



The Queen's Goodnight

A 400th anniversary celebration of music from the court of Elizabeth 1st

charivari agréable

"Fertile imagination, excellent musicianship and persuasive playing make it a real delight"

- Early Music News, November 2002

What the critics said about previous *charivari agréable* discs:

"...so thoroughly engaging that you'll likely want an immediate repeat performance.. This is an intelligently created and expertly played program that shouldn't be overlooked by fans of Baroque instrumental chamber music."

- David Vernier, Classicstoday.com

"Above all this comes across as a very good concert which will give much pleasure to its listeners."

- David Hansell, Early Music Review

"Her majesty lay upon her back, with one hand in the bed and the other without. The bishop kneeled down by her, and examined her first of her faith: and she so punctually answered all his several questions by lifting up her eyes and holding up her hand, as it was a comfort to all beholders. Then the good man told her plainly, what she was and what she was to come to, and though she had been long a great Queen here upon earth, yet shortly she was to yield an account of her stewardship to the King of Kings. Between one and two of the clock on Thursday morning, he brought me word the Queen was dead."

Thus wrote the queen's cousin Sir Robert Carey, recording in his memoirs the events of March 23rd-24th 1603, and the end of an era in England's history. Earlier, as Elizabeth I lay dying she called for her musicians to play around her bed so that "*she may die gaily as she had lived, and that the horrors of death might be lessened; she heard the music tranquilly until her last breath*".

As the 400th anniversary of her death approaches, *The Queen's Goodnight* commemorates the music of the court of Queen Elizabeth I. The queen's professional musical establishment was in some ways more modest than that of her father, Henry VIII, but she brought together the finest talent in the land and created collections of consort, lute and keyboard music that is still renowned today.

Charivari agréable demonstrate representative facets of this wonderful 16th century repertory. The pieces are selected with a passionate attention to detail and *charivari agréable* have included music that depicts the life of the queen: music from the court, an exhilarating depiction of a hunt, celebrations from the queen's coronation and the moving laments on her death.

On *The Queen's Goodnight*, *charivari agréable* have once again performed with skill and charm, producing wonderful orchestrations with an historical accuracy that mirrors the paintings and writings of the day. This recording is refreshing and rewarding. *Charivari Agréable* is a rare combination with a distinct sound and sonority, displaying sincere empathy and love for the repertory they choose to record.



John Johnson (fl. 1579-1594): A Dump or The Queenes Treble

John Dowland (1563-1626): A Pavion Solus cum sola.

Anonymous: Robin is to the Greenwood gone

Edward Johnson (fl. 1572-1601): A Medley.

Richard Allison (b. 1560-70, d. before 1610): Allison's Knell.

Anonymous: Artheres Dump

Thomas Robinson (fl. 1589-1609): Twenty Waies upon the Bels

Thomas Robinson: The Queenes good Night

John Dowland: The most sacred Queene Elizabeth her Galliard

Giles Farnaby (c. 1563-1640): Rest

Tobias Hume (c. 1579-1645): Lamentations.

William Byrd (1540-1623): The Bells

Tobias Hume: Deth & Life

Orlando Gibbons (1583-1625): Fantasia

William Corkine (fl. 1610-17) & Orlando Gibbons: Whoope, doe me no harme good man.

John Johnson: The New Hunt is upp

Anonymous: The Scottish Huntsupe & Jigg

Total running time:

[69:05]

Wine BLACK

BACKGROUND e.p. 1

Release date: 5th July 2002
 Order code: SIGCD020
 Barcode: 635212002025