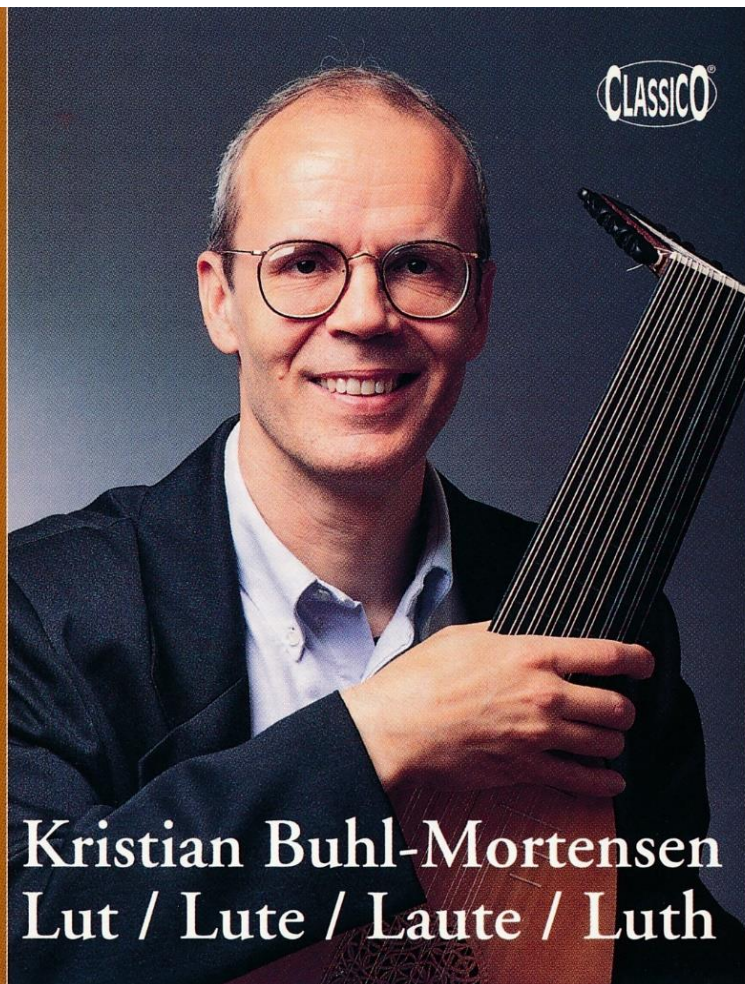


The Tears of the Muses: Elizabethan Lute Music



## Kristian Buhl-Mortensen Lut / Lute / Laute / Luth

**Kristian Buhl-Mortensen** (lut) har nu i over 20 år virket som kammermusiker, akkompagnatør og solist. Han har indspillet plader, været med i mange forskellige forestillinger på Det Kgl. Teater, lavet radioudsendelser, og medvirket ved mange kirke- og kammerkoncerter over hele landet og ude i den store verden. Han er bl.a. lærer på Frederiksværk kommunale Musikskole og Det kgl. danske Musikkonservatorium i København og medlem af flere kammermusikensembler bl.a. "Consortium Hafniense" samt fast akkompagnatør for Kirsten Vaupel og Ulrik Cold.

Lutten er ni-koret med i alt 17 strenge og bygget af Klaus Toft Jakobsen i London 1990.

Foto: Niels Guldbrandsen

Indspillet i Primavera Recording Studio, Taastrup aug. 1998.

Producer Viggo Mangor

**Kristian Buhl-Mortensen** (lute) has now been active as chamber musician, accompanist, and soloist for more than 20 years. He has made recordings, participated in many different performances at The Royal Theatre, made radio programmes, and played in many church and chamber music concerts all over Denmark and abroad. He teaches at the Frederiksværk kommunale Musikskole and at the Royal Danish Academy of Music in Copenhagen, besides being a member of several chamber music ensembles, such as "Consortium Hafniense". He is the regular accompanist for Kirsten Vaupel and Ulrik Cold.

Kristian Buhl-Mortensen plays a nine-course lute with altogether 17 strings, built by Klaus Toft Jakobsen in London in 1990.

Photography: Niels Guldbrandsen

Recorded in the Primavera Recording Studio, Taastrup, August 1998.

Producer: Viggo Mangor.

English translation: Rosemary Sørensen

CLASSCD 267

**MUSIKKEN SPILLEDE** en stor rolle i den elizabethanske periode i England både i overklassen og middelklassen, og musikundervisning hørte dengang til almindelig dannelse. Det samme gjaldt også for Danmark, hvor vi ved at Christian IV og hans søster begge fik undervisning som børn i bl.a. lutspil. Lutten var et af de vigtigste og mest populære instrumenter i Europa både til akkompagnement til en eller flere sangere eller til solospil. Rundt omkring på slotte, godser og i borgerhjem blev lutsillet dyrket flittigt. Der var mange som nedskrev den musik de spillede eller skrev musikken af fra andres bøger, og mange af de manuskripter har vi i dag. Bare fra England er der fra den elizabethanske periode overleveret næsten 2000 lutsoloer til i dag, fra det repertoire er CD-ens indhold udvalgt.

Der er en del dansesatser så som Pavan, Galliard, Almains og Volta samt fantasier og variationer over populære melodier og standardbasser. Mange af stykkerne er for det meste inddelt i 3 afsnit som gentages med variation. Til de kendte numre er der her brugt andre versioner end dem der normalt spilles, f.eks Greensleeves og musikken af J. Dowland.

Foruden alle amatørerne der sad hjemme og dyrkede lutsillet glæder, var der også nogle professionelle virtuoser, som rejste rundt mellem skiftende ansættelser ved de europæiske hoffers. Ud over deres musik som stadig eksisterer i dag, kender man ikke meget til disse pro-

**MUSIC PLAYED** A major role in Elizabethan England, both in upper class and middle class households; music instruction was then taken as a matter of course in an ordinary cultural upbringing. The same was true of Denmark, where we know that King Christian IV and his sister were taught as children to play musical instruments, among them the lute. This was one of the most important and popular instruments in Europe for accompanying one or more singers or for solos. In palaces, country estates, and middle class houses, the lute was cultivated diligently. Many wrote down the music they played or copied the music from others' books. Many of these manuscripts are extant. In England alone, almost 2000 lute solos have survived from the Elizabethan period to the present day, and this CD contains a selection from this repertoire.

There are a number of dance movements, such as Pavan, Galliard, Almains, and Volta, and fantasias and variations over popular melodies and standard basses. Many of the pieces are mostly divided into three sections, which are repeated with variations. The well-known ones are recorded here in versions other than those usually played, for instance Greensleeves and the music of John Dowland.

In addition to all the amateurs sitting at home cultivating the delights of lute playing, there were a number of professional virtuosos, who travelled from one appointment at the courts of Europe to another. Apart from their music, which is still in existence, little is known about the life and career

of these professional lutenists.

**John Johnson** blev i 1579 ansat ved "the Queen's Musick" som en af "her majestets Musicians for the three lutes" og var der til sin død i 1594. Han var respekteret for sin store virtuositet på lutten og blev sammenlignet med den tids store komponister.

**Robert Johnson**, søn af John Johnson, var ansat ved James I's hof som lutenist fra 1604 til sin død i 1633. Han var komponist for "The King's Men Players", som var en gruppe skuespillere, der opførte deres "masques" og skuespil bl.a. i the Globe.

**F. Cutting's** musik findes i mange manuskripter fra tiden, men man ved ikke noget om ham. Hans søn Thomas blev Dowlands afløser som lutenist ved Chr. IV's hof.

**J. Daniel** var "Batchelar in Musicke" og er mest kendt for sin sin bog med sange skrevet til Anne Grene.

**Anthony Holborne** (o. 1548-1602) har skrevet musik for både 5 stemmigt ensemble, bandora og lut. Mange af stykkerne findes i versioner for alle instrumenterne.

**John Dowland** (1563-1626) var sin tids mest anerkendte engelske lutenist og komponist. Han skrev mange lutsoloer, udgav 4 bøger med sange og en bog med 5 stemmige instrumentalstykker. Rejste meget rundt i Europa og var ansat ved forskellige hoffers; og var bl.a. ansat ved den danske konge Chr. IV's hof fra 1598-1606.

of these professional lutenists.

**John Johnson** was appointed in 1579 to "the Queen's Musick" as one of "her majestets Musicians for the three lutes" where he remained until his death in 1594. He was respected for his virtuosic playing on the lute and was compared with the great composers of the time.

**Robert Johnson**, son of John Johnson, was employed as lutenist at the court of James I from 1604 until his death in 1633. He was the composer for "The King's Men Players", which was a group of actors who performed their masques at The Globe and other theatres.

**F. Cutting's** music survives in numerous manuscripts from the time, but nothing is known about him. His son, Thomas, succeeded Dowland as lutenist at the court of Christian IV.

**J. Daniel** was "Batchelar in Musicke" and is mostly known for his book of songs written for Anne Grene.

**Anthony Holborne** (ca. 1548-1602) has written music for five-part ensembles, bandora, and lute. Many of the pieces are found in versions for all the instruments.

**John Dowland** (1563-1626) was the most acknowledged English lutenist and composer of his time. He wrote many lute solos, published four books of songs and one book with five-part instrumental pieces. He travelled widely in Europe and was employed at various courts, one of which was the court of Christian IV, from 1598-1606.