

The GEORGIAN CONCERT Society



Season 2022-23

The Marian Consort

Why do I use my paper, ink and pen? Treasures from the manuscripts of Elizabethan England

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Saturday 8th October 2022

St Andrew's & St George's West Church, Edinburgh

**Chamber
Music
Scotland**



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The Georgian Concert Society SC003740

PROGRAMME

Thomas Tallis	Lamentations of Jeremiah I 9 (Sadler + Baldwin ptks)
Nathaniel Giles	Tibi soli peccavi 5 (Baldwin commonplace)
William Byrd	Why Do I use my paper, ink and pen? 5 (Dow)
Philip van Wilder	Aspice Domine 7 (Sadler + Baldwin ptks)
Robert Parsons	Ave Maria 5 (Dow)
Tallis	Salvator mundi 4 (Sadler + Baldwin ptks)
Byrd	Domine praestolamur 6 (Sadler + Baldwin + Dow ptks)
Clemens non Papa	Job tonso capite 5 (Sadler)
Osbert Parsley	Lamentations of Jeremiah 7 (Sadler)
Byrd	Circumdederunt me 5 (Baldwin)

Tallis - Lamentations

Incipit lamentatio Jeremieae prophetae.

Aleph.

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

Beth.

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

Here begins the lamentation of the Prophet Jeremiah.

Aleph.

*How desolate lies the city
that was once thronged with people;
the one-time queen of nations
has become as a widow;
once a ruler of provinces,
she is now subject to others.*

Beth.

*By night she weeps in sorrow
and tears run down her cheeks;
of all who love her,
there is none to console her;
all her friends have spurned her
and have become her enemies.*

Jerusalem, Jerusalem,

turn to the Lord your God.

Tibi soli peccavi, et malum coram te feci: ut justiceris in sermonibus tuis, et vincas cum judicaris.

Against you only have I sinned, and done this evil in your sight: that you might be justified in your saying, and clear when you are judged.

Why do I use my paper, ink and pen,
And call my wits to counsel what to say?

Such memories were made for mortal men;

I speak of Saints whose names cannot decay.

An Angel's trump were fitter for to sound

Their glorious death if such on earth were found

That store of such were once on earth pursued,

The histories of ancient times record, Whose constancy great tyrants' rage subdued

Through patient death, professing Christ the Lord:

As his Apostles perfect witness bare, With many more that blessed Martyrs were.

Aspice Domine, quia facta est desolata civitas plena divitiis: sedet in tristitia domina gentium. Non est qui consoletur eam, nisi tu, Deus noster. Plorans ploravit in nocte, et lacrimae eius in maxillis eius.

Ave Maria, gratia plena, Dominus tecum:

benedicta tu in mulieribus, et benedictus fructus ventris tui. Amen.

Behold, O Lord, how the city is laid waste that was full of riches; she that was great among the nations sits in mourning. She has none to comfort her, but only you, O Lord our God.

By night she weeps in sorrow, and tears run down her cheeks.

Hail Mary, full of grace, the Lord is with you:

Blessed are you among women and blessed is the fruit of your womb. Amen.

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

Domine, praestolamur adventum tuum,
ut cito venias, et dissolvas jugum
captivitatem nostrae.

Veni, Domine, noli tardare, relaxa
facinora plebi tuae, et libera populum
tuum.

Job tonso capite corruens in terram
adoravit et dixit:
nudus egressus sum de utero matris
meae
et nudus revertar illuc.

Parsley - Lamentations

Mem.

Cui comparabo te, vel cui assimilabo te,
filia Jerusalem?
cui exæquabo te, et consolabor te,
virgo, filia Sion?
magna est enim velut mare contritio
tua: quis medebitur tui?

Nun.

Prophetæ tui viderunt tibi falsa et
stulta;
nec aperiebant iniquitatem tuam, ut te
ad poenitentiam provocarent;
viderunt autem tibi assumptiones
falsas, et ejectiones.

Samech.

Plauerunt super te manibus omnes
transeuntes per viam; sibilaverunt et
moverunt caput suum super filiam
Jerusalem: Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

*O Saviour of the world, save us;
for you have redeemed us
through the cross and your blood: help
us, we beseech you, our Lord.*

*O Lord, we await your coming, that
you come quickly and dissolve the
bonds of our captivity.
Come, O Lord, and tarry not: forgive
the misdeeds of your servants, and
deliver your people.*

*Job, his head shaved, fell upon the
ground,
and worshipped, and said:
Naked I came from my mother's
womb, and naked I will return.*

Mem.

*What can I say for you, to what
compare you, O daughter of
Jerusalem? What can I liken to you,
that I may comfort you, O virgin
daughter of Zion? For vast as the sea
is your ruin; who can restore you?
Nun.*

*Your prophets have seen for you false
and deceptive visions;
they have not exposed your iniquity to
restore your fortunes,
but have seen for you false and
misleading oracles.*

Samech.

*All that pass by clap their hands at
you; they hiss and shake their head at
the daughter of Jerusalem:
Jerusalem, Jerusalem,
turn to the Lord your God.*

Circumdederunt me dolores mortis,
et pericula inferni invenerunt me.
Tribulationem et dolorem inveni,
et nomen Domini invocavi:
O Domine, libera animam meam.

The sorrows of death have surrounded me, and the dangers of hell have come upon me. I have come upon trouble and sorrow, and I have called upon the name of the Lord: O Lord, free my soul.

Programme Note

'Reede, here, behold, and see all yt musicions bee what is en closde, heere in declare I will beginne a store housse of treasure this booke maye be saiede of songes most excelente and the beste that is made collected and chosen out of the best autours bothe stranger and englishe borne' (John Baldwin, postscript to his Commonplace Book)

The late sixteenth century seems to have been a golden time for private music collectors in England, and our programme draws on the surviving manuscripts of three such individuals: John Baldwin, Robert Dow, and John Sadler. John Baldwin (c1560 – 1615) is a figure who looms large in the history of English music-copying in the late sixteenth century. Relatively little is known of his biography, other than that he was appointed to the position of tenor lay clerk at St George's Chapel, Windsor in 1575 and became a Gentleman of the Chapel Royal in 1598, singing with the latter for the funerals of Elizabeth I and Prince Henry and for the coronation of James I. Not only was Baldwin responsible for the collation and copying of the two manuscript collections which commonly bear his name, the so-called 'Baldwin partbooks' and 'John Baldwin's Commonplace Book'; he was also the copyist of *My Ladye Nevells Booke*, a meticulously arranged anthology of keyboard music by William Byrd.

Baldwin also added several works to Robert Dow's partbooks, this latter set now residing as shelf companion to Baldwin's own in the library of Christchurch, Oxford. These two manuscripts, which were bequeathed to the library in 1710 by the devoted amateur musician and Dean of the College Henry Aldrich (who may well have acquired them directly from St George's, Windsor) share the similarity of being very personal collections, representing the individual tastes and interests of their respective compilers, with both Dow and Baldwin seemingly having access to a wealth of English and Continental polyphony and consort music. Robert Dow (1553-1588) was a scholar and bibliophile closely associated with the University of Oxford, where he studied and subsequently held the position of bursar of laws at All Souls College. Dow

also had musical connections in London, and may have travelled as far afield as Poland in his pursuit of the music which he would copy meticulously into his partbooks. Also sharing an Oxford connection, through their acquisition by the Bodleian Library in 1885, are the Sadler partbooks, named after their original owner, the Norfolk grocer and merchant John Sadler (c.1530– 1592). Even more so than Dow or Baldwin's collections, Sadler's partbooks are designed to be objects of beauty, with intricate multi-coloured illustrations accompanying the selection of English and Continental sacred music.

The Baldwin, Dow and Sadler partbooks share a certain amount of repertoire, with these pieces clearly in circulation among the English musical cognoscenti in the second half of the sixteenth century. Prominent in all three collections is the figure of William Byrd, whom Baldwin described as '*the rarest man ... in musicks worthye art ... thou prince of musicke now and aye*' and of whom Dow wrote '*You who are a glory to our race, and a nightingale to our people, Byrd, I pray that you may make music with voice and hand for a long time*'. Byrd's *Domine praevestolamur*, which appears in all three sets, is an impassioned plea for divine intervention in the face of adversity rooted in Byrd's staunch Catholic faith. Dow also copied Byrd's *Why Do I use my paper, ink and pen?*, a consort song written in covert support of the martyred Jesuit missionary Edmund Campion, while his *Circumdederunt me*, a piece with similar recusant motivations, is found in the Baldwin partbooks.

Also found in both Sadler and Baldwin partbooks are several works by Byrd's one-time mentor and later colleague at the Chapel Royal, Thomas Tallis, among them his extraordinary *Lamentations of Jeremiah* and *Salvator Mundi* (the latter preserved by Baldwin in copies of Byrd and Tallis's joint motet publication of 1575, the *Cantiones sacrae*, which he - very unusually - bound alongside his manuscript pages) and the *Aspice Domine* of Philip van Wilder, a composer of Tallis's generation who was 'Master of the King's Musick' to Henry VIII, and whose music would profoundly influence the young William Byrd.

Equally highly esteemed by Robert Dow, who wrote of him '*you who were so great in your first flowering, how great should you have been in your autumn, had death not intervened*', Robert Parsons (whom Byrd replaced as a Gentleman of the Chapel Royal after Parsons's untimely death in 1571) is perhaps best known for his *Ave Maria*. This beautiful motet is very unusual as a Marian setting in Protestant England, and may have been written in support of the embattled Mary Queen of Scots, who fled to England in 1568. Only found in

Sadler's collection are the lament *Job tonso capite* by the Flemish composer Clemens non Papa, and - of more local interest - a set of *Lamentations* by Osbert Parsley, who spent his career as a 'singing-man' in Norwich Cathedral choir (and is commemorated with a plaque in the nave).

The only work in our programme not to come from these three sets of partbooks is *Tibi soli peccavi* by Baldwin's colleague at St George's, Windsor, Nathaniel Giles, which is preserved solely in Baldwin's 'Commonplace Book', now held in the British Library in London. For this manuscript, Baldwin seems to have been more concerned with preservation than presentation or performance, and he writes the music in score (rather than in parts, as was the norm), and without text. It seems clear that his aim was to keep this music alive, not only for himself, but as Roger Bray has argued, for posterity also, for which we should be enormously thankful.

BIOGRAPHY

The Marian Consort is a vocal ensemble that presents bold and thrilling performances for audiences across the UK, Europe and North America. Led by founder and director, Rory McCleery, the group is composed of the very best singers in a flexible, intimate ensemble, allowing clarity of texture and subtlety of interpretation that illuminates the music for audience and performer alike. TMC features regularly on BBC Radio 3, and has released twelve recordings to critical acclaim, praised for 'precision and pellucid textures' (The Times).

Hailed as 'brilliant discoverers, and exponents, of rare repertoire' (The Observer), The Marian Consort performs music from the fifteenth century to the present day, with a focus on bringing to light and championing lesser-known works by composers such as Vicente Lusitano, Raffaella Aleotti, and Jean Maillard, re-invigorating their music for today's listeners. Creating new music is of vital importance to TMC, and in recent years it has commissioned Electra Perivolaris, Cheryl Frances-Hoad, Roderick Williams, David Fennessy, and Ben Rowarth.

The Marian Consort is a pioneer of projects which take audiences beyond the confines of the traditional concert, most notably 'Breaking the Rules', a staged concert-drama based on the life and crimes of Carlo Gesualdo called 'daring and vivid' by The Guardian. Other highlights include a debut at the BBC Proms; performances in the Bascule Chamber underneath London's Tower Bridge; the premiere of Dani Howard's 'Unbound' at Three Choirs Festival; and a Wigmore Hall recital presented in partnership with BBC Radio 3. The Marian Consort will make its debut tour of Japan in 2023.

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The Georgian Concert Society reserves the right to change programmes if required.