RICHARD BURLESON, *lutenist*

in a

GRADUATE RECITAL

assisted by: Paula-Sue Korman, *soprano*

**PROGRAM**

**ENGLAND**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer/Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Come again! Sweet love doth now invite</td>
<td>John Dowland (1563-1626)</td>
</tr>
<tr>
<td>Everie bush new springing</td>
<td>Michael Cavendish (c.1565-1628)</td>
</tr>
<tr>
<td>Never weather-beaten saile</td>
<td>Thomas Campian (1567-1628)</td>
</tr>
<tr>
<td>Of all the birds</td>
<td>John Bartlet (dates unknown)</td>
</tr>
<tr>
<td>Galliard</td>
<td>Philip Rosseter (c.1575-1623)</td>
</tr>
<tr>
<td>Alman</td>
<td>Robert Johnson (d.1633)</td>
</tr>
<tr>
<td>Lavolta</td>
<td>Anon. (16th century)</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Composer/Author</th>
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<tbody>
<tr>
<td>Willekommen Mayenschein</td>
<td>Neidhart von Reuenthal</td>
</tr>
<tr>
<td>Elselein, liebestes Elselein</td>
<td>from the <em>Glogauer Liederbuch</em> (c.1480)</td>
</tr>
<tr>
<td>Ich bins erfreut</td>
<td></td>
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**MUSIC OF JOHN DOWLAND**

<table>
<thead>
<tr>
<th>Piece</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>If my complaints</td>
<td></td>
</tr>
<tr>
<td>In darkness let mee dwell</td>
<td>6:27</td>
</tr>
<tr>
<td>Shall I sue?</td>
<td></td>
</tr>
<tr>
<td>Fantasie for lute</td>
<td></td>
</tr>
</tbody>
</table>

INTERMISSION
FRANCE

Ma chiere dame
Mon coeur se recommande a vous
Un jour que ma rebelle
Depuis qu'Amour

Guillaume de Machaut (c.1300-1377)
Orlando di Lasso (1532-1594)
Anon. 16th-century Chansons

SPAIN

Two Pavans
Guardame las vacas

Luys Milan (early 16th century)
Luys de Narvaez (early 16th century)

MUSIC OF SHAKESPEARE

Hark, hark, the lark  (Cymbeline, II. iii.)
Heartsease  (Romeo and Juliet, IV.v.)
Full fathom five  (The Tempest, I. ii.)
Where the bee sucks  (The Tempest, V. 1.)

Robert Johnson
Anon.
Robert Johns