Richard Dyer-Bennet
TENOR accompanying himself on the classic Spanish guitar

The Agincourt song
Come live with me
Come away, Death
I care not for these ladies
Flow, my tears
All in a garden green
Henry Martin
All mein Gedanken
Die bekehrte Schäferin
Kränzelkraut
Jagdabenteuer
Warnung
Le brave marin
Amintez

Complete lyrics to all songs
included inside jacket
a long playing record
on high fidelity
Side I

The Agincourt song In 1415 the English, under Henry V, defeated the French at Agincourt. "England thanks God for the victory!" said Henry, and ordered that all celebration honor God and not the King. However, according to legend, a crowd greeted Henry upon his return to England, and an unknown minstrel song a song in which both God and Henry were duly praised. I sing it here unaccompanied, as it was probably sung that day.

Come live with me. The first verse of this song is from a poem called "The Passionate Shepherd to His Love," and the second verse from a poem called "The Nymph's Reply." Thomas Percy, in his "Reliques of English Poetry" (1765), attributes the poem to Christopher Marlowe and Sir Walter Raleigh respectively, and cites as his authority Isaac Walton, "a writer of some credit, who has inserted them both in his 'Compleat Angler.'" Both poems are sometimes included in Shakespeare's "Book of Sonnets," but, as Percy says, "as he (Shakespeare) took no care of his own compositions, so was he utterly regardless of what spurious things were fathered upon him." The tune is traditional. Mr. Anne's keyboard setting does not adapt well to the guitar.

I care not for these ladies Words and music by Thomas Campion, 1567-1620, poet, player of the lute, composer of songs and masques, and theoretician. By altering the guitar's bass E string to D, the original lute accompaniment can be correctly rendered except for one doubled note in the final chord. After finishing the recording I discovered an error, too late to correct: the top note of the guitar part at a certain point in each verse is played as a C natural — it should be a C sharp. It is musically acceptable as played, but it is an error I may as well admit before some sharp-eared lutenist calls it to my attention.

Flow, my tears John Dowland, 1562-1626, reputedly the finest lutenist of his day and one of the finest singers. We can enjoy him now only as a composer, and surely he belongs among England's greatest. He did not attempt as much as did Byrd and Purcell, but his best songs have a flawless combination of lyric freshness and meticulous craftsmanship. "Flow, my tears," also known as "Lascivious," is one of Dowland's masterpieces. I found it compelling on first hearing, yet found that further listening revealed poetic and musical intricacies not apparent at first; and it was only when I began to study the voice and lute parts together that full admiration came. The complete song is the thing, of course, but after initial enjoyment it will be well worthwhile to read the poetry separately and then listen to the melody illuminated by the words, and finally, hear how the three voices of the lute part complement words and melody. The supreme pleasure, as with our response to all great art, comes from the freshness and the mastery. "Flow, my tears," is an example of a contemporary composition that many of our prized traditional ballads are good in spite of, and not because of, quite inferior poetry. I have used Himmel's original harmonic design, but have changed the figuration of the accompanying guitar:

Kranzelmusik A folksong from Silesia, Germany. Jagdsbesteiner This song, collected in the German Rhineland in 1840, appears to be a folk version of a song, words and melody, composed by Anton Wilhelm von Zuccalmaglio in 1835. Unfortunately, there is no way, on this recording, of imitating the little harp in the last verse — a liberty I permit myself on the concert stage.

Warnung The melody is traditional, and the words are by Ernst Anschütz, 1780-1861.

Le brave marin A traditional ballad from Brittany. Aminte An anonymous 18th century French song. I have probabyly used one of the pastoral songs in the collection of the court of Marie-Antoinette. It is sometimes called "Tambourin," which would make it a dance-song. A slightly different version is to be found in the Weckerlin collection, and it is one of the great chansons of the time. Yvette Guibert, used to sing it. This version is from my Swedish mentor, Sven Scholander, 1860-1936.

A note on this recording

This is the eighth recording under my own label, and differs from the others in that there are no American songs on it. As the two sides of the recording took shape in my mind, there seemed no way of including American material. Each of the two groups has a certain unity which brooks no intrusion from the New World. On some later recording the reverse will no doubt be true.

I have taken pains with the translations, as in some cases I was dealing with superb poetry, and did not want to lose entirely the archaic, or other appealing qualities. Consequently, I have occasionally used a word or phrase in English which has not quite the literal meaning of the original French or German, but which seems to evoke the original image.

Richard Dyer-Bennet, October, 1959

Other albums in this series:

Richard Dyer-Bennet 1 (DYB 1000) 12" LP includes a May Day carol. The Irish lady's policy. The lady's bonnie shoes.


Richard Dyer-Bennet 3 (DYB 3000) 12" LP includes The lass from the low country. The rising sun.

Richard Dyer-Bennet 4 (DYB 4000) 12" LP includes The French lady's policy. The lady's bonnie shoes.

Richard Dyer-Bennet 5 (DYB 5000) 12" LP includes The lass from the low country. The rising sun.

Richard Dyer-Bennet 6 (DYB 6000) 12" LP includes The Bonnie Earl of March. The bold Fenian man.

Richard Dyer-Bennet 7 (DYB 7000) 12" LP includes The Spanish lady of Dublin City. The three re-ens.