

Lamentations

a concert of Tudor choral music for Lent

performed by

Sacred Voices

Thursday 14 March 2013

8pm

St Botolph without Aldgate

L O N D O N



Lamentations

Salvator mundi (I)	<i>Thomas Tallis (1505-1585)</i>
Lamentatio Ieremiae	<i>William Byrd (1540-1623)</i>
Emedemus in melius	<i>Byrd</i>
Exsurge Domine	<i>Byrd</i>
Diliges Dominum	<i>Byrd</i>
Ad te levavi	<i>Robert White (c.1538-1574)</i>
Ave verum corpus	<i>Peter Philips (1560-1628)</i>
Lamentatio Ieremiae	
Primus	<i>Tallis</i>
Secundus	



IN 586 BC JERUSALEM lay in ruins. King Nebuchadnezzar II of Babylon (c.634-592 BC), having effected a year-and-a-half long siege of the city in response to Jerusalem's alliance with Egypt's Pharaoh Hophra (reigned 589-570 BC), had overcome Jerusalem's defences and laid the city to waste. Her temple decimated, her king's palace razed, her religious and cultural treasures and social intelligentsia carried away in rancorous triumph: leaving the lowest echelons of Judean society to be ruled by the foreign Gedaliah, son of Ahikam. Her priests were slaughtered at the splenetic hand of Nebuchadnezzar himself and even King Zedekiah (the last King of Jerusalem), was forced to witness his own sons put to the sword: a final, inexorable vision before his own eyes, as the writer of 2 Kings has it, were 'put out'.

It is against this backdrop of utter devastation, that we

join Jeremiah the prophet as he mourns the destruction of the Great City and considers the response of God's people in five acrostic laments, two passages of which have been set by Tallis and Byrd respectively and which form the outer columns of tonight's performance.

Byrd wrote his Lamentations in his mid-twenties in the 1560s. For all the composer's youth, this mournful setting of the lesson for Good Friday nonetheless displays an assured composer, capable of manipulating his writing for dramatic effect. Consider the contrastedly spaced out polyphony of the opening bars, with the bunched up entries at *cognitavit dominus disperse murum* (the lord determined to lay the walls in ruins); all the meandering setting of the Hebrew letter Teth. Yet despite all this, there is little to suggest that Byrd wrote this music with a liturgical setting in mind, but rather for the private recusant Catholic households who clung

to the old faith in England's new and protestant age.

The same is true for Tallis' two settings – probably the most famous settings to date from this time – which Byrd must have known as the two worked alongside each other at the Chapel Royal at this time. Tallis, some 35 years older, provides us with an altogether more substantial setting than Byrd, but like Byrd chose to open both sets with the traditional incipit and close with the Jerusalem plea. Unlike Byrd, Tallis makes use of the homophonic style to draw attention to certain passages: *quomodo sedit sola civitas* (how lonely sits the city) and the first Jerusalem being good examples.

Tallis' *Salvator Mundi* (I) is the opening piece of the so-called *Cantiones Sacrae* of 1575, the collaborative production between Tallis and Byrd made possible by the monopoly famously granted by Queen Elizabeth I to the composers to publish music. The dedication bears Elizabeth's name and a

further homage is paid in the contribution of seventeen pieces from each composer, representing the seventeen years of the Queen's reign to date. Whatever the commercial success of the *Cantiones Sacrae* at home and abroad (which was limited), the collection nonetheless represents some of the most fascinating motets of the composers and much of tonight's programme is drawn from these pieces.

The text sets the anthem from the 1549 Book of Common Prayer for the visitation of the sick, though it is more likely to have been remembered by Tallis as the matins antiphon for the exultation of the holy cross as set by the outlawed Sarum Rite: the rite still being used by recusant Catholics.

Byrd's *Emendemus in Melius* is the first motet by the composer to appear in the 1575 *Cantiones Sacrae*. This miniature masterpiece uses a simple harmonic style almost continuously: the upper, discantus, line taking on a

melodic role with the remaining parts supporting. Byrd deliberately manipulates his use of dissonance in the piece by opening with substantially consonant writing as the supplicant draws us into his prayer for repentance. Rather than dissonance, Byrd demands our attention through startling or subtle tonal shifts, such as the change from D-major to B-flat major at 'ne subito...' ['lest suddenly...']. Byrd's only use of the dissonant techniques at his disposal (false relation, *échappée*, suspension, etc.) accompanies the text 'propter honorem nominis tui' ['for the honour of thy name']. Byrd is clearly drawing our attention to this passage and his purpose is made clear by the following phrase 'libera nos' ('liberate us'), the only imitative phrase in the piece. Byrd recognises Christ as a source of redemption, not for the few but for the many, and his music reflects this.

Exsurge Domine is taken from the second set of *Cantiones Sacrae* of 1591, written after

Tallis's death and therefore containing thirty-two pieces by Byrd only. In contrast to the *Emendemus in Melius*, this piece thrives on its imitative entries in polyphony that is both exciting and masterfully crafted. Perhaps the most engaging moments come at the end of the piece, where Byrd's deliberate choice to restate the opening demand 'Exsurge Domine' ['Up Lord'], is set to dramatic syncopation that is at once thrilling and unsettling.

Diliges Dominum is a remarkable piece. Lasting only around forty breves, it is nonetheless split into two halves: the second being an exact mirror image of the first – a sort of musical palindrome. Such a procedure is known as a *cancrizans* ['crab'] canon. This piece has been variously attacked for its lack of dissonance, suggesting it to be little more than a compositional technical exercise. However, a closer examination of the text can reveal the depth of Byrd's intentions. St. Matthew 22:37, 39

records Christ's response to a trick question from of the Pharisees about which the greatest commandment is. Jesus, seeing the deception, answers with two commandments: love God and love your neighbour. These are the words Byrd sets, but crucially in between (not set by Byrd) Christ says the second law is *like the first*. With this in mind, Byrd's rendering of the text becomes intelligible. The second law is a mirror image of the first – its alter ego – and together they produce no dissonance whatsoever, but rather the perfect concord of union between man and God.

Robert White, a Londoner born in Holborn in 1538, might be best remembered for his own lamentations, but the six-voice *Ad te levavi* is also well worth investigating. The text is drawn from Psalm 123 (Vulgate 122) and form the tract for the Third Sunday in Lent (the tract replaces the Alleluia before the gospel in Lent and other penitential seasons). In contrast

to much of tonight's programme, each of the musical ideas ('points') sound closely related rhythmically and in terms of pitch. More, once all the voices have started, they remain so until the end. Together, this gives the piece a unified feel quite unlike that of the other compositions of the programme.

Peter Philips is an over-neglected composer. A Catholic without the connections Tallis and Byrd enjoyed for protection he fled England at the age of 21 in 1583 never to return: meaning his output has often fallen into a musicological no-man's-land. This is disappointing, because his oeuvre contains some excellent works, including the highly-charged *Ave Verum Corpus* from his 1612 *Cantiones Sacrae*. Of particular interest in this piece is the word-painting at 'fluxit' ('flowed') and the breathless homophonic 'in mortis examine' ('in the trail of death'), which breaks out of the polyphonic surround.

MJD

Translations

Salvator mundi (I) Tallis

Salvator mundi, salva nos;
qui per crucem
et sanguinem redemisti nos,
auxiliare nobis, te deprecamur,
Deus noster.

Saviour of the world, save us;
who through thy cross
and blood didst redeem us,
help us, we beseech thee,
our God.

Lamentatio Ieremiae Byrd

De lamentatio Ieremiae prophetae.

The Lamentations of Jeremiah the
prophet.

¶. Cogitavit Dominus dissipare murum
filiae Sion;
tetendit funiculum suum;
et non avertit manum suam
a perdition.

HETH. The Lord determined to lay in
ruins the wall of the daughter of Zion;
he marked it off by the line;
he restrained not his hand from
destroying.

¶. Defixæ sunt in terra
portæ ejus;
perdidit et contrivit vectes ejus;
regem ejus et principes
ejus in gentibus.

TETH. Her gates have sunk into the
ground;
he has ruined and broken her bars;
her king and princes
are among the nations.

¶. Sederunt in terra, conticuerunt senes
filiae Sion;
consperserunt cinere capita sua.

IOTH. The elders of the daughter of
Zion sit upon the ground in silence;
they have cast ashes over their heads.

Ierusalem, Ierusalem
convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem
convert to the Lord your God.

Emedemus in melius Byrd

Emedemus in melius
quæ ignoranter
peccavimus;
ne subito praeoccupati
die mortis,
quaeramus spatium poenitentiae,

Let us amend for the better
in those things in which we have
sinned through ignorance;
lest suddenly overtaken by the
day of death,
we seek space for repentance,

et invenire non possimus.
Attende, Domine,
et miserere;
quia peccavimus tibi.
Adjuva nos,
Deus salutaris noster,
et propter honorem nominis tui
libera nos.

Exsurge Domine Byrd

Exsurge Domine, quare obdormis?
Exsurge et ne repellas
in finem.
Quare faciem tuam avertis,
oblivisceris inopiae nostrae
et tribulationis nostrae?
Exsurge Domine.

Diliges Dominum Byrd

Diliges Dominum
Deum tuum
ex toto corde tuo,
et in tota anima tua
et in tota mente tua:
Diliges proximum tuum sicut
te ipsum.

Ad te levavi White

Ad te levavi oculos meos,
qui habitas
in caelis.
Ecce sicut oculi servorum
in manibus dominorum suorum;
sicut oculi ancillae
in manibus dominae suae:
ita oculi nostri ad Dominum
Deum nostrum,
donec misereatur nostri.

Ave verum corpus Philips

Ave verum corpus,
natum de Maria Virgine:

and be not able to find it.
Hearken, O Lord,
and have mercy;
for we have sinned against thee.
Help us,
O God of our salvation,
and for the honour of thy name
deliver us.

Up, Lord, why sleepest thou?
Awake, and be not absent from us for
ever.
Wherefore hidest thou thy face
forgetting our misery
and trouble?
Up, Lord.

Thou shalt love the Lord
thy God
with all thy heart
and with all thy soul
and with all thy mind.
Thou shalt love thy neighbour
as thyself.

Unto thee lift I up mine eyes,
O thou that dwellest
in the heavens.
Behold, even as the eyes of servants
look unto the hand of their masters;
and as the eyes of a maiden
unto the hand of her mistress:
even so our eyes wait upon the Lord
our God,
until he have mercy upon us.

Hail the true body,
born of the Virgin Mary:

vere passum,
immolatum
in cruce pro homine.
Cuius latus perforatum
unda fluxit sanguine:
esto nobis praegustatum
in mortis examine.
O dulcis, O pie, O Jesu,
Fili Mariae
Miserere mei.

you who truly suffered and were
sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
be a foretaste for us
in the trial of death.
O sweet, O merciful, O Jesus, Son of
Mary
have mercy on me.

Lamentatio Ieremiae Tallis

Incipit de lamentatio Ieremiae
prophetae.

Here begins the lamentations of
Jeremiah the prophet.

8. Quomodo sedet sola civitas plena
populo!
Facta est quasi vidua domina gentium;

ALEPH. How lonely sits the city that
was full of people!
How like a widow has she become,
she that was great among the nations!
She that was a princess among the
cities has become a vassal.

princeps provinciarum facta
est sub tributo.

9. Plorans ploravit in nocte,
et lacrimae ejus in maxillis ejus:
non est qui consoletur eam, ex omnibus
caris ejus;
omnes amici ejus spreverunt eam,
et facti sunt ei inimici.

BETH. She weeps bitterly in the
night, tears on her cheeks;
among all her lovers she has none to
comfort her;
all her friends have dealt treacherously
with her, they have become her
enemies.

10. Migravit Judas propter afflictionem,
et multitudinem servitutis;

GHIMEL. Judah has gone into exile
because of affliction and hard
servitude;
she dwells now among the nations, but
finds no resting place;
her pursuers have all overtaken her in
the midst of her distress.

habitavit inter gentes, nec invenit
requiem:
omnes persecutores ejus
apprehenderunt eam inter angustias.

11. Viae Sion lugent,
eo quod non sint qui veniant ad
solemnitatem:

DALETH. The roads to Zion mourn,
for none come to the appointed feasts;

omnes portæ ejus destructæ,
sacerdotes ejus gementes;
virgines ejus squalidæ,
et ipsa oppressa amaritudine.

all her gates are desolate,
her priests groan;
her maidens have been dragged away,
and she herself suffers bitterly.

7. Facti sunt hostes ejus in capite;
inimici ejus locupletati sunt:
quia Dominus locutus est super eam
propter multitudinem iniquitatum ejus.
Parvuli ejus ducti sunt in captivitatem
ante faciem tribulantis.

HE. Her foes have become the head,
her enemies prosper,
because the Lord has made her suffer
for the multitude of her transgressions;
her children have gone away, captives
before the foe.

Ierusalem, Ierusalem
convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem
convert to the Lord your God.



Sacred Voices

Director

Matthew Dunn

Sopranos

Madeline Clare de Berrié
Katharina Höffler

Countertenors

Tristram Cooke
James Longford

Tenors

Ben Clark
Nicholas Wilson

Bases

Lawrence Halksworth
Chris Jeanes



Matthew Dunn won a place to read music at Peterhouse, Cambridge in 2006 and was appointed organ scholar there, overseeing the weekly choral services in the college chapel. At Peterhouse Matthew directed the choir on tours to Italy, the Netherlands and the Home Counties, as well as regular cathedral trips including Westminster Abbey, Canterbury, Lincoln and Ely Cathedrals. Matthew received his BA in 2009 and continued to the MPhil in 2010, having written a thesis on French thirteenth-century polyphony being sung in the South-East of England. As an organist, Matthew holds the prestigious FRCO diploma and gives regular recitals around the country. Recent venues include Canterbury, Edinburgh, Oxford (Queen's College) and Durham Cathedrals. Matthew is currently Organist and Director of Music at St Botolph without Aldgate, which has arguably the oldest church organ in the country.



Madeline Clare de Berrié was first inspired to sing after performing in the semi chorus of Pietro Mascagni's *Cavalleria Rusticana* with the Hallé Orchestra under Mark Elder. While studying Music at Magdalene College, Cambridge, Madeline sang with Clare College chapel choir, and then with a Choral Scholarship at Trinity College Cambridge, under Stephen Layton, during which time she sang on many recordings for Hyperion, including *Baltic Exchange*, Handel's *Chandos Anthems*, and a recording of David Briggs' choral works. She then went on to sing with the European Vocal Soloists, and is featured as a soloist on their debut recording. Madeline has performed as a soloist with The Vivaldi

Ensemble, The Cambridge University Consort of Viols, the Cambridge University Baroque Ensemble and has performed the roles of Emmie and Cis in Shadwell Opera's production of Britten's *Albert Herring* at Holland Park, Serpina in Pergolesi's *La Serva Padrona* and Héb  in Rameau's *Les Indes Galantes* with Dartington Festival Baroque Orchestra.



Katharina H ffler came to England aged sixteen, after winning a scholarship to Malvern College to complete the International Baccalaureate. It is there that she discovered her love of singing and became an active member of both the chapel and chamber choir. Two years later she was awarded a place to read Classics at Peterhouse, Cambridge, where she became a chorister under the direction of Oliver Lomberg, Matthew Dunn and Helen Smee. After four successful years in the Peterhouse Chapel Choir she went to London to complete a Law Conversion course at the College of Law. During that time, she sang with the London

Chorus and the Savoy Jazz Choir, a newly formed group created at Goodenough College, where she resided during her time in London. Katharina has joined *Sacred Voices* as a soprano and is looking forward to some more sacred choral music.

Tristram Cooke is a second year music undergraduate at King's College, London, where he is a Choral Scholar. He was a chorister at Ripon Cathedral for four years, and was Head Chorister decani in his final year. His first professional engagement was the treble solo in Fauré's Requiem with Ripon Choral Society in 2005. Solo performances include Messiah and Vivaldi Gloria with Sedbergh Choral Society, Bach's Cantata BWV 170 'Vergnügte Ruh, beliebte Seelenlust', and most recently Messiah in York. Forthcoming engagements include Bach's St John Passion with Oxford Harmonic Society in March 2013. He has deputised at York Minster and is now a deputy Vicar Choral at St Paul's Cathedral. He currently studies singing with Glenville Hargreaves.



James Longford has an extremely wide-ranging career as a pianist, organist & continuo player. He studied at the Royal College of Music, winning the Tagore Gold Medal, and was organ scholar of St Martin-in-the-Fields.

James is a member of the choir of S.Alban the Martyr, Holborn.

He also works as a répétiteur, in theatre and education, and will shortly complete his training as an Examiner for the ABRSM. Companies include the Royal Opera House, Royal Ballet, ENO, LSO, SCO, Southbank Sinfonia, Amore, Gabrieli Consort, BSO Kokoro, London Concert Choir, Bregenzer Festspiele and Schauspiel Köln.

Just over 10 years ago, James established the longfordbrown piano duo with New Zealand pianist Lindy Tennent-Brown. Laureates of several international competitions and placed in the top nine piano duos in the world at the 2008 Dranoff Two Piano Competition in Miami, they hold an enviable reputation for innovative programming and thrilling performances.

Ben Clark is a freelance tenor and conductor. A graduate from Durham University Ben completed his postgraduate studies at King's College London. He has conducted choirs of all ages including being a conductor on the national 'Sing Up!' outreach programme run by Lincoln Cathedral, being Acting Assistant Director of Music at Colet Court Prep School, a conductor on the Eton and Junior Choral Courses, directed by Ralph Allwood, and a choral assistant for the London Youth Choir alongside Suzi Digby and Rachel Staunton.



As a soloist, Ben has appeared in works ranging from Bach's B Minor Mass to Strauss' Deutsche Motette, and has also appeared on the stage, performing the role of 'Acis' in Handel's Acis and Galatea and 'Tamino' in Mozart's Die Zauberflöte. He also participated in the Sixteen's 'Genesis Sixteen' programme, and has sung with Stile Antico and the Platinum Consort, among other groups.



Nicholas Wilson began his interest in early music while a Choral Scholar at Peterhouse, Cambridge. Since graduating, he has been singing Lieder as well as taking part in choral work with groups such as the Cambridge Cantata Consort.

Lawrence Halksworth has taken an active role in choral work from a young age. Starting as a chorister at first Christ Church Oxford and then St Georges Windsor at the age of eight he was given the opportunity to perform in venues such as the Royal Festival Hall and Barbican and at the wedding of Prince Charles and Camilla. He embarked on foreign tours to Oslo and then in his final year to New York, where he performed for the opening of the British memorial Garden and at the Waldorf Hotel. After winning a music scholarship to Radley



College, Lawrence was given the opportunity to perform on a range of instruments including clarinet, saxophone and piano in Berlin, Paris, Barcelona and Tallinn. Lawrence has just completed his first term at the Royal Academy of Music studying as a Baritone under Mark Wildman on the undergraduate course.



Chris Jeanes is an experienced solo and choral singer whose recent solo appearances have included the Beethoven Mass in C with the Bart's Academic Festival Choir and Orchestra and the title role in Carrisimi's 'Historia de Jephthe' with *Voce Sanctis*. Chris is also an experienced church singer holding a choral scholarship whilst still at school at St Mary's Barnes and is currently on many church deputy lists in and around London including St Michael's, Cornhill, Chelsea Old Church and St George's Windsor. In his spare time, Chris is a keen fencer and is currently reading for a BSc in Chemistry at University College, London.



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