

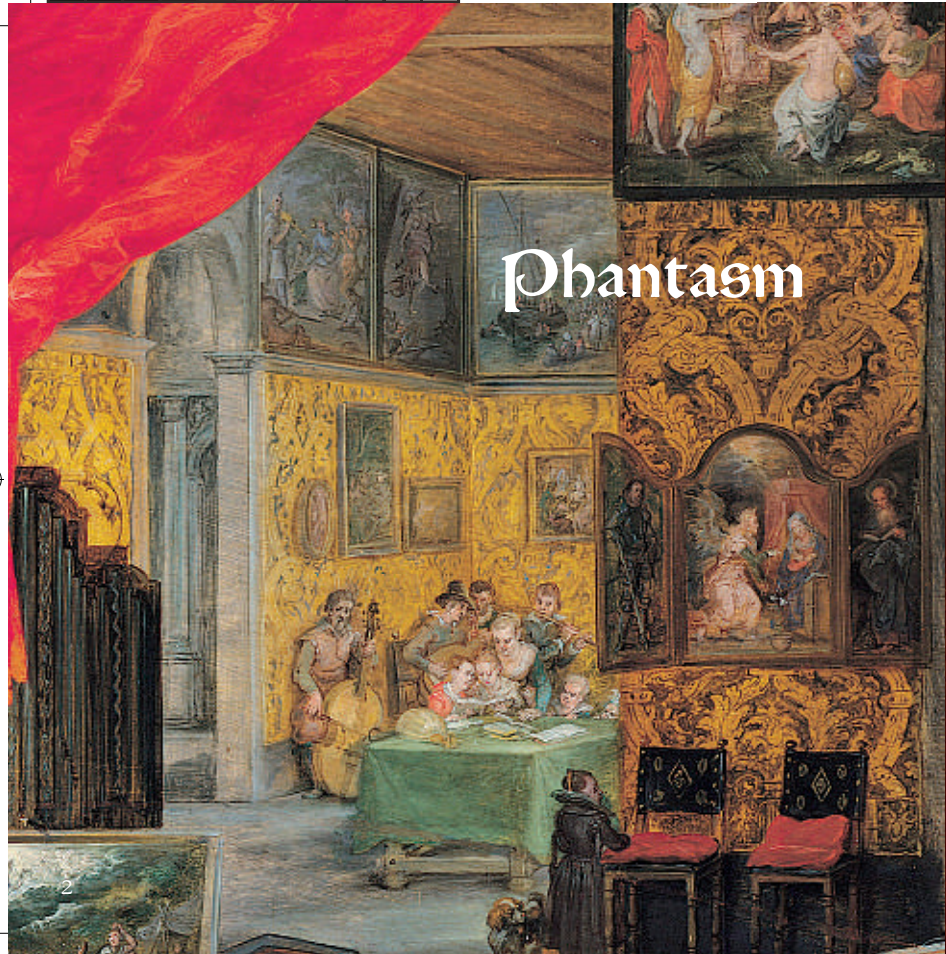


JOHN WARD (CA. 1589-1638)  
Consort music for five and six viols

Phantasm











**J**OHN WARD (ca. 1589~1638) has to put up with a name of such unadorned plainness that it is hard to believe he was a leading light in Jacobean viol consort music. Though wrongly demeaned on occasion today as a mere “amateur” composer (because he didn’t hold a court or ecclesiastic appointment), connoisseurs in the seventeenth century were in no doubt about his stature. Writing almost forty years after his death in 1676, Thomas Mace names ‘Mr John Ward’ as one of those ‘diverse famous Englishmen’ of ‘very great eminence and worth’ who composed fantasies ‘as fit monuments, and patterns for sober and wise posterity, worthy to be imitated and practiced’. To judge from the far flung transmission of his instrumental works in private collections, Ward was indeed imitated and practiced for a good long while, though in 1676 only Purcell’s final chapter in imitative consort music remained to be written some four years later after a period of intense study, perhaps even composed in response to Mace’s ‘monumental’ vision of the old English viol fantasy, filled with its ‘pathetical stories’ and ‘divine raptures’.

Ward’s magisterial consort music for five and six viols – recorded here complete for the first time – deserves far more than a monument to sobriety and wisdom, for one encounters works which seduce the ear into a dream of lyrical temptation and wistful longing without a word having to be uttered. Unlike the more restless Orlando Gibbons (1583~1625) with his brilliant concentration of catchy phrases and quick-witted ingenuity, or even John Jenkins (1592~1678) with his balmy waves of gorgeous sound and playful metrical games, Ward projects a sense of unhurried leisure in his consorts which happily indulge in gentle forays, delighting in the way that music can rove and meander in journeys which sound far more protracted than their limited duration might suggest. If Ward’s pleasant outings at first seem no more than scenic and a bit aimless, the more one submits to the composer’s guiding and inviting hand, the more one warms to the oh so gentle way he prods you to move along to vistas never before glimpsed, surveying a musical landscape wholly his own. The leisure in

and

### **Mikko Perkola,**

bass viol, studied viola and viola da gamba at the Sibelius Academy and the Royal Conservatoire of the Hague, working under teachers such as Arvo Haasma, Markku Luolajan-Mikkola and Wieland Kuijken. His main interest lies in Early Music and as a viol player he has toured throughout Europe with Retrover, Battalia and the Spirit of Gambo as well as with the Helsinki Baroque Orchestra and the Norwegian Baroque Orchestra. Perkola is also active in the performance of contemporary music and has premiered several works involving the viola da gamba and viola. His recording of Bach’s viola da gamba sonatas was released in 2007 on Naxos.





are several others as well. Madrigals make a more explicit appearance in the four five-part pieces bearing titles. (The title found in editions of Fantasia No.1 a5, 'Dolce languir' occurs only in a source which attributes the piece implausibly to Richard Deering.) Each of these – but especially Fantasias No.11 and 13 – supply the vital signs of human breath so often absent from instrumental fantasies, in which the viol players seem to boast that they can sing 'unending melody' without frequent intakes of air. While 'Leggiadra sei' [How graceful you are!] and La Rondinella [The Swallow] could in no way be transcriptions of vocal pieces, a source for 'Cor mio' in fact furnishes a conventional piece of Italian poesia per la musica attached to the bass part, so one can savour, for example, how the voices in the opening phrases inhale at the commas after Cor mio [my heart] and deh [pray!] and elsewhere made a point of shadowing the words:

*Cor mio, deh, non languire  
Che fai teco languir l'anima mia!*

*Odi i caldi sospiri, a te gl'invia  
La pietade e 'l desire.  
S' i' ti potessi dar morendo aiuta  
Morrei per darti vita.  
Ma vivi, ohimè, che ingiustamente muore  
Chi vivo tiene l'altrui petto il core.*

My heart, pray, do not pine,  
For you make my soul  
languish with you!  
Hear the warm sighs which  
My concern and desire send you.  
If my dying gave you succour  
I'd die to give you life.  
But you live, alas, and how unjust  
To die for one whose heart  
belongs to another.

At the other end of the stylistic spectrum – turning away from madrigals – are Ward's three examples of the In Nomine, that venerable genre on a plainsong spelled out in long note values. Ward alternately hides and flaunts the authority of the In Nomine tune, thereby invoking a long tradition harking back to John Taverner indulged in by every serious composer of consort music. The In Nomine a5 is the most self-consciously severe and 'historical' of the three pieces – as if

recordings for Virgin Classics, Decca, Nonesuch, Dis and Harmonia Mundi USA, among others. Whilst her speciality lies in consort music, Wendy has participated in many performances of medieval, baroque and contemporary music. Wendy was a founding member of the viol consort Fretwork, with whom she toured worldwide and won a Grand Prix du Disque and several other recording honours. Wendy is Professor of Viola da Gamba at Indiana University and was for five years Director of the Early Music Institute. Elected president of the Viol de Gamba Society of America, she divides her time between Bloomington (Indiana) and Nice (France).



### Jonathan Manson,

tenor viol, was born in Edinburgh and received his formative training at the International Cello Centre in Scotland under the direction of Jane Cowan, later going on to study with Steven Doane at the Eastman School of Music in New York. While in America, he became involved with the performance of early music, and from there went to The Hague to study viola da gamba with Wieland Kuijken. Jonathan plays and records regularly with many leading early music

ensembles, on both cello and viola da gamba. Recent chamber music recordings include a disc of Rameau's Pièces de clavecin en concert with Rachel Podger and Trevor Pinnock and the Bach viola da gamba sonatas, also with Pinnock. From 1999 to 2008, he was principal cellist of the Amsterdam Baroque Orchestra, which in addition to a busy touring schedule, recently finished recording the complete cantatas of JS Bach. Jonathan makes his home near London, where in 2003 he was appointed a professor at the Royal Academy of Music. He recently founded the Retrospect Trio which has issued Purcell's Ten Sonatas in Four Parts on Linn Records (LINN CKD 332).





## Phantasm

Phantasm, an award-winning consort of viols was founded in 1994 by Laurence Dreyfus. Inspired by the great twentieth-century string quartets, Phantasm enjoys taking risks in its search for renditions that renew the expressive traditions of early music. The quartet's international membership (from Britain, Finland and the US) were trained on modern instruments, each was drawn to consort playing because of the poignant sound of the viols and the special intimacy this music cultivates.

Based in Oxford, where they are Consort-in-Residence at the University, Phantasm has toured extensively throughout Europe, North America and East Asia. They have appeared in festivals in London, York, Aldeburgh, Hereford, Barcelona, Berlin, Utrecht, Stavanger, Istanbul, as well as in Iceland, Estonia, Poland and Finland and on concert series in Paris, Tokyo, Seoul, New York and Washington.

Their recordings have won two Gramophone Awards in addition to numerous other international nominations and citations, and in 2004 their Gibbons CD was a finalist for Gramophone's Record of the Year. In 2005, their recording of Jenkins's *Six-Part Consorts* was named a finalist for Gramophone's Early Music Award. This recording of John Ward's *Consorts* is Phantasm's debut disc for Linn Records.





### Laurence Dreyfus,

treble viol and director, was born in Boston, Massachusetts. After learning the cello with Leonard Rose at Juilliard, he studied the viol with Wieland Kuijken at the Royal Conservatoire at Brussels, which awarded him its Diplôme supérieur. As a bass viol player, he has recorded CDs of Bach's viola da gamba sonatas, Marais's Pièces de violes and Rameau's Pièces de clavecin en concert, and collaborated with Silvia McNair in a Grammy-winning album of Purcell songs. As

a musicologist, Laurence has published Bach's *Continuo Group* and *Bach and the Patterns of Invention* (Harvard, 1987 and 1996); the latter won the Kinkeldey Award from the American Musicological Society for the best book of the year. Dreyfus taught at Yale, the University of Chicago, Stanford, and the Royal Academy of Music before becoming Thurston Dart Professor in 1995 at King's College London. In 2002 he was elected a Fellow of the British Academy, and in 2005 took up a post at the University of Oxford where he is Professor of Music and a Tutorial Fellow at Magdalen College.



### Wendy Gillespie,

treble viol, was born in New York and, after attending Wellesley College and the Amsterdam Conservatoire, began her performing career with the New York Pro Musica Antiqua. Since then she has played all over the world with leading ensembles including Les Filles de Sainte-Colombe, Ensemble for Early Music, Ensemble Sequentia, the Taverner Players and the English Concert. She has participated in over 80

one were cast back into a more angular and Elizabethan state of mind – but in the six-part works a touch of wistful elegy tempers severity, with the *In Nomine* 2 a6 even briefly referring back to the five-part work midway into the piece.

Ward seems to have realised that his music was far from ordinary and pursued a personal approach which on occasion sparked negative reactions: in the dedication of his madrigals to Sir Henry Fanshawe one reads how his '*compositions had bred many censors*' and of the composer's worry that his works might '*prove distasteful with the queasy pallated*'. Playing the five and six-part consorts today, I'm convinced that Ward need no longer fear what he called the '*corrupted number of time-sick humourists*', but can only win loyal friends and admirers.

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Phantasm gratefully acknowledge Northwood Music who kindly gave permission to record from George Hunter's editions of the *Five and Six-Part Consorts* (Northwood Music, 1994, 1996, 1997).

Recorded at Wadham College Chapel, Oxford on the 15<sup>th</sup>–18<sup>th</sup> March 2009

Produced and engineered by Philip Hobbs

Post production by Julia Thomas at Finesplice

Cover painting: 'Hearing', 1617 (oil on panel) by Jan Brueghel, the Elder (1568-1625)

– Prado, Madrid, Spain / Giraudon / The Bridgeman Art Library

Photos of Phantasm by Hanya Chlala



### Markku Luolajan-Mikkola,

bass viol, studied cello with Arto Noras at the Sibelius Academy in Helsinki, which awarded him its diploma in 1983. An interest in baroque music led him to a summer course in Norway with Laurence Dreyfus and later to Holland where he studied with Wieland Kuijken at the Royal Conservatory of The Hague and received postgraduate diplomas in viola da gamba and baroque cello. Markku teaches at the Sibelius Academy. He is active as a chamber musician

and has given many solo recitals throughout Scandinavia as well as in the Netherlands, Italy, Russia, Estonia and Poland. His recording of Marais's *Suite d'un gout d'Etranger* on ALBA records won a national award for excellence in his native Finland, and other solo CDs have likewise garnered critical acclaim, including discs of virtuoso viol music by Forqueray, Marais and JS Bach's gamba sonatas, the latter two issued by BIS. Markku's special interest is in contemporary music composed for the bass viol as well as in designing and commissioning modern reproductions of viols built to his specifications and sold worldwide as Lu-Mi Viols.

With frequent guests

### Emilia Benjamin,

tenor viol, studied viola da gamba with Sarah Cunningham and baroque violin with Micaela Comberti at the Guildhall School of Music and Drama. She spent a year at the Brussels Conservatoire with Wieland Kuijken and is a core member of *Sonnerie*, playing viol, violin and viola. She is a member of the viol consort *Concordia*, with whom she has recorded extensively, and also plays with The Early Opera Company.

Ward's roving harmonies is best captured in a paradox: with its obsessive love of interrupted cadences, this is music which longs for "home" while ensuring that it won't return anytime soon. As with so much great music, the pleasure lies in the certain knowledge that one will reach a desired goal while luxuriating in a tactical if languorous delay. One confronts this paradox in many of Ward's *Fantasias*, though in *Fantasia No.6 a6* (Track 3), he takes the conceit to extreme and beautiful lengths: here the composer diagnoses how he can frustrate the return to the key (or Aire) of C major so that the sweetness of the concluding chord supplies the most satisfying and cushioned close. Another form of more overt roving occurs in the adventurous, even startling harmonic shifts of *Fantasia No.1 a5* (Track 9) which glide with little seeming effort through a breathtaking succession of remote flat and sharp keys.

Since the time of Robert Parsons and William Byrd, the *Fantasy* (or *Fancie* as it was also known) had resorted to snippets of dance music to launch a change of direction and character, or just to unleash pent-up energy. Ward uses dance references (mostly to Pavans) sparingly but with great charm. In *Fantasia 3 a6* (Track 2), one hears in the middle of piece a brief kind of competitive antiphony between two bands of instruments at a masque, each taunting the other with their supposed superiority.

Other riveting musical moments which call a halt to the continuous parading of imitative polyphony are indebted to the gestures of sung madrigals, in which a small group of singers enunciate important words together in clearly audible syllables sung at the same time. Ward had already published a collection of English madrigals in 1613 before he composed his instrumental fantasias found on this recording (completed before 1619), and we hear a host of Italian 'madrigalisms' transplanted into an instrumental idiom with such subtlety and elegance that one never misses the words: the wailing chromatic pathos heard at the end of *Fantasia No.3 a5* (Track 11) furnishes one such example and there





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## JOHN WARD (CA. 1589-1638)

### Consort music for five and six viols

① Fantasia No.1 a6 (VdGS 1) .....	3.25
② Fantasia No.3 a6 (VdGS 3) .....	3.34
③ Fantasia No.6 a6 (VdGS 6) .....	4.02
④ Fantasia No.2 a6 (VdGS 2) .....	2.55
⑤ Fantasia No.4 a6 (VdGS 4) .....	3.37
⑥ Fantasia No.5 a6 (VdGS 5) .....	2.38
⑦ Fantasia No.7 a6 (VdGS 7) .....	3.24
⑧ In Nomine No.1 a6 (VdGS 1) .....	3.53
⑨ Fantasia No.1 a5 (VdGS 1) .....	3.01
⑩ Fantasia No.2 a5 <i>La Rondinella</i> (VdGS 2) .....	3.47
⑪ Fantasia No.3 a5 (VdGS 3) .....	3.31
⑫ Fantasia No.4 a5 (VdGS 4) .....	3.00
⑬ Fantasia No.5 a5 (VdGS 5) .....	3.08
⑭ Fantasia No.6 a5 (VdGS 6) .....	2.50
⑮ Fantasia No.7 a5 (VdGS 7) .....	3.33
⑯ Fantasia No.8 a5 (VdGS 8) .....	3.08
⑰ Fantasia No.9 a5 (VdGS 9) .....	3.18
⑱ Fantasia No.10 a5 (VdGS 10) .....	3.18
⑲ Fantasia No.11 a5 <i>Cor mio</i> (VdGS 12) .....	3.15
⑳ Fantasia No.13 a5 <i>Non fu senze</i> (VdGS 14) .....	2.57
㉑ Fantasia No.12 a5 <i>Leggiadra sei</i> (VdGS 13) .....	4.25
㉒ In Nomine a5 (VdGS 14) .....	3.29
㉓ In Nomine No.2 a6 (VdGS 2) .....	3.42
Total Running Time .....	77.57