

International Symposium at the
University of the Arts Bremen

22nd — 24th of
April 2022



*John Dowland's
activities on
the Continent*

Diese Veranstaltung wird gefördert durch:

Den Freundeskreis der HfK Bremen



Freundes- und
Förderkreis der
HfK Bremen

Die Waldemar-Koch-Stiftung

Waldemar Koch
Stiftung 

Die deutsche Lautengesellschaft

Die Englische Lautengesellschaft

Dem Royal College of Music, London

Register under:

kbb-musik@hfk-bremen.de

75 € full price

30 € for students

John Dowland is one of the most important composers of the Renaissance. Being born in 1563 in England we do not know anything about his life until he entered the services of Sir Henry Cobham, Ambassador of England in Paris. With him he stayed for three years in France. His first visit to the Continental Europe was combined with a change of his religion – he became catholic. After his return to England the informations stay scarce and we hear from him in 1594 when John Johnson, the Kings lutenist, died and Dowland wanted eagerly the job, but he failed. That led to travels abroad which started in Germany for the courts of Duke Heinrich Julius in Braunschweig and Moritz Landgrave of Hessen in Kassel. After the relatively short stay in Germany Dowland went on to Italy to meet Giovanni Croce in Venice. His main aim to meet Luca Marenzio in Rome did not happen because Dowland came into a group of papists who planned an attack on Elizabeth I. He rushed back to England and soon later in 1598 we find him at the court of Christian IV. In Denmark. He stayed there until 1606 when he went finally back to England and in 1612 got a position at court which was certainly one of the main goals in his personal life.

The Symposium wants to bring some light and new questions concerning his stays outside England. We still do know too little what happened there, how it influenced his compositions, which lute players he might have met. We are very much forward welcoming important researchers on these fields in Bremen. Andreas Schlegel (CH) will talk on traces for the stay in France. Composers like Julien Perrichon, Jakub Polak and Guillaume Vaumesnil, between others, will play a role. For the time in Italy Franco Pavan (I) will talk on the musical situation in Venice, Ferrara and other northern italian cities Dowland has visited. Are there new sources which help our understanding of his compositions? Composers like Alessandro Piccinini, Giovanni Girolamo Kapsberger, Giovanni Terzi and others were around in that time. Concerning the german time Dr. Sigrid Wirth (D) will concentrate in her talk on the circumstances at the courts of Braunschweig and Kassel with Composers like Gregori Huwet and Tobias Kühne. Quite fascinating will be an other view on Dowlands time in Denmark by Peter Hauge (DK). Not only as a musician he was highly regarded there but

eventually also as a spy. Here we find elements of a crime novel. Dr. Christoph Prendl will bring our attention on Dowland's own translation of the "Musice Active Micrologus" by Andreas Ornithoparcus (1517). Julian Behr (D) brings our attention to the famous Pavin from the "Varietie of Lute Lessons" which is under the name of Moritz Landgrave of Hessen. Paul O'Dette will give us hints on the sources of inspiration for Dowland's compositions.

Together with concerts of Paul O'Dette, Julian Behr, Jakob Lindberg and myself which will give us the possibility hearing some of the compositions from Italy, Germany, Denmark and France. At the beginning of the Symposium, on the 21st of April, we will have a Masterclass with Paul O'Dette thus completing the approach with practical work. On the 24th the Symposium will be completed by a concert talk of Sean Shibe who opens the view to the 20th century and he will give us a concert talk on Benjamin Britten's relation to the Music of John Dowland and perform his "Nocturnal".

In this Brochure the talks are introduced and at the end you find the programmes for the concerts.

Welcome to Bremen!

Joachim Held

Professor for lute at the
University of the Arts Bremen

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Born 1962 in Basle, trained as a lutenist at the Schola Cantorum Basiliensis and the SMPV. From 1987 on intensive work as a pedagogue, teaching the guitar, leading ensembles and directing a music school.

He defines himself as a researcher-musician: In 2011 he published "The Lute in Europe 2. Lutes, Guitars, Mandolins, and Citterns". It covers all European plucked strings with the exception of the harp and represents the state of research as of 2010. Meanwhile the book has attained the status of a standard reference work.

Together with Eberhard Nehlsen he published in 2012 an interdisciplinary

study on the Benzenauer and his development from song to dance to instrumental piece and "chart buster" of the Swiss sixteenth-century lute sources. In 2014 Schlegel, Nehlsen, and Michael Belotti published the online facsimile of the Rodau Lute Book which contains songs from the surroundings of Opitz. In 2019 the book with two CDs on the Von Erlach Lute Book, Paris 1622, appeared which shows exemplarily the link between chansons and "solistic" lute music and the formational latitude which is typical for those times.

Andreas Schlegel

Dowland and France — searching for traces

My starting point is Dowland's Biography 1563–1588 – there having only Dr. John Case's mentioning that John Dowland was one of the most famous musicians of his time – but he did not say one of the most famous lutenist of his generation! This already at the age of 25! Unfortunately we do not have any musical sources of Dowland which could prove Dr. Case's remark. The search for traces can thus be only indirect:

What was the musical surrounding he grew up?

What did he experience in France – on the musical aspect, the historical context and the denominational aspect?

Which aspects of his compositions do we take for granted, although they might be remarkable or even revolutionary?

Comparing the time before and after his stay in France might clarify what made him such a single appearance.

Saturday 23rd of April 2022 at 10⁰⁰



Sigrid Wirth studied medicine at the Medizinische Hochschule Hannover followed by a specialist training as Fachärztin für Innere Medizin/ Rettungsmedizin. She currently works in her own practice in Braunschweig. She completed her doctoral studies in musicology and music history in 2015 at the Georg August Universität Göttingen. Her dissertation, "...weil es ein Zierlich vnd lieblich ja Nobilitiert Instrument ist: Der Resonanzraum der Laute und musikalische Repräsentation am Wolfenbütteler Hof der Herzöge zu Braunschweig und Lüneburg 1580–1625", was published by Harrassowitz Verlag in 2017. She has presented papers and published articles on lutenists, pageant music, and music and representation at the Wolfenbüttel court.

She has edited or co-edited several books ("Musik im Umbruch – zum 400. Todestag von Michael Praetorius", Harrassowitz Verlag, and "Teaching and Studying the Lute", proceedings of the International Conference Bremen 2019), periodicals ("Die Laute", German Lute Society) and lute music, in addition to organizing lute festivals and conferences. Dr. Wirth is currently co-writing, with Dieter Kirsch, a biography of one of the pioneers of the early music revival in Germany, lutenist Walter Gerwig.

Sigrid Wirth

"Excellent masters, and most honorable Patrons of Musicke" — John Dowland at the courts of Braunschweig–Lüneburg and Hessen–Kassel

When John Dowland left England to travel abroad in 1594, having failed to obtain a post as Queen Elizabeth's court lutenist, his aims were not limited merely to acquiring musical experience and financial security. As an agent within the European network of English musicians, comedians, tradesmen, and politicians, he had to find ways to raise his profile and to establish the kinds of connections that would enable him to rise to that desired position in England. One such possibility for him existed at the Wolfenbüttel Court of Heinrich Julius, Herzog zu Braunschweig–Lüneburg and his consort, Elisabeth of Denmark. During the early 1590s Heinrich Julius proved to be an enthusiastic patron of the arts, making his court something of a cultural hot spot in Northern Europe. Another learned and musically ambitious ruler at the time was Landgrave Moritz of Hessen-Kassel. Both princes recognized Dowland's talents and aimed to enhance their own reputation by appointing him as court lutenist. Dowland found himself entering a dangerous religious and political arena. In contrast to Dowland's stay in Copenhagen, little has been said about his time in Kassel, and even less about his Wolfenbüttel visit. Drawing on newly uncovered archival material, this paper broadens and deepens our knowledge and understanding of the political and cultural environment of Dowland's travels in German lands.



Italian lute and theorbo player.

Graduated cum laude both in lute and in musicology in Milan, he has been working as a professional player with the most important Italian early music ensembles such as: Concerto Italiano, Accordone, La Cappella della Pietà dei Turchini (Now Cappella Neapolitana), La Risonanza, La Venexiana and with the London based Trinity Baroque. He played in the most important concert halls in Europe (e. g.: Konzerthaus, Berlin; Konzerthaus, Wien; Musikverein, Wien; Cité de la Musique, Paris; Auditorio Nacional, Madrid) and in the world (Teatro Colon, Buenos Aires; Toppan Hall, Tokyo) as well as in Uruguay, Chile, Mexico, Colombia, Brazil, China, Egypt, Morocco. He recorded over 50 CDs (with the labels Glossa, Opus 111, Emi, Virgin, Cyprès, Alpha, Arcana, Naïve) and he won prizes like Gramophon Award, Diapason d'Or, Premio Vivaldi della Fondazione Cini, Venezia. He recorded for all the European Radio broadcasts, and for the French, Italian, German, Spanish, Chinese and Japanese TV. His solo recording "Le Mouton Fabuleux" is the winner of the "Premio del Disco Amadeus 2009".

In 2012 he began a new duo collaboration with the recorder player Dorothee Oberlinger and founded the Ensemble Laboratorio'600, which already recorded for the label Glossa three CDs with the collaboration of Pino De Vittorio and Roberta Invernizzi.

He teaches Lute at the Conservatorio "E. F. Dall'Abaco" in Verona, Italy. As a musicologist he wrote articles about the lute history, particularly on the life of Francesco da Milano, and early Seventeenth-Century music, with an important paper on new documents about Claudio Monteverdi and Carlo Gesualdo. He worked for the new edition of The New Grove Dictionary of Music and Musicians and for Die Musik in Geschichte und Gegenwart. He's part of the Editorial Board of the Journal of the Lute Society of America.

Saturday 23rd of April 2022 at 12⁰⁰

Franco Pavan

Dowland in Italy, new sources?

In this speech I will build on Geneviève Thibault's thoughts and insights relating to the well known letter written by John Dowland to Sir Robert Cecil in 1595. She worked on this text for the thesis dedicated to the English composer she discussed at the Sorbonne in 1920. My discovery of all the preparatory material for that work in a German antique shop offers us a further very early female point of view about the lutenist, in addition to that of Diana Poulton, helping us to understand even better the motives behind Dowland's movements in Italy. Other elements will complete our excursus on the composer's journey to Rome, abruptly interrupted in Florence.



Having obtained a performance degree (recorder) from the Academy of Music (Odense), Hauge continued at City, University of London obtaining an MA degree (1990) and later also a Ph.D. in the field of the history of music theory. He was employed at the Carl Nielsen Edition and later at the Danish Centre for Music Publication, both at the Royal Library. Presently he is at the University of Copenhagen, working a permanent exhibition for the Carl Nielsen Museum. Hauge has published numerous articles ranging from studies on Renaissance music until the twentieth century, as well

as numerous critical editions of music by composers associated with Copenhagen. He made a critical edition and translation of Robert Fludd's famous "De templo musicae" (1617–18) and published the first ever work catalogue of Johann Adolph Scheibe's music (SchW). Hauge has in particular dealt with the interpretation of Dowland's "Lachrimae" and also on the lutenist's time in Copenhagen discovering new documents on Dowland in the archives.

Saturday 23rd of April 2022 at 15⁰⁰

Peter Hauge

Dowland's obligations as an exceptional court employee: composer, lutenist, teacher, consultant and informant

We do not know very much about Dowland's activities as a performer and composer in Copenhagen: the musical sources are simply lacking. There might have been a cornucopia of Dowland's works in the Royal Music Archives. Or, perhaps, they were never there? In that case, it leads us to new intriguing questions as to why Dowland was employed at the court at all.

But is the lack of musical sources – that is, the product of a composer's activities – really a hindrance for understanding a composer's position in and interaction with society (court)? If we carefully turn the whole idea around and consider the loss of music a gain, it might rather induce us to employ a wider array of extra-musical sources instead, reflecting on the conditions and aspects relating to music, music production and performance practice rather than on the musical artefacts themselves.

The idea encourages a more anthropological approach to music history. The strict focus on musical works (artefacts exhibited on a plinth in the hall of fame) and creative composers is de-emphasised, as it were, and positioned in a broader music cultural context. This will facilitate a new contextualisation of music and its function within society and open up for new insights into Dowland's position and function at the Danish court.

Indeed, Dowland's musical production does tell us something about Dowland the composer; but the lack of musical sources forces us to look for information in other areas and reveals a very different picture of the same person: the court employee, informant, HR consultant, negotiator, agent, and traveller Dowland.



Christoph Prendl began his musical training as a boy soprano with the St. Florianer Sängerknaben in Austria. Later he studied harpsichord with Brett Leighton and Viola da Gamba with Claire Pottinger at the Bruckner-Universität Linz and continued to study the Viola da Gamba and early string instruments with Paolo Pandolfo and Randall Cook at the Schola Cantorum Basiliensis in Switzerland, where he completed his Master of Arts in 2011. In the same year he was awarded a special prize at the Telemann-competition in Magdeburg (Germany) for the best improvised ornamentation. In 2012 he completed a masters degree in music theory with Johannes Menke and Felix Diergarten in Basel. On the Viola da gamba, the

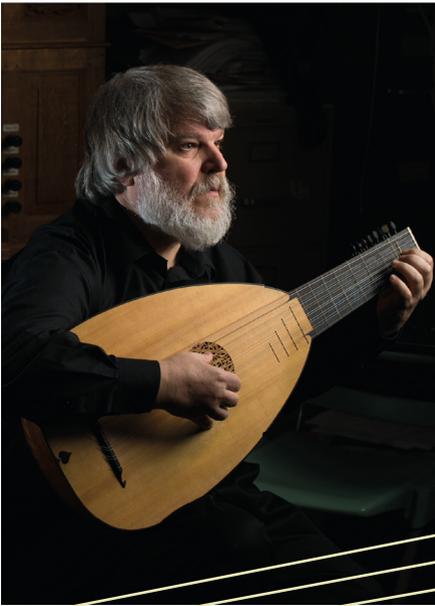
harpsichord and as a choir conductor, he gave concerts at many important festivals and concert halls, e.g. at the "Innsbrucker Festwochen der Alten Musik", at the "Festival Oude Muziek" in Utrecht, at the "Telemann-Festtage Magdeburg" and at the Musikverein Wien. Beside his artistic activities he published several articles and a monography on the history of music theory and holds a PhD in musicology from Würzburg University. Currently he teaches music theory at the Hochschule für Künste in Bremen, Germany.

Christoph Prendl

***"Nature, Reason, and Use"—
John Dowland's translation
of Andreas Ornithoparcus's
"Musice Active Micrologus"***

In 1609, John Dowland published a translation of a German music treatise written in Latin, printed initially in Leipzig in 1517: the *Musice Active Micrologus* of Andreas Ornithoparcus. Considering the number of reissues and reimplementations, Ornithoparcus's book must be regarded as the most successful publication of the German *Musica practica* tradition from the early 16th century. The paper focuses on Dowland's possible motivations to translate an almost hundred-year-old treatise from an entirely different musical context, which sheds new light on his pedagogical ideas and his understanding of counterpoint and composition.

Saturday 23rd of April 2022 at 16⁰⁰



Paul O'Dette has made more than 145 recordings, winning two Grammys, receiving eight Grammy nominations and numerous other international record awards. "The Complete Lute Music of John Dowland" (a 5-CD set for harmonia mundi usa), was awarded the prestigious Diapason D'or de l'année and selected as the "Best Solo Lute Recording of Dowland" by BBC Radio 3.

"The Bachelor's Delight: Lute Music of Daniel Bacheler" was nominated for a Grammy as "Best Solo Instrumental Recording of 2006."

In addition to his activities as a performer, Paul O'Dette is an avid researcher, having worked extensively on the performance and sources of seventeenth-century Italian and English solo song, continuo practices and lute music.

He has published numerous articles on issues of historical performance practice and co-authored the Dowland entry in the New Grove Dictionary of Music and Musicians.

Paul O'Dette is Professor of Lute and Director of Early Music at the Eastman School of Music and Artistic Co-Director of the Boston Early Music Festival.

"...should I come to meet Saint Peter at the pearly gates, I hope he will say, 'Welcome, good and faithful servant! By the way, be sure to hear Paul O'Dette—he's leading the angel band.'" Early Music America, Spring 2011

Paul O'Dette has been described him as "the clearest case of genius ever to touch his instrument." (Toronto Globe and Mail) One of the most influential figures in his field, O'Dette has helped define the technical and stylistic standards to which twenty-first-century performers of early music aspire. In doing so, he helped infuse the performance practice movement with a perfect combination of historical awareness, idiomatic accuracy, and ambitious self-expression.

Paul O'Dette

Dowland: Influences and Craft— The surprising sources of Dowland's inspiration

Reconstructing Dowland's Sketchbook

How did Dowland compose his music? Did he just sit down at the lute and improvise amazing pieces, or did he have a more organized way of going about his craft? Although there are no surviving sketchbooks of Dowland, the music provides numerous clues about his approach to composition. Did he write first for lute, for voice, or for consort? Or was there some other order in which he produced various versions of the same music. Internal evidence in the music reveals some surprising answers to these and many other questions about Dowland's compositional genius.

Saturday 23rd of April 2022 at 17⁰⁰



Julian Behr
*"...and written with his
 GRACES owne hand."*

Tracing a pavane by Landgrave Moritz of Hessen, printed in Robert Dowland's Variety of lute lessons, 1610.

Julian Behr first studied classical guitar and lute with Prof. Dr. Mario Sicca and Robert Barto at the Stuttgart University of Music and Performing Arts.

After further studies with Joachim Held at the Hamburg Conservatory, Julian Behr studied early music and lute instruments at the Schola Cantorum Basiliensis in Basel with Hopkinson Smith. From 2007 to 2011 he taught lute at the Musikhochschule Nuremberg, and since 2020 he is Professor of lute at the Schola Cantorum Basiliensis. He has performed at festivals in most European countries and in South America, with the "Capricornus Consort

Basel", the "Akademie für Alte Musik Berlin", with "Al Ayre Espagnol", the "Passions de L'Ame", "B'Rock" and with the countertenors Franz Vitzthum and Andreas Scholl. In addition to solo and chamber music projects, his work includes participation in baroque opera productions.

His activities are documented on over 50 CD recordings. Julian Behr is also involved in lute research and construction.

Sunday 24th of April 2022 at 10⁰⁰



Sean Shibe

***"Benjamin Britten's view
on John Dowland"
A concert talk, in which Sean
performs Benjamin Britten's
famous "Nocturnal"***

One of the most versatile guitarists performing today, Sean Shibe's innovative approach to his instrument has enhanced his reputation for having "one of the most discriminating ears in the business" (Gramophone). He was the first guitarist ever to be selected for BBC Radio 3's New Generation Artists scheme (2012-2015), to be awarded a Borletti-Buitoni Trust Fellowship (2011) and, in 2018, to receive the Royal Philharmonic Society Award for Young Artists. His recordings have earned him two Gramophone Awards ("Concept Album Category", 2019; Instrumental Category, 2021) and an Opus Klassik ("Vox Humana", with Isang Enders). Additional accolades include the Leonard Bernstein Award from the Schleswig-Holstein Musik Festival (2021) and the Royal Over-Seas League First Prize and Gold Medal (2011).

Recent stage highlights include performances at the Southbank Centre in London, Liszt Academy in Budapest, the Alte Oper Frankfurt, Heidelberger-Frühling, Festspiele Mecklenburg-Vorpommern, Musashino Hall in Tokyo, the East Neuk and Aldeburgh Festivals, and Marlboro Summer Music Festival – the latter at the invitation of Mitsuko Uchida. He has appeared with almost all of the UK symphony orchestras, and this season performs in the Concertgebouw in Amsterdam, Wigmore Hall in London, de Bijloke in Ghent and returns to the Schleswig-Holstein Musik Festival performing Rodrigo's "Aranjuez" concerto under Christoph Eschenbach.

Sunday 24th of April 2022 at 11³⁰

Joachim Held

Lute music from France around 1580

"The furthest lutenists to have a statue upon the Mount of Parnassus"
— Mary Burwell, Lute Tutor, around 1670

Jean Perrichon La Nonette
1566–1595 Courante
 Gaillarde
 Prelude

Anthoine Francisque Gaillarde faicte sur une
1570–1605 volte de feu Perrichon

Julien Perrichon Courante
 Courante

Guillaume de Vaumesnil Fantasia
Um 1580 Gagliarda
 Gagliarda

Jakub Polonois Praelude
1545–1605 Volte
 Fantasia
 Volte
 Gagliarda
 Fantasia
 Courante

Joachim Held, Lute

8-course lute by Klaus T. Jacobsen, London 1990



Born in Hamburg, he got his Diploma for Early Music at the Schola Cantorum in Basel in 1988, the "Konzertexamen" in 1990 in Karlsruhe. In that year he won the second prize at the prestigious Festival van Vlaanderen Festival in Bruges. From then on he started an international career as a soloist, chambermusician and continuo player. As a soloist he won the "Echo Klassik" as the best instrumentalist of the year in 2006. He records for Hänssler Classic since 2005. As a continuo player he played under the baton of Ivor Bolton, Alessandro de Marchi, Ottavio Dantone, Alessandro

Quarta, Rinaldo Alessandrini, Giovanni Antonini, Rene Jacobs, Sir Simon Rattle, Kent Nagano, Claudio Abbado and Nikolaus Harnoncourt. Besides touring for concerts Joachim Held is very much involved in teaching at the Royal Conservatoire in The Hague and at the University of the Arts Bremen.

Paul O'Dette

May I please borrow that tune

John Dowland (1563–1626)	A Fancy (P 5) A Pavin (P 18) A Galliard [upon Awake Sweet Love] (P 92) My Ladie Riches Galyerd (P 43a)
	Sir John Souch's Galliard (P 26) A Galliard [upon a galliard by Daniel Bachelar] (P 28) A Coye Joye (P 80) Mrs Vauxes Gigge (P 57)
	Suzanna Galliard (P 91) The Right Honourable The Lord Viscount Lisle, his Galliard (P 38) Gagliarda detto la mezza pace (de Bellis Ms.) My Lady Hunsdon's puffe (P 54)
	Walsingham (P 67) A Galliard (on Walsingham) (P 31)
	Mr. Dowlands Midnight (P 99) Mr Knights Galliard (P 36)
Francesco da Milano (1497–1543)	Fantasia (Ness #56)
John Dowland	An Almain (P 49) Fantasie (P 1a)

Paul O'Dette, Lute

8-course lute by Paul Thomson, Bristol, 1991, after Vendelio Venere (1582)

Julian Behr

Lute music at the court of Wolfenbüttel

G. Huwett (attributed)	Präludium
G. Huwett (vor 1560–1617)	Fantasia Gregorio Huwet Pavana Gregorij Huuett Galliarde Monsieur Gregorij
John Dowland	A Fancy Fortune A Dream Lady Laiton's Almain
Tobias Kuhn (1564–?)	Pavana Thobias Kuhne Galliarda Tobias Kun
J. Dowland (1563–1626)	Lacrimae by I.D.
Tobias Kuhn	Pavana Respondens Lachrimae Tobias Kun Fuga super Verleih uns friedt Tobiae Khuhn

Jakob Lindberg

In King Christian's IV. Employ

Thomas Robinson My Lord Willoughby's Welcome Home

John Dowland Semper Dowland Semper Dolens

William Brade Pavan

Johann Schop Galliard

John Dowland Captain Digorie Piper's Galliard

Sir John Souch's Galliard

Earl of Essex' Galliard

John Dowland Farewell

John Dowland Mrs Nichols' Almain

Mr John Langton's Pavan

King of Denmark's Galliard

William Brade Almain

A Scottish Dance

Coranto

John Dowland Lachrimae Antiquae

Lachrimae Tristes

A Galliard to Lachrimae

8-course lute by Michael Lowe, Wootton-by-Woodstock 1981



Jakob Lindberg, from Djursholm in Sweden, was inspired first by the Beatles. After studying music at Stockholm University, he went to London where he worked on lute repertoire with Diana Poulton at the Royal College of Music and succeeded her there as Professor of Lute in 1979.

Jakob has made numerous solo recordings and is the first lutenist to have recorded the complete solo lute music by John Dowland. He is a proud owner of an original lute by Sixtus Rauwolf and this remarkable instrument features

on many of his more recent CD's, including one of music by J S Bach which was released in November 2021. Jakob is also an active continuo player on the theorbo and arch lute and has worked with many well-known English soloists and ensembles. He is now one of the most prolific lutenists and his concerts have taken him across the globe, from Tokyo and Beijing in the East to San Francisco and Mexico City in the West.

University of the Arts /
Hochschule für Künste

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Visual Concept and Design by Sophie Seidlitz

Coverillustration

based on

Melchior Borchgrevinck,
Giardino novo bellissimo,
Copenhagen 1605

Location

*University of the Arts /
Hochschule für Künste*

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