

EXP0006

Gibbons

Keyboard Music

Christopher Hogwood



Orlando Gibbons 1583–1625

Keyboard Music

1	Fantasia 10	2:25	8	Verse 4	6:24
2	A Fancy 3	5:13		Fantasia of four parts 12	
	Fantasia 8		9	Prelude 1	1:38
3	The Queen's Command 28	1:30	10	Pavan: Lord Salisbury 18	5:59
4	Pavan 17	4:56		Galliard 19	
	Galliard 23		11	Alman: The King's Jewel 36	3:39
5	Ground 26	2:33		Alman 37	
6	Alman 33	2:53	12	Pavan 16	5:31
	Coranto 40		13	Galliard 21	5:07
7	The Italian Ground 27	1:54		Galliard 22	
			14	Lincoln's Inn Masque 44	2:39
				The Queen's Command 28	

Numbers after titles of pieces refer to *Musica Britannica XX*

Christopher Hogwood

Cabinet Organ — Bernard Smith 1643, tracks 1, 2, 8

Italian Spinnet — "Queen Elizabeth's Virginals", c1590, tracks 3–7

Harpichord — "Jan Ruckers, 1634", tracks 9–14

Total timing: 53:20

All first international CD releases

Recorded: Victoria and Albert Museum, London, April 1975


Recording producer: Peter Wadland

Recording engineer: Iain Churches

First released on DSLO 515

Licensed from Decca Music Group Limited, a division of Universal Music Group

Product management: Raymond McGill

Design and photography: © Mark Millington for WLP Ltd. 

Orlando Gibbons: Keyboard Music

In 1623 a deputation from France arrived in London to make the preliminary arrangements for the betrothal of Prince Charles — later to become Charles I — and Henrietta Maria. As part of the entertainment prescribed for the ambassadors by King James, they were taken to Westminster Abbey, "which was stuck with Flambeaux everywhere, both within and without the Quire, that strangers might cast their eyes upon the stateliness of the Church. At the Door of the Quire the Lord Keeper besought their Lordships to go in, and to take their seats there for a while, promising in the word of a Bishop that nothing of ill Relish should be offered before them; which they accepted; and at their Entrance the Organ was touch'd by the best Finger of that Age, Mr. *Orlando Gibbons*. While a Verse was plaid, the Lord Keeper presented the Embassadors, and the rest of the Noblest Quality of their Nation, with our Liturgy, as it spake to them in their own Language". (Described by John Hacket in *Scrinia reserata*).

Gibbons had only recently been appointed to the post at Westminster, although as the most brilliant musician of his generation, he had been in royal service ever since he was 21, first as organist of the Chapel Royal, and since 1619 as "one of his Ma^{ties} Musicians for the virginals to attend in his highnes privie Chamber". Even earlier than this his position as "the best Finger of that Age" had been confirmed by the inclusion of six of his pieces in *Parthenia* or *the Maydenhead* of the first musicke that ever was printed for the *Virginales Composed by three famous Masters William Byrd, Dr. John Bull & Orlando Gibbons*.

This exquisite volume was produced to celebrate the betrothal in 1612 of Frederick V, Elector Palatine, and King James's daughter Elizabeth, both of them only sixteen. She was later known as the "Winter Queen". For Gibbons himself the volume was a particular triumph, since Byrd was 68 and Bull was nearly fifty, while he himself was only in his twenties. Thurston Dart argued that he may also have been the general editor of the whole collection, and his praises are sung (albeit inelegantly) in a commendatory poem at the beginning of the volume: "Yet this ORLANDO parallels di Lasso: whose triple praise would tire a very Tasso".

In addition to his *Madrigals and Mottets of 5 parts*, printed in 1612, Gibbons had a selection of *Fantasias of Three Parts* published later in his career (probably after 1620) — another rare distinction at a time when printed chamber music was even more of a novelty than printed keyboard music in England.

Gibbons officiated at the funeral of James I in May 1625, when the records of the Chapel Royal show that he was amongst the gentlemen allowed "nine yards apeece of blackes for themselves, and two yards apeece for their servants". But scarcely was the Court out of mourning and on its way towards Dover to welcome Queen Henrietta Maria than Gibbons was suddenly taken ill in Canterbury and died on Whit Sunday, June 5th. A few days later, John Chamberlain wrote to Sir Dudley Carleton about the threat of the plague: "that w^{ch} makes us the more afraid is that the sickness increaseth so fast ... Orlando Gibbon the organist of the chappell (that had the best hand in England) died last weeke at Caunterburie not wth out suspicion of the sickness". However, the doctors called in by 'Mr. Secretarie Morton' reported that the sickness had been "in the beginning

lethargicall, or a profound sleep ... & then instantly he fell in the most strong, & sharp convulsions ... lost both speech, sight, & hearing, and so grew apoplectical & lost the whole motion of every part of his bodye, & so died ... We carefully viewed the bodye, w^{ch} wee found also to be very cleene wth out any show or spott of any contagious matter". Thus diagnosed, Gibbons was buried the following day: his monument, a fine bust surmounting the inscription of deplorable Latin syntax, can be seen in Canterbury Cathedral.

Apart from the six pieces published in *Parthenia*, all Gibbons' keyboard music is to be found in manuscript sources. Of these the most important is Benjamin Cosyn's *Virginal Book* which contains 26 pieces by Gibbons, five of them unique. He is curiously underrepresented in the Fitzwilliam *Virginal Book* (a basically Catholic compilation), with only one pavan and an incomplete text of the variations on *The Woods so Wild*. With certain emendations (mentioned below) the texts and numbering of *Musica Britannica*, Vol. XX have been adopted for this recording.

Despite his contemporary reputation as "the best Finger", the sobriety of his compositions is more apparent than their virtuosity. He left only two extended sets of brilliant variations on popular tunes, and apart from the bravura of *The Queen's Command* and preludial pieces such as the *Running Fantasia*, it is the restraint and motivic integration of the more sombre dance movements and contrapuntal pieces that represent his deliberate and disciplined artistry. The best known *Fantasia of Four Parts*, though based on six distinct themes, still shows his preference for unity rather than contrast, and his exceptional capacity for melodic extension and development that gives the impression of "unending melody".

Melodic continuity and persistent rhythmic sequences derived from small, usually upbeat, patterns can unify a long section of a fantasia or pavan with an intensity quite distinct from that of Byrd or Bull. On the other hand, the short-lived phrases and abrupt cadences of the masque-tune feature more strongly in Gibbons' music than in any other of the virginalists. Not only do we find patent arrangements of tunes from specific masques (certainly not by Gibbons himself), but the inflections of the style can be found in several of his galliards (particularly MB 22).

Of the traditional dance forms, the pavan had by now acquired the character of a musical epitaph (for instance, that for the Earl of Salisbury, in memory of Robert Cecil who died in 1612). The melody of Dowland's *Lachrymae Pavan*, by now almost a traditional tune, served Gibbons in at least three of his pavans (MB 16, 17 and 18). The lighter style of the alman and coranto now began to affect the galliard, and in some of his settings Gibbons begins to experiment with the figurations of the French style *luthé*.

Although the compass of the keyboard instruments that Gibbons played would not have exceeded that known to Bull and Byrd, he does appear to be more interested in the varieties of sonority that a single register can offer. *The Queen's Command* and *Lincoln's Inn Masque* use both hands at the extreme ends of the compass, while the *Ground in A minor* (MB 26) and the *Italian Ground* (MB 27) are complementary, the first featuring the top half of the instrument, the second the lower half. This same interest in differences of timbre accounts for the way Gibbons rewrote and reornamented the *Fantasia of Four Parts* for inclusion in *Parthenia*.

In its earlier version (as recorded here) it is more suited to the organ, while the more complex rhythmic figures low in the compass and the profusion of double-stroke ornaments of the new version seem most apt for "musicke printed for the Virginalles".

Although there are still too few facts and too many theories on the correct performance practice of the virginalist's music, a few topics may be mentioned here.

Several of Gibbons' pieces exist with contemporary fingering, and these, together with other sources such as *Clement Matchetts Virginal Book* offer a good indication of the type of grouping by pattern, and scale-passages with notes grouped in pairs that renaissance fingering implies. This technique had been adopted for this recording.

The interpretation of the single-, double- (and in Gibbons, even triple-) stroke ornaments can be partially elucidated by context and also by comparison with continental sources. A single-stroke ornament on the highest note of the keyboard (as in MB 44) must of necessity involve the *lower auxiliary*; similarly, the context of the triple-stroke ornaments in the *Alman* (MB 37) proves that they mean a trill with termination, and the first one is in fact written out so. In other situations, the various signs can often be equated with the forms of *quebro* explained by Santa Maria in his *Arte de tañer fantasia*.

Several of Gibbons' pavans exist without any indication that the individual strains should be repeated. Although such repeats would be necessary for dancing, the very slow speed that much of his writing implies, plus the fact that in MB 17 repeats would be harmonically gauche and in the last section of MB 18 emotionally impossible, encourage one to play these pieces as the sources indicate.

The Music

Numbering taken from *Musica Britannica*

Organ

Fantasia 10 Curiously light-textured and light-hearted for Gibbons. Its second section is very similar to the Prelude 7. Registration: 8', 4', 2' and mixture.

A Fancy 3 called Prelude in MB. Registration: 8', 4'.

Fantasia 8 opens with a typical *canzona* motive. The semiquaver passage work (reminiscent of Correa de Arauxo and the Spanish organ style) is balanced by intricate writing in triple canon.

Verse 4 called Prelude in MB. Registration: 8', 4'.

Fantasia of four parts 12 The earlier organ sources of this famous piece have been preferred to the later version in *Parthenia*. Registration: 8', 4'.

Spinnet

The Queen's Command 28 Taken from *Parthenia*, and dedicated to the Winter Queen. For comparison, this set of variations is also recorded on the harpsichord (track 14).

Pavan 17 The original manuscript of this piece is lost, but it is clearly not a fantasia as first published. The four-note (Lachrymae) motto is used at the beginning, and hints of the *style luthé* appear in the third section.

Galliard 23 The second section of this lively piece makes allusion to the popular tune of *The Woods so Wild* by a process typical of Gibbons's melodic extensions:



Ground 26 Based on an embellished form of the *passamezzo antico* pattern. The high tessitura of this piece is remarkable.

Alman 33 The two-bar phrases indicate a masque-tune, of which Gibbons is probably only the arranger.

Coranto 40 or *A Toye* as it is called in Cosyn's Virginal Book. Another arrangement?

The Italian Ground 27 or *Allmaine* in several other sources. The tune is *More Palatino*, and under various titles was set by Bull, Sweelinck, Frescobaldi, Buxtehude and others. The tessitura is so low that one source even notates the right-hand part an octave higher.

Harpsichord

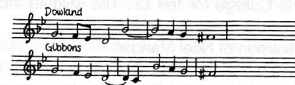
Prelude 1 also called *A Running Fantasia*. Registration: 8', 8', 4'.

The Lord of Salisbury his Pavan 18 and **Galliard 19** are the only linked pair of dances by Gibbons. The falling four note motto that runs through the pavan and opens the galliard may refer to the Lachrymae pavan, and the long sequential descent at the end of the pavan suggests a symbolic, funereal purpose.

Alman 36 Also called *The King's Jewel*, suggesting a masque origin. Gibbons arranges his variations of the two sections in the unusual sequence: A B A¹ A² B¹ B² underlined here by changes of manual (two 8' registers contrasted with the upper 8' alone).

Alman 37 Another masque arrangement.

Pavan 16 This most moving piece has so far escaped notice as a derivation from Dowland's Lachrymae, with rhythmic alterations:



The decorated repeats are each carefully unified with sequential patterns that push out to the extremes of the compass. Registration: lower 8'.

Galliard 21 Based entirely on rising figures, with a burst of unexpected bravura reserved for the final five bars. Registration: two 8's.

Galliard 22 extends the scalic device to its limits with both falling and rising sequences that cover as much as two and a half octaves in a single bar. Registration: lower 8' and 4'.

Lincoln's Inn Masque 44 Originally from a masque written for the wedding festivities of Princess Elizabeth and the Elector Palatine (and possibly composed by Robert Johnson). Its associations with the Winter King are confirmed by the title that William Brade gave the piece in his *Newe ausserlesene liebliche Branden: Der Erste Mascherada Pfaltzgraffen* (The First Masque of the Count Palatine). The dedication of **The Queen's Command 28** already mentioned makes this pair of pieces an appropriate tribute from "the best hand in England" to the royal couple.

The Instruments

Cabinet organ built by Bernard Smith (d.1708)

One manual CC – c", short-octave bottom C# sounding AA.

Specification:	Stopt Diapason	8' wood
	Principal	4' wood
	Fifteenth	2' metal
	Mixture 19/22	2 ranks

A note inside the instrument by John Sutton reads: "This organ was built by Father Schmidt, and was used at New College Oxon for many years to teach the choristers to sing with — it had been disused for ten or fifteen years — and I found it in the brewhouse of the college, full of hops in June 1845. I purchased it of the Warden and Fellows of the College for ten ££. The Mixture stop had been lost and was renewed by Bishop."

The instrument is now in the possession of Noel Mander.

Spinet of Italian construction, probably late sixteenth century, known as "Queen Elizabeth's Virginals"

Compass: GG – c", short-octave.

The instrument is elaborately decorated, and to the left of the keyboard a panel contains the English royal arms as borne until the death of Elizabeth I. To the right is a badge (a falcon crowned and holding a sceptre) used by Anne Boleyn and her daughter Elizabeth.

The property of the Victoria and Albert Museum, London.

Harpsichord signed and dated Jan Ruckers, Antwerp, 1634, but possibly built at a later period in England.

The decoration appears to be an attempt to fake Ruckers' distinctive style. Two manuals, compass, GG – e". Two 8' registers, one 4' (all quilled).

The property of the Victoria and Albert Museum, London, displayed at Ham House, Petersham, near Richmond.

Pitch and temperament: Organ c" = 545. Equalised temperament. Harpsichord and spinet c" = 508. Meantone temperament.

Christopher Hogwood

Reprinted courtesy of the Decca Music Group Limited

Orlando Gibbons: Musique de clavier

En 1623, Londres accueillait une délégation française chargée des préliminaires de fiançailles entre le prince Charles — le futur Charles Ier — et Henriette-Marie de France. Dans le cadre des fêtes données en leur honneur par le roi Jacques Ier, les ambassadeurs furent emmenés à Westminster Abbey où si l'on en croit la description que fit John Hacket dans *Scrinia reserata*, "une multitude de flambeaux garnissaient le pourtour intérieur et extérieur du choeur, permettant aux nobles étrangers de contempler l'aspect splendide de l'édifice. A la porte du choeur, le Lord Keeper (Garde) invita leurs Seigneuries à pénétrer dans l'enceinte et à y prendre place pour un moment, promettant sur la foi épiscopale qu'aucun divertissement ne leur serait offert qui ne soit convenable aux lieux; ce à quoi ils consentirent; et quand ils firent leur entrée, le Sieur Orlando Gibbons qui a le meilleur toucher du temps joua de l'orgue. Pendant l'exécution d'un verset, le Lord Keeper fit aux Ambassadeurs et aux autres personnes de qualité de leur Nation présentation de notre liturgie dans leur propre langue."

Gibbons n'avait été que depuis peu nommé au poste de Westminster Abbey. Il était cependant considéré comme le musicien le plus brillant de sa génération et avait à ce titre rempli des fonctions à la cour d'Angleterre dès l'âge de vingt-et-un ans. Il avait d'abord été organiste de la Chapelle royale, puis à partir de 1619 attaché à la Maison du Roi comme un des musiciens virginalistes de Sa Majesté.

Mais même avant cette époque, son titre de "meilleur toucher" de son temps s'était vu confirmé par l'inclusion de six de ses pièces dans la *Parthenia* (*Parthenia or the Maydenhead of the first musicke that ever was printed for the Virginales Composed by three famous Masters William Byrd, Dr. John Bull & Orlando Gibbons*). Ce délicieux ouvrage fut publié en 1612 pour célébrer les fiançailles de la fille de Jacques Ier, Elisabeth, et de Frédéric, Electeur palatin, tous deux âgés de seize ans. Elisabeth devrait plus tard être surnommée la "Winter Queen". Pour Gibbons personnellement, la publication de la *Parthenia* représente un triomphe: Byrd avait soixante-huit ans sonnés et Bull touchait à la cinquantaine, alors que lui-même n'avait pas trente ans. Thurston Dart alléguait même qu'il avait assumé toute la responsabilité de l'édition; et un hommage lui est rendu (sans grande élégance, il est vrai) dans un éloge versifié au début du volume où "Orlando" est égalé à l'autre "Roland" de Lassus, le Tasse intervenant pour les besoins de la rime.

La même année 1612 Gibbons fit paraître les *Madrigals and Mottets of 5 parts* et quelques années plus tard, probablement après 1620, une sélection de fantaisies, *Fantasias of Three Parts*, autre réalisation remarquable et rare à une époque où en Angleterre la musique de chambre imprimée était une nouveauté encore plus grande que la musique de clavier imprimée.

Gibbons dirigea la musique des funérailles du roi Jacques Ier en mai 1625. Les archives de la Chapelle royale nous apprennent qu'il était parmi ceux des officiers de la cour qui eurent droit à neuf "yards" (environ 8 mètres) chacun de drap noir pour eux-mêmes, et deux pour chacun de leurs domestiques. Mais à peine la

Orlando Gibbons 1583–1625

Keyboard Music

1	Fantasia 10	2:25	8	Verse 4	6:24
2	A Fancy 3	5:13		Fantasia of four parts 12	
	Fantasia 8		9	Prelude 1	1:38
3	The Queen's Command 28	1:30	10	Pavan: Lord Salisbury 18	5:59
4	Pavan 17	4:56		Galliard 19	
	Galliard 23		11	Alman: The King's Jewel 36	3:39
5	Ground 26	2:33		Alman 37	
6	Alman 33	2:53	12	Pavan 16	5:31
	Coranto 40		13	Galliard 21	5:07
7	The Italian Ground 27	1:54		Galliard 22	
			14	Lincoln's Inn Masque 44	2:39
				The Queen's Command 28	
	Total timing	53:20			

Numbers after titles of pieces refer to *Musica Britannica* XX

Christopher Hogwood

Cabinet Organ – Bernard Smith 1643, tracks 1, 2, 8

Italian Spinnet – "Queen Elizabeth's Virginals", c1590, tracks 3–7

Harpichord – "Jan Ruckers, 1634", tracks 9–14

EXP0006 All first international CD releases English text · Texte en français · Deutscher Text



Made in the EU
All rights of the producer and of the owner of the work reproduced reserved.
Unauthorised copying, hiring, lending, public performance
and broadcasting of this record prohibited.
Licensed from Decca Music Group Limited, a division of Universal Music Group.

© 1975 Decca Music Group Limited
© 2006 Explore Records
www.explorerecords.com

ADD



explore
records

EXP0006

Gibbons: Keyboard Music

Gibbons: Keyboard Music

EXP0006

explore

explore