



ALVA

ANGELS IN THE ARCHITECTURE

Saturday 29 May 2021 12.30 pm

St Mary's Church



Angels guide soul to heaven



Adam, Eve & serpent



Pig playing harp



King Ethelstan & St John of Beverley



Boar playing bagpipes



Foliate head/ Green Man



Dragon



Fox preaching to geese

ANGELS IN THE ARCHITECTURE

Songs for St Mary's, Beverley

Gaude Mater Ecclesia
(*first modern performance*)

15th-century chant
Feast day of St John of Beverley (7 May)
York Gradual (Oxford, Bodleian Library, Lat. Liturg. b.5)

Adam Lay Ybounden
(*first performance new setting*)

Giles Lewin
c. 1400 song text without surviving musical setting
(Sloane 2593, ff.10v-11)

Dives and Lazarus

Traditional English folk song
(1577 in the ROUD folk song index)
based on the parable of the rich man and Lazarus
Luke 16:19–16:31

Estampie – John of Beverley
(*first performance*)

Leah Stuttard
based on *Gaude Mater Ecclesia*

Gabriel Fram Evene King

13th century
(British Library, Arundel 248)

Spiritus et alme
Gaude Virgo, Barbara Simplex

13th century
English motets from Meaux Abbey
(Chicago MS Add 654 Appendix)

The Mad Merry Pranks of Robin Goodfellow

Broadside Ballad
published London, 1709

Saltarello

14th-century Italian
inspired by St Mary's bagpiping boar boss

Courage Crowned with Conquest, OR,
A brief Relation, how that Valiant Knight,
and Heroick Champion Sir Eglamore, bravely
fought with, and manfully slew, a terrible,
huge great Monstrous Dragon

Broadside Ballad
tune: Sir Eglamore
published London, 1672

Tomorrow the Fox will come
to Town

Thomas Ravenscroft (c. 1592–1635)
3-part song from *Deuteromelia*
published 1609

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Giles Lewin *fiddle, bagpipes, voice*

Leah Stuttard *harp, voice*

Vivien Ellis *voice*

The idea of linking songs to the architecture of St Mary's came from local walking guide Colin Bradshaw, with whom I've had the privilege of leading 'ballad walks' around Beverley. The motto 'if these walls could talk' took on a new meaning, as I looked up at the ceiling of St Mary's, prompted by Colin, and saw relationships between the carved bosses, the stories they tell, and the same stories told in song. Our programme celebrates the heritage of St Mary's Church, and the legacy of St John of Beverley (d. 721), whose 1,300th anniversary is marked this year. We hope that by exploring the shared cultural heritage of sculptors and carvers, musicians and singers of the past, we can shed light on a forgotten, but fascinating world, and feel a connection to those people whose legacy we inherit.

St Mary's has been described as possessing some of the finest architecture of any parish church in England and is currently undergoing restoration of the entire building. The first phase of this Heritage Lottery funded project involves the restoration of the vast collection of over 600 medieval and Tudor roof bosses. St John, 'founding father' of the town of Beverley, features in at least two of these bosses, together with Æthelstan, one of the first kings to adopt St John as his special saint. **Gaude Mater Ecclesia** (Rejoice Mother Church), a type of chant known as a sequence, was written for the Saint's Day of St John (7 May). We think this may be its first performance in modern times. The chant tells of miracles performed by St John, including healing a deaf boy, and teaching him to speak, earning John the title Patron Saint of Teachers of the Deaf. It was written down in the middle of the fifteenth century, in a book of chant known as 'The York Gradual', from the parish church of East Drayton, Nottinghamshire, in the archdiocese of York.

The three-part motet **Spiritus et alme / Gaude virgo salutata** is a rare piece of English polyphony from the late thirteenth century. The manuscript originated at Meaux Abbey, a religious house of the Cistercian order. Founded in 1151, and dissolved in 1539, it was situated on a slight rise in the valley of the River Hull, almost opposite Beverley. *Spiritus et alme* is best known as a Marian addition to the Gloria, and the voice which carries it follows a decorated version of its normal chant melody; the second text is associated with the Annunciation. This manuscript escaped the fate of so many that were destroyed during the Dissolution. The parchment it was written on was reused as flyleaves to protect the contents of another, non-musical, book and so this chant survived.

A great variety of dragons feature in the bosses and misericords of St Mary's. **Sir Eglamore & The Dragon**, a popular ballad printed in 1672, tells the story of a valiant

knight who vanquishes a fearsome dragon, loses his precious sword and drowns his sorrows in the alehouse. Swords were something of a fashion accessory for the well-dressed gentleman during the seventeenth and eighteenth centuries, after which canes, and then umbrellas, became a Victorian gentleman's wardrobe

At least one of our bosses shows Adam and Eve, hands covering their nakedness, standing beside the Tree of Life, around which twines the snake, with a grinning human face. **Adam Lay Ybounden** is a song text relating the biblical events of Genesis, dating from c. 1400, for which no musical setting survives. Whilst there are many notable contemporary choral settings, Giles has made a new setting for us, which receives its premiere today.

Angels and demons abound at St Mary's: three stone angels stand atop a pillar, like solemn guardians looking down, hands clasped in prayer and wings furled; a carved wooden roof-boss angel seems to fly, clad in a blue robe cinched with gold belt, with golden wings, flowing hair and open arms; another roof boss depicts a sleeping man, attacked by an incubus, a kind of horned demon thought to represent nightmares; in a window, a pair of winged angel musicians, in flowing white robes edged with gold, play a duet on their harps and sing, against a vivid red stained-glass sky. In the folk song **Dives and Lazarus**, two angels come out of heaven to guide poor Lazarus to sit on an angel's knee, the place in heaven prepared for him, while serpents come out of hell to guide rich Dives there, to sit on a serpent's knee.

In a carved boss, a fox makes away with a goose on his back. A finely-wrought misericord depicts the struggle between a fox, jaws clamped round the neck of a goose, with the goose biting the fox's foreleg. In another vividly tinted boss, a dark brown fox in a golden pulpit preaches to a group of attentive white geese with bright red beaks, against a bright turquoise sky. The fox represents cunning and falsehood, and the geese the gullible and foolish congregation. The sly fox would lull the geese into a false sense of security with his soothing words, enabling him to make them his dinner. The moral of this story was that foolish people are seduced by false doctrines. **Tomorrow The Fox Will Come To Town** is a lively four-part song from Thomas Ravenscroft's collection of vocal rounds, canons and 'Freeman's Songs', *Deuteromelia* (1609), the first collection of its type.

We are most grateful to Dr Jennie England, Heritage Officer of St Mary's, and to Colin Bradshaw, Carli Black and Pam Hopkins, walking guides and local historians, for their advice, support and encouragement in the preparation of this programme. We are indebted to Delma Tomlin and her team at the NCEM for their dedicated and inspirational work to support Early Music, and make cultural events such as this possible.

Gaude Mater Ecclesia

Gaude mater ecclesia, in filiorum gloria:
Quos per acta victoria celi suscepit curia.

Rejoice mother church in the glory of your sons:
Whom the court of heaven has taken up when
victory had thrust through.

Ibi salus continua et pax viget perpetua:
Ibi dei presentia plena dat sanctis gaudia:

Continual health and perpetual peace thrive there:
There the presence of God gives to the saints
overflowing joy:

Ibi Johannem celica sanctum dernulcent
cantica:
Cujus vita sanctissima virtutum fulget gracia.

There celestial songs allure Saint John:
Whose most holy life shines with virtue by grace.

Mutus fatur; et fugatur capitis obscentitas;
Post salute vestit cutem crinium amentitas.

The mute speaks; and moral impurity of the living
body is put to flight;
Thereafter loveliness covers the whole body with
health.

Dum de functus esset unctus sacrosancto
chrismate,
Mors recedit, vita redit orante pontifice.

While he was dead, he was anointed with the holy
oil of chrism,
Death recedes, life returns by the praying pontiff.

Obstupescit hausto potu plebis adunatio,
Quod liquoris benidicti non fit minoratio.

The people are astounded by the drink drained,
Because abasement is not made through blessed
liquor.

Lapsis equo convalescit, et lesuram lesus
nescit, presulis precamine.
Surgit sana monialis; mundatur matron
malis, ejusdem juvamine.

The one fallen off a horse recovers, and the injured
one does not know injury by the praying of the
protector.
The nun gets up, healthy, the matron is cleansed of
evil by the help of the same.

Sanctus orans corde mundo dat salute
moribundo, turbis admirantibus.
Res miranda vas quasatum vinum servat
lilibatum, fractis vasis partibus.

The saint praying with a clean heart gives health to
the dying, making the crowds admire.
A thing of wonder – a shattered vessel serves
undiminished wine, after it is broken into pieces.

O quam pure precum vota mente libavit
devote Deo Dei famulus;
Dum be cello lux effulsit, et orantem
circum fulsit fulgor Sancti Spiritus.

Oh how purely the servant of God offered prayers
of entreaty to God with a devoted mind;
While light gleamed forth from heaven and shone
around him who prayed he was illuminated with
the Holy Spirit.

Hoc levita mirans lumen audax introspectit
numen in columbe specie.
Concrematur vultus rei; vulsit virtus vivi
Dei sana facta facie.

This Levite [priest] marvelling at the light, bold,
he looked into the divine will in the shape of a
dove.
The face of the thing/affair is completely burnt up;
the virtue of the living god shines when the form
is made whole.

Eoramus mente tota, offer Christo precum
vota, Johannes sanctissime.
Ut te duce, te patrono, perfruamur summo
bono, pontifex piissime.

We entreat with our whole mind, bring before
Christ our prayers of entreaty, most holy John.
That we may be delighted by you, our leader, our
patron, for the highest good, most pious pontiff.

Spiritus et alme

Spiritus et alme orphanorum paraclite
primogenitus Marie virginis matris,
ad Marie gloriam,
Mariam sanctificans,
Mariam gubernans,
Mariam coronans.

Holy Spirit, nourishing orphans,
first-born of Mary, the virgin mother,
to the glory of Mary,
sanctifying Mary,
guiding Mary,
crowning Mary.

Gaude Virgo

Gaude virgo salutata
Gabriele nuncio.
Gaude mater iocundata
Jesu puerperio.
Gaude conresuscitata
Resurgente filio.
Gaude tua sublimata
Prole plena gaudio.
Gaude sumpta et locata
Cum Jesu in solio.
Esto nobis advocata
In magno iudicio.

Rejoice, virgin honoured
through Gabriel's message.
Rejoice, mother made joyful
through bearing Jesus.
Rejoice, reborn
through the resurrection of your son.
Rejoice, with your arisen
descendants in great joy.
Rejoice, taken up and placed
with Jesus on the throne.
Be for us an advocate
of great discernment.

Leah Stuttard hails from a Lancashire mill town and has played the medieval harp for over 20 years. The first medieval music she loved was on scratchy out-of-circulation David Munrow LPs that she bought for £1 from the local library. She has worked with many major names such as Jordi Savall and her career has taken her around the world, from Mexico to Russia. She first started working with the Italian ensemble Micrologus in 2002 and continues to add a certain Anglo-Saxon *je ne sais quoi* to their performances. As a soloist, she performs English medieval music, and with Danish/Swedish singer Agnethe Christensen she explores more Northern repertoires like Scandinavian ballads and folk hymns. Currently she is working on a doctorate, investigating the creative input of musicians working with medieval music today, funded by the North Eastern Consortium for Arts and Humanities. She has completed five different pilgrimages to Canterbury, Monte Sant'Angelo and Santiago de Compostela.

Leahstuttard.com

Vivien Ellis and **Giles Lewin** first met as members of the acclaimed early music group The Dufay Collective. Versatile multi-instrumentalist Giles has an immaculate folk pedigree, working with folk luminaries Bellowhead and Maddy Prior. He is a founder member of The Carnival Band. Giles released solo albums *The Armchair Orienteer* and *Time's Chariot* (2008, 2016, Park Records) 'fabulous tunes, matched with inventive imaginative arrangements, which are throughout, impeccably played' EDS review.

Grammy-nominated vocalist Vivien Ellis is known for her gutsy, passionate and folk-edged performances of early music with groups such as The Carnival Band, The Dufay Collective and Sinfonye, a seminal early/contemporary group originating in Oxford. Since 2017 Vivien has developed 'Ballad Walks', taking people on a journey to explore landscape, themes and ideas through songs. From March 2020 Vivien has led two, weekly online community choirs, and several popular virtual ballad walks and singing events. Alva enjoys creating surprising, original, entertaining and well-researched performances of music, song and spoken-word for unexpected places.

gileslewin.com/biog.htm

vivienellis.co.uk/

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The 2022 Beverley & East Riding Early Music Festival will take place from Friday 27 to Sunday 29 May. Join the mailing list on www.ncem.co.uk/bemf to ensure that you get full details of artists and booking arrangements this autumn.

BEVERLEY & EAST RIDING EARLY MUSIC FESTIVAL is directed by Delma Tomlin MBE and administered by the National Centre for Early Music through The York Early Music Foundation (registered charity number 1068331)

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www.ncem.co.uk/bemf



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