



Rose Consort of Viols

'Music for Severall Friends'

NCEM, St Margaret's Church

Monday 11 July 1.00 pm

Rose Consort of Viols

John Bryan, Alison Crum, Andrew Kerr, Roy Marks *viols*

with

Steven Devine *virginals*

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Celebrating the birthdays of Thomas Tomkins
and Matthew Locke

Pavan & Alman in F a4	Thomas Tomkins 1572–1656
Ut re mi a4	Tomkins
Fancy (24 October 1648) Pavan: Earl Strafford (1–2 October 1647)	Tomkins
Sett in B flat a3, <i>The Flatt Consort for my Cousin Kemble:</i> Fantazie, Saraband, Jigg	Matthew Locke 1622–77
Suite No. 4 in D, <i>Melothesia:</i> Prelude, Almain, Corant, Saraband, Rant	Locke
Sett in C, <i>Duos for two Bass Viols:</i> Fantazie, Courante, Fantazie, Saraband	Locke
Fancy: for two to play In Nomine No. 1 a3 Fantasia No. 8 a3	Tomkins
Sett in F, <i>Consorts of Fowre Parts</i> Fantazie, Courante, Ayre, Saraband	Locke

Thomas Tomkins and Matthew Locke, born 50 years apart, represent two very different approaches to music-making in seventeenth-century England, where many musical traditions were severed by the mid-century political crisis and civil war. Though Tomkins lived through those troubled times, his music looks back to a golden age rooted in that of his 'ancient, & much revered Master', William Byrd, largely continuing a contrapuntal approach in his compositions of Anglican church music, madrigals, consort music and elaborate keyboard pieces. Locke on the other hand looks forward, to the theatre music, dance suites and the basso continuo idiom of the Baroque. But there are also points of contact between the two composers, particularly in their consort and keyboard music, which we explore today.

After an early life spent at St David's in Pembrokeshire, where his father was the cathedral organist and choirmaster, Tomkins moved with his family to Gloucester in 1594 and was appointed organist at Worcester Cathedral in 1596. At some point he joined the Chapel Royal, playing the organ alongside his older colleague Orlando Gibbons, but in the 1630s Tomkins seems to have withdrawn from London's music life, focusing on his role at Worcester until cathedral services ceased when the city fell to the Parliamentarians in 1646. He spent his last years living with his son Nathaniel in the village of Martin Hussingtree, a few miles outside the city, where he died at the grand old age of 84.

Most of Tomkins' finely crafted but relatively small output of pieces for viols is contained in manuscripts associated with musical families living in the Gloucester and Worcester areas. These pieces utilise the forms developed by Elizabethan composers: dances, pieces on a cantus firmus such as the *In nomine* or hexachord, and free-flowing fantasias. Many display a delight in virtuosity, with some particularly agile bass parts. The three-part *In nomine* is a good example: the wide-ranging treble and bass parts compete throughout with flurries of quavers, octave leaps and wayward triplets, especially during the long coda once the cantus firmus has settled on to its final note. Tomkins' keyboard pieces were mostly copied in a fine autograph manuscript anthology during his retirement. Many appear to reflect on events during his later life, and though dated 1647, the Pavan named for Earl Strafford possibly marks the statesman's execution in 1641. Like most of Tomkins' pavans it is in three sections, each repeated with increasingly elaborate decoration. Strafford, whose family home was Wentworth Woodhouse near Rotherham, was a close adviser to Charles I and has a connection with the City of York: in 1628 he was appointed President of the Council of the North, which met at The King's Manor.

The exact date of Locke's birth has not been recorded, so the choice of 1622 is somewhat arbitrary: it could equally have been late 1621 or early 1623. He sang as a chorister at Exeter Cathedral, where his choirmaster and teacher was Edward Gibbons, older brother of Tomkins' colleague Orlando. Locke was the sort of boy who carved his name on the cathedral organ screen, and was admonished by the Dean for fighting with another chorister. His later career was as a musician for various members of the Stuart court, accompanying Prince Charles to France in 1646 and at the Restoration being appointed composer in the Private Musick, the pool of musicians that played in the royal apartments at Whitehall. As a Catholic, Locke could not hold a post in the Chapel Royal, but did acquire a place as organist in Catharine of Braganza's own Catholic chapel, established in 1662. Locke played a significant role in London's musical life, writing music for masques and other theatrical performances as the main house composer for the Duke of York's Company, and also publishing books on music theory.

Locke's consort music mostly dates from the years of the Commonwealth: the *Duos for two Bass Viols* are dated 1652, while *The Flatt Consort for my Cousin Kemble* has been linked with a member of a prominent Catholic family in Herefordshire, where Locke was accused 'as being a papist' in 1654. The late seventeenth-century historian Roger North described Locke's *Consorts of Fowre Parts* as 'a magnificent consort ... after the old style, which was the last of the kind that hath bin made'. While North was obviously not aware of Henry Purcell's consort music, this collection certainly contains some of Locke's most mature and sophisticated music. Locke collected his consort music into 'setts' in the same key, including contrapuntal fantasias and a variety of dance pieces, some showing French influence (as in the courantes) and often ending with a lively country dance that has a majestic slow conclusion to round off the set.

Melothesia, published in London in 1673, consists of sets of keyboard 'lessons' by Locke and other members of the King's Private Musick, plus rules on how to realise a thorough-bass (the first in England), as well as an explanation of the ornaments. In all Locke's music we can detect a composer with a catchy melodic turn of phrase, but also a searching and restless mind as he turns the contrapuntal styles of Tomkins' generation to his own ends.

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The Rose Consort of Viols takes its name from a famous family of sixteenth-century viol makers, whose instruments coincided with the growth of English consort music. With its unique blend of intimacy, intricacy, passion and flamboyance, this music ranges from Taverner and Byrd, to Lawes, Locke and Purcell, and forms the nucleus of the Rose Consort's programmes. For nearly four decades the Rose Consort has been delighting audiences across the UK, Europe and further afield. It has performed in London's Wigmore and South Bank halls, is heard regularly on the BBC, including a Prom concert from Cadogan Hall, and makes frequent appearances at the London International Exhibition of Early Music and York Early Music Festival. It has performed at Festivals in Canada (Festival Vancouver) and the USA (Boston, New York, Boulder, Portland and Seattle) and also featured as a guest ensemble at the Pan-Pacific Gamba Gathering in Hawaii. It has also performed with the choirs of Chichester Cathedral and Oslo Cathedral, as well as at festivals in Bratislava, Nuremberg, Cologne and in Austria. The consort's 21 recordings on Naxos, Deux-Elles and Delphian use three different sets of instruments to cover repertory from the late fifteenth-century origins of consort music to the music of Henry Purcell. The consort has received awards for research and performance of specially devised programmes, and has also commissioned and performed new pieces for voices and viols by Judith Bingham, John Woolrich, and Ivan Moody. For a number of years the Consort appeared at Dartington International Summer School, giving concerts and coaching ensembles, activities it now continues at Benslow Music in Hitchin.

roseconsort.co.uk

Steven Devine enjoys a busy career as a music director and keyboard player, working with some of the finest musicians. He is the Principal Keyboard Player with the Orchestra of the Age of Enlightenment, The Gonzaga Band and The Mozartists and performs regularly with many other groups around Europe. He has recorded over 30 discs with other artists and ensembles and made six solo recordings. His recording of Bach's *Goldberg Variations* received critical acclaim, *Gramophone* describing it as 'among the best'. The complete harpsichord works of Rameau received five-star reviews from *BBC Music Magazine*. Steven has recently released Bach's *Well-Tempered Clavier*. He made his London conducting debut in 2002 at the Royal Albert Hall and made his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. He has conducted the Mozart Festival Orchestra in major concert halls in the UK and also in Switzerland. Steven is Music Director for New Chamber Opera in Oxford performing repertoire from Cavalli

to Rossini. For the Dartington Festival Opera he has conducted Handel's *Orlando* and Purcell's *Dido and Aeneas*. He is currently conductor and Artistic Adviser for the English Haydn Festival in Bridgnorth. Steven works regularly with the Norwegian Wind Ensemble, Trondheim Barokk, the Victoria Baroque Players (BC, Canada) and Arion Baroque Ensemble (Montreal). He is Early Keyboard Consultant to the Royal Birmingham Conservatoire and Royal Welsh College, and teaches fortepiano at the Royal Academy of Music. Finally, Steven is also a member of the ground-breaking Art of Moog: an electronic music group specialising in the performance of Bach.

stevendevine.com

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