

THE ARTISTS



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TENOR

Tore Tom Denys
TENOR

Tim Scott Whiteley
BARITONE

Ulfried Staber
BASS

Supported by
Adèle Lafleur

Pre-concert chat with
host Matthew White at 6:45:

**Terry Wey &
Tim Scott Whiteley**



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PROGRAMME

WEDNESDAY AUGUST 2 AT 7:30 PM | CHRIST CHURCH CATHEDRAL

SONGS OF RELIGIOUS UPHEAVAL BYRD, TALLIS, TYE – MUSIC FROM REFORMATION ENGLAND

Thomas Tallis (1505-1585):
Salvator mundi I à 5

Christopher Tye (1505 - 1572):
THE MEAN MASS: Gloria à 5

Thomas Tallis:
In ieunio et fletu à 5

Thomas Tallis:
If ye love me à 4

Christopher Tye:
THE MEAN MASS: Credo à 5

Thomas Tallis:
Te lucis ante terminum I (alternatim) à 5

Thomas Tallis:
Lamentations of Jeremiah I

INTERVAL

Thomas Tallis:
Honor, virtus et potestas (alternatim) à 5

Christopher Tye:
THE MEAN MASS: Sanctus à 5

Thomas Tallis:
O Lord, give thy Holy Spirit

Thomas Tallis:
Te lucis ante terminum II (alternatim) à 5

Christopher Tye:
THE MEAN MASS: Agnus Dei à 5

William Byrd (c.1540 - 1623):
Ne irascaris Domine

AN INSERT WITH THE TEXTS & TRANSLATIONS WILL BE AVAILABLE AT THE CONCERT

SONGS OF RELIGIOUS UPHEAVAL

BYRD, TALLIS, TYE – MUSIC FROM REFORMATION ENGLAND

In 1527, the second Tudor monarch of England, Henry VIII, requested of Pope Clement VII that he might annul his first marriage to Catherine of Aragon. When Rome refused his request Henry renounced papal authority and Catholic rule, initiating a period of political and religious upheaval that would prove to be the most turbulent in the country's history. The reign of Henry's son, Edward VI, saw more thorough Protestant reforms introduced, before Mary I plunged her subjects back into Catholicism with the bloody murders of Protestants for which she is now remembered. It was to be under the rule of the last Tudor monarch, Elizabeth I, that England would finally find relative religious stability. A more moderate Protestant approach would lead to the establishment of the Church of England, which would incorporate elements of the Catholic tradition.

Tonight's programme contrasts an early Catholic mass setting from Henry VIII's reign, *The Mean Mass* by Christopher Tye (c.1505-1572), with works in Latin and English from the Edwardian and Elizabethan periods by Thomas Tallis (c.1505-1585). The last word, however, is given to Tallis' pupil, colleague and friend William Byrd (c.1540-1623), through his poignant *Ne irascaris Domine*.

Christopher Tye served as organist, composer and singer at King's College, Cambridge, Ely Cathedral and the Chapel Royal. Preserved in partbooks at Peterhouse, Cambridge, *The Mean Mass* for 5 voices dates from before 1540 and lacks a tenor part, which has been reconstructed for the purposes of modern performance. The young Tye displays mastery of harmonic imagination and poise, with liberal use of sevenths and dissonance often culminating in the most beautifully unexpected cadences.

No musician could have felt the shifts of reform more than the man who worked under all four aforementioned monarchs: Thomas Tallis. Born around 1505 Tallis' early career was marred by Henry's dissolution of the monasteries. Jobs that the composer held at Dover Priory and Waltham Abbey between 1530 and 1540 did not last more than two years each as the foundations were shut down. Preferment came relatively quickly for Tallis though, as his name starts appearing in the sovereign's Chapel Royal records in the early 1540s.

His younger works display loyalty to the musical fashions of early sixteenth century Catholic England – in particular the grand scale votive antiphon. These were highly melismatic works in Latin for five or six voices (including a high treble) lasting up to twenty minutes, with one syllable regularly set to long stretches of music. However, the decree of Archbishop Thomas Cranmer, that every syllable should have one note, together with the staunchly Protestant advisers to the young King Edward VI meant Tallis was now forced to compose in English, with text clarity of the utmost importance.

Dating from 1547/48, *If ye love me* is one of the first surviving examples we have of Tallis' vernacular style. Setting verses from John:14 this deft miniature expresses the English text without sacrificing musical ingenuity. *O Lord, give thy Holy Spirit*, a prayer dating from 1566, belongs to the reign of Elizabeth I. Like *If ye love me*, the final section of text here is repeated giving the work an ABB structure.

In 1575 Thomas Tallis and William Byrd published – under an

exclusive patent from Elizabeth I – a selection of 34 Latin motets (17 each) entitled *Cantiones quae ab argumento sacrae vocantur*. The works by Tallis display the extraordinary rhetorical style and musical imagination of an older composer at the height of his powers. The collection opens with *Salvator mundi I*, an antiphon for the Exaltation of the Cross. A canon at the octave between the superius and contratenor soon flourishes into free moving polyphony in this heartfelt plea for redemption. The chant-based response *Honor, virtus et potestas* alternates between plainchant and polyphony. The tenor of the polyphony retains the chant, but this time in longer note values acting as a melodic pillar around which the other voices can weave. Also featured in the collection are two settings of the compline hymn *Te lucis ante terminum*, with only the middle of the three verses set to polyphony. In both cases Tallis handles the simple harmonization of the chant delicately to create a fitting nocturnal atmosphere. Elizabeth I's support of this endeavour suggests that the monarch was not averse to Latin church music being performed in her private chapel.

Both *In ieiunio et fletu* and the setting of *Lamentations of Jeremiah I* are considered to be two of Tallis' latest and finest works. There has been disagreement as to what Tallis' religious allegiances were, yet it is hard not to hear a cry for England to return to Catholicism both as the priests weep and beg to save their heritage from destruction, and in the final phrase of the *Lamentations*: "Jerusalem, Jerusalem return unto the Lord thy God". The harmonic invention and chromaticisms of *In ieiunio* are adventurous, to say the least, with a tonal centre only finally clear in the last few bars.

William Byrd became a member of the Chapel Royal in 1572. In the early 1590s he left London to lead a more private life among like-minded Catholic recusants in Essex, but before doing so he published a collection of motets in 1589 entitled *Cantiones Sacrae*. Contained in this collection is the elaborate, penitential motet *Ne irascaris Domine*, setting verses from Isaiah:64. The prophet's plea to God is set to the sweetest music before stark homophony at the words "Sion deserta facta est". The final phrase lamenting Jerusalem – again, a metaphor for Catholic England – "desolata est" is heard no fewer than 54 times. At a time when Catholics were still being executed for their beliefs Byrd's "propaganda" could not have gone unnoticed. It can only be assumed that the beauty of his music, and protection by the Crown ensured his survival.

– Tim Scott Whiteley

TEXTS AND TRANSLATIONS

Thomas Tallis: **Salvator mundi I à 5**

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

Saviour of the world, save us; you who through the cross and your blood redeemed us, help us we beg you, our God.

Christopher Tye: **THE MEAN MASS: Gloria à 5**

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Iesu 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, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Glory be to God on high,
and on earth peace, good will towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O 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 God the Father,
have mercy upon us.

For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.

Amen.

Thomas Tallis: **In ieiunio et fletu à 5**

In jejuniis et fletu orabant sacerdotes:
Parce, Domine, parce populo tuo,
et ne des hereditatem tuam in perditionem.
Inter vestibulum et altare plorabant sacerdotes,
dicentes: Parce populo tuo.

In fasting and weeping the priests prayed:
Spare, O Lord, spare thy people,
and give not thine inheritance to perdition.
Between the porch and the altar the priests wept,
saying: Spare thy people.

Please turn page quietly, and only after the music has ended.

Thomas Tallis:
If ye love me à 4

If ye love me,
keep my commandments,
and I will pray the Father,
and he shall give you another comforter,
that he may 'bide with you forever,
e'en the spirit of truth.

John 14:15-17

Christopher Tye:
**THE MEAN MASS:
Credo à 5**

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natus 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,
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,
judicare 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.

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
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,
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.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi.

Amen.

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.

**Thomas Tallis:
Te lucis ante terminum I (alternatim) à 5**

Te lucis ante terminum,
Rerum creator, poscimus,
Ut solita clementia
Sis praesul ad custodiam.
Procul recedant somnia
Et noctium phantasmata,
Hostemque nostrum comprime,
Ne pollutantur corpora.
Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum,
Regnat cum Sancto Spiritu. Amen.

To thee before the close of day,
Creator of the world, we pray
That with thy wonted favour thou
Wouldst be our guard and keeper now.
From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no pollution we may know.
O Father, that we ask be done,
Through Jesus Christ thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

English: John Mason Neale

**Thomas Tallis:
Lamentations of Jeremiah I**

Incipit lamentatio Ieremiae prophetae.

Here beginneth the lamentation of Jeremiah the prophet:

ALEPH

Quomodo sedet sola
civitas plena populo:
facta est quasi vidua
domina gentium,
princeps provinciarum
facta est sub tributo.

How lonely sits the city
That was full of people!
How like a widow is she,
Who was great among the nations!
The princess among the provinces
Has become a slave!

BETH

Plorans ploravit in nocte,
et lacrimae eius in maxillis eius:
non est qui conseletur eam
ex omnibus caris eius:
omnes amici eius spreverunt eam,
et facti sunt ei inimici.
Ierusalem, Ierusalem,
convertere ad Dominum Deum tuum.

She weeps bitterly in the night,
Her tears are 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.
Jerusalem, Jerusalem,
return unto the Lord thy God.

INTERVAL

Thomas Tallis:
Honor, virtus et potestas (alternatim) à 5

Honor, virtus et potestas et imperium
sit trinitati in unitate,
unitati in trinitate,
in perenni saeculorum tempore.
Trinitati lux perennis,
unitati sit decus perpetim.
Gloria Patri et Filio
et Spiritui Sancto.

Honour, strength and might and power
be to the Three in One,
the One in Three,
throughout eternal ages.
To the Trinity be endless light,
to the Unity be perpetual glory.
Glory be to the Father, and to the Son,
and to the Holy Ghost.

Christopher Tye:
**THE MEAN MASS:
Sanctus à 5**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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

Thomas Tallis:
O Lord, give thy Holy Spirit

O Lord, give thy Holy Spirit into our hearts,
and lighten our understanding,
that we may dwell in the fear of thy Name,
all the days of our life,
that we may know thee, the only true God,
and Jesus Christ whom thou hast sent.

Thomas Tallis:
Te lucis ante terminum II (alternatim) à 5

Te lucis ante terminum,
Rerum creator, poscimus,
Ut solita clementia
Sis praesul ad custodiam.
Procul recedant somnia
Et noctium phantasmata,
Hostemque nostrum comprime,
Ne polluantur corpora.
Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum,
Regnat cum Sancto Spiritu. Amen.

To thee before the close of day,
Creator of the world, we pray
That with thy wonted favour thou
Wouldst be our guard and keeper now.
From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no pollution we may know.
O Father, that we ask be done,
Through Jesus Christ thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.

English: John Mason Neale

Christopher Tye:
THE MEAN MASS:
Agnus Dei à 5

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei.
Dona nobis pacem.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.

Lamb of God.
Grant us peace.

William Byrd:
Ne irascaris Domine

Ne irascaris Domine satis,
et ne ultra memineris iniquitatis nostrae.
Ecce respice populus tuus omnes nos.

Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

Be not angry, O Lord,
and remember our iniquity no more.
Behold, we are all your people.

Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.



Comprising five professional singers from five European countries, Cinquecento takes its name from the Italian term for the sixteenth century. The pan-European structure of the ensemble (its members are from Austria, Belgium, England, Germany and Switzerland) harks back to the imperial chapel choirs of the sixteenth century, whose members would have been chosen for their musicianship from Europe's most prized musical establishments. Formed in Vienna in October 2004 the group quickly established itself as one of Europe's premier vocal ensembles. Apart from their primary interest in renaissance polyphony, recent attention from modern composers has also seen the ensemble add a variety of contemporary works to its repertoire. Aside from numerous performances in Austria, the ensemble continues to forge a busy international touring schedule, taking them to 14 European countries as well as South Korea and the USA. Since 2006 Cinquecento has been recording for Hyperion, focusing on Habsburg court composers from the sixteenth century.

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- AUG 1** *Overtures to Bach* - Matt Haimovitz, cello at 6pm and 9pm
 - AUG 2** Schumann *Dichterliebe* and Brahms *Four Serious Songs* at 1pm
 - AUG 2** *Songs of Religious Upheaval*: Byrd, Tallis, Tye - Music from Reformation England
 - AUG 3** *Lutheran Vespers: Songs for Troubled Times* at 1pm
 - AUG 3** *Bach Italian Concerto*
 - AUG 4** *Conversions: Mendelssohn, Moscheles and Bach* at 1pm
 - AUG 4** *Handel in Italy: Virtuoso Cantatas*
 - AUG 8** *Playing with B-a-c-H: Sonatas for solo violin* by Telemann, Pisendel and J.S.Bach at 1pm
 - AUG 8** *Before Bach: The Fountains of Israel* by Johann Schein (1623)
 - AUG 9** *Bach for Two Flutes* at 1pm
 - AUG 9** *Heavenly Love: Sacred Arias for Counter-tenor*
 - AUG 10** *Bach Transcriptions* - Victoria Baroque Players at 1pm
 - AUG 10** *Music of Missions and Mystery: Latin American Baroque*
 - AUG 11** J.S. Bach *St. John Passion* PBO at The Chan Centre at 7:30pm
- All concerts at Christ Church Cathedral at 7:30pm unless noted otherwise.*

EMV MASTERWORKS 2017 Δ 2018

- AUG 11** J.S. Bach *St. John Passion* PBO
 - OCT 29** Monteverdi *Orfeo* at 3pm
 - NOV 30** Handel *Messiah* PBO at White Rock Baptist Church at 7:30pm
 - DEC 1 & 2** Handel *Messiah* PBO at Vancouver Playhouse at 7:30pm
 - DEC 23** *Festive Cantatas: Vivaldi Gloria and Magnificat*
 - MAR 7** *Goldberg Variations* - Angela Hewitt
 - APR 21** *War and Peace* - The Tallis Scholars
 - MAY 6** *Russian White Nights: Opera Arias from 18th Century St. Petersburg* - Karina Gauvin PBO at 3pm*
- All concerts at Chan Centre for Performing Arts at 7:30pm unless noted otherwise.*

CATHEDRAL SERIES 2017 Δ 2018

- SEP 29** *Baroque Duets of Love and Passion*: Amanda Forsythe soprano and Colin Balzer tenor
 - OCT 13** *Diabolus in Musica: Cantores* - 14th Century Music from the Pope's Chapel in Avignon
 - NOV 3** *Stylus Fantasticus: Virtuoso Flights of Fancy* from the 17th Century
 - JAN 12** *Bach to the Future: The Legacy of the Art of the Fugue* - The Diderot Quartet†
 - JAN 13** *Private to Public: The Journey of the String Quartet* - The Eybler Quartet†
 - FEB 2 & 3** Janusz Olejniczak plays Chopin‡
 - FEB 23** *Metamorfosi* - Ensemble Constantinople with Suzie LeBlanc
 - MAR 23** *A Telemann Celebration* - Ensemble La Reveuse
 - APR 7** *The Little Orchestra: The Genius of the Classical Piano Trio* - Monica Huggett
 - APR 28** *Ovid: Myth and Music* - Tenor Charles Daniels in Recital PBO
- All concerts at Christ Church Cathedral at 7:30pm.*

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