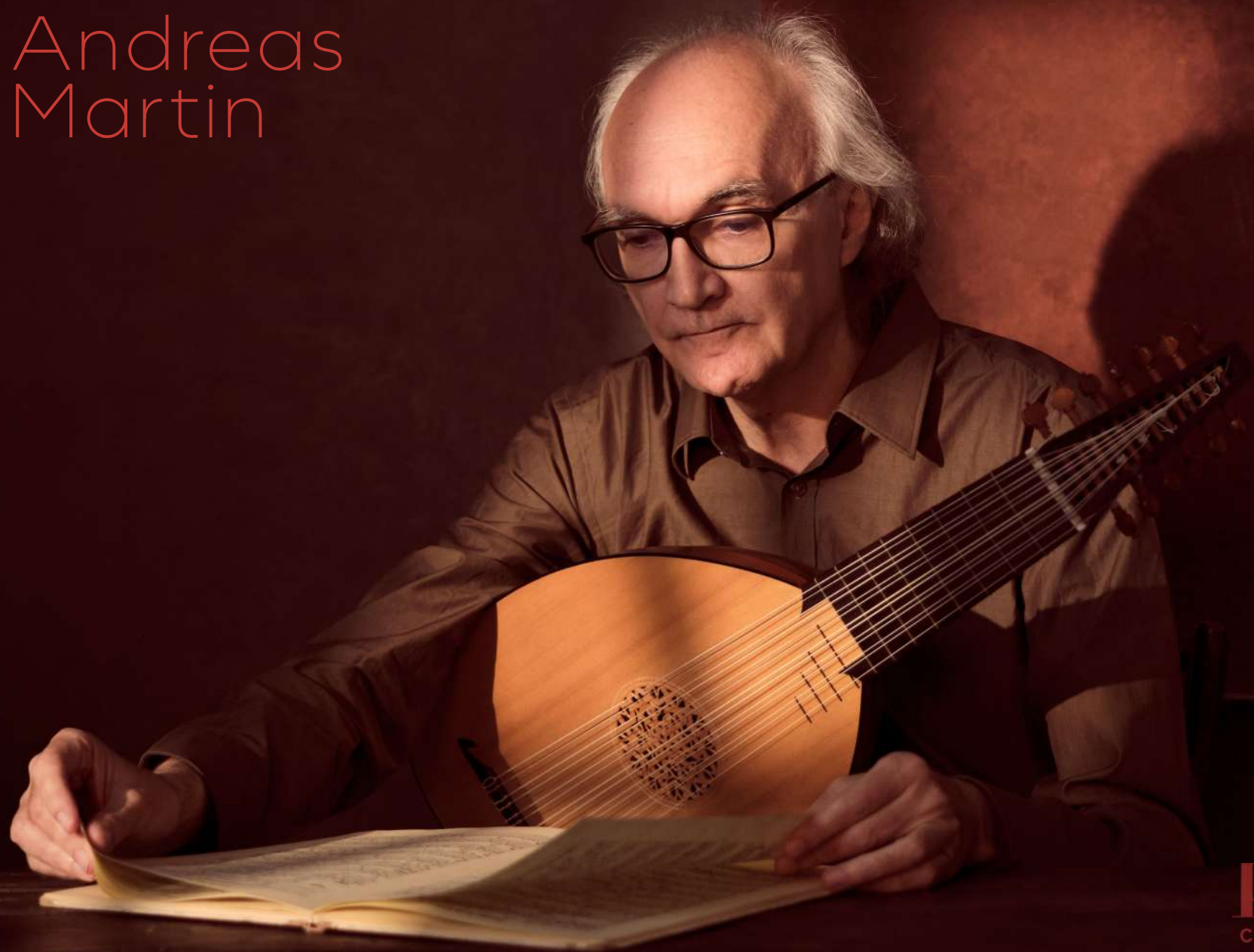


DOWLAND

Andreas
Martin



PRIMA
CLASSIC

DOWLAND

Andreas
Martin

1. Dowland: **Preludium**
2. Dowland: **A Fancy VI**
3. Dowland: **Go from my window**
4. Dowland: **Lady Russell's Pavan**
5. Dowland: **Lady Rich's Galliard**
6. Dowland: **Fortune my Foe**
7. Gregorio Hewet: **A Fancy**
8. John Danyel: **Rose Pavan**
9. Francis Cutting: **A Galliard**
10. Dowland: **Robin**
11. Dowland: **Dowland's Galliard**
12. Dowland: **What if a day**
13. Dowland: **Can She excuse**
14. Anonymous: **Robin**
15. Anonymous: **Tom of Bedlam**
16. Anonymous: **The Cobbler**
17. Anonymous: **Watkins Ale**
18. Anonymous: **Go from my window**
19. Dowland: **Lady Laiton's Almaine**
20. Alfonso Ferrabosco: **A Pavan**
21. Anonymous: **Good Night and Good Rest**



Andreas Martin

Andreas Martin's musical journey began, like that of many lutenists, with the classical guitar, which he studied from childhood. After completing his early education, he moved to Milan to study at the Conservatorio di Musica Giuseppe Verdi under Ruggero Chiesa, the eminent musicologist renowned for his work on the transcription of lute tablature into modern notation. During these formative years, he developed a deep interest in Renaissance music, focusing particularly on repertoire originally conceived for the lute, including Italian *ricercari* and *fantasias* by Francesco da Milano and his contemporaries, Elizabethan ballad tunes, and the works of John Dowland, the celebrated "English Orpheus."

This growing fascination led him to devote himself fully to the lute. Alongside his musical studies, he pursued Romance languages, including a period at the University of Heidelberg, where he acquired his first Renaissance lute. Recognizing that the lute is not simply a guitar but an instrument with its own delicate construction and unique technical demands, he sought specialized training. Its light build and double-string courses require a refined approach to sound production—less plucking than touching, or even caressing. This understanding led him to continue his studies at the Schola Cantorum Basiliensis in Basel, one of the world's foremost institutions for early music, where he studied with Eugen Dombois and Hopkinson Smith.

For several decades, he has dedicated himself to honoring the lute both as a performer and pedagogue. Through concerts and teaching, he seeks to convey the instrument's soft, mesmerizing voice, inviting listeners into a more conscious, introspective form of listening. In an increasingly fast-paced world, his work with the lute offers a return to stillness, depth, and an intimate connection with music—and ultimately, with ourselves.

Musical pathways

John Dowland (1563 - 1626)

The Music of Silence -
The Magic of the Lute

Andreas Martin, Renaissance Lute

My musical development began as it is the case of many other lutenists with the classical guitar which I had started to play in my childhood years.

After finishing school I went to Milan to study at the "Conservatorio di Musica Giuseppe Verdi". My teacher at the time, Ruggero Chiesa, was a renowned musicologist in the field of the transcription of Lute tablature into modern notation.

In the course of my Italian stage I realised that I wanted to devote myself above all to Renaissance music which played an important role in the study plan of the conservatory. My main concern became the interpretation of repertory which had originally been composed for the lute: Italian Ricercare and Fantasies by Francesco da Milano and his contemporaries, Popular Ballad Tunes of the Elizabethan era and also the works of the "English Orpheus", John Dowland.

During the following years the desire became stronger and stronger to take a step towards the acquisition of a lute and to seriously study the instrument.

The fascination with the Renaissance period also gave birth to the project of working on Romance languages. A stay at the University of Heidelberg followed.

The Lute is not a Guitar

A personal view

However, due to its extremely light construction and the almost continuous double stringing in so-called "courses", the lute requires a completely new approach as far as technical matters are concerned.

The delicate character of the instrument with its futile nature calls for a refined type of sound production of the right hand. The idea of "plucking" should possibly be replaced by the Spanish expression "tocar" in the sense of "touching" or, ideally, "caressing".

As a consequence the study of such a capricious instrument requires assistance from an experienced master - the decision was made to study the lute and its repertoire at a specialised institution of worldwide recognition.

After the successful entrance examination a further stage of my musical training was about to start at the "Schola Cantorum Basiliensis" in Basel, Switzerland, under the guidance of my teachers Eugen Dombois and Hopkinson Smith.

Over the last decades I have been trying to do justice to the marvellous instrument of the lute, both as a concertist and pedagogue.

Her soft and mesmerising tone directs us back to a very conscious listening, to an introspective relation with music and ultimately with ourselves, which is more important than ever in our fast-moving and hectic time.

John Dowland was arguably the most famous of the English luteplayers of the Renaissance. He was born in London in 1563 and died in 1626. Dowland is best known for his melancholic and expressive style of composition. His works often deal with longing, love and loss. His music is characterised by its deep emotionality and poetic quality.

The present recording is intended to present a small kaleidoscope of his work - from arrangements of popular, anonymous "Ballad Tunes" of the time of Shakespeare to courtly dances, Pavans, Galliards and Almains with finely elaborated diminutions. The high point of Dowland's work are the exquisite contrapuntal - polyphonic compositions denominated as "Fancies".

The pieces by John Dowland are accompanied by works of his great English lutenist contemporaries like Francis Cutting and John Danyel.

Andreas Martin, Barcelona, September 2025

Credits

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Executive Producer: Edgardo Vertanessian

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