

*I*NVITATIONE presents

a concert of Pre- and Post-Reformation music

Saturday 28th October 2017, 7.30
in Hull Minster

Musical Director: Rachel Mathieson



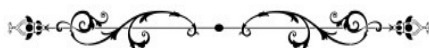
Programme

Cornysh	Ah, Robyn
Dunstable	<i>Quam pulchra es</i>
Dunstable/Bedyngham	<i>O rosa bella</i>
Dunstable	<i>Sancta Maria</i>
Josquin des Prez	<i>Salve Regina</i>
Bach	Cantata BWV 105: Chorus, aria, chorale
Bruckner	<i>Locus iste</i>

Interval of 20 minutes

Refreshments will be served

Gesualdo	<i>Tristis est anima mea</i>
Gesualdo	<i>O vos omnes</i>
Gabrieli	<i>Canzon a 4, ch. 194</i>
Byrd	<i>Domine, salva nos</i>
Byrd	<i>Plorans plorabit</i>
Purcell	Music for the Funeral of Queen Mary
Purcell	Fantasia in D minor, Z. 739
Purcell	Remember not, Lord, our offences
Sullivan	The long day closes



This programme was inspired by the recognition, in 2017, of the 500th anniversary of the Reformation. Spoilt for choice in terms of music, this evening we present a small selection of our favourite music written in the century or so after the Reformation, along with other works from before and around 1500, and from later eras.

Surviving sources indicate that there was a rich and varied musical soundscape in medieval Britain, both ecclesiastical and secular. The invention of the printing press in 1440 allowed

for music to be produced much more easily than had previously been the case, and thus for innovations in style and technique to be spread throughout Europe.

The Reformation, in challenging the authority of the Catholic Church, created conditions for new types of religious music to flourish. Unlike later reformers, Luther enthused about music as a great gift from God, and preserved much of the polyphony of Catholic practice. In addition, he initiated a process by which greater participation in church music by the congregation was encouraged, e.g. by the singing of chorales.

In England, under Henry VIII, the Anglican Church's separation from Rome in 1534 occurred more for political than for religious reasons. As a consequence, English church music was less affected than that of continental Europe, and remained closer to Catholic musical traditions, except that the English language replaced Latin in the liturgy.

The Counter-Reformation saw a period of Catholic resurgence in response to the Protestant Reformation, beginning with the Council of Trent, and ending at the close of the Thirty Years' War. This movement not only resulted in many liturgical reforms, but also reaffirmed the power of music to affect the hearts and minds of the faithful through an appropriate style of sacred polyphony. Most notably, the music of Palestrina captured the essence of this movement and its style became a model for church music composition.

Following the restoration of the English monarchy in 1660, Charles II reinstated the court as the centre of musical patronage in Britain, and, after the introduction of the Book of Common Prayer in 1662, choral music began to flourish once again. Charles had been heavily influenced by his early years spent at the French court, and he encouraged the embracing of the Baroque and other continental styles.

Towards the end of the 18th century, European musical culture began to move away from the idea of text as the essence of expression within musical settings, towards music as an art liberated from it. This was particularly seen in north European Lutheran and Reformed lands such as Germany. In spite of this, the practice of intense listening to, and contemplation of, music is seen by many as having been inaugurated by Lutheranism and continues to this day.

Later generations of composers were able to benefit from the plurality inherited from historical turns. Protestant or Catholic, the choice was theirs to compose in Latin or the vernacular, and in an old style or a new.



William Cornysh (1465-1523)

Ah, Robyn

William Cornysh was the highest ranked composer in England during the reign of Henry VII and the early years of Henry VIII; yet today his work is generally little known. Although a contemporary of Josquin, the two composers are very different in approach. 'Ah, Robyn' is a lulling consolation to a lover's complaints.

Josquin des Prez (c.1450-1521)

Salve Regina

Called by Martin Luther the "master of the notes", little is known of Josquin's life, though he became one of the most influential composers in Europe. He is thought to have been born in northern France between 1450 and 1455. He is known to have secured a number of

prestigious posts in both Milan and Rome, before his return to Condé-sur-l'Escaut, where he was appointed Provost of the collegiate church of Notre-Dame in 1504.

Josquin is widely considered by music scholars to be the first master of the high Renaissance style of polyphonic vocal music. Many 'modern' musical compositional practices, such as the use of recognisable melodic fragments which pass from voice to voice, were first developed during Josquin's lifetime. By the end of his long creative career, which spanned around 50 years, he had developed a simplified style in which each voice of a polyphonic composition exhibited free and smooth motion, and close attention was paid to clear setting of text as well as clear alignment of text with musical motifs.

John Dunstable (c.1390-1453)

Quam pulchra es; O rosa bella; Sancta Maria

John Dunstable was an English composer of polyphonic music of the late Medieval and early Renaissance periods. Little is known of his early life; his year of birth is assumed from his earliest known dateable works – motets performed to mark the victory at the Battle of Agincourt. It is believed that he was in the service of John of Lancaster, brother of Henry V, and may have spent significant time at the French court. Unusually for composers at the time, it seems that he was not a cleric, but was known as a mathematician and astronomer.

Dunstable was one of the most famous composers of his time, and was widely influential. His use of full triadic harmony and thirds, instead of the previously customary intervals of fourths, fifths and octaves, revolutionised musical composition across Europe.

The motets *Quam pulchra es* and *Sancta Maria* illustrate the change from the Medieval period to the Renaissance, with a move away from a reliance on a cantus firmus towards a polyphonic musical setting of the Latin texts. *O rosa bella* has been thought to be by Dunstable, though it may actually have been written by his contemporary, John Bedyngham. It is originally a song alluding to courtly love, based on a poem by Leonardo Giustiniani (1300-1446). Here the song is played in an arrangement for strings.

Johann Sebastian Bach (1685-1750)

Cantata, BWV 105 (movements I, III and VI)

Chorus: Herr, gehe nicht ins Gericht

Aria: Wie zittern

Chorale: Nun, ich weisst, du wirst mir stillen

The Lutheran tradition of music is widely thought to have peaked in J. S. Bach, a composer who, like his most distinguished predecessors, capitalised on all the musical styles available to him, whether from Protestant or Catholic traditions. Within the Lutheran liturgy, certain readings from the Bible were prescribed for every event during the church year, and the cantatas reflected these readings. After Bach's death, his cantatas fell into obscurity and were little known until the Bach-Gesellschaft began to publish his complete works in 1851.

Cantata BWV 105, perhaps one of Bach's masterpieces, is a meditation on Christian faith and redemption. From instrumental and vocal canons in the opening chorus, to the trembling and doubt of the soprano aria that leads to promised redemption and blissful acceptance, to the divine assurance of the final chorale, the work serves as a reminder that salvation is everlasting.

Anton Bruckner (1824-1896)

Locus iste

Bruckner was an Austrian composer best known for his symphonies, masses, and motets. The first are considered emblematic of the final stage of Austro-German Romanticism because of their rich harmonic language, strongly polyphonic character, and considerable length. Bruckner's compositions helped to define contemporary musical radicalism, owing to their dissonances, unprepared modulations, and roving harmonies.

Bruckner had a profound faith in the doctrines of the Church, and his music for the Roman Catholic liturgy is amongst the finest of the last 150 years. *Locus iste* was written in 1869 for the dedication of the Votivkapelle (Votive Chapel) at the Neuer Dom (New Cathedral) in Linz, where Bruckner had been a cathedral organist. The text of this motet is the Latin gradual for the annual celebration of a church's dedication. It begins: "This place was made by God".



Carlo Gesualdo (1566-1613)

Tristis est anima mea; O vos omnes

Gesualdo was Prince of Venosa and Count of Conza. As a musician, he is best known for writing intensely expressive madrigals and sacred music using a chromatic language not heard again until the late 19th century. He is also known for his cruelty and lewdness: the best known fact about his life is his gruesome killing of his first wife and her lover upon finding them *in flagrante delicto*.

O vos omnes and *Tristis est anima mea* come from the Tenebrae Responses for Holy Week, a fine composition published in 1611, infused with rich, colourful, constantly surprising delights. As in his later books of madrigals, Gesualdo uses particularly astonishing dissonances and startling chromatic juxtapositions, especially where the text describes Christ's suffering, or the guilt of St. Peter in having betrayed him.

Giovanni Gabrieli (c.1553-1612)

Canzon ch. 194

Gabrieli, an Italian composer and organist, was one of the most influential musicians of his time. Though Gabrieli composed in many of the forms current at the time, he preferred sacred vocal and instrumental music, especially later in his career. Among the innovations credited to him was the use of dynamics. Gabrieli pioneered the use of carefully specified groups of instruments and singers, with precise directions for instrumentation. He is also particularly remembered for creating antiphonal groups in St. Mark's Basilica, Venice, which eventually became the Baroque concertato style.

By Gabrieli's time, canzonas had already become somewhat anachronistic because the chansons on which they used to be based were no longer popular. Moreover, there was a trend to write music with a lighter texture and with more emphasis on homophony. Venetian polychoral music, however, was passed on to the Germans by Gabrieli's student Heinrich Schütz, and this grand manner of writing would eventually come to influence J. S. Bach.

William Byrd (c.1540-1623)

Domine, salva nos; Plorans plorabit

Little is known of Byrd's early life, other than that in 1563 he was made Master of Choristers at Lincoln Cathedral. Byrd's appointment to the Chapel Royal in 1572 led to greater opportunities for him, both as a composer, and also for making contacts at Court. Elizabeth I was a moderate Protestant, who retained a fondness for elaborate ritual, besides being a music lover and keyboard player herself. Byrd's output of Anglican church music is small, but tends to stretch the limits of what was considered acceptable by many reforming Protestants at that time, who regarded highly wrought music as a distraction from the word of God.

From the early 1570s, Byrd became increasingly involved with Catholicism, which became a major factor in his personal and creative life. It is probable that Byrd's parental family were Protestants and it seems he may have held Protestant beliefs in his youth (a fragment of a setting of an English translation of Martin Luther's hymn "Erhalt uns, Herr, bei deinem Wort", bears an attribution to "Birde" which includes the line "From Turk and Pope defend us Lord").

Byrd appeared in the recusancy lists from 1584, and, because of his associations with Catholic plotters, had restrictions placed on his movements and his property searched. It is a mark of the high esteem in which he was held that, in spite of his known Catholic sympathies, he was allowed to continue his work. Along with Thomas Tallis, Byrd ranks as the greatest English composer of the period.

Although Byrd composed many keyboard pieces and secular vocal music, he is best known for his sacred choral music. He composed many of the finest motets written in the late Renaissance. The motet *Domine, salva nos* is a prayer for help and for the coming of peace, and draws its text from the story of Christ rebuking the storm at sea. *Plorans plorabit* was composed around 1603-5, making it one of the very last of his Latin settings, and is considered to be one of the many examples of Byrd using his music to make a political point: the text was intended as a reference to the King and Queen (James I and Anne) keeping 'the Lord's flock' (Catholics) captive and subsequently being brought low.

By the time Byrd died, the English musical landscape was undergoing profound changes. The native tradition of Latin music, which Byrd had done so much to keep alive, was disappearing. The Civil War, and the change of taste brought about by the Restoration, created a cultural hiatus which adversely affected the cultivation of Byrd's music, together with that of Tudor composers in general. In a small way, it was his Anglican church music which came closest to establishing a continuous tradition, at least in the sense that some of it continued to be performed after the Restoration and into the eighteenth century.

Henry Purcell (1659-1695)

Music for the funeral of Queen Mary

March

Man that is born of a woman

In the midst of life

Thou knowest, Lord (second version of the first setting)

Canzona

Thou knowest, Lord (second setting)

Henry Purcell was employed for most of his life as a singer and organist in the Chapel Royal and Westminster Abbey. Of the four monarchs Purcell served, his relationship with Mary was the closest. The huge outpouring of grief following her death in 1694 led to the staging of a grand state funeral, even though Mary had not wanted her death to be marked in this way.

The funeral music brings together work Purcell composed in 1677, perhaps originally intended for the funeral of his teacher Matthew Locke, with music specifically written for use at Mary's funeral. The texts, relating to the transitory nature of earthly life, fear of divine judgement, and hope for divine mercy, are taken from the Book of Common Prayer of 1660 and from Job 14: 1-2.

'Man that is born of a woman' contains some of Purcell's most deeply melancholic and expressive music. The music is an angular, chromatic and dissonant cry of anguish.

'In the midst of life' employs sinuous chromaticism and grating dissonance, with particularly vibrant word painting on "the bitter pains of eternal death."

'Thou knowest, Lord' was set (at least) twice by Purcell, and we present both versions here, to illustrate the different styles which, by Purcell's time, were available to composers, a fact which in itself is due in no small part to the events of the Reformation. The first setting is complex and polyphonic, while the second is simple, homophonic and hushed. This resigned anthem for a departing spirit was fittingly repeated at Purcell's own funeral service, held only a few months after the Queen's, in November 1695.

The processional March and Canzona were written for what were known as flatt trumpets, which could play outside the harmonic series and could therefore play in a minor key. Here the music is played on modern brass instruments.

Fantasia in D minor, Z. 739

Purcell's Fantasias are likely to have all been written in the summer of 1680, and are written for viol consort, a type of ensemble that was already obsolete when Purcell was born. Their musical structure reflects an antiquated tonal language. It is not readily apparent why Purcell would have composed in this outmoded style, nor why this music was so little known, both in his own time and for centuries after his death. The work is in several distinct sections, each taking a melodic idea and playing with it through the four parts, often seeming improvisatory.

Remember not, Lord, our offences

'Remember not Lord, our offences' is, at first glance, a fairly simple motet, but is an example of Purcell's mastery as a composer. The atmosphere is established with the first word, climaxes with a desperate cry for mercy, and ends, as it began, with a quiet prayer for salvation.

Arthur Sullivan (1842-1900)

The long day closes

Sir Arthur Sullivan is best known for his series of 14 operatic collaborations with the dramatist W. S. Gilbert. He was frustrated by this fact, always wanting to be taken more seriously as a composer, and his works include 23 operas, 13 major orchestral works, eight choral works and oratorios, two ballets, incidental music to several plays, numerous hymns and other church pieces.

'The long day closes' dates from Sullivan's partnership with Henry Fothergill, and is his best known part song. Part songs such as this were required by the growing number of choral societies appearing during the Victorian era, and have been enjoyed ever since, including by the choir of *Invitatione*. This work's rich harmonic palette, sonorous scoring and contemplative reflection also made it suitable as an expression of mourning and grief; it was often sung at the funeral of D'Oyly Carte Opera singers. It is one of our favourite English choral songs, and we felt it made a fitting conclusion to this programme.



The Chamber Orchestra of *INVITATIONE*

Violin	Lesley Finlayson	Julie Jenkins	Edwin Mowthorpe
	Andrew Ward-Campbell		
Viola	Helen Booth	Penny Cook	Katy Harston
Cello	Sue Sidwell	Alison Wise	
Oboe	Julia Thompson	Martin Lutley	
Horn	Martin Jones	Simon Neligan	
Trumpet	Ken Fergusson	Ian Reid	

The Choir and Chamber Choir of *INVITATIONE*

Tony Ashbridge	Joyce Davidson	Emma Dawber	Stacey Fergusson
Melanie Flick	Diana Halsey	John Hammond	Jan Hayton
Joseph Mathieson	Rachel Mathieson	Kathleen Nield	Patrick Plunkett
Ian Reid	Janice Summers	Alison Wise	

Musical Director: Rachel Mathieson

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 music privately and in schools in the local area. She particularly enjoys music performance coaching, with individuals and groups. Since March 2017, she has worked in the School of Education at the University of Leeds, as a qualitative researcher on a post-16 maths education project funded by the Nuffield Foundation.

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. She has recently returned to the Hull Choral Union as Deputy Music Director and Accompanist. When time permits, Rachel also enjoys playing the cello with the Hessle Sinfonia.

Rachel can be contacted at md@invitatione.org or via Facebook.

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 and across the East Riding, 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) and his Tenth Symphony (2015): Strauss's *Four Last Songs* and Bernstein's *Chichester Psalms* (2014); the Requiems of Brahms, Duruflé and Mozart; Kurt Weill's *Little Threepenny Music*; and Dvorak's Seventh and Eighth Symphonies (2016).

If you are interested in singing or playing in the ensembles of *Invitatione*, or booking us for an event, please email info@invitatione.org.

Acknowledgements

We are very grateful to the Catholic Church of Our Lady of Lourdes, Hessle, and to Beverley Minster, for allowing us the free use of their premises for some of our rehearsals; to Mervyn King for designing our posters; and to all the supporters who assist with tickets, programmes, stewarding and refreshments for our events.

Thank you to the many singers and players who give their time to support the organising and managing of our projects; to Mary Mead for her programme notes; to Alice Rose for being our first oboe during the rehearsal period, despite not being able to play for the concert; and to the clergy and staff at Hull Minster for hosting this event.

Forthcoming *Invitatione* events

Music for Advent and Christmas:

Saturday 2nd December, 7.30, All Saints, Great Driffield

Sunday 10th December, 7.30, Beverley Minster

Saturday 14th April 2018, 7.00: Handel's *Messiah*, All Saints, Great Driffield

To join our mailing list in order to receive information about events, please email info@invitatione.org, or visit www.invitatione.org or our Facebook page for further details.