

2026  
**YORK**  
EARLY  
MUSIC  
FESTIVAL

**Rose Consort of Viols**

*Teares of Sorrowe and Gladnesse*

**Undercroft, Merchant Adventurers' Hall**

**Monday 6 July 2026 6.00 pm**

## **Rose Consort of Viols**

**Ibrahim Aziz, John Bryan, Alison Crum, Andrew Kerr, Roy Marks**

*with*

**Jamie Akers** *lute*

### *Teares of Sorrowe and Gladnesse*

M. John Langtons Pavan	<b>John Dowland</b> 1563-1626
M. Giles Hoby his Galliard	<b>Dowland</b>
Susanne un jour	<b>Orlande de Lassus</b> 1530-1594
M. Bucton his Galliard	<b>Dowland</b>
Susanna Galliard	<b>Dowland</b>
Laboravi in gemitu meo	<b>Alfonso Ferrabosco I</b> 1543-88
Fantasia	<b>Daniel Bachelier</b> 1572-1619
Laboravi in gemitu meo	<b>Lassus</b>
Pavan La mia Barbara	<b>Dowland/Thomas Simpson</b> 1582-c.1628
Galliard	<b>Simpson</b>
Lady Laitons Almaine	<b>Dowland</b>
The King of Denmark his Galliard	
Lachrimae Antiquae	<b>Dowland</b>
Lachrimae Antiquae Novae	
Lachrimae Gementes	
Lachrimae Tristes	
Lachrimae Coactae	
Lachrimae Amantis	
Lachrimae Verae	

It was in the spring of 1604 that *Lachrimae*, a book of dance music by John Dowland, first appeared in London to be sold 'at the Authors house in Fetter-Lane neare Fleet-streete'. Dowland, a virtuoso lutenist and song-writer, was in his prime, employed as the court lutenist to King Christian IV of Denmark. Christian's sister Anne was queen of the newly united kingdom of England and Scotland since her husband James I's recent accession on the death of Elizabeth I, and it is possible that by dedicating *Lachrimae* to Queen Anne, Dowland was hoping for an appointment at the English court. In the typically sycophantic tone of the day Dowland invites Queen Anne to protect his 'showers of Harmonie' pointing out that while tears are 'unfit guests in these joyfull times, yet no doubt pleasant are the teares which Musicke weepes, neither are teares shed alwayes in sorrowe, but sometime in joy and gladnesse'.

Dowland's collection, for lute with viols 'or violons' in five parts opens with an intense cycle of 'seaven teares figured in seaven passionate pavans'. Then follows a more diverse collection of pavans, galliards and a couple of almains, the three main dance forms of the period. While a few of these pieces might still have been used as functional dance music, much of this music has a subtlety and intricacy that declares it to be abstract chamber music, whose detail is ideally picked out by the delicate interplay of the viols and the sparkling lute. Some of Dowland's dances are based on pre-existent music, like the two galliards derived from Lassus's famous chanson 'Susanne un jour'. Several of the pieces in Dowland's *Lachrimae* collection are also known in versions for lute solo, or as lute-ayres, and he was not alone in arranging his own music in this way. Thomas Simpson, another English musician who worked at the Danish court in Copenhagen, published 'La mia Barbara' – a Dowland lute pavan – in his *Opusculum newer Pavanen* published in Germany in 1610, and follows it with his adaptation of the pavan's music into a matching galliard.

Queen Elizabeth I was herself a gifted lute-player, and would no doubt have known the works of the young Daniel Bachelier who worked for her secretary Sir Francis Walsingham and then for her courtier the Earl of Essex. Later Bachelier moved to court employment as a groom of Queen Anne's privy chamber, at a salary Dowland could only have dreamed of. But Dowland also had connections in high places: Lady Leighton, to whom his solo lute almain is dedicated, was Elizabeth Knollys, a Gentlewoman of the Privy Chamber of Queen Elizabeth, to whom she was related as both were descended from members of the Boleyn family.

Dowland's cycle of seven *Lachrimae* pavans is unique in the repertory: its exploration of different aspects of melancholy is a fitting tribute to the passing of the Elizabethan era. 'Lachrimae Antiquae' dates back to 1596 and was well-known

in its version as the song 'Flow my teares' published in 1600. It is possible that Dowland borrowed the famous opening four-note 'falling tear' motif from a setting of the penitential Psalm 6 'Laboravi in gemitu meo' which was set by both Lassus and Ferrabosco. Each of the subsequent *Lachrimae* pavans develops ideas from the first, forming a unique cycle of meditations on the concept of tears. Whether or not Dowland intended the seven dances to be performed as a sequence we shall probably never know, but the sustained intensity of this passionate music places it above the mundane world of social grace. The titles, and the music, depict a spiritual journey or gradual transformation from human grief, through deep despair to transcendental catharsis in 'true tears'.

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## **The Rose Consort of Viols**

The Rose Consort of Viols takes its name from a famous family of sixteenth-century viol makers, whose instruments coincided with the first flowering of English consort music. With its unique blend of intimacy, intricacy, passion and flamboyance, this music ranges from Taverner and Byrd, to Lawes, Locke and Purcell, and forms the nucleus of the Rose Consort's programmes. For nearly four decades the Rose Consort has been delighting audiences across the UK, Europe and further afield. It has performed in London's Wigmore and South Bank halls, is heard regularly on the BBC, including a Prom concert from Cadogan Hall, and makes frequent appearances at the London International Exhibition of Early Music and York Early Music Festival. It has performed at Festivals in Canada (Festival Vancouver) and the USA (Boston, New York, Boulder, Portland and Seattle) and also featured as a guest ensemble at the Pan-Pacific Gamba Gathering in Hawaii. It has also performed with the choirs of Manchester, Chichester and Oslo cathedrals, and with smaller vocal ensembles including I Fagiolini, the Marian Consort and the Sarum Consort, as well as at festivals in Bratislava, Nuremberg, Cologne and in Austria. The consort's 23 recordings on Naxos, Deux-Elles and Delphian use three different sets of instruments to present repertory from the late fifteenth-century origins of consort music at the courts of northern Italy to the music of Henry Purcell. The consort has received awards for research and performance of specially devised programmes, and has also commissioned and performed new pieces for voices and viols by Judith Bingham, John Woolrich, Ivan Moody and Jutta Pranulyte. For a number of years the Consort appeared at Dartington International Summer School, giving concerts and coaching ensembles, activities it now continues at Benslow Music in Hitchin.

[roseconsort.co.uk](http://roseconsort.co.uk)

## Jamie Akers

Jamie Akers began playing guitar at the age of ten and was largely self-taught before studying with Robert Mackillop at Napier University, Edinburgh. Turning his attention to the lute he pursued this as his principal study at the Royal College of Music with Jakob Lindberg, completing his studies at Trinity College of Music with Jacob Heringman and David Miller. Jamie has given solo recitals throughout Europe, the USA, Middle East and Australia, and has accompanied singers such as Emma Kirkby and Clare Wilkinson as well as working with ensembles that include I Fagiolini, Solomon's Knot, the OAE and the Dunedin Consort.

As a continuo player Jamie has worked for major opera companies including ENO, WNO, Opera North, Glyndebourne and Innsbruck Festival Opera, and with many well-known orchestras. Jamie plays in a variety of different musical genres, from indie folk-rock to nineteenth-century romanticism, and has made a speciality of historical guitar, researching and performing repertoires that until now have remained relatively unknown. His recordings include *Le Donne e la Chitarra*: music for guitar by nineteenth-century women composers, featuring works by Emilia Giuliani, Catharina Pratten and Athénaïs Paulian; *The Poor Branch*: solo guitar music by Ukrainian born composer Ivan Klinger and *Fantasia Romantique*: nineteenth-century Eastern European guitar music.

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