

Sunday, March 8, 2026

PAUL O'DETTE, LUTE

MR. DOWLAND'S MIDNIGHT: LUTE MUSIC OF JOHN DOWLAND

[A Fancy], P 5 (before 1600)

[Pavan], P 18 (about 1604)

The Frogg Galliard (before 1597)

A Fancy, P 7 (before 1600)

John Dowland (1563–1626)

My Lady Hunnsdons Puffe (about 1600)

Pavan (about 1600)

Mr Knights Galliard (about 1600)

The King of Denmark's Galliard (about 1610)

Semper Dowland semper dolens (about 1604)

Go from my windowe (about 1600)

Forlorne Hope Fancye (about 1600)

INTERMISSION

Wallsingham (before 1600)

A Galliard [on Wallsingham] (before 1600)

A Coye Joye (about 1610)

Mrs Vauxes Gigge (about 1600)

Mrs Winters Jumpp (about 1596)

The Right Honourable Robert, Earl of Essex, His Galliard (about 1596)

Farwell (about 1600)

Mr. Dowland's Midnight (about 1625)

Lachrimae (about 1604)

Sir John Souch His Galliard (about 1604)

A Fancy, P 6 (about 1600)

8-course lute after Venere by Paul Thomson, Bristol, England, 1991

This program is performed in memory of James Lawrence.

ISABELLA
STEWART GARDNER
MUSEUM

NOTE FROM THE CURATOR

We are honored to welcome the outstanding Paul O’Dette to Calderwood Hall, one of Boston’s best venues to hear the lute. Today’s recital celebrates John Dowland, the great Elizabethan composer and lutenist who died 400 years ago. O’Dette will perform dances and laments of exquisite Tudor melancholy. Enjoy celebrating the life and intimate music of this master musician!

—George Steel, *Abrams Curator of Music*

ABOUT THE ARTISTS

“. . . 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 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 21st-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. His performances at the major international festivals in Boston,

Vienna, London, Paris, Amsterdam, Berlin, Munich, Prague, Milan, Florence, Geneva, Madrid, Barcelona, Tokyo, Moscow, St. Petersburg, Buenos Aires, Montevideo, Melbourne, Adelaide, Los Angeles, Vancouver, Berkeley, Bath, Montpellier, Utrecht, Bruges, Antwerp, Bremen, Dresden, Innsbruck, Tenerife, Copenhagen, Oslo, Córdoba, and more have often been singled out as the highlight of those events.

Paul O’Dette has made more than 150 recordings, winning two GRAMMY® Awards, receiving nine GRAMMY® Award nominations, and numerous other international record awards. *The Complete Lute Music of John Dowland* (a 5-CD set for harmonia mundi) was awarded the prestigious Diapason d’Or de l’année and selected as the Best Solo Lute Recording of Dowland by BBC Radio 3, while *The Royal Lewters* has received the Diapason d’Or, a CHOC du Monde de la Musique, a five-star rating in *BBC Music Magazine*, five-star rating in *Goldberg* magazine, and a perfect score of 10 from *ClassicsToday.com*. *The Bachelor’s Delight: Lute Music of Daniel Bachelier* was nominated for a GRAMMY® Award as Best Solo Instrumental Recording of 2006.

Mr. O’Dette is also active conducting Baroque operas. His recording of Charpentier’s *La descente d’Orphée aux enfers* with the Boston Early Music Festival Chamber Ensemble won a GRAMMY® Award for Best Opera Recording of 2014, as well as an ECHO Klassik Award in the same category. In 1997, he directed performances of Luigi Rossi’s *L’Orfeo* at Tanglewood, the Boston Early Music Festival (BEMF), and

the Drottningholm Palace Theatre in Sweden with Stephen Stubbs. Since 1999 they have co-directed performances of Cavalli's *Ercole amante* at BEMF, Tanglewood, and the Utrecht Early Music Festival; Provenzale's *La Stellidaura vendicante* at the Vadstena Academy in Sweden; Monteverdi's *L'Orfeo* and *L'incoronazione di Poppea* for Early Music Vancouver Summer Festival; and Lully's *Thésée*, Conradi's *Ariadne* (Hamburg, 1691), Mattheson's *Boris Goudenow*, Lully's *Psyché*, Monteverdi's *Poppea*, Handel's *Acis and Galatea*, Steffani's *Niobe, regina di Tebe*, Handel's *Almira*, Campra's *Le carnaval de Venise*, and Pergolesi's *La serva padrona* and *Livietta e Tracollo* for the Boston Early Music Festival. Seven of their opera recordings have been nominated for GRAMMY® Awards: *Ariadne* as Best Opera Recording of 2005, *Thésée* in 2007, *Psyché* in 2008, *La descente d'Orphée aux enfers* in 2015, *Niobe* in 2016, *Les plaisirs de Versailles* in 2020, and *Ino* in 2025. *Niobe*, *Ino*, and both Lully recordings were nominated for Gramophone Classical Music awards. Steffani's *Niobe* was awarded a Diapason d'Or de l'année, an ECHO Klassik Award, and the prestigious Preis der deutschen Schallplattenkritik. O'Dette has guest conducted numerous Baroque orchestras and opera productions on both sides of the Atlantic.

In addition to his activities as a performer, O'Dette is an avid researcher, having worked extensively on the performance and sources of 17th-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.

JAMES LAWRENCE MEMORIAL CONCERT

James Lawrence was an architect who designed a number of public structures in the Boston area and was a leading preservationist of the city's natural beauty and historical landmarks. He graduated from Harvard University in 1929, and in 1935 he received a master's degree in architecture from the Massachusetts Institute of Technology.

As an architect, he played a key role in designing the Mary Ellen McCormack public housing development in South Boston, which was widely regarded as the city's most impressive housing project. As a preservationist, Mr. Lawrence fought to prevent high-rise construction in the Back Bay as well as the preservation of its elms. Mr. Lawrence served as a Trustee of the Gardner Museum from 1945 until his death in 1995. He also designed Gothic-style greenhouses at the Museum, as well as the Museum's café, shop, and library, which served the Museum until the addition of the New Wing in 2012.



UPCOMING PERFORMANCES:

BORROMEO STRING QUARTET

Sunday, March 15

CASTLE OF OUR SKINS WITH DANIEL BERNARD ROUMAIN, ELECTRIC VIOLIN, AND VAL-INC, SOUND CHEMIST

Sunday, March 29

PAUL GALBRAITH, GUITAR

Sunday, April 5

RANDALL GOOSBY, VIOLIN, WITH ZHU WANG, PIANO

Sunday, April 12

BOSTON CHILDREN'S CHORUS

Saturday, April 18, at 2 pm

IMANI WINDS

Sunday, April 19

BUTTER QUARTET

Sunday, April 26

ISATA KANNEH-MASON, PIANO

Sunday, May 10

RENAISSANCE STRING QUARTET

Sunday, May 17

The Isabella Stewart Gardner Museum resides on the homelands of the Massachusetts Tribe, who belong to this place and continue to regard these lands and waters as sacred.

Music at the Gardner is supported by Manitou Fund. The Museum thanks its generous concert donors: The Coogan Concert in memory of Peter Weston Coogan; Fitzpatrick Family Concert; James Lawrence Memorial Concert; Alford P. Rudnick Memorial Concert; David Scudder in memory of his wife, Marie Louise Scudder; Wendy Shattuck Young Artist Concert; and Willona Sinclair Memorial Concert. The piano is dedicated as the Alex d'Arbeloff Steinway. The harpsichord was generously donated by Dr. Robert Barstow in memory of Marion Huse, and its care is endowed in memory of Dr. Barstow by The Barstow Fund. Music at the Gardner is also supported in part by Barbara and Amos Hostetter, Joseph Mari, Sallie and Jim McGregor, Nicie and Jay Panetta, The Aaron Copland Fund for Music, Inc., and the Massachusetts Cultural Council, which is supported by the state of Massachusetts and the National Endowment for the Arts.



Kindly turn off all electronic devices during the concert and refrain from any photography or filming in the hall. Also, please note the location of the emergency exit doors: across the hall from the doors through which you entered.