



22 August, Tuesday, 7.30 pm
Gallery of 19th-Century Polish Art in the "Sukiennice"
Branch of the National Museum in Cracow, Rynek Główny 3

Joel Frederiksen

bass, lute

Ziv Braha

lute

Ryosuke Sakamoto

lute

John Dowland

(1563–1626)

The English Orpheus

TELL ME TRUE LOVE

(arr. for trio, July 2016)

Can she excuse my wrongs (1597, V)

Deare, if you change (1597, VII)

Tarleton's Riserrectione

Sleep wayward thoughts (1597, XIII)

All ye whom Love or Fortune hath betrayed (1597, XIV)

Away with these self-loving lads (1597, XXI)

Galliard to Lachrimae

Flow my teares (1600, II)

Fortune, my foe

Go from my window

* * *

Fine Knacks for ladies (1600, XII)

Time stands still (1603, II)

Dowlands adew for Master Oliver Cromwell (1600)

My Lord Chamberlaine (His Galliard)

When Phoebus first did Daphne love (1603, VI)

Say love if ever thou didst find (1603, VII)

The lowest trees have tops (1603, XIX)

A Fancy (Fantasie 6)

In darkness let me dwell (1610, X)

Praeludium in G

Frog Galliard

Tell me, true love (1612, VIII)

TELL ME TRUE LOVE

Works of John Dowland – The English Orpheus

Love songs, humorous ditties, and songs full of melancholy composed by the „English Orpheus“, John Dowland (1563 –1626), form the body of this program. Although we normally associate lute songs with the tenor or countertenor voice, Joel Frederiksen, with his low bass, accompanying himself on the lute, gives the pieces a special warmth and depth of sonority. With attention to the text and using all of the powers of expression and varied delivery for which he is internationally renowned, these Renaissance songs come vividly to life.

Highly virtuosic and intricate instrumental pieces by Dowland, perhaps the greatest lutenist and songwriter active around 1600, are interspersed among the songs. Ziv Braha, an Israeli lutenist, and Ryosuke Sakamoto, a Japanese lutenist and viola da gamba player, are accomplished soloists and ensemble players, both of whom studied at the renowned Schola Cantorum in Basel, Switzerland.

With Joel Frederiksen, celebrated American lutenist and singer living in Munich, they create a formidable international ensemble.

Kritik von *Tell me true love* „Süddeutscher Zeitung“, 30. September 2014

“Wer Frederiksen hört mit dieser wunderbar sonoren, tiefen, warmen Stimme; wer erlebt, wie er den Refrain eines Liedes im pianissimo und mit ungläubigem Staunen in der Stimme zu singen vermag, wie er eine einzige Melodie in einem Strophenlied immer wieder neu abtönt, den Text auch rhythmisch flexibel im Fluss hält, oder ihn vielfältig akzentuiert, der wünscht sich die Atmosphäre am Hof Elizabeth I. herbei.“

Klaus Kalchschmid

Dowland’s Songbooks from which the pieces are drawn:

The First Booke of Songs or Ayres (1597), *The Second Booke of Songs or Ayres* (1600), *The Third Booke of Songs or Ayres* (1603), *A Musical Banquet* (1610), *A Pilgrimes Solace* (1612).

The active international career of bass singer **JOEL FREDERIKSEN** includes appearances in opera, oratorio, and concert on stages around the world.

As an operatic soloist he has appeared at prestigious festivals including the Salzburg Summer Festival (under Dennis Russel Davies in Kurt Weill’s *Aufstieg und Fall der Stadt Mahagony*) or the Vancouver Summer Festival, where he played the role

of Plutone in Monteverdi's *Orfeo* under Paul O'Dette and Stephen Stubbs.

At the Hong Kong Arts Festival he performed in Monteverdi's *L'incoronazione di Poppea* and *Orfeo* with the Ensemble for Early Music, NY. Mr. Frederiksen performed in the staged medieval music dramas *Lazarus* as well as *Daniel* and *The Lions* at Australia's Brisbane Arts Festival and in New York and Washington, DC. He appeared at the Passau Music Festival with the Orpheus Choir of Munich singing Giacomo Carissimi's *Jephthe* and as the narrator/bass soloist in the premiere of *Be Still*, composed by Lawrence Traiger on the theme of "September 11".

As an oratorio soloist Frederiksen has sung Johann Sebastian Bach's *B-minor Mass* with Jordi Savall and La Capella Reial de Catalunya in Spain.

He has also closely co-operated with orchestras such as New York's Fairfield Orchestra and the Atlanta Baroque Orchestra, with which he appeared as Jesus in Bach's *St. John Passion* and Polyphemus in Georg Friedrich Handel's *Acis and Galatea*. With the Freiburger Baroque Orchestra and Orlando di Lasso Ensemble he performed Claudio Monteverdi's *Marienvespers* and Biber's *Requiem*.

As a bass singer he has worked with many internationally recognized ensembles including the Huelgas Ensemble, Ensemble Gilles Binchois, and Musica Fiata. As a member of the American ensembles Waverly Consort and Boston Camerata he toured extensively and recorded over a dozen CDs during the 1990s, living in New York City. His contribution to the catalogue of recorded music includes CDs for Erato, Virgin/EMI, Angel, RCA and Sony.

Mr. Frederiksen and his Ensemble Phoenix Munich record for Harmonia Mundi France. Three CDs released since 2007 show different aspects of his work: *The Elfin Knight*, *O felice morire* and *Rose of Sharon*. A fourth CD, *Requiem for a Pink Moon* – An Elizabethan Tribute to Nick Drake, is planned for release in May of 2012.

As a lute player and singer Frederiksen has made a specialty of the self-accompanied lute song. He is a regular guest around Europe with programs of English, French and Italian music for bass voice and Renaissance lute and archlute.

In May of 2011 Frederiksen was awarded the Orphée d'Or by the French Académie du Disque Lyrique in the Bastille Opera, Paris, for his basso profundo singing on a CD with music by Mikołaj Zieleński with the English soprano Dame Emma Kirkby and Collegium Zieleński, conducted by Stanisław Gałoński.

Other awards include "Classical musician of the Year 2008" from the Munich Evening News and numerous honors for

CDs including the German Critic's Prize for *O felice morire* – Early Baroque Italian Monody.

Joel Frederiksen's education includes the Master's Degree from Oakland University in Michigan, where he was honored with the Distinguished Musicianship Award (1990) and Alumni of the Year in Music (2003), master classes at Salzburg's Mozarteum with Helena Łazarska, and in New York, independent studies at New York University and private study in the studios of William Schumann and Myron McPherson.



ZIV BRAHA was born and raised in Israel. His first instrument was an electric guitar which he has exchange for a lute at the age of 17. Initially he was learning in Israel with Isidoro Roitman in Jerusalem and then in Basil with Hopkinson Smith. Mostly, he plays a renaissance lute but often also some music closer in time, performing continuo parts. Ziv Braha is a founder and leader of a lute consort Delight in Disorder, a teacher in a lute class at the Schola Cantorum Basiliensis and recently, he pays more and more attention to the renaissance violas.

RYOSUKE SAKAMOTO

Born in Nara, Japan. After studying at Tokyo University (Bachelor's degree in aesthetics), Ryosuke Sakamoto studied lute and various plucked string instruments at Schola Cantorum Basiliensis in Basel, with Hopkinson Smith. He furthered his studies there with Crawford Young (plectrum lute), Randall Cook (Renaissance viola da gamba) and Anne Smith (performance practice in Renaissance music), and graduated in 2013 with a Master's degree in specialized music performance. In 2013, Ryosuke won first prize in the "Conorso Maurizio Pratola" in L'Aquila (Italy) in the solo-lute



category. He has been invited as a soloist by English, French and German lute societies. He has also played, as an ensemble player, at many international festivals in Europe, in cities such as Vienna, Utrecht, York, Regensburg etc. His numerous recordings, as a viola da gamba and lute player, include his solo CD *Travels with My Lute* and *Polyphony and Diminution*, both released by Musica Rediviva (Sweden).



THE CLOTH HALL. In 1879 Cracow celebrated the 50th anniversary of artistic work of the well-known writer Józef Ignacy Kraszewski. The celebrations took place in Sukiennice, the Cloth Hall, renovated and expanded just before by the architect Tomasz Pryliński. The festival, which lasted from 3rd to 5th October, turned into a patriotic manifestation. It was then that a painter Henryk Siemiradzki donated his work *The Torches of Nero* to the city, as a gift to the future National Museum. Two days after the Kraszewski festival ended, on 7th October 1879, the National Museum was opened, taking up half of the rooms on the first floor. The remaining rooms accommodated official banquets and receptions. In 1883 they were incorporated into the Museum. A Gallery of Polish Painting, with works by 18th and 19th century artists, later opened in the Cloth Hall. We find here such names as Marcello Bacciarelli, Joseph Grassi, Piotr Michałowski, Henryk Rodakowski, Artur Grottger, Jan Matejko, the Gieryski brothers, Adam Chmielowski, Józef Chełmoński and many others.