# Lachrimae

## Program

Thierry Tidrow
*Nova* (2021) | 5 min.
for an instrumental ensemble of 8 musicians

John Dowland\*
*Lachrimæ, or Seven Teares* (1604) | 35 min.

Trevor Grahl\*
*Ephemerides* (2021) | 20 min.

Thierry Tidrow
*Supernova* (2021) | 5 min.
for an instrumental ensemble of 8 musicians

\* The seven movements of *Lachrimæ, or Seven Teares* (John Dowland) and the six movements of *Ephemerides* (Trevor Grahl) are gathered together and presented in the following order:

* *Pavan 1. Lachrimae Antiquae* – for wind instruments
* *Ephemerides 1* - tutti
* *Pavan 2. Lachrimae Antiquae Nova* – for strings and organ
* *Ephemerides 2* - tutti
* *Pavan 3. Lachrimae Gementes* – for violins and organ
* *Ephemerides 3* - tutti
* *Pavan 4. Lachrimae Tristes* – for flute, cornetto and strings
* *Ephemerides 4* - tutti
* *Pavan 5. Lachrimae Coactae* – for 3 wind instruments, viola and cello
* *Ephemerides 5* – for flutes and organ
* *Pavan 6. Lachrimae Amantis* – for solo organ
* *Ephemerides 6* - tutti
* *Pavan 7. Lachrimae Verae* - tutti

## Program notes

*Nova*, Thierry Tidrow
*Ephemerides*, Trevor Grahl
*Supernova*, Thierry Tidrow

(3 premiers, joint note)

For a long time in European thought and education, music was coupled with the disciplines of arithmetic, geometry, and interestingly enough, astrology. This pairing may seem strange now, but it does give a clue in understanding the ethos of renaissance polyphony. When listening to this music, we admire how each voice, like celestial bodies, has its gravitational pull and orbit.

The evening begins and ends with star phenomena. A Nova is when a star increases in luminosity and becomes very visible in the sky, and a supernova (first discovered by Tycho Brahe) describes the explosion of a star.

Surrounding Dowland’s Pavans are six ephemerides, short compositions loosely inspired by Kepler’s (Brahe’s assistant) theories and observations set out in Harmonices Mundi (1619). Each ephemeris presents a trajectory or set of trajectories through which different material unfolds, sometimes in the form of looping canons or stretti, harmonic or rhythmic periods mimicking a system of bodies in orbit, or a slow unwinding of tempo based on increasingly remote orbital velocities.

The temperament for the work was also inspired by the Renaissance: a double system of quarter-comma meantone sometimes imposed with a 31-tone equal temperament creates in some passages the impression of chords becoming fluid and passing through many different vibrational planes.

—Thierry Tidrow and Trevor Grahl

### Trevor Grahl

Born in 1984, Trevor Grahl hails from the small town of Rankin, Ontario. He has studied with John Rea, Brian Cherney, Jean Lesage, Sean Ferguson, Rodger Reynolds, Philippe Manoury, Chinary Ung, Rand Steiger, and Richard Ayres. Trevor’s music is characterized by referential layers, and often, the sound of “other musics” is an integral factor in his compositions. His works have been performed by the Ives Ensemble, organist Hans-Ola Ericsson, Asko|Schönberg, the Nieuw Ensemble, Continuum Contemporary Music, the Winnipeg and Toronto Symphony Orchestras, Opera Gothenburg, the Greek National Opera and others. His music has appeared in many festivals including the Huddersfield New Music Festival, and Gaudeamus Muziekweek and Gaudeamus Montréal. Trevor currently lives in Amsterdam and teaches orchestration and composition at the Koninklijke Conservatorium in Den Haag, and serves as the artistic assistant of the Orgelpark, a concert venue dedicated to the organ.

### Thierry Tidrow

Thierry Tidrow is a Franco-Ontarian composer currently living and working in Germany. He studied composition, music theory, and early music performance at McGill University and holds a master’s degree from the Conservatorium van Amsterdam and an Advanced Studies diploma from the Hochschule für Musik Freiburg. Thierry is a laureate of the Canada Council for the Arts Jules-Léger Prize (2014) and of McGill University’s Graham Sommer Competition (2018). Thierry has written many theatrical works, including seven operas and a collaboration with poet Natasha Kanapé Fontaine. He is currently composer-in-residence at the Dortmund Opera.

### Lachrimæ, or Seven Teares (1604)

John Dowland published his most famous collection, the seven pavanes Lachrimæ, or Seven Teares, in 1604 while he was a lutenist at the court of King Christian IV of Denmark. Written for five violas da gamba and lute, the work is based on the descending tetrachord. A tribute to the anamorphic melancholy of a recurring theme, each of the Lachrimæ are based on Dowland’s infamous “Flow My Tears”. A constantly evolving polyphony invites the listener to derive intense intellectual pleasure from following the changing elements of the collection’s organic unity. This work became one of the best known instrumental ensemble works of the time; its pavane “Lachrymæ antiquæ” was easily one of the greatest successes of the 17th century.

—Francis Colpron, December 9 2021
 Translated by Kim Farris-Manning

### John Dowland

The British composer and lute virtuoso John Dowland (1562–1626) was the leading English lutanist composer of his time. A sensitive, original melodist, he found his forte in pensive song-soliloquys. John Dowland was born in December 1562 near Dublin. Nothing is known of his early training. From about 1580 until sometime before July 1584 he served as a musician to Sir Henry Cobham, the English ambassador in Paris, and his successor, Sir Edward Stafford. In 1588 Dowland received his bachelor of arts degree at Christ Church, Oxford. Unable to obtain employment in England, possibly because he had been converted to Roman Catholicism in Paris, he visited the courts of Brunswick and Hesse and then traveled to Venice and Florence. In 1597 Dowland received a degree from Cambridge. He still could find no employment in England, so he took a position at the court of Christian IV of Denmark, whom he served from 1598 until 1607. Apparently released for unsatisfactory service, he returned to England, where it seems that his renunciation of Catholicism opened doors formerly closed to him. He entered the service of Lord Walden.

At last, in 1612, he was appointed a King’s Musician for the Lutes at the court of James I. He held this position until his death in 1626 and was succeeded by his son, Robert. Dowland’s reputation as a composer rests chiefly on his four books of lute songs. These works may be performed as solo ayres with lute accompaniment or as part songs for four voices. In either arrangement the chief melodic interest lies in the top voice, a feature that gives the songs considerable historical significance. The four song collections show Dowland’s mastery of a new musical idiom, with a harmonic directness that cuts through the old polyphonic complexities. His handling of the lyrics was very sensitive, and he had a remarkable gift for beautiful and expressive melody. Such songs as *Come again, sweet love* and *Lady if you so spite me* exhibit his skill in the merry vein. A diametrically opposite character is to be found in the pathetic melancholy songs for which he is better known. The most expressive of these, such as *Sorrow stay*, *I saw my lady weep*, and *Flow my tears*, relate in literary content as in melodic substance to Dowland’s instrumental collection, *Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans* (1605). The gently descending *Lachrimae* motive established its own tradition and was imitated not only by Dowland’s contemporaries, but also by composers in the late 17th century.

## Interprètes

### Quatuor Bozzini

Since 1999, Quatuor Bozzini has been an original voice in new, experimental and classical music. Their skew is radically contemporary, propelling the hyper-creative Montréal scene, and beyond. Not content to parlay received wisdom, the quartet cultivates an ethos of risk-taking, and boldly venture off the beaten track. Quatuor Bozzini stands out with their “extraordinary playing” (Alex Ross, The New Yorker). With rigorous qualitative criteria, they have nurtured a vastly diverse repertoire, unbiased by the currents of fashion. This has led to over four hundred commissioned pieces, as well as close to five hundred premiered works. A Quatuor Bozzini concert is an intensely shared experience, with meticulous and sensuous attention to detail.

Praised by its “intense musicality and immense sensitivity” (Musicworks, Canada), Quatuor Bozzini was qualified in the Bandcamp Daily as “one of the most daring string quartets of the entire world.” The group presents an annual concert series in Montréal and also tours extensively in Canada, the USA, South America and Europe.

To ensure continual development in their art, the quartet’s musical laboratories, the Composer’s Kitchen, Performer’s Kitchen and Bozzini Lab, work to mentor and support new generations of composers and performers. The quartet runs its own recording label, Collection QB, and has issued critically acclaimed albums, many of which have become reference recordings in the field. They have also issued albums with Edition Wandelweiser, Another Timbre, Wergo-Deutscher Musikrat, Centrediscs, and ATMA Classique.

In 2018, Quatuor Bozzini was awarded the Prix Opus — Performer of the Year by the Conseil québécois de la musique (CQM). Finalist to the 28th Grand Prix (Conseil des arts de Montréal, 2012), Quatuor Bozzini is also the recipient of three Opus Prizes “International Outreach” (2007), “Contemporary Disc of the Year” (2004), and “Discovery of the Year” (2001) as well as the Étoile-Galaxie Prize from Radio-Canada (2001), the Förderpreis Ernst von Siemens Musikstiftung (2007), the German Record Critics Prize for Arbor Vitae (2009) and the 2014 Friends of Canadian Music Award.

Musicians

Alissa Cheung, violin
Clemens Merkel, violin
Stéphanie Bozzini, viola
Isabelle Bozzini, cello

### Les Boréades de Montréal

Founded by Francis Colpron in 1991, Les Boréades focuses on early music. The ensemble has chosen an interpretative approach in keeping with the spirit of the Baroque era, by adhering to the rules of performance practice of the past and playing on period instruments. Critics and audiences alike in Canada and abroad have been unanimous in hailing the group’s energy and spontaneity as well as its theatrical, expressive and elegant playing, indicative of a unique flair for Baroque aesthetics.

The group has received many grants from the Québec and Canada governments and has toured extensively in Canada and abroad, taking part in several renowned festivals. The musicians also performed at the Frick Collection of New York, Concertgebouw in Amsterdam, Salle Gaveau in Paris, Vancouver Festival, Musikfest Bremen and at the Alter Musik Regensburg.

Les Boréades has performed with world-renowned artists such as Hervé Niquet, director of the Concert Spirituel de Paris; Skip Sempé, harpsichordist and director of Capriccio Stravagante; violinists Manfred Kraemer and Adrian Butterfield; harpsichordist Alexander Weimann; conductor Eric Milnes; cornettist William Dongois; recorder player Stefano Bagliano; as well as with tenor Charles Daniels, and Canadian singers Matthew White, Karina Gauvin. The ensemble Les Boréades owns a solid discography of 25 titles, on the Atma Classique label, which are distributed around the world.

Musicians

Francis Colpron, recorders
Femke Bergsma, recorders
Matthew Jennejohn, recorders and cornetto
Jean-Willy Kunz, positive organ