

Deux-Elles

Music for the
**Queen
of
Scots**

The Flautadors



Recorders and Drums in Scotland

The role of the recorder in Scotland is very similar to its use in England in that from mediaeval times it was employed at the court as a 'soft' instrument to provide entertainment indoors during meals and special entertainments. In addition to a company of *violaris*, Mary, Queen of Scots was known to have employed musicians (*pyparis*) who would have played recorder and other woodwind instruments. A generation later, accounts of the baptism of James VI's first son, Henry, tell us that "a still noise of recorders and flutes" was heard. As well as bringing courtly pleasure, the recorder was ideal as a folk instrument and no doubt this was in James Thomson's mind when he compiled his book for the recorder in 1702. His publication gives us an idea of the popular tunes the recorder enthusiasts of Edinburgh would have enjoyed playing and, as well as Scots melodies and pieces by the likes of Henry Purcell, Thomson gives us a fingering chart and some indication of various ornaments. The 18th century saw the recorder as a favourite instrument amongst the gentry of Europe and Scotland was no exception. Lady Grisell Baillie of Mellerstain

House, Berwickshire notes that she paid one Mr Crumbin for teaching her daughter the recorder. The recorder was also listed as one of the instruments still being taught in the Aberdeen Sang Schule in 1737.

The instruments used in this recording consist of a matching consort made by Thomas Prescott after existing 16th century recorders in the Vienna Kunsthistorisches Museum.

Tabors, tambourines and finger cymbals were ubiquitous in renaissance Europe but perhaps worthy of note is the high opinion held by Mary's grandfather James IV of a black African drummer in his court. As well as paying for his drum to be finely painted, James spent a considerable amount of money on a horse for him and he gave many presents to his family. Shrove Tuesday at court in 1505 had a particularly international feel to it with a troupe of African drummers present as well as some Italian dancers. The lasting influence of such exotic flavours on the musical tastes of Scotland is not documented but leaves a lot to the imagination.

1 *Alas, a lass* 1542

By 1540, James V of Scotland had everything: a secure kingdom, two infant sons as heirs, much wealth and great standing at both home and abroad. Two years later, the King of Scots cut a rather tragic figure. His sons had died in 1541, several battles had been lost and he was now a sick man. He took to his bed in Fawkland Palace and simply willed himself to die. In gloomy early December, he was brought news that his queen had given birth to a princess. Making a play on words, he simply murmured, "It came with a lass and it'll gang with alas". He died on the 14th and, at only a few days old, Mary was Queen of Scots.

The melody *The Scotch Queen* is taken from James Oswald's *The Caledonian Pocket Companion* published in the early 18th century. Mary, Queen of Scots was the last Scotch Queen and so this melody probably alludes to her. Oswald was responsible for collecting many old and traditional Scottish melodies and his *Pocket Companion* was so popular that it was published several times within his lifetime, both in Edinburgh and London.

2-3 *Mary's infancy* 1542-1548

Born in 1542, Mary Stuart was crowned queen of Scotland in 1543. Ever quick to spot a beneficial opportunity, King Henry VIII wished to unite England and Scotland through the marriage of Mary to his young son Edward. However, Mary's mother pushed for a marriage contract between her daughter and the Dauphin Francis, eldest son of the French King Henri II and so in 1548 Mary, Queen of Scots set sail for France.

The anonymous *Prince Edward's Pavan and Departe, Departe* both come from the *Wode Part Books* (see **Ower the Water** below).

4-6 *First years in France* 1548-1561

Mary's court schooling was of the highest quality. Her future father-in-law made sure that no aspect of her education was neglected and soon she was fluent in Latin, Spanish, Italian and Greek as well as being a talented player of the virginal, harp and lute. Mary's presence in France sparked a fashion for Scottish music that would last for many years.

Thoinot Arbeau is an anagram of the name Jehan Tabourot, a French cleric well known for his *Orchésographie*, a 16th century dance

manual. This famous book contains detailed instructions for the dancers alongside melodies for each dance, and it is here that we find two *Branles d'Ecosse* in the form of a single tune with no accompaniment. *Première Suytte de Branles d'Esosse* appears in the 1557 publication *Septieme Livre de Dancieries* by Etienne du Tertre as well as Jean d'Estrées *Second Livre de Danseries*, 1559. Unfortunately the collection of dances by Etienne du Tertre is incomplete, so only one suite of Scottish Bransles exists today and indeed the contratenor and bassus parts are missing in both the third and final Bransles in the suite. Certon's courtly song *La, la, la je ne l'ose dire* (about a jealous and cuckolded husband) was later arranged as a five-part 'Bransle simple' by Caroubel. The arrangement you hear is a combination of the original song and the instrumental dance version.

Many branles take their name from the countries where they are customarily danced. The Poitevins dance their branles de Poitou, the Scots their Branles of Scotland and the Bretons branles which they call the Tribory or papsy ... Some ignoramuses have corrupted the movements of the branle of Poitou but I will not be a party to this ... The Scottish branles were in fashion about twenty years ago.

Thoinot Arbeau, 1588

7-10 *Queen of France* 1558

In 1558, Mary was married in splendour in Notre Dame Cathedral. Within a year King Henri was dead, killed in a horrible jousting accident. Francis was King and Mary was now Queen of both Scotland and France, but her world was soon turned upside down when King Francis died in 1560 leaving her a widow with only one kingdom to her name.

The well-known love songs *De tous biens playne* and *Jouissance vous donneray* appear in many sources and have been set by a number of composers from the period. Claudin de Sermisy was entrusted the job of *sous-maitres* to François I. This involved directing the musical activities in the court alongside fellow musician Jean-Loys Héault de Servissas.

*The regret of one lost
As I slide into sleep
The absent is near
And alone on my bed
I feel his touch dear
In toil or in play
We are near every day*

Mary, Queen of Scots
on the death of her husband

11–12 *Ower the Water* 1558

Back in Scotland, 1558 saw the return of John Knox from Frankfurt. The Protestant Reformation was about to take a firm grip on all aspects of Scottish life. Alongside many social reforms, the complexity of Latin Church music was replaced with radically simplified settings in keeping with Knox's teachings.

Robert Johnson was a talented musician born in Duns around 1500. Being a Lutheran, he was eventually forced to escape a predominantly Catholic Scotland and seek refuge in England. His setting of *Deus misereatur nostri* (Psalm 67) was preserved by a remarkably foresighted Thomas Wode in a collection of books that he compiled painstakingly over several years. Wode saw the collection of pieces as a great opportunity to record safely some of Scotland's highly regarded Latin set works from the Catholic era. He collected music from various great houses and churches before they perished at the hands of indiscriminate Reformist sackers. With the disappearance of these pieces went the memory of Scotland's sometime reputation as the home of exquisite musical beauty. Not only did Wode record the music but he carefully illustrated the pages of each part book with images of instruments and 'willowe trees' and

added comments indicating an awareness of the importance of his work "To ane great man that has bot ane resonable gripe of musicke: thir five bukis wer worthy thair wayght of gould" and "Notwithstanding of this travell [travail] I have taken, I can understand not but Musike sall pereishe in this land alutterlye". It is interesting to see that the front covers of the parts depict instrumentalists playing, perhaps indicating that the music therein was suitable for non-vocal performance too. The vast majority of the four part pieces fall perfectly within the range of an SATB recorder consort, even having the same corresponding lowest notes of each instrument.

Perthshire composer Robert Carver (c1485 – after 1567) was very probably involved in the court music circles from the early 1520s. As was fashionable for Scots at the time, he was sent to study music in the Low Countries and in so doing made many valuable contacts. The *Sanctus* comes from the Carver *Choirbook*, a cosmopolitan mix of music from many musical schools including examples of works by Josquin, Du Fay and Isaac.

13–16 *Reform*

Described by Thomas Wode as "ane of the cheiff musitians into this land", Peebles' set-

tings of Protestant psalm tunes are quite sober when compared to the florid music of the Catholic church. *Psalm 1* has the tune in the tenor in keeping with the fashion of the time. *Ane lesson upon the First Psalm* comes from the Edinburgh Sang Schule's theory book *The Art of Music collectit out of all ancient doctouris of music*. *Psalm 113 in reports* comes from the 1635 Scottish Psalter and is by the French composer Goudimel (c1517 – 1572). *Psalm 113* itself is a well-known Lutheran hymn tune and a more complex reworking of it can be heard in *O Mensch, Bewein Dein Sünde Gross* in J. S. Bach's *St Matthew Passion*.

17–19 *Welcomed in Edinburgh* 1561

Mary soon found herself to be an outsider at the French court. She was no longer of political importance and although she was still a desirable option for European princes playing the cynical mediaeval marriage game, who would be happy with a second-hand queen? In the end, Mary was left with no option but to return reluctantly to the only kingdom over which she had any claim. On the 19th of August 1561, Mary arrived in Scotland.

On arrival in Edinburgh, Mary was greeted by cheering crowds. Amongst the masses were

many musicians playing violins and rebecs as well as many who sang psalms.

Ane Exempill of Tripla and *Richt soir opprest* come from the *Art of Music* and *Woe worth the tyme* comes from Wode's collection. It may well have been based on a favourite folk melody of the time.

A cumpanie of most honest men with instruments of musick gave their salutatiouns at her chalmer windo. The melodie, a sche alledged, lyked her weill, and sche willed the sam to be continewed sum nychts efter with grit diligence.

John Knox - 1561

20–27 *Touring and Dancing* 1561-1568

Initial popularity meant that the Queen's visits to towns across the land were widely welcomed. However, Mary's love of dancing was one of the many aspects of her life berated by Knox from the influential pulpit of St Giles Kirk, Edinburgh.

The court of Mary Queen of Scots ... our Jezebel mistress, who now does reign, displays excess riotous cheer, banqueting and immoderate dancing.

John Knox

Wode's part books are also the source of the *Paven* and *Galliard*. The composer of *Hutchesouns's Galyiard* is likely to have been, or inspired by, one of the viol-playing Hudson brothers. They would have probably known Tobias Hume, a viol player who is more usually associated with the court of Mary's son James VI (James I of England). Hume's *A French Jigg* is recorded in a collection of pieces for solo viol and may well be a folk melody brought back from France with Mary's entourage. *The Last Time I Came over the Mure* was first committed to paper around 1680 in a set of pieces collected by Robert Edwards, a minister from Angus. Many melodies in the collection have titles that relate to events of over a hundred years before they were written down and had obviously been passed down orally over the generations.

Mary visited Aberdeen twice (1562 and 1564), where she may very well have met the Catholic sympathiser John Black. He was the 'Maister' of the Aberdeen Sang Schule based in Saint Nicholas Kirk. A notable event in Black's life is recorded in the Kirk Cartulary, when in 1574 he was paid for "taking out the pypis of the organis". However, it would appear that Black did not adhere to the Earl of Morton's strict instruction to remove the "Devil's instrument from the house of God"

as a set of organ pipes were found in the basement of St Nicholas in the 18th century. Only the soprano and bass parts survive for *Lytil Blak*, *Musick Fyne* and *My Delyt*, and so we play versions with the inner parts written by a modern day 'Maister' of the Aberdeen Sang Schule, Charles Foster.

28–29 *Politick* 1568-1587

Mary's catholicism in a protestant Scotland was undoubtedly problematic for her authority as Queen. After questionable marriages and rumours of a bomb plot had gravely tarnished her standing and reputation, Mary set sail for England where she would later be imprisoned by her cousin Elizabeth I.

I came into this kingdom an independent sovereign to implore the Queen's assistance, not to subject myself to her authority. Nor is my spirit so broken by past misfortunes, or so intimidated by present dangers, as to stoop to anything unbecoming a crowned head, or that will disgrace the ancestors from whom I am descended, or the son to whom I leave my throne. If I must be tried princes alone can try me; they are my peers, and the Queen of England's subjects, however noble, are of a rank inferior to mine. Ever since my arrival in this kingdom I have been confined as a

prisoner. Its laws never afforded me protection, let them not be perverted now to take away my life.

Mary, Queen of Scots

James Lauder was a musician at both the court of Mary and her son, James VI. In 1569, Lauder was named as one of Mary's 'valets de chambre' whilst she was imprisoned at Tutbury Castle and it is likely that he kept her politically informed as his colleague, friend and fellow musician William Kinloch had done. *The Golden Pavan* was recorded by Wode and survives in several other manuscripts. As well as spending time in England, Lauder studied music in France. *Queine of England's [Galliard]* is another piece taken from Wode's collection and is originally entitled *Queine of England's Pavan*, although this piece clearly does not have the character of a pavan.



photo Ian Wilson

30–31 *In my end is my beginning* 1587

After many years held captive, during which time she was involved in a plot to overthrow Elizabeth, Mary was executed at Fothering-gay Castle.

The Time of Youth

*The time of youth sore I repent
Remembering, remembering how it was spent
To grieve my God omnipotent
I took no cure
When he to me had riches lent
I thought me sure*

John Fethy was the 'Maister' of the Edinburgh Sang Schule at the time of Mary's return to Scotland. Prior to that, he spent some time teaching in Aberdeen as a colleague of John Black. Fethy was well travelled and is believed to have been the first Scottish musician to use a five finger technique when playing the organ, most players at that time only using the three central fingers. His *Time of Youth* comes from the *Art of Music*. The term "reports" as in the beautiful *Report upon When shall my sorrowful sighing slack* is used to indicate music which makes use of imitative entries and is almost exclusively found in Scottish and French

music. It is possible that John Black spent time in France as records in Aberdeen state that he was “absent of the realm” for several years.

Fotheringay

*Alas what am I? What use has my life?
I am but a body whose heart's torn away,
A vain shadow, an object of misery
Who has nothing left but death-in-life.
O my enemies, set your envy all aside;
I've no more eagerness for high domain;
I've borne too long the burden of my pain
To see your anger swiftly satisfied.
And you, my friends who have loved me so
true,
Remember, lacking health and heart and peace,
There is nothing worthwhile that I can do;
Ask only that my misery should cease
And that, being punished in a world like this,
I have my portion in eternal bliss.*

Mary, Queen of Scots

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Corrina Silvester

Recognised as one of the UK's leading recorder ensembles, **The Flautadors** are known for their diverse programmes of music spanning over 800 years. British performances have included major festivals such as York Early Music Festival, Greenwich International Early Music Festival as well as highly acclaimed performances in London's Purcell Room and Wigmore Hall. International appearances include the East Cork Early Music Festival and Niasvizh Festival, Belarus where their performance was broadcast live on national television and radio. Their concerts in the UK have been broadcast on BBC Radio 3, and they have appeared as guest artists on the programme In Tune. Their previous CD recordings have both been featured on Classic FM and Ireland's Lyric FM. The Flautadors are continually expanding the repertoire for recorder quartet by ar-

ranging, commissioning and promoting new works that challenge the players and extend the technical boundaries of the instrument. Research and educational projects have included collaborations with the Wigmore Hall, Oundle School, Centre for Young Musicians and the Universities of Leeds, Hull and Canterbury. The Flautadors are joined for this recording by the percussionist Corrina Silvester, who performs regularly in London's west end theatre productions and is in much demand in the fields of classical, jazz, world and folk music.



photo Gulcan Auckland

Music for the Queen of Scots

The Flautadors

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|-----------|--|--|
| 1 | The Scotch Queen 3:02 | Trad. |
| 2 | Prince Edward's Paven 1:42 | Anon. |
| 3 | Departé, Departé 1:04 | Anon. |
| 4 | Deux Bransles d'Écosse 1:48 | Thoinot Arbeau |
| 5 | Première Suytte de
Bransles d'Écosse 1:26 | Etienne du Tertre |
| 6 | La, la, la je ne l'ose dire 1:31 | Pierre Certon,
Francisque Caroubel
Hayne van Ghizeghem |
| 7 | De tous biens playne 2:31 | Alexandri Agricola |
| 8 | De tous biens playne 1:43 | Antoine Gardane |
| 9 | Jouissance vous donneray 1:36 | Claudin de Sermisy |
| 10 | Jouissance vous donneray 1:40 | |
| 11 | Deus misereatur nostri
- Psalm 67 4:52 | Robert Johnson |
| 12 | Sanctus 6:09 | Anon. |
| 13 | Psalm 1 1:08 | David Peebles |
| 14 | Ane lesson upon the
First Psalme 2:11 | Anon. |
| 15 | Psalm 113 1:46 | Anon. |
| 16 | Psalm 113 in reports 1:50 | Goudimel |
| 17 | Ane Exempill of Tripla 0:45 | Anon. |
| 18 | Richt soir opprest 1:49 | Anon. |
| 19 | Woe worth the tyme 1:01 | Anon. |
| 20 | Paven 2:25 | Anon. |
| 21 | Galliard 1:12 | Anon. |
| 22 | A French Jigg 0:51 | Tobias Hume |
| 23 | Hutchesoun's Galyiard 1:29 | Hudson? |

Recorders

Catherine Fleming
Merlin Harrison
Celia Ireland
Ian Wilson

Percussion

Corrina Silvester

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|-----------|--|--------------|
| 24 | The Last Time I Came
over the Mure 2:16 | Trad. |
| 25 | Lytill Blak 1:25 | John Black |
| 26 | Musick Fyne 1:41 | John Black |
| 27 | My Delyt 2:03 | John Black |
| 28 | The Golden Pavan 2:48 | James Lauder |
| 29 | The Queine of
England's [Galliard] 0:55 | Anon. |
| 30 | The Time of Youth 1:55 | John Fethy |
| 31 | Report upon "When
shall my sorrowful
sighing slack" 3:16 | John Black |

Producer and Engineer John Taylor
Booklet Notes Ian Wilson

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