

# Like as the Lute

## Duo LiveOak

Nancy Knowles, mezzo-soprano  
Frank Wallace, baritone, vihuela, lute, composer

### *Music of 16th century Spain and Italy for vihuela de mano*

<i>Olládeme gentil dona</i>	anonymous, Cancionero de Palacio
<i>Tan buen ganadico</i>	Juan del Encina
<i>Teresica hermana</i>	Mateo Flecha/Miguel de Fuenllana
<i>Llaman a Teresica</i>	anonymous, Cancionero de Uppsala
<i>Como está sola mi vida</i>	Ponce, Cancionero de Palacio
<i>Si d'amor</i>	anonymous, Cancionero de Palacio
<i>Fantasía</i>	Luys de Milán
<i>Recercar dietro/Quasi Sempre/Piva</i>	Dalza/Bartolomeo Tromboncino
<i>Vesame y abraçame</i>	anonymous, Cancionero de Palacio
<i>El cervel</i>	anonymous, Cancionero de Palacio

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<i>Que's mi vida</i>	Juan del Encina
<i>Noches, noches</i>	Sephardic traditional
<i>La cancion</i>	Frank Wallace, b. 1952; poem by Jaime Goded

### *Intermission*

### *Music of 17th century France and England for 10-course lute*

<i>Airs de Cours</i>	intabulated by Gabriel Bataille, c. 1615
<i>Cessés mortels de soupirer</i>	anonymous
<i>Sejour de la divinité</i>	anonymous
<i>Donques par force</i>	Pierre Guedron
<i>Qui pretera la parole</i>	anonymous

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### *On Water and Eyes*

<i>Flow not so fast</i>	John Dowland
<i>Weep you no more</i>	"
<i>Vuestros ojos</i>	anonymous
<i>Rio de Sevilla</i>	anonymous
<i>El baxel</i>	anonymous
<i>Pur ti miro</i>	Claudio Monteverdi

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<i>Pearly Everlasting</i>	Frank Wallace, b. 1952; poem by Nancy Knowles
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## Program Notes

We open our concert with the repertoire that has been Duo LiveOak's hallmark since 1976, songs of renaissance Spain and Italy. In that era of the reawakening of humanistic values and pursuits, instrumentalists sang and singers played instruments. The publishing of part songs and works for lute solo or "intabulations" for lute and voice was a new frontier and accompanied the rise of a new cultured middle class that pursued the arts for entertainment and fulfillment. They bought books and paid for lessons for their children. Our selection of music focuses on love in all its beauty and fragility. Most of the 16th century songs have been arranged, or intabulated for vihuela and voice(s), by myself from the original three or four part versions – the model for which you will hear in **Teresica hermana**, a work arranged in the time of its creation by the blind priest/vihuelist Fuenllana.

Since the myth of Orpheus, harps, lyres, lutes and guitars have accompanied the human voice in its most poignant moments. The first written music in this tradition comes from 16<sup>th</sup> century Italy where among the first books ever published were several lute books including songs by the popular entertainers of the day, Marchetto Cara and Bartolomeo Tromboncino. A century later, the art form had spread throughout Europe and each culture had made its contribution to the lute song repertoire. *Airs de cours* were the rage in France through most of the 17<sup>th</sup> century while the English, led by John Dowland, though late in coming to the Renaissance banquet, crowned the era with some of the most beautiful songs ever written.

As a songwriter I am blessed by having not only a soprano, but also a poet, as my partner. Nancy has long been the creative force behind the programming for Duo LiveOak's concerts. Now she helps shape my song cycles by choosing and sequencing texts or writing new poems conceived for a specific work. As an heir to the renaissance tradition of singer/instrumentalist/composer, I aim to bring back the richness of the art song to the classical guitar repertoire as well as to offer a fresh voice in lute song writing. It is odd that our popular culture has embraced the guitar as the ultimate accompaniment to the voice, but, as yet, the classical world has not discovered this magical combination. **Pearly Everlasting** was written shortly after the tragic death of our former partner John Fleagle, beloved singer/instrumentalist of the Boston early music scene. It is a reflection on the play of light and dark, shine and shadow, and contains a favorite tune of John's by Guillaume de Machaut: *Comment q'ua moy*.

## Duo LiveOak

In Catalan the word for the evergreen live oak is made into a verb, *alzinarse*--to revitalize. Passionate about the tonal and expressive powers of the ensemble of voices and plucked strings, Duo LiveOak is bringing new life to the long-neglected form of the art song with guitar and lute. Knowles and Wallace combine their considerable talents in composition, poetry, drama, and musical performance to create "*a brilliant collection of new repertoire performed with equal amounts of grace, sensitivity and virtuosity*" (Guitar Review). Their concerts have the intimacy of a poetry reading and the dramatic power of an opera. Hailed for many years on both sides of the Atlantic for their innovative concerts and recordings of medieval and renaissance music, echoes of the past reverberate throughout Duo LiveOak's new works.

Critics and audiences alike praise **Nancy Knowles**, soprano and poet, for the beauty of her voice as well as for her presence and grace on stage. With a longstanding reputation for her skillful interweaving of song, poetry and drama in concert, Knowles conceives programs for the duo that are both thought provoking and whimsical. Long known for her performances of medieval Spanish music, Knowles is currently performing the evocative solo repertoire of medieval Spain in **Voice of the Rose: the sacred feminine**. "The soprano Nancy Knowles gave a vocal image of the "heavenly queen" in *Royne Celestre*—sturdy, compassionate, serene." -- The New York Times

**Frank Wallace**, guitarist/baritone/composer, is recognized for his extraordinary talent not only as a player of the *vihuela*, lute and romantic guitar, but also as a master of self-accompanied song. He is in addition a prize-winning composer of over 70 songs and many solos for lute and guitar. Wallace's works for solo classical guitar and his songs for voice, guitar and lute reflect his colorful career, drawing on influences ranging from avant-garde to medieval to the blues. The richness and complexity of his song accompaniments and his compelling vocal melodies reflect the influence of his mentors, John Dowland and Franz Schubert. He has recently released two new solo CDs on Gyre, **Delphin**, music for *vihuela de mano*, and **Sketches**, featuring his own works for classical guitar.