

Spanish masterpieces

a concert of renaissance choral music

performed by the

| Iken Scholars
| *Matthew Dunn*

Thursday 29 October 2015

7pm

St Mary-le-Bow

L O N D O N

Thank you

The *Iken Scholars* would like to thank all at St Mary-le-Bow for allowing them to sing in this wonderful church. It is always a great pleasure to perform here.

Why *Iken Scholars*?

Iken is a small village in Suffolk where St Botolph was granted land to build a monastery in the mid-seventh century. Matthew is Organist and Director of Music at St Botolph without Aldgate.

Keep in touch

There are lots of ways to keep in touch with the *Iken Scholars*

Website: www.ikenscholars.co.uk

Facebook: www.facebook.com/ikenscholars

YouTube: Search 'Iken Scholars'

Email: ikenscholars@gmail.co.uk

Matthew's twitter feed: @MatthewJohnDunn

Special mention

The *Iken Scholars* would like to thank Nancho Alvarez in particular. He is the professor of mathematical analysis at Malaga University and a Renaissance polyphony enthusiast. He has worked tirelessly to make excellent performing editions of Renaissance works freely available. He has made a new edition of Lobo's *Versa est in Luctum* especially for the *Iken Scholars* tonight.

Spanish masterpieces

Versa est in luctum *Alonso Lobo (1555-1617)*

Lamentationes Ieremiae *Lobo*

Regina caeli laetare *Lobo*

Missa *Salve Regina* *Tomas Luis de Victoria (c.1548-1611)*

Kyrie

Gloria

Credo

Sanctus et Benedictus

Agnus dei

Versa est in luctum *Victoria*

Just before dawn on Sunday 13 September 1598 in El Escorial, some 30 miles north of Madrid, King Philip II of Spain died. Widely seen as one of the most significant patrons of the Renaissance, the arts had flourished across Spain and her territories throughout his 42-year reign. Arrangements were quickly put in place for his

requiem mass and among the music composed for the occasion was Alonso Lobo's celebrated motet *Versa Est in Luctum*, the first piece of this evening's programme.

Born in Osuna late in 1554 or early 1555 (he was baptised in February), Lobo began his musical education as a choirboy at Seville, where he later became the assistant to Guerrero and

then *maestro de capilla* during Guerrero's absence. In 1593 he became *maestro de capilla* at Toledo Cathedral and it was during this post that Philip II died.

Lobo's six-voiced setting of words from Job 30 is full of all the polyphonic and harmonic interest that made him famous in his own day and, even, considered the equal of the great Victoria. Listen out for the emotional climax at 'in vocem flentium' ('the voice of those who weep').

The Tenebrae services of Maundy Thursday through to Easter Saturday are among the most evocative of the Christian liturgical calendar. Meaning 'shadows' or 'darkness', the services are known for their gradual extinguishing of candles throughout the service as biblical readings and psalms are recited.

The *Lamentations of Jeremiah* in their musical context refer to the first two readings of the Maundy Thursday Tenebrae service, and many of the great Renaissance composers contributed to the canon.

Tonight's concert presents Lobo's setting of the first of these two readings. Tantalisingly, his setting of the second reading is extant, though untranscribed and unpublished, in Toledo Cathedral's MS B 25, which remains unavailable though will surely offer a very significant addition to the repertory should it ever be made accessible to the scholarly community.

Nevertheless, there are some 20 minutes of music in Lobo's first reading, making it among the most expansive of the Renaissance settings (Victoria's setting of the same text takes approximately 5 minutes to perform).

Lobo's text is introduced with 'De lamentatione Ieremiae' ('from the Lamentations of Jeremiah') and punctuated with Hebrew letters (א, ב, etc.), which were considered integral to the Vulgate text and provide structure to the spacious polyphonic writing.

Turning to a Marian theme, Lobo's *Regina Caeli* is sadly underperformed. It is the

seasonal Marian antiphon from Holy Saturday through to the Saturday before Pentecost and provides a bridge to the *Salve Regina*, used from Trinity Sunday through to Advent, the focus of tonight's mass. Listen out for the florid 'alleluia' setting towards the end of this little gem.

Victoria's *Missa Salve Regina* uses the motifs from his *Salve Regina* motet to build out the mass in the so-called 'parody mass' style. He contrasts the 'high' first choir with the 'low' second choir throughout. Listen out, too, for frequent changes of time from *tempus imperfectum* (essentially 'two' time) to *tempus perfectum* ('three' time) adding rhythmic interest to the polyphony.

During the Credo, Victoria creates a particularly effective contrast at 'Et incarnatus est'

('and was incarnate'), whereby he slows the harmonic rhythm and the frequency of dialogue between the two choirs, thus shining a particular light on this passage. He follows it with a large-scale quartet for four high voices at 'Crucifixus', lending an intimate tone to the focal point of the text.

We finish tonight's concert very much where we started: with a funeral motet for the Spanish royal family. In 1603 Philip II's sister, the Dowager Empress Maria died in Madrid at the convent of Las Descalzas Reales, where she was patron of Victoria. For her Victoria was commissioned to write his great Requiem Mass and it is from this work that the *Versa est in luctum* is taken.

MJD

Translations

Versa est in luctum , Lobo

Versa est in luctum cithara mea,
et organum meum in vocem
flentium.

Parce mihi Domine,
nihil enim sunt dies mei.
Cutis mea denigrata est super me
et ossa mea aruerunt.

My harp is tuned for lamentation,
and my flute to the voice of those who
weep.

Spare me, O Lord,
for my days are as nothing.
My skin is become black upon me,
and my bones are dried up.

Lamentatio Ieremiae, Lobo

De lamentatio
Ieremiae prophetae.

The Lamentations
of Jeremiah the prophet.

π.
Misericordiae Domini, quia non sumus
consumpti; quia non defecerunt
miserationes ejus.

HETH.
The steadfast love of the Lord never
ceases, his mercies never come to an
end.

π.
Novi diluculo,
multa est fides tua.

HETH.
They are new every morning; great is
thy faithfulness.

π.
Pars mea Dominus, dixit anima mea;
propterea expectabo eum.

HETH.
"The Lord is my portion," says my
soul, "therefore I will hope in him."

υ.
Bonus est Dominus sperantibus in eum,
animae quarenti illum.

TETH.
The Lord is good to those who wait for
him, to the soul that seeks him.

υ.
Bonum est praestolari cum silentio
salutare Dei.

TETH.
It is good that one should wait quietly
for the salvation of the Lord.

υ.
Bonum est viro cum portaverit jugum ab
adolescentia sua.

TETH.
It is good for a man that he bear the
yoke in his youth.

⁊.
Sedebit solitarius et tacebit quia levavit
super se.

IOD.
Let him sit alone in silence, for the
Lord has laid it on him.

⁊.
Ponet in pulvere os suum
si forte sit spes.

IOD.
Let him bury his face in the dust--
there may yet be hope.

⁊.
Dabit percipienti se maxillam
saturabitur
Obprobris.

IOD.
Let him offer his cheek to one who
would strike him, and let him be filled
with disgrace.

Ierusalem,
convertere ad Dominum Deum tuum.

Jerusalem,
return to the Lord thy God.

Regina caeli laetare, Lobo

Regina caeli, laetare,
alleluia:
Quia quem meruisti portare,
alleluia,
Resurrexit, sicut dixit,
alleluia,
Ora pro nobis Deum,
alleluia.
Gaude et laetare, Virgo Maria,
alleluia.
Quia surrexit Dominus vere,
alleluia.

Queen of Heaven, rejoice,
alleluia:
The Son whom you merited to bear,
alleluia,
Has risen, as He said,
alleluia,
Pray for us to God,
alleluia.
Rejoice and be glad, O Virgin Mary,
alleluia.
For the Lord has truly risen,
alleluia.

Missa Salve Regina, Victoria

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

Gloria

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.
Laudamus te; benedicimus te;
adoramus te; glorificamus te;
gratias agimus tibi propter

Glory be to God in the highest
and on earth peace to men of
good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee;
We give thanks to Thee for Thy

magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata
mundi,
miserere nobis;
qui tollis peccata
mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus,
Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium
et invisibilem.

Credo in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem
Patri:
per quem omnia facta sunt.
Qui propter nos homines,

great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ,
the only begotten Son.
Lord God, Lamb of God,
Son of the Father,
Thou that takest away the sins
of the world,
have mercy upon us;
Thou that takest away the sins
of the world,
receive our prayer.
Thou that sittest at the right hand
of the Father,
have mercy upon us.
For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ,
together with the Holy Ghost
in the glory of God the Father.
Amen.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible
and invisible.

And in one Lord
Jesus Christ,
the only begotten Son of God,
begotten of the Father
before all worlds.
God of God, light of light,
true God of true God,
begotten not made,
being of one substance
with the Father:
by Whom all things were made.
Who for us men,

et propter nostram salutem
descendit de caelis.
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas:
et ascendit in caelum.
Sedet ad dexteram
Patris:
et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre
Filioque procedit.
Qui cum Patre
et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto
resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

and for our salvation
descended from heaven.
And was incarnate
by the Holy Ghost
of the Virgin Mary:
and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
died and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand
of the Father:
and He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord, and giver of life:
Who proceedeth from the Father
and the Son.
Who with the Father
and the Son together
is worshipped and glorified:
as it was told by the Prophets.

And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await
the resurrection of the dead
and the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of
Thy glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis
peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis
peccata mundi,
dona nobis pacem.

Versa est in luctum, Victoria

Versa est in luctum cithara mea,
et organum meum in vocem
flentium.
Parce mihi Domine,
nihil enim sunt dies mei.
Cutis mea denigrata est super me
et ossa mea aruerunt.

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest

Lamb of God,
you who take away
the sins of the world,
have mercy upon us.

Lamb of God,
you who take away
the sins of the world,
have mercy upon us.

Lamb of God,
you who take away
the sins of the world,
grant us peace.

My harp is tuned for lamentation,
and my flute to the voice of those who
weep.
Spare me, O Lord,
for my days are as nothing.
My skin is become black upon me,
and my bones are dried up.

Iken Scholars

Matthew Dunn

Director
Matthew Dunn

Sopranos

Emily Field
Harriet Pridmore
Katharina Dunn
Jenny Forsyth
Nerissa Taysom
Danielle Hooper

Altos

Tristram Cooke
Paul Smith
Marion Harris
Myriam Burr

Tenors

James Green
Andrew Balls
Duncan Appleby
Robert Drufton

Basses

William Hess
Chris Jeanes



Matthew Dunn, director, formed the *Iken Scholars* (then *Sacred Voices*) in 2012 to perform programmes of hidden corners of the canon of Renaissance polyphony. The group has gone on to present masses unheard in 400 years, motets transcribed from early tablature notation especially for them (by Matthew) and numerous large-scale works that Matthew thinks are woefully underperformed (Lobo's *Lamentations* among them).

Born in Manchester, Matthew read music at Cambridge for his BA and MPhil researching 13th-century polyphony. As an organist, he is director of music at St Botolph without Aldgate and gives frequent cathedral recitals across the UK (St Alban's Abbey is next on 11 November).

When he has a spare 5 minutes, he works for a management consultancy firm helping global insurers set and then achieve their strategic aims.



Soprano **Emily Field** began her choral career as a chorister at St John's Cathedral, Norwich. Since then she has gone on to complete a Bachelors and Masters in Music from the University of Manchester. During this time she sang the solo roles for Handel's *Messiah*, Bach *St John Passion*, Faure *Requiem*, Schubert *Mass in G* and performed the world premiere of Macmillan's *Credo* at the BBC proms.

She has regularly sung for BBC Radio 3, 4 and World service and is a founding member of Melodico Ensemble who have recently performed with the BBC Philharmonic, Clean Bandit and Boy George. Emily has just moved to London and is enjoying the variety of beards on display in Shoreditch.



Soprano **Harriet Pridmore** is a London based singer currently working at the Royal Opera House on the Open up Project. She studied music at Bristol University and majored in vocal performance. During her time at Bristol, she sang in several choirs and conducted the Bristol University Chamber Choir which culminated in a performance in the Kaiser Wilhelm in Berlin. This year, Harriet performed a series of operatic numbers alongside the Sheffield Philharmonic Orchestra at the Sheffield Botanical Gardens as part of "Music in the Gardens". Harriet also enjoys arranging a cappella music for her close harmony group, and travels the country singing at weddings, parties, conferences and just about anything else in between!



Soprano **Katharina Dunn** came to England aged sixteen, after obtaining 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 and Matthew Dunn. After four years at Peterhouse she went to London to study the Law. During that time, she sang with the London Chorus and the Savoy Jazz Choir, a newly formed group created at Goodenough College. Katharina is now a solicitor in London and founder member of the Iken Scholars.



Soprano, **Jenny Forsyth** has always had a keen interest in music and from an early age singing became a real love. A member of the award winning Farnham Youth Choir gave an invaluable grounding and education in music-making, which then continued through school and university culminating in an undergraduate degree in music from the University of East Anglia, and a master's degree in choral studies from the University of Chichester.

Jenny's involvement in music has continued not just in her own performance, but also professionally, as Music Administrator at Westminster Cathedral, where she is tasked with aiding the smooth running of the music department and world famous choir. She has also recently taken on the role of managing the London Festival of Contemporary Church Music.

Jenny sings with various ensembles around London and Oxford, including the Iken Scholars, Sospiri (run by Chris Watson) and the Renaissance Singers, and she also sings regularly at several London churches.



Soprano **Nerissa Taysom** started singing as a chorister at Great St. Mary's in Cambridge. Following a History of Art degree at Bristol University, she went on to study medieval architecture at the Courtauld Institute. She is now a researcher for the artist and writer Edmund de Waal and has spent the last three years working on his newly published book, *The White Road*. Nerissa is passionate about bringing music into museum settings and has programmed concerts at the Fitzwilliam Museum, Turner Contemporary, Courtauld Gallery and this Autumn, at the Royal Academy with Aurora Orchestra. Nerissa has sung with numerous groups across London and further afield, including The Renaissance Singers, Epiphoni Consort, Exon Singers, Charpentier Consort, New Renaissance Voices and the Victoria Consort in Kent, with recent concerts at Brandenburg Choral Festival and Stour Music.



Danielle Hooper, soprano, is based in London, and currently studies with Deborah Miles-Johnson. Her musical experience is extensive, as a choral singer and as a soloist, beginning with a musical education at St Paul's Girl's School, where she achieved the Vermont Prize for Singing. Between 2002 and 2004, she also studied in the Junior department of Guildhall School of Music and Drama.

She is currently choral scholar at St. Gabriel's Church in Pimlico, and has been a regular dep at several churches,

including Our Lady of the Assumption and St Gregory, Warwick Street, St. Gregory and St. Augustine's Church, Oxford, and St. Olave's Hart Street. She sang as a chorus member and soloist at Clare and Magdalene Colleges, Cambridge.



Tristram Cooke, countertenor, is studying for an MA in Performance at the Royal Academy of Music with Glenville Hargreaves and Michael Chance. As part of his post-graduate studies, he has performed in opera scenes from Handel's *Rinaldo* in the title role and Jonathan Dove's *Flight* in the role of Refugee. Next year for RAM Opera he will be performing in Monteverdi's *L'Incoronazione di Poppea*, and is covering the role of Ottone. He is a soloist for the Kohn Foundation Bach Cantata series, and member of the Academy's prestigious Bach Cantata and Chamber choirs.



Paul Smith, countertenor, works in new media, measuring consumption of on-demand television online. He is a lay-clerk at St Peter's Church, St Albans, and also sings with *De Profundis*, Ely Cathedral Choir and *Opera Seria*. He has participated in several pioneering musical projects with directors including Robert Hollingworth, Bruno Turner, Andrew Parrott, David Skinner, David Allinson and Sarah MacDonald. He enjoys cricket, fine wine, Lord of the Rings, filking and suspensions.



Originally from the Midlands, alto **Marion Harris** graduated from the University of Birmingham with a First in Music in 2011. During her studies Marion had singing lessons with Faye Newton through the Centre for Early Music Performance and Research, and also sang with the choir of St. Chad's R.C. Cathedral, Birmingham. After graduating she decided to become a Librarian and now works at Goldsmiths College, having completed a Master's degree in Librarianship. Marion joined the choir in July 2015.



Alto **Myriam Burr's** love for renaissance music began when she learnt to play the viol in an early music ensemble in York. She was a choral scholar at Merton College, Oxford, then moved to Edinburgh via Normandy, singing in everything from Renaissance choirs to fringe opera. She came to London three years ago and also sings with the Holst Singers.

She works in the field of homelessness and mental health and enjoys singing loudly on her bike.



Tenor **James Green's** first introduction into choral music came when he started singing as a chorister in Rochester Cathedral aged 8. He spent 5 years as a treble there, singing a wide range of music in the daily services. After leaving the choir, he sang in the back row alongside the 6 regular Lay Clerks in order to gain further experience of the repertoire. In 2010 he moved to London in order to begin a degree in Physics at Kings College London. He studied there for 4 years, while singing in the Chapel choir under David Trendell and Gareth Wilson. During this period the choir made several tours abroad and produced several recordings, including music as diverse as masses by Allegri, Richard Strauss' *Deutsche Motette*, Desenclos *Requiem* and, most recently, a CD of motets from the 16th and 17th century alongside contemporary works commissioned in memory of David Trendell. In addition to singing with the *Iken Scholars*, James also sings regularly at Christchurch Chelsea, St Gabriel's Pimlico and Rochester Cathedral.



Andrew Balls, tenor, joined the *Iken Scholars* in July 2015. He is cantoris tenor for the choir of the Royal Church of St Alfege, Greenwich where the choir sings to a cathedral standard. With the choir, he has performed both at home and abroad including live broadcasts on BBC Radio 4 and Vatican radio. He is also the choir tour and publicity manager and has organised several concerts abroad in Bordeaux and in the South West of France. Andrew has a life-long passion for early music and renaissance choral singing and sings regularly with the New Renaissance Voices and the Thomas Tallis Society. Andrew is a graduate of University College, Durham where he studied Economics.



Tenor **Duncan Appleby** is halfway through a Master's degree in accompaniment at the Royal College of Music, where he studies with Kathron Sturrock. Duncan studied his undergraduate degree in Birmingham Conservatoire, singing in both of the Chamber Choirs, and also spent time in the choirs of both cathedrals in Birmingham. In 2009, Malaysian baritone Chi Hoe Mak formed the Icarus Vocal Ensemble, dedicated to performing music by the students of British conservatoires. This music often made use of extended techniques, and was at times nearly atonal. The group performed in the Canterbury Sounds New festival in 2010, and in the Royal Northern College of Music and the Walsall Art Gallery. In October 2012, Duncan performed Schumann's *Dichterliebe* in a church in Rugby, and then three months later in St. Martin's church in Birmingham.



Robert Dufton, tenor, was head chorister as Malsis under Bob Marsh before attending Ampleforth and joining its three choirs there. He secured a Choral Scholarship at Truro Cathedral under Robert Sharpe in 2007. He was next appointed Lay Clerk at Sheffield Cathedral under Neil Taylor and Assistant Director of The Sheffield Chorale under Tom Leech. He then became Director of Bulmer Choir and a Lay Clerk at Ampleforth Abbey under Ian Little from 2012 until he moved to London in August where he is now a Lay Clerk at Croydon Minster under Ronny Krippner.



William Hess, bass, started his choral career as a chorister at Christ Church Cathedral, Oxford, under Stephen Darlington. For there he went on to Rugby School as a music scholar and then on to Peterhouse, Cambridge, as a choral scholar. At Peterhouse he was under the baton of Matthew Dunn, and studied with Nigel Wickens. After graduating William spent a year as a Choral Scholar at Christchurch Cathedral, New Zealand, under Brian Law. On returning to London he now works as an international tax consultant with Deloitte, and regularly sings with the *Bach choir*, the *Iken Scholars* and occasionally depts for other groups



Bass **Chris Jeanes** graduated with a BSc. in Chemistry from University College London 2 years ago and is one of the new associate at PwC Uxbridge after spending a year as a Bass Choral Scholar in St Davids Cathedral where he can be heard on two BBC radio broadcasts. Chris' solo concert appearances have included the Beethoven *Mass in C* and the Mozart *Great Mass in C Minor* with the Bart's Academic Festival Choir and Orchestra; the title role in Carrisimi's "Historia de Jephte" with Voce Sanctis and the Fauré and Duruflé *Requiem* with the choir of St Mary-le-Strand and the Aldersbrook Community Choir respectively.

Upcoming performances:

17 April 2016: Southwark Cathedral (Eucharist and Evensong)

30 May 2016: St Paul's Cathedral (Evensong)

1 August 2016: Westminster Abbey (Evensong)

In addition, watch out for future concerts and charity events via our website:

ikenscholars.co.uk