
Walsingham
Rosemary Hodgson lute

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1.	Walsingham	Anon	03:17
2.	The Voice	William Byrd	02:25
3.	Anthony Pavyn	Anthony de Countie	02:57
4.	Walsingham	Francis Cutting	03:42
5.	Sir Walter Raleigh's Galliard	Francis Cutting	01:48
6.	A Pavin by Mr. Johnson	John Johnson	05:35
7.	Walsingham	John Johnson	03:27
8.	Fantasia Gregorij	Gregorius Huwet	02:40
9.	Galliarde Monsieur Gregorij	Gregorius Huwet	01:55
10.	Pavan	Edward Collard	05:39
11.	The Maye Galliard	Edward Collard	02:00
12.	As I went to Walsingham	Edward Collard	04:26
13.	As it fell on a Holly Eve	Anthony Holborne	01:05
14.	Walsingham	Anthony Holborne	01:02
15.	Jest	Anthony Holborne	01:47
16.	Walsingham	John Marchant	05:24
17.	Fantasia	John Marchant	03:30
18.	Galliard on Walsingham	John Dowland	02:02
19.	Pavan	John Dowland	06:06
20.	Sir John Souch's Galliard	John Dowland	01:52
21.	Walsingham	John Dowland	05:28
		Total playing time:	**68:17**

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Once upon a time, in the 11th century in Norfolk England, a noble woman called Richeldis de Faverches was walking in a beautiful green field, when all at once the Virgin Mary appeared before her. The Virgin told her to dig a hole in the ground, and as she did a well sprung up with clear, cleansing and crystal waters. Mary then told the noble woman to build a shrine on this spot, where people could journey to honour the Holy Family. They didn't need to journey to far off shores for their pilgrimage, what they needed was right there for them, and thus in Walsingham, a shrine was built. It became a spiritual destination for English and international pilgrims alike.

Then one day an ambitious King, desperate for change, dissolved the monasteries and ancient holy places, and the people were very sad. They wrote a song, 'As I went to Walsingham' as a lament for the loss of this Holy Place and the tune entered the hearts and minds of the people. The tune crossed religious boundaries, brought people together and promoted healing.

Walsingham today, is an ecumenical place of pilgrimage and nearly 500 years later this melody has drifted across the oceans for our contemplation.

Rosemary Hodgson

Australian lutenist, Rosemary Hodgson maintains a vibrant career as soloist and chamber musician. A graduate of Melbourne University studying with John Griffiths, Rosemary completed her postgraduate studies with Jakob Lindberg at the Royal College of Music, London.

She is a founding member of world-renowned period instrument ensemble La Compania and over the last two decades, has established an international reputation for outstanding concert presentations and solo lute recordings. Rosemary teaches lute at the University of Melbourne, Conservatorium of Music.

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Pilgrimage is an age-old quest of spiritual devotion, where people journey, often on foot, to a sacred place. It is present in many of the world's major religions and cultures and provides the opportunity to connect with both earthly beauty and higher divinity: to reconcile, refresh or restore. Pilgrims and their destinations have contributed to a flowering of culture of their own, as is the case in the small English village of Walsingham.

As if emerging though the misty plains of Norfolk, this program begins mysteriously with a set of anonymous variations from the last of the Matthew Holmes' lute books (Nn. 6.36). They are one of two sets of variations on **Walsingham** appearing in this treasured manuscript, which was penned sometime between 1605–1615. They hint of an earlier time, with delicate counterpoint punctuating the cadences, whilst lyrical and idiomatic scales and arpeggios reflect the emerging French *style brisé* that was popular in the works of Ballard and his contemporaries in the early 17th century. They are the only set of variations in C minor and gently launch us on a musical journey that contains further variations by another seven lute composers.

Noblewoman, Richeldis de Faverches, experienced multiple apparitions of the Virgin Mary in the 11th century and mystical elements are reflected though **The Voice**, also known as *The Ghoste*, *The Spyrites or The Spyrites Tune*. It is a work by William Byrd, probably arranged from a pre-existing tune and is present in the Fitzwilliam Virginal book, in which Byrd is the best represented composer. This lute version is from the Folger 'Dowland' manuscript and sits beautifully on the instrument. The almain maintains a steady duple through its binary form and the ornamentation is generous and, in some cases, unique.

Anthony de Countie is listed as the 'royal lewter' for the first period of Elizabeth I's Tudor court, making **Anthony Pavyn** perhaps the oldest piece in this program. Evoking medieval times of the priory with its open fifth chords, the melancholic F minor harmony promotes a deepening contemplation with hymn like solemnity.

During her visitations, the Virgin Mary requested Richeldis de Faverches build a shrine to the Holy Family in Walsingham and declared that then pilgrimage would be possible on home soil to England's own 'Nazareth'. So Richeldis went about as instructed, culminating in the construction of a grand gothic priory. Its fame grew throughout the Middle Ages and Walsingham became a hugely popular pilgrim's destination, rivalling Rome, and Santiago.

When Henry VIII dissolved the

monasteries, there was much grief surrounding the loss of sacred places throughout England and the priory in turn was disbanded in 1538. It is thought that a song emerged as a lament for the destruction of the Marian shrine and numerous poems exist around the ballad, including one by Sir Walter Raleigh entitled '*As you came from the Holy Land of Walsingham*'. The ballad rhythm, however, is perhaps more closely related to a poem known as the *Arundel Ballad*, thought to be written by the Earl of Arundel, who was part of Elizabeth I's entourage on her tour of Norfolk in 1578. Full of bitter angst, the poem gives us a window into the devastation felt by Catholics surrounding the desecration of this holy site.

Both the galliard and variations of the *Walsingham* tune exist in the second of the Holmes lute books which were compiled in the Golden Age of English lute music around 1595–1600 of Elizabeth I's reign. The bulk of the settings for lute begin with an A flat major chord and end in F major as is the case in Francis Cutting's **Walsingham**. The encoded mysticism of seven variations and this rather perfect renaissance numerology, is found in four of the seven variation sets in this recording. Of uncertain attribution is the **Galliard** dedicated to Sir Walter Raleigh, which is ascribed to Francis Cutting in the Holmes lute book, but to Richard Allison in the Board lute book. It is also in the rich key of F minor, and contains important ornament markings, or graces.

The sophisticated style of Elizabethan lute music is no better displayed than in the **A Pavin by Mr. Johnson** from the Pickeringe lute book. John Johnson succeeded Anthony de Countie as a royal lewter in 1579 and served as the Queen's favourite lutenist, until his death in 1594. He created a uniquely English style of lute playing, whilst being clearly influenced by Italian madrigals and Italian musicians that proceeded him such as Alfonso Ferrabosco I. He favours simple forms of pavan and galliard, but like Cutting, extends the use of ornamental scale like passages. Johnson also displays a reverence for harmonic structure, exploring idiomatic ornamentation based on arpeggios, which is a beautiful feature in his *Passamezzo Pavan, Old Spanish Pavan* and also his fourth **Walsingham** variation.
A change of texture marks the next third of this program with the polyphonic **Fantasia Gregorij** by Gregorius Huwet. It is written in an Italian vocal style and is actually a pastiche on a ricercar by Francesco Da Milano (Ness 33). Perhaps one of the most famous Dutch composers, Gregorius displays his understanding of renaissance vocal polyphony and connection with his contemporaries though this poignant yet

playful rendition. As lutenist to the Duke of Brunswick at the Wolfenbuttel court from 1591, Huwet most certainly came into contact with John Dowland during his visit to the court in 1594. We can imagine this was perhaps a meeting of the minds, as subsequently Huwet's fantasie was featured in Robert Dowland's a *Varietie of Lute Lessons*, 1610. Huwet's **Galliard** in G minor is one of many thematically related to the *Walsingham* ballad and it is possible that he inspired John Dowland's *Walsingham* galliard during this time, or vice versa.

If this program were a renaissance archway, at its height would stand the works of Edward Collard. This rarely heard, and largely unrecorded composer, succeeded John Johnson at the Elizabethan court in 1598, perhaps only for a year. His relatively small output of nine lute pieces, gives a tantalising glimpse into his deep understanding of his instrument and sophisticated knowledge of both polyphony and ornamentation. **Pavan** opens with an almost inverted Lachrimae reference, and a sense of wonderfully contemplative melancholy pervades. There is little known about **The Maye Galliard**, with its intricate divisions and graces, so beautifully preserved in Welde lute book. The manuscript has a rich collection of pieces in one of the most beautiful hands and it also contains the superb variations **As I went to Walsingham**, by Edward Collard.

By contrast, one of the most recognisable composers of the English renaissance is Anthony Holborne. With compositions for consorts of instruments, and solo cittern, bandora and lute, his works are diverse and well disseminated during his lifetime though the publishing of *Pavans, Galliards, Almains and other Short Airs, 1599* and his inclusion in *Varietie of Lute Lessons, 1610*. **As it Fell on a Holly Eve** is a line from Edward Spenser's poem *The Shepherd's Calendar*. Hopkinson Smith suggests that this charming piece, which exists for lute in only one Holmes manuscript, is linked with the Marian festival of the Assumption, so here it makes a fitting and pleasant sorbet. Anthony Holborne's **Walsingham** from the same manuscript is the shortest of all the lute solos inspired by the ballad. Unlike settings by composers who wrote numerous variations, Holborne's is a single, purely melodic version. It opens with his idiomatic six-note chord, which demands that 'time be taken', perhaps symbolic of the renaissance ideal that grief is not able to be rushed.

Jest, also known as *Clark's Galliard*, by Anthony Holborne has also been linked to the illusive lute composer John Marchant. Though little is known about Marchant's life, his is the most substantial **Walsingham**,

with a dozen variations in total. Little known also, is a beautiful **Fantasia**, which no doubt has been inspired by Italian style, yet has a freedom and fancy of Dowland's sphere. If Marchant was indeed the virginal teacher of Elizabeth Stuart, then we can imagine cultural interaction between he and Dowland, who eventually gained employ in James I's court.

John Dowland, the most represented and influential English lute composer, was shaped by his travels to the continent and employment in Christian IV's Denmark. His unrivalled sense of melody in solos such as **Galliard on Walsingham** and **Sir John Souch's Galliard**, has seen him become one of the most beloved composers of his time, and ours. The **Pavan** in G minor is closely related to his most famous work, the *Lachrimae Pavan*. Lyrical use of descending thirds express deep melancholy, and this device is echoed in these variations and galliards, to great effect. Finishing this grand rondo, is Dowland's **Walsingham**. It exists only in in the third Holmes lute book Dd.33, which was compiled around 1600. Like Marchant's variations, the higher key of G major symbolises hope. Perhaps musical contemplation of this haunting tune mirrors today's resurgence of pilgrimage to the Norfolk village? For no longer is Walsingham a place of loss or division, but an ecumenical destination, gathering people of all faiths and nations to reflect on finding one's own holy ground, or place of peace.

Rosemary Hodgson
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Lute: Stephen Gottlieb, 8 course lute, London, 2000

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