

**I** NVITATIONE presents

## Music for Candlemas

Musical Director: Rachel Poyser

Friday 3<sup>rd</sup> February 2017, 7.30

in the Catholic Church of Our Lady of Lourdes, Hessle

Proceeds in aid of Parish funds



### Programme

<i>Hodie beata virgo Maria</i>	Peter Philips
<i>A Spotless Rose</i>	Herbert Howells
<i>Salve Regina</i>	Giovanni Battista Pergolesi
<i>Fantazia no. 2</i>	William Byrd
<i>Senex puerum portabat</i>	Tomás Luis de Victoria
<i>Alleluia - Senex puerum portabat</i>	William Byrd

Interval of 15 minutes

<i>Missa Papae Marcelli (Gloria, Sanctus, Benedictus, Agnus Dei I, Agnus Dei II)</i>	Giovanni Pierluigi da Palestrina
<i>In nomines no. 13 ("Trust"), no. 11 ("Free from all"), No. 12 ("Crye")</i>	Christopher Tye
<i>Salve Regina</i>	Francis Poulenc
<i>Hymn to the Virgin</i>	Benjamin Britten
<i>Minuet from A Downland Suite</i>	John Ireland

February 2<sup>nd</sup> marks Candlemas, the Feast of the Purification of the Virgin Mary and the Feast of the Presentation of Jesus at the Temple. Yesterday evening, we sang a special service for Candlemas in the Catholic Church of St. John, Beverley. We are presenting this music in concert form this evening, along with music written in honour of the Virgin Mary, and other items which are unrelated in theme but which fit in well with the programme. Most of the music was written in the Renaissance or the Baroque period, but we have also chosen some twentieth century items as companion pieces for this evening's performance.

There will be a short interval of 15 minutes. Refreshments will be served after the concert, in the church hall.

P. Philips (1561 – 1628)

## **Hodie beata Virgo Maria**

*Hodie beata Virgo Maria  
puerum Jesum presentavit in templo,  
Et Simeon, repletus Spiritu Sancto,  
accepit eum in ulnas suas,  
et benedixit Deum in aeternum, et dixit:  
Nunc dimittis servum tuum in pace.*

Today the blessed Virgin Mary  
presented the child Jesus in the temple,  
and Simeon, filled with the Holy Spirit,  
took Him in his arms,  
and blessed God for evermore, and said:  
Now let thy servant depart in peace.

Peter Philips was one of the great composers of the counter-reformation, though he worked exclusively abroad, rather than in England, unlike his contemporary, Byrd. He was a choirboy at St. Paul's, but, because of his Catholic faith, fled in 1582, first to Douai and thence to Rome, where he became familiar with the late 16<sup>th</sup>-century polyphonic style of Palestrina, who was in Rome at the time. He lived for many years in the Low Countries and, while there, was ordained a priest.

The motet *Hodie beata Virgo Maria* was written in 1612, and is a setting of the Magnificat antiphon for Vespers at Candlemas. The latter part of the motet sets the familiar words of the *Nunc dimittis*.

H. Howells (1892 – 1983)

## **A Spotless Rose**

Howells studied composition at the Royal College of Music with Charles Villiers Stanford, Charles Wood and Hubert Parry. He composed a range of sacred music, setting Mass texts and Canticles which are regularly sung in Anglican services across the country.

*A Spotless Rose* is one of Howells's most well known choral works. Written in 1919, it is an apparently simple setting of an anonymous 15<sup>th</sup>-century poem about Jesus's birth and the purity of Mary. It moves seamlessly through varying metres (5, 7, and 10 quavers in the bar) and piquant harmonies, with some sublime moments.

G. B. Pergolesi (1710 – 1736)

## **Salve Regina**

*Salve Regina, mater misericordiae:  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.  
Et Jesum, benedictum fructum ventris tui,  
nobis, post hoc exilium ostende.  
O clemens: O pia: O dulcis Virgo Maria*

Hail, Queen, mother of mercy:  
our life, sweetness, and hope, hail.  
To thee we cry, banished children of Eve.  
To you we sigh, mourning and weeping  
in this valley of tears.  
Turn then, our advocate, your merciful  
eyes toward us.  
And show to us Jesus, the blessed fruit of  
thy womb, after this our exile.  
O merciful, loving, sweet, Virgin Mary.

This prayer was used as a processional chant as early as 1135. Pope Gregory IX (1227-1241) ordered that it be chanted after Compline on Fridays. From the 14<sup>th</sup> century, it has been one of the final Marian Antiphons that conclude Compline in the Divine Office.

Pergolesi (whose family name was Draghi, but who, like Palestrina, was named after the town of his ancestors – in this case, Pergola) first earned his reputation as a violinist. Despite his very short life, he left a considerable oeuvre, including instrumental works and church music. Pergolesi was one of the most important early composers of *opera buffa* (comic opera), being held up as a model of the Italian style. His comic intermezzo *La Serva padrona* became, after the composer's death, one of the most celebrated stage works of the 18<sup>th</sup> century. His last work was the celebrated *Stabat Mater*, the most frequently printed musical work of the 18<sup>th</sup> century, which was arranged by a number of other composers, including J. S. Bach, who used it as the basis for the cantata *Tilge, Höchster, meine Sünden*, BWV 1083.

This *Salve Regina* in C minor is one of three settings by the composer. It presents the text in a number of short movements, with varying tempo and character. The text (given above) is set in dramatic fashion, and it is possible to detect the operatic skills of the composer even within this sacred music. For example, the words “*lacrimarum*” and “*gementes*” (literally ‘tears’ and ‘moaning’) are set to melismas which imitate the mourning depicted, and “*suspiramus*” (‘we sigh’) is broken up, in the manner of a sigh.



W. Byrd (c. 1540 – 1623)

### **Fantazia no. 2 and Alleluia - Senex puerum portabat**

William Byrd was one of the greatest composers of the Renaissance period. A devout Catholic living and working in a dangerous post-Reformation England, he escaped prosecution thanks to the support of Queen Elizabeth I and a handful of aristocratic Catholic patrons, support founded on the reputation Byrd had built for himself in London. He was finally excommunicated, though his fate could have been much worse.

Byrd's output included music for viol consort, which was becoming increasingly fashionable and for which there was a growing market. The *Fantazias*, probably written in the 1590s, were composed in the imitative contrapuntal style of Renaissance vocal music. The substance of the melodic material and the awe-inspiring challenge of the imitative textures provide a repertoire of extraordinary vitality for listener and performer alike.

The first volume of the *Gradualia* (1605), from which the verse and Antiphon *Alleluia - Senex puerum portabat* are taken, contains music for the Marian feasts, as well as settings of miscellaneous non-liturgical sacred texts, a group of Marian hymns from the Primer and one of office music for Easter and Holy Week.

T.L. De Victoria (1548 – 1611)

## **Senex puerum portabat**

*Senex puerum portabat:  
puer autem senem regebat:  
quem virgo peperit,  
et post partum virgo permansit:  
ipsum quem genuit, adoravit.*

The old man carried the child,  
but the child was the old man's king;  
him to whom the Virgin gave birth,  
remaining a virgin after his birth,  
the very same child she bore, she adored.

Another significant figure of the counter-reformation, Victoria was the most important composer in 16<sup>th</sup>-century Spain. He was also a Catholic priest. He probably studied with Palestrina in Rome, where he was sent to prepare for holy orders. Victoria's works include many of the finest masses and motets of the European Renaissance.

Senex puerum portabat is the Antiphon to the magnificat at First Vespers for Candlemas.



G. P. Palestrina (1525/6 – 1594)

### **Missa Papae Marcelli (extracts)**

C. Tye (c. 1505 – 1572/73)

**In nomine no. 13: "Trust"**

**In nomine no. 11: "Free from all"**

**In nomine no. 12: "Crye"**

Tonight's performance comprises the movements of the Mass which were sung yesterday evening in the Candlemas service. Since, in the service, the Mass is not heard in a continuous flow, but rather in sections, the three Tye In nomines are interspersed between the movements, as follows:

Gloria

"Trust" (In nomine no. 13)

Sanctus and Benedictus

"Free from all" (In nomine no. 11)

Agnus Dei I

"Crye" (In nomine no. 12)

Agnus Dei II

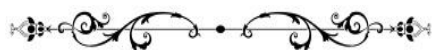
Palestrina – named after the town in which he was born, just outside Rome – was influenced by the northern European style of composers such as Guillaume Dufay and Josquin des Prez, a style which dominated the Italian states in the mid-sixteenth century. He was organist of the Cathedral of St. Agapito in his native city from 1544 to 1551. His first book of masses made such a favourable impression on Pope Julius III, previously the Bishop of Palestrina, that the Pope appointed Palestrina maestro di cappella of the Cappella Giulia, the choir of the chapter of canons at St. Peter's Basilica. This book of masses was the first by a native composer.

According to legend, the cardinals at the Council of Trent were of the opinion that elaborate polyphony was unacceptable in church services, since it obscured the texts and interfered with the listener's devotion. The Council wanted clean lines which allowed for clear declamation of the natural drama of the text. One of the leading figures in this debate was the man who became Pope Marcellus II (Pope for only three weeks in 1555). It is likely that this Mass was composed at Marcellus's request and in his honour, in or around 1562; it was published in 1567. It is the most famous of Palestrina's more than 100 Mass settings, because it supposedly illustrated that polyphonic music could be both concise and musically valuable, thereby 'saving' polyphony from being banned by the Church authorities: its simple, declamatory style and balance of form with feeling was too beautiful to banish.

Christopher Tye was an organist and composer of choral and instrumental music. A contemporary of Thomas Tallis and Richard Sheppard, his contribution to the earliest music of the Reformed church, assimilating continental structural principles into English music during the first half of the sixteenth century, represents a substantial legacy. Aside from composing the tune (Winchester Old) to which the carol 'While Shepherds watched' is sung, Tye is credited as the first significant composer of consistently high quality instrumental chamber music.

Apparently a native of East Anglia, Tye received a doctorate in Music from Cambridge in 1545, sang amongst the lay clerks of King's College, and from 1541 to 1561 was master of the choristers at Ely Cathedral. Tye was championed by the protestant Bishop of Ely, Richard Cox, and there is strong evidence that Tye served in some capacity in the royal court, possibly as music tutor to the young Edward VI. By 1560, Tye had decided to take holy orders: he was ordained Deacon and then Priest in 1560, leaving his position at the cathedral the following year and becoming rector of Doddington, Cambridgeshire.

The origin of the form known as the 'In nomine' was the *Benedictus* of a six-voice mass composed before 1530 by John Taverner, on the plainchant *Gloria Tibi Trinitas*, where the Latin phrase "in nomine Domini" is sung in a reduced, four-part counterpoint, with the plainchant melody in the mean (alto part). Over the next 150 years, English composers worked this melody into "In nomine" pieces of ever greater stylistic range. Christopher Tye is the most prolific composer of the genre, with 24 surviving settings; other composers of the In nomine were Tallis, Byrd, Gibbons, Tomkins and Purcell. The In nomine is typically a consort piece for four or five instruments, especially viols, where one instrument (usually the second from the top) plays the theme as a cantus firmus, each note lasting a bar or even two, while the other parts play complex lines, often in counterpoint. They vary in mood from melancholy to serene, exultant, or even playful or hectic. The three In nomines chosen for performance tonight by Julie display some remarkable features: for example, "Trust" has five beats to the bar. In "Crye," the notes seem to imitate the shouting of a street hawker. In all three pieces, the harmonic clashes produce some astonishing false relations.



## F. Poulenc (1899 – 1963)

### **Salve Regina**

Francis Poulenc was a largely self-taught pianist and composer. As well as writing more light-hearted and often quirky salon and chamber music, he composed a number of works which allowed him to express his Catholic faith, felt particularly strongly after he experienced a religious epiphany triggered by the tragic death of a close friend in 1936. The Salve Regina was written in 1941 and is, unusually for Poulenc, understated, with a sustained sense of calm.

## B. Britten (1913 – 1976)

### **A Hymn to the Virgin**

Benjamin Britten was one of the most important English composers of the twentieth century. A brilliant pianist and conductor as well as composer, he was the most significant English composer of opera since Henry Purcell. He displays the same facility with words and sense of drama in his many smaller-scale vocal and choral works.

A Hymn to the Virgin was written in 1930, and is one of the earliest surviving pieces of church music written by Britten. Although aged only 16, the composer produced a succinct, mature and subtle masterpiece which became one of his best loved choral pieces. The use of a semi-chorus, placed at a distance, adds a dramatic touch to the relative simplicity of the setting, as does the use of Latin text interspersed with the English words, which are an anonymous text from the Oxford Book of English Verse.

## J. Ireland (1879 – 1962)

### **Minuet from A Downland Suite**

John Ireland is well known for his piano miniatures and art songs. He studied piano, organ and composition at the Royal College of Music with, amongst others, Charles Villiers Stanford, and later taught there. His own pupils included Benjamin Britten.

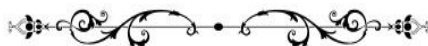
A Downland Suite, a pictorial depiction enshrining Ireland's love for the Sussex Downs, was composed in 1932, originally for brass band, and arranged for strings by one of the composer's students, Geoffrey Bush. The charming Minuet has much of the grace and flow of its Classical models.

## The Strings of *INVITATIONE*

<b>Violin</b>	Alan Deighton	Lesley Finlayson	Julie Jenkins	Andrew Ward-Campbell
<b>Viola</b>	Helen Keep	Penny Cook	Katy Harston	Elizabeth Mathieson
<b>Cello</b>	Clare Allan	Sue Sidwell	Alison Wise	Patricia Ringrose

## The Chamber Choir of *INVITATIONE*

Tony Ashbridge	Chris Bates	Ian Champion	Emma Dawber
Stacey Fergusson	Susan Finn	Claire Holdich	Elizabeth Mathieson
Joseph Mathieson	Kathleen Nield	Steve Pearce	Patrick Plunkett
Rachel Poyser	Rachael Robinson	Alice Rose	Janice Summers
Kevin Wheeldon	Sue Wheeldon	Simon Whitfield	Alison Wise



*Invitatione* was established in 2011 by a group of local musicians and music teachers. We aim to provide high quality live music in local venues, seeking avenues for creative ways of presenting classical music to a wider audience; to create enjoyable and varied performing experiences for our players and singers; and to promote a life-long love of music and music making, and an appreciation of the emotional and social benefits which this can provide. Our members have ranged from those as young as 11 to those in their retirement. This mix of ages and range of experience amongst members enables the youngest and the least experienced of our group to enjoy the support of others and to tackle challenging repertoire with confidence. Working and developing alongside one another, the experience for all of us is one of exploration and discovery.

We have performed large and small scale concerts in churches in Hull, Beverley and Driffield, raising money for charities and good causes. Highlights include a concert for Amnesty International which raised over £2,000 (January 2012); the semi-staged *Messiah* performed in Holy Trinity Church, Hull (Easter 2012); a collaboration with East Riding Theatre using the words of, and music inspired by, Shakespeare (June 2013); and thrilling performances in Beverley Minster of Shostakovich's Fifth Symphony (2013), his Tenth Symphony (2015), Strauss's *Four Last Songs* and Bernstein's *Chichester Psalms* (2014), the Requiems of Brahms and Mozart, and Dvorak's Seventh and Eighth Symphonies (2016).

If you are interested in being part of *Invitatione*, or booking us for an event, please email [info@invitatione.org](mailto:info@invitatione.org).

### **Musical Director: Rachel Poyser**

Rachel graduated with a first class BMus in 2007 and a PhD in Music in 2016 from the University of Hull. She also has a BA in Modern Languages and a DPhil in Education from the University of Oxford. Over the last decade, she has taught privately and in schools in the local area. She particularly enjoys music performance coaching, with individuals and groups.

A pianist, singer and conductor, Rachel has performed with many local groups and societies. She has been piano soloist in Gershwin's 'Rhapsody in Blue' and the Schumann Piano Concerto with the Hessle Sinfonia, and has been a guest conductor of a number of choirs and orchestras.

Rachel can be contacted via [www.invitatione.org](http://www.invitatione.org) or via Facebook.

## **Acknowledgements**

We are very grateful to the Catholic Church of Our Lady of Lourdes, Hessle, for allowing us the free use of their premises for rehearsals; to Mervyn King for designing our publicity; and to Kevin Nield, Barry Sidwell, Debbie Read and Stuart Grant for assisting with tickets, programmes and stewarding for our events.

Rachel would also like to thank the many singers and players who have given their assistance in managing *Invitatione*, and particularly Julie Jenkins for selecting the music for strings this evening, and for rehearsing and directing the group.

### **Forthcoming *Invitatione* events**

March 4<sup>th</sup> 2017, 7.30 pm at Beverley Minster: the final symphonies of Mozart and Haydn, and vocal music by the two composers, including extracts from Haydn's *The Creation* and Mozart's *Regina Coeli* K. 276

May 20<sup>th</sup> 2017, 7.30 pm at Beverley Minster: programme of Twentieth Century music, including Duruflé's *Requiem*, Kurt Weill's *Suite* from *The Threepenny Opera* and Poulenc's *Organ Concerto*

***Please visit [www.invitatione.org](http://www.invitatione.org) or our Facebook page for further details***