

Title: Patrons of the Lute

Performers: Daniel Shoskes (lute), Nell Snaidas (Soprano), Kenneth Bé (lute)

Sound Engineer and Editor: Peter Nothnagle

Session Producer: Daniel Swenberg

Instruments:

Tracks 1-6 and 10-24 (Shoskes): 13 course Baroque lute by Andrew Rutherford.

Tracks 7-9 and 25: 10 course Renaissance lute by Barber and Harris.

Tracks 21-24 (Bé): 11 course Baroque lute by Grant Tomlinson

Recorded in St. Bridget's Church, Johnson County Iowa, September 2013.

Introduction

The lute was a popular instrument for both professionals and amateurs in England and Europe from the 16th to 18th centuries. Professional lutenists required the patronage of the Court to make a living and indeed many of their students amongst the nobility became quite decent performers and composers in their own right. As an "amateur with a day job" myself, I want to pay homage to those whose love of music was expressed both through their compositions and their patronage of the full time professionals.

The CD opens with a *Plainte* by the great baroque lute composer Sylvius Leopold Weiss. This is not a *plainte* of love, but rather a complaint to an un-named patron who failed to pay his fee! There are two versions of this piece, one each in the London and Dresden manuscripts. I have tried to use the best features of both.

A Patron who did support Weiss was Prince Hyacinth de Lobkowitz (1680-1734), in fact Weiss dedicated one of his Dresden lute sonatas to the Prince. Lobkowitz was regarded as a fine performer and two of his lute suites survive. The suite in Bb major performed here is tuneful, rhythmic and shows an advanced mastery of technique. It is found in the Vienna 1078 manuscript.

Much less is known about Count Ferdinand Graf von Bergen (1678-1766), although fully five suites of his have survived in three manuscripts. While his music is charming the lute tablature can be awkward to play as written and does benefit from some re-working. His suite in A minor, also from the Vienna 1078 manuscript, contains the rarely used *Tournée*, a dance in 2/4 time.

Johann Anton Logy (1650-1721) (also spelled Losy) was a Count in Prague and composed for both baroque lute and baroque guitar. He is perhaps best known for a piece written in his honor by Sylvius Weiss following Logy's death (Tombeau sur la mort de Monseigneur Comte de Logi). The solo works performed here are from the Swedish Kalmar manuscript. The four surviving duet movements (in A minor and F major) do fit together well to make their own suite. The chaconnes movement is an amalgamation of two chaconnes, the first in D minor and the second in F major. This pairing was performed this way by the lutenist Toyohiko Satoh during a recital at the Lute Society of America's Summer Seminar and I feel that it works quite well.

The British physician Thomas Campion (1567-1620) was a poet and composer and wrote over 100 lute songs that survive today. Unusual for the period, some are written from the woman's point of view and we include three such examples here.

Finally, to close the loop of Patronage, the CD ends with a new piece that I commissioned from the modern day lutenist and composer Ronn McFarlane. Ronn is a prolific performer, founding member of the Baltimore Consort and his CD of his own compositions, Indigo Road, was nominated for a Grammy. The Passacaglia he wrote for this CD is, I believe, one of his most beautiful compositions and it's my honor to present the world premier.

Song Lyrics

1) My Love Hath Vowed

MY love hath vowed he will forsake me,
And I am already sped ;
Far other promise he did make me
When he had my maidenhead.
If such danger be in playing
And sport must to earnest turn,
I will go no more a-maying.

Had I foreseen what is ensued,
And what now with pain I prove,
Unhappy then I had eschewed
This unkind event of love :
Maids foreknow their own undoing,
But fear naught till all is done,
When a man alone is wooing.

Dissembling wretch, to gain thy pleasure,
What didst thou not vow and swear ?
So didst thou rob me of the treasure
Which so long I held so dear.
Now thou provest to me a stranger :

Such is the vile guise of men
When a woman is in danger.

That heart is nearest to misfortune
That will trust a feigned tongue ;
When flatt'ring men our loves importune
They intend us deepest wrong.
If this shame of love's betraying
But this once I cleanly shun,
I will go no more a-maying.

2) Your Faire Looks

YOUR fair looks enflame my desire :
Calm it, sweet, with love !
Stay ; O why will you retire ?
Can you churlish prove ?
If love may persuade, Love's pleasures, dear, deny not :
Here is a grove secured with shade : O then be wise, and fly not.

Hark, the birds delighted sing, Yet our pleasure sleeps :
Wealth to none can profit bring, Which the miser keeps.
O come, while we may, Let's chain love with embraces ;
We have not all times time to stay, Nor safety in all places.

What ill find you now in this, Or who can complain ?
There is nothing done amiss That breeds no man pain. '
Tis now flowry May ; But even in cold December,
When all these leaves are blown away, This place shall I remember.

3) Faine Would I Wed

Faine would I wed a fair young man that day and night could please me,
When my mind or body grieved that had the power to ease me.
Maids are full of longing thoughts that breed a blood- less sickness,
And that, oft I hear men say, is only cured by quick- ness.

Oft I have been wooed and prayed, but never could be moved ;

Many for a day or so I have most dearly loved,
But this foolish mind of mine straight loathes the thing resolved ;
If to love be sin in me that sin is soon absolved.

Sure I think I shall at last fly to some holy order ;
When I once am settled there then can I fly no farther.

Yet I would not die a maid, because I had a mother :
As I was by one brought forth I would bring forth another.

Acknowledgements

A special thank you to my wonderful and talented friends Kenneth Bé and Nell Snaidas who added their prodigious talents to the CD. Thanks also to my talented lute teachers: Pat O'Brien, Robert Barto, David Dolata, Richard Stone, Lucas Harris and Ronn McFarlane as well as those whom I have had the privilege to receive masterclasses or individual lessons: Paul O'Dette, Nigel North, Stephen Stubbs, and Sylvain Bergeron.

About the Performers

Daniel Shoskes is a lutenist in Cleveland Ohio. His instruments include Baroque lute, Renaissance Lute, Archlute, Vihuela and Baroque Guitar. He has performed continuo with the Case Western Reserve Baroque Orchestra and with Apollo's Fire, The Cleveland Baroque Orchestra. He has also performed with the Cleveland based groups Buckeye Baroque and Cantores Cleveland and given solo recitals at the Lute Society of America's Summer Seminar. He currently serves on the Board of Directors of Apollo's Fire and Early Music America. More information is available at <http://www.dshoskes.com> and videos at <http://www.youtube.com/kidneykutter>

A native of the Lower Hudson Valley region of New York, Kenneth Bé plays and performs on lutes from the Renaissance and Baroque periods. His most influential instructors have included Pat O'Brien, Paul O'Dette, Nigel North and Ronn McFarlane. In Ohio, Bé has performed duets recitals with Ronn McFarlane. Presently based in Omaha, Nebraska as a paintings conservator, Bé has been introducing the lute to the Central Great Plains region.

Grammy-Nominated soprano Nell Snaidas is delighted to join her friend Danny on his second cd. Other beloved projects have included singing with Ex Umbris on their 'Chacona' recording, touring "Le Canterine Romane" with Paul O'Dette/Tragicomedia, performing several roles with the Boston Early Music Festival, working with Mel Brooks in the recording of "The Producers", singing and playing the renaissance guitar with El Mundo (Richard Savino) and multiple engagements with Apollo's Fire under the direction of Jeannette Sorrell (including one stint as co-director). She also serves as co-artistic-director of GEMAS:Early Music of the Americas, a concert series in NYC which is a project of GEMS and Americas Society. More information available at www.nellsnaidas.com

Cover: Portrait of Count Johann Adam Graf von Questenberg playing the lute. Engraving. Joan: Kuperxi (Jan Kupecky) ad vivum pinxit. Andreas et Joseph Schmutzer chalcog: Uñi:Vien: sculps: 1728

CD Label art: Valerie Shoskes

Track List

*= first time recorded and published on CD

Sylvius Leopold Weiss (1687-1750)

1. Plainte in Bb Major

Prince Hyacinth de Lobkowitz (1680-1734)

Suite in B-flat major

2. Allemande

3. Courante

4. Rondeau

5. Menuets 1 and 2

6. Gigue

Dr. Thomas Campion (1567-1620)

3 songs (with Nell Snaidas, Soprano)

7. My Love Hath Vowed

8. Your Faire Looks

9. Faine Would I Wed

Count Ferdinand Graf von Bergen

*Suite in A Minor

10. Allemande

11. Courante

12. Menuet

13. La Tournée

14. Gigue

Count Johann Anton Logy (1650-1721)

Pieces from the Kalmar Ms

*15. Menuett de la Croix

*16. Bourée

17. Sarabande and Double

*18. Menuette and Double

19. Chaconnes

*20. Gigue "qui imite kuku"

Duets (with Kenneth Bé)

21. Allemande

22. Courante

23. Sarabande

24. Gavotte

Ronn McFarlane (1953-)

*25. Passacaglia (World Premier)