



Deux-Elles

Adoramus Te

Motets, songs and consort music

William Byrd
&
Peter Philips

The Rose Consort of Viols

Clare Wilkinson
mezzo-soprano

The lives, careers and music of William Byrd (c.1540–1623) and Peter Philips (c.1560–1628) have much in common, but also exhibit some significant differences. Both were Roman Catholics, but Byrd spent his entire life in Protestant England as a recusant, narrowly avoiding persecution through the influence of highly placed Catholic patrons and his senior position in court music circles. Philips, on the other hand, left England in his early twenties because of his faith, never to return, and built a significant reputation on the continent. We know little about Byrd's musical education, though he may well have been a chorister at St Paul's cathedral in London, like his two older brothers, who were trained there by the choir-master, Sebastian Westcote, another staunch Catholic. Some twenty years later Philips was certainly a chorister at St Paul's, where he also studied with the now elderly Westcote, living in his house, and being left money in Westcote's will on his death in 1582.

By 1582 Byrd was a well established composer and performer: he had already worked as Organist and Master of the Choristers at Lincoln Cathedral (1563–72) and rapidly rose in the esteem of musical connoisseurs once he returned to London following his appointment as a Gentleman of the Chapel Royal in 1572. Byrd was successful in gaining the patronage of many of the nobility, including Thomas, Lord Paget (who also later employed Philips), and the Earls of Worcester and Northumberland. It

appears that Philips may also have studied with Byrd around this time. But in 1582 Philips left England 'to live after his conscience and to sie Italie where he had harde that there were excellent men of his facultie', as he later put it. He spent three years in Rome, working as organist of the English College and imbibing the musical influences of Palestrina, Victoria and Marenzio.

In Rome Philips met Thomas Paget, entered his service and travelled with him to Spain, France and the Low Countries. On Paget's death in 1590 Philips settled in Antwerp, where he married, and secured a living teaching children to play keyboard instruments. In 1597 Philips moved to Brussels, where he was to spend the rest of his career as court organist in the service of the Archdukes Albert and Isabella, to be joined in 1613 by another English émigré – the virtuoso keyboard player and composer John Bull. Despite his self-imposed exile, Philips always took pains to describe himself on the title-pages of his publications as 'Inglese' or 'Anglo', and as Henry Peacham commented in *The Compleat Gentleman* of 1622, Philips 'hath sent us over many excellent songs, as well motets as madrigals', so we know that his music was still performed and admired back in England.

While Philips was working in the Low Countries in the 1590s, Byrd's career saw him consolidating his position in England through the publication of sets of vernacular songs and Latin motets as well as his three settings of

the mass. It was also at this time, that many of his greatest keyboard pieces were being copied into *My Ladye Nevells Booke*. Byrd also demonstrated his versatility by writing considerable quantities of service music for the Anglican rite, as well as instrumental consort music. However, from 1593 Byrd withdrew from London's musical life, spending his last years in semi-retirement in Essex, concentrating on the composition and publication of his later sets of Latin liturgical music and his final publication, *Psalmes, Songs and Sonnets ... fit for Voyces or Viols* of 1611, a mixed anthology of songs, psalms and other spiritual music in English that also contained two fantasias for viols.

While Philips showed himself to be adept in the creation of Italian madrigals, publishing three books between 1596 and 1603, Byrd was never beguiled by the fashion for setting such poetry, preferring the generally moralistic tone and more contrapuntal idiom of native English song that he did so much to establish. In 1588 Byrd published his first collection of vernacular pieces, his *Psalmes, Sonets and Songs*. The book's Epistle to the Reader explains how several of these songs had been 'originally made for instruments to expresse the harmony, & one voyce to pronounce the dittie', so avoiding the incomprehensibility that can arise when several voices sing different parts of a poem simultaneously. The vocal part, largely syllabic and of narrower range than those for instruments, usually enters last in the imitative texture, so

that the instrumental introduction provides an appropriate mood in advance of the words being sung. Byrd employed this style for a wide range of different types of text. 'Ah silly soul' [track 2] and 'How vain the toils' [track 10] were both published in Byrd's last song collection (1611) and each in its own way points up the moral distinction between earthly and heavenly joys. These are rare examples of Byrd writing for voice and five viols, the treble creating a delicate descant above the sung line.

'Constant Penelope' [track 9], from Byrd's 1588 collection, is something of an experiment: the anonymous poet (probably one of the courtly 'new' poets in the circle of Sir Philip Sidney) created an English translation of the opening of Ovid's *Heroides* using a similar approach to verse as the original's quantitative hexameters. Byrd matches this pretty well throughout, using longer note values for the greater syllables and shorter for the lesser ones, breaking the scheme only for a highly affecting set of cries of 'oh!'. The other Byrd songs on this recording are known only from manuscript sources. 'Wretched Albinus' [track 15] reflects on the execution of the Earl of Essex in 1601 after his attempt to usurp Queen Elizabeth's authority. As someone who propounded religious tolerance Essex (from whom Byrd leased a property around 1573) may well have been regarded favourably by Byrd and his Catholic friends: the parallel between the rise and fall of Essex and that of Albinus, a second century Roman governor of Britain who

rebelled against the Emperor, was obvious. The reference to Essex's nemesis as a 'silly' woman is more sexist than politically derogatory, since the word at that time meant 'simple' rather than 'foolish'. 'With lilies white' [track 16] is a deeply felt elegy for Lady Magdalen Montague, a devout Catholic who protected persecuted priests and held masses at her home in Battle Abbey, Sussex; she died in 1608.

The composition and publication of motets setting sacred texts in Latin preoccupied Byrd throughout his career, even though there were scarce opportunities for this music to be performed in public worship during his lifetime in Protestant England. It was possible that the choirs of the Chapel Royal and those Collegiate foundations in which Latin was understood would have sung motets occasionally, but a more regular audience may well have been found in the houses of Catholic noblemen and the secret mass centres that the Jesuits encouraged. Another function for the motet was in the nourishment of domestic spiritual education and practice: the use of a solo voice with a consort of viols to perform fully texted music was not uncommon in the Elizabethan and Jacobean home, and Byrd's motets found their way into a number of surviving non-liturgical manuscript musical anthologies, sometimes without their texts.

'Domine secundum actum meum' [track 13] and 'Attollite portas' [track 8] come from the *Cantiones, quae ab argumento sacrae vocantur* that

Byrd published in 1575 along with his senior Chapel Royal colleague Thomas Tallis as the first fruits of the monopoly over music printing bestowed on them by Queen Elizabeth earlier that year. These two motets demonstrate Byrd's virtuosity in handling a six-part texture: 'Attollite' exploits the voices' grouping into three sets of duets, varying the texture with joyously muscular themes. In contrast, 'Domine secundum' sets a penitential text in a mood of largely unrelenting gloom created by dense part writing with the voices constantly weaving in and out of each others' ranges. 'Haec dicit Dominus' [track 3] is taken from the later collection *Liber secundus sacrarum cantionem* (1591) and it is easy to read its heartfelt setting of Rachel's weeping for her slain children as a parallel to the plight of the English Catholics as their priests were martyred in the overheated reaction to the threat of invasion from Spain.

Byrd's final sacred publications were the two volumes of *Gradualia* (1605 and 1607) that between them provided all the material requisite for the singing of the propers of the mass for the major feasts of the church's year. 'Adoramus te, Christe' [track 17] is unique in these collections for having the text set under only one of the parts, leaving the others to be performed instrumentally. Its simplicity speaks very directly to the listener, each beautifully arched vocal phrase being subtly prefigured by one or more of the viols.

Like Byrd, Philips also published five collections of motets, the first of which was his *Cantiones sacrae ... quinis vocibus* that appeared in Antwerp in 1612. The title page describes the contents of this collection as 'pro praecipuis festis totius anni et communi sanctorum' (for the principal feasts of the whole year and the common of the saints), so like Byrd's *Gradualia* there was a strong liturgical concept behind the anthology. Many of these motets reflect the musical concerns of the Roman Counter Reformation, with frequent homophonic sections that help with clarity of the declamation of the texts.

However, the three motets recorded here all hark back to a more consistently imitative style, more readily susceptible to performance by a solo voice above a woven tapestry of instrumental texture. The Corpus Christi motet 'Ego sum panis/Et panis quem' [track 7], despite its generally solemn tread, is enlivened by occasional madrigalian depiction of individual words, for example 'vivat' (he shall live), with its fanfare-like quality. In 'Viae Sion lugent' (a setting of the Lesson for Maundy Thursday) [track 5] the spacious imitative entries of the voices almost obscure the fact that the top two parts are in strict canon throughout, with the top viol following the voice at the unexpected distance of a whole tone higher. The melodic lines of 'Pater noster' [track 19] closely follow the shapes of the plainsong to which the Lord's Prayer was chanted, though an unexpectedly modern upward chromatic shift illustrates the text 'sed

libera nos' (but deliver us [from evil]) towards the end.

It is most unusual to know when a specific piece of sixteenth-century music was composed, but the keyboard version of Philips's Pavana [track 1a], copied in the Fitzwilliam Virginal Book, not only states that it was 'the first that Philips made', but also gives the date: 1580. In the third 'strain' (section) the music is built from a succession of held notes in the treble part, accompanied by oscillating chords from the lower instruments, an idiom that was taken up by many other writers of pavans in the early seventeenth century, particularly in continental northern Europe. The piece itself was much copied in manuscripts from all over Europe, and transcribed for a variety of different performance media. A version of this pavan for the typically English 'broken consort' (in which three melody instruments are joined by lute and wire-strung plucked instruments) has survived as well as the keyboard one, but the five-part consort arrangement recorded here has been made by Andrew Kerr. It is followed by his setting of a Galliard [track 1b] by Philips which also appears in the Fitzwilliam Virginal Book. This is not thematically related to the pavan, but perfectly matches its mood and key.

Thomas Morley (Philips's contemporary, and another pupil of Byrd) described in his *A Plaine and Easie Introduction to Practicall Musicke* (1597) how 'After euery pauan we vsually set a galliard

(that is, a kind of musicke made out of the other). Philips's 'Dolorosa' provides exactly such a pairing, since each strain of the galliard [track 14b] is directly based on the equivalent passage in the pavan [track 14a], cleverly manipulating its melodic material to change from the pavan's steady tread in a duple beat into the swinging triple time of the galliard. Despite its major mode, the 'Pavana Dolorosa' is full of music of great intensity: its second strain suddenly plunges into an unrelated tonality with an excess of restless energy, while the final strain is characterised by painfully long-drawn-out sequences of rising chromatics, suggesting some sort of 'programme'. One manuscript source indicates that Philips wrote this piece 'in prigione' (in prison) which would place its creation in 1593 when he was incarcerated in The Hague on suspicion of plotting against Queen Elizabeth, but other commentators have associated Philips's deeply felt music as a highly personal response to the death of his wife around 1596–7.

The magnificent 'Passamezzo Pavan' [track 4] is an extended composition based on a chord progression originating in Italy in the 1530s (the *passamezzo antico*) that was often used as a model for improvisation and more elaborately worked compositions. Philips stretches each chord out to allow considerable amounts of inventive and colourful interplay above it, and repeats the whole sequence six times. The music moves through a variety of moods, from scurrying

interwoven conversation to an almost military homophonic ending.

It appears that no original fantasias for viols by Philips have survived, but this would not have troubled Jacobean players, who frequently took vocal pieces and performed them instrumentally. This is the case with the two six-part pieces [tracks 11 & 12], which are given the title 'Fantazia' in a set of part-books now in the Bodleian Library, Oxford. They are actually textless versions of the second and third sections of Philips's madrigal 'Porta nel viso' published in his *Il secondo libro de madrigali a sei voci* in Antwerp in 1603. Their lightness of texture and many delicate interchanges of dialogue provide an obvious contrast to the more serious fare of contrapuntal motets.

Philips's instrumental trios are to be found as musical examples in *Institution Harmonique*, a treatise by Salomon de Caus published in Frankfurt in 1615. Renaissance theory held that each mode conveyed a different affect or mood through its particular arrangement of tones and semitones. So the trio in the third mode [track 6], with its minor third and flowing lines, contrasts with that in the first mode [track 18], which is characterised by a major third and rather more dance-like qualities. Here each trio is performed as a prelude to one of Philips's motets in the same mode from his 1612 collection.

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Texts and translations

Byrd: Ah silly soul

Ah silly Soule, how are thy thoughts confounded
betwixt two loves, that far unlikely are?
Lustes love is blinde, and by no reason bounded.
Heavens love is cleere, and faire beyond compare.
No wonder, though this love light not thy minde,
whilst looking through false love thine eyes are blinde.

Byrd: Haec dicit Dominus

Haec dicit Dominus: vox in excelsis audita est
lamentationis, luctus et fletus, Rachael plorantis
filios suos, et nolentis consolari super eos, quia
non sunt. Haec dicit Dominus: quiescat vox tua
a ploratu, et oculi tui a lacrimis, quia est merces
operi tuo, ait Dominus, et est spes in novissimis
tuis, et revertentur filii ad terminos suos.

*Thus saith our Lord: a voice of lamentation is heard on
high of the mourning, and weeping, of Rachel weeping
for her children, and refusing to be comforted for them,
because they are not. Thus saith our Lord: let thy voice
cease from weeping, and thine eyes from tears: because
there is a reward for thy work, saith our Lord: and
there is hope to thy last ends, and the children shall
return to their borders.*

(Jeremiah 31: 15–17)

Philips: Viae Sion lugent

Viae Sion lugent, eo quod non sint qui veniant
ad solemnitatem; omnes portae eius destructae,
sacerdotes eius gementes, virgines eius squalidae,
et ipsa oppressa amaritudine.

*The ways of Zion do mourn, because none come to the
solemn feasts: all her gates are desolate: her priests sigh:
her virgins are afflicted, and she is in bitterness.*

(Lamentations 1: 4)

Philips: Ego sum panis/Et panis quem

Ego sum panis vivus, qui de cælo descendi: si quis
manducaverit ex hoc pane, vivet in æternum.

Et panis quem ego dabo, caro mea est pro mundi
vita.

*I am the living bread which came down from heaven:
if any man eat of this bread, he shall live for ever. And
the bread that I will give is my flesh, which I will give
for the life of the world.*

Byrd: Attollite portas

Attollite portas, principes, vestras, et elevamini,
portae aeternales, et introibit Rex gloriae.

Quis est iste Rex gloriae? Dominus fortis et
potens, Dominus potens in praelio. Gloria Patri et
Filio et Spiritu Sancto; sicut erat in principio et
nunc et semper. Amen.

*Lift up your gates ye princes, and be ye lifted up O
eternal gates: and the King of glory shall enter in. Who
is this King of glory? The Lord strong and mighty, the
Lord mighty in battle, the Lord of powers, he is the
King of glory. Glory be to the Father, and to the Son,
and to the Holy Spirit: as it was in the beginning, is
now and ever shall be, world without end. Amen.*

(Psalm 23: 7, 8, 10)

Byrd: Constant Penelope

Constant Penelope, sends to thee carelesse
Uliesses, write not againe, but come sweet mate
thy selfe to revive mee. Troy wee doe much envie,
wee desolate lost ladies of Greece: not Priamus,
nor yet all Troy can us recompence make. Oh,
that hee had when hee first tooke shipping to
Lacedemon, that adulter I meane, had beene
o'erwhelmed with waters: then had I not lain now
all alone, thus quivering for cold, nor used this
complaint, nor have thought the day to bee so long.
(anonymous 16th century English translation of
the opening of Ovid's *Heroides*)

Byrd: How vain the toils

How vaine the toyles that mortall men doe take to
hoord up gold that time doth turne to drosse, for-
getting him who onely for their sake, his precious
bloud did shed upon the Crosse. And taught us
all in heaven to hoord our treasure, where true
encrease doth grow above all measure.

Byrd: Dominus secundum actum meum

Domine, secundum actum meum noli me judicare:
nihil dignum in conspectu tuo egi. Ideo deprecor
majestatem tuam, ut tu Deus deleas iniquitatem
meam.

O Lord, judge me not according to my acts: there is nothing worthy in thy sight that I have done. Wherefore I beseech thee, in thy majesty, that thou, O God, blot out my transgressions.

(8th Responsory for the Office of the Dead)

Byrd: Wretched Albinus

Wretched Albinus, thrall to heavy hap,
How could the stars such angry fate afford?
Did'st thou not lie e'en now on pleasure's lap,
And had sweet Fortune chained to thy word?
How comes it then on good evil should attend,
And that a silly woman works thine end?

Byrd: With lilies white

With lilies white those virgins fair are crowned,
That wed themselves to our great Lord and
Saviour,
And never were in worldly pleasure drowned,
But solely liv'd in chaste and sweet behaviour,
Expecting still with lamps of crystal shining,
The bridegroom's call to bid them to his dining.

Among these maids fair Mawdlyn, late deceased,
May well be plac'd in virgin's weeds attired,
Who as in years in virtue still increased
And was a flow'r of beauty most admired,
Whose corpse in earth in marble tomb reposes,
And soul in heaven crown'd with sacred roses.

Byrd: Adoramus te, Christe

Adoramus te, Christe, et benedicimus tibi: quia
per sanctam crucem tuam redemisti mundum.

We adore thee, O Christ, and we bless thee: because by thy holy cross thou hast redeemed the world.

Philips: Pater noster

Pater noster, qui es in caelis: sanctificetur nomen
tuum; adveniat regnum tuum; fiat voluntas tua,
sicut in caelo, et in terra. Panem nostrum quo-
tidianum da nobis hodie; et dimitte nobis debita
nostra, sicut et nos dimittimus debitoribus nostris;
et ne nos inducas in tentationem; sed libera nos a
malo. Amen.

Our Father, which art in heaven, hallowed be thy name; thy kingdom come; thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation; but deliver us from evil. Amen.



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The Rose Consort of Viols takes its name from the celebrated family of viol makers whose work spanned the flowering of the English consort repertoire. With its blend of intimacy, intricacy, passion and flamboyance, this music (ranging from Taverner and Byrd, to Lawes, Locke and Purcell) forms the basis of the Rose Consort's programmes. The Consort has received awards for its research and performance of new programmes, and has investigated the earliest viol consort repertory using instruments modelled on those painted by Lorenzo Costa in 1497. It also performs on consorts of instruments modelled on those from mid-sixteenth century Venice, as well as using Jacobean English viols, all of which are strung in gut throughout.

The Consort performs throughout Europe, appears regularly on the BBC, and has made many highly acclaimed recordings. The Consort's CDs for Naxos include an anthology of Elizabethan consort music, in addition to those of Byrd, Dowland, Gibbons, Jenkins, Lawes, Tomkins and Purcell (selected by The Sunday Times as the best available version). The Rose Consort has also issued CDs of music by the Ferraboscas (father and son) and John Ward, for cpo. Its previous recording for Deux-Elles was of music by Four Gentlemen of the Chapel Royal (Tallis, Tye, Byrd and Tomkins) and it has also recently issued a CD of music from the part-books of Robert Dow (An Emerald in a Work of Gold), on Delphian. It also contributed to the

award-winning 2011 recording of Striggio's 40-part mass *Ecce si beato giorno* with I Fagiolini.

Rose Consort concerts often include guest soloists such as sopranos Emma Kirkby and mezzo-soprano Clare Wilkinson, the lutenist Jacob Heringman, or collaborations with vocal ensembles, including Red Byrd, Stile Antiquo and the BBC Singers. The Consort regularly performs at the York Early Music Festival and has also appeared in Italy, Spain, France, Canada (Festival Vancouver) and the USA (Boston, New York, Boulder, Portland, Tucson and Seattle) and featured as the guest ensemble at the Pan-Pacific Gamba Gathering in Hawaii. It has performed at the BBC Proms at London's Cadogan Hall with vocal ensemble Tenebrae, and has also given performances at the National Gallery in London.

www.roseconsort.co.uk

Ibi Aziz	<i>treble, tenor, bass viols</i>
John Bryan	<i>tenor viol</i>
Alison Crum	<i>treble, alto, tenor viols</i>
Andrew Kerr	<i>tenor and bass viols</i>
Roy Marks	<i>tenor and great bass viols</i>
Peter Wendland	<i>bass viol</i>

Clare Wilkinson Described as 'flawless... heartfelt... heavenly' (Early Music America), 'heart-stopping' (Guardian), 'one of the best young singers in the Renaissance game' (Independent), Clare makes music with baroque orchestras, consorts of viols, and vocal consorts - and loves them all. Particularly noted for her interpretations of Bach, Clare has been alto soloist in all his major works with Sir John Eliot Gardiner, highlights being Cantata 170 at the Spiegelsaal, Köthen and the St Matthew Passion at the Thomaskirche, Leipzig. Bach recordings include *Welt, Gute Nacht* (Gardiner), the St John and St Matthew Passions (Butt), the St Mark Passion (Willens) and *Trauer-Music* (Parrott - Gramophone Critics' Choice). Other recent collaborations have been with Jos van Veldhoven (NBS), Adam Fischer (SCO), Bart Van Reyn (Le Concert d'Anvers), Gijs Leenaers (Concertgebouw Chamber Orchestra), Mats Bertilsson (Drottningholm Baroque) and Philip Pickett (Odense Symphony Orchestra).

Clare also enjoys stage work: Venere in Monteverdi's *Ballo dell'Ingrate* (BBC Proms), Galatea (London Handel Festival) and I Fagiolini's 'secret theatre' project *The Full Monteverdi*. Equally at home with viols, Clare is a regular guest of The Rose Consort of Viols and Fretwork, enjoying the repertoire from William Byrd to Tan Dun. She premièred works written for her by John Joubert, Duncan Druce and Stephen Wilkinson at the Wigmore Hall.



photo Stefan Schweiger

In addition to the Bach discs above, Clare's many recordings include *Orfeo* (Parrott), the Gramophone Award-winning *Messiah* (Butt), *Four Gentlemen of the Chapel Royal* (Rose Consort of Viols) and *The Silken Tent* (Fretwork) featuring two songs of Byrd never before recorded.

www.clare-wilkinson.com

Adoramus Te

William Byrd & Peter Philips

The Rose Consort of Viols

Clare Wilkinson mezzo-soprano

[1]	Pavana & Galliardo [arr. AK] 3:35	tr te te b gb	Philips
[2]	Ah silly soul 3:53	CW tr te b b gb	Byrd
[3]	Haec dicit Dominus 4:46	CW t b b gb	Byrd
[4]	Passamezzo Pavan 6:30	tr tr te te b b	Philips
[5]	Viae Sion lugent 2:59	CW a te b gb	Philips
[6]	Trio in the third mode 2:30	tr te b	Philips
[7]	Ego sum panis/Et panis quem 4:15	CW te te b gb	Philips
[8]	Attollite portas 4:07	CW a te te b gb	Byrd
[9]	Constant Penelope 2:37	CW te te b b	Byrd
[10]	How vain the toils 2:59	CW tr te b b gb	Byrd
[11]	Fantazia No.1 a6 2:42	tr tr te te b	Philips
[12]	Fantazia No.2 a6 2:32	tr tr te te b	Philips
[13]	Domine secundum actum meum 6:51	CW t t b b gb	Byrd
[14]	Pavana & Galiarda Dolorosa 6:22	tr te te b gb	Philips
[15]	Wretched Albinus 2:59	CW tr te b b	Byrd
[16]	With lilies white 5:43	CW tr te b b	Byrd
[17]	Adoramus te, Christe 1:42	CW tr te b gb	Byrd
[18]	Trio in the first mode 3:00	tr te b	Philips
[19]	Pater noster 3:02	CW te b b gb	Philips

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