

2023
BEVERLEY
& EAST RIDING
EARLY MUSIC FESTIVAL

Anne-Kathryn Olsen *soprano*

Ariel Abramovich *Renaissance lute*

Paston's Pastimes

St John's Catholic Church

Sunday 28 May 5.00pm

Anne-Kathryn Olsen *soprano*

Ariel Abramovich *Renaissance lute*

Paston's Pastimes

My mind to me a kingdom is
All as a sea
Agnus dei (*from Mass for 3 voices*)

William Byrd 1540-1623

Ne timeas, Maria
Senex puerum portabat
Salve Regina

Tomás Luis de Victoria 1548-1611

Elle s'en va de moy
Le Rossignol

Orlando di Lasso 1532-94

Je ne me puis tenir d'aimer

Josquin Des Prez c. 1450/55-1521

Pis ne me peult venir

Thomas Crequillon c. 1505/15-1557

Fantasia a 3

Byrd

* * * * *

Dolce amorose

Giovanni Ferretti c. 1540-c. 1609

Quando mi miri con quessi occhi ladri

Girolamo Conversi fl. 1572-5

Igitur O Jesu bone
Illustrissima omnium

John Sheppard c. 1515-1558

Fantasia a 3

Byrd

Come to me grief for ever
Ye sacred muses
Lullaby

Byrd

Edward Paston (1549-1630), was a cultured, well-travelled nobleman from Norfolk. His amateur passion for the lute led him to compile one of the most comprehensive existing collections of Renaissance polyphony intabulated for lute and voice, comprising 157 bound volumes: 45 part-books, five lute-books, and more than 1000 vocal and instrumental works. These books contain works by practically every major composer in the sixteenth century, including one of the largest and most important existing collections of works by William Byrd.

Paston was not only a passionate musician but also a poet, linguist, orator and collector of books and art – a real gentleman courtier of the time. His tombstone, inscribed ‘One of the gentlemen of Henry the eight’, is testament to his family’s close association with the royal court (his sister Katherine appears on the list of people to be given Christmas presents by Queen Elizabeth). He was a close associate of William Byrd, the organist and composer of Elizabeth’s court, and Byrd even set one of Paston’s poems to music. It is likely that Edward Paston studied in Spain: his collection is composed largely of music written in Italian tablature, which was widely used throughout Italy and the Iberian Peninsula. Through his incredible collection of music, we catch a glimpse of the cultural richness of the Renaissance period and the important role that music played in the lives of the nobility. This collection probably served as a performance resource for Paston’s household, although the use of Italian tablature is curious considering that most English musicians of the time would have been used to French tablature and might not have been able to read it.

Our programme reflects only a fraction of the pieces included in the greater Paston Collection, but captures the diversity of polyphonic styles found within. We start and end the programme with William Byrd, performing not only his polyphonic vocal works such as *Ye sacred muses*, an elegy on the death of Thomas Tallis, but also viol consort pieces like *All is as a sea*, and *My mind to me a kingdom is*.

The tradition of intabulation, or the rewriting of polyphonic music in tablature for lute, viol, or keyboard, was a common practice of the time. The intimate intabulations of Tomás Luis de Victoria are drawn from two four-part choral settings: *Senex puerum* and *Ne Timeas Maria*, and one five-voice setting, *Salve Regina*. These pieces were probably performed in secret Catholic services held in private chapels, far from the watchful eye of the Elizabethan Protestant spies.

Paston chose many pieces by Orlando de Lassus, one of most famous composers of his time, that are also represented in other continental lute sources, consistent with the fashion and taste of the time. He includes only one piece of the iconic

Josquin des Prez, which we perform here in its Paston version, the melancholic *Je ne me puis tenir d'aimer*.

A number of Italian composers are represented in this collection, including Palestrina, Ferrabosco, Marenzio, Ruffo and others. We have chosen pieces by two lesser known Italian composers, Girolamo Conversi and Giovanni Ferretti, to represent the impressive variety of music both well known and obscure, that Paston intabulated.

The collection includes countless works by English composers besides Byrd, including Taverner, Parsons and Tallis, but we have chosen two stunning psalm settings by John Sheppard: *Igitur O Jesu*, and *Illustrissima omnium*.

Agnus dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Ne timeas Maria

Ne timeas Maria, invenisti enim
gratiam apud Dominum:
ecce concipies in utero et paries filium,
et vocabitur Altissimi Filius.

Senex puerum portabat

Senex puerum portabat:
puer autem senem regebat:
quem virgo peperit,
et post partum virgo permansit:
ipsum quem genuit, adoravit.

O Lamb of God

Lamb of God, who takes away the sins
of the world, have mercy on us.

Lamb of God, who takes away the sins
of the world, have mercy on us.

Lamb of God, who takes away the sins
of the world, grant us peace.

Fear Not, Mary

Fear not, Mary, for you have found
favour with the Lord:
behold, you shall conceive and bring
forth a son,
and he shall be called the Son of the
Most High.

The old man carried the child

The old man carried the child,
but the child ruled the old man;
him whom the Virgin brought forth,
and after childbirth remained a virgin
him whom she bore, she adored.

Salve Regina

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris
tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

Elle s'en va de moy

Elle s'en va de moy la mieux aimée
elle s'en va certes et si demeure
dedans mon coeur tellement imprimée
qu'elle y sera jusques à ce qu'il meure.

Le rossignol

Le rossignol plaisant et gracieux,
Habiter veult toujours au vert bocage:
Aux champs voler et par tous aultres
lieux
Sa liberte ayment plus que la caige.
Mais le mien cueur qui demeure en
hostaige,
Soubz triste dueil qui le tient en ses
lacs.
Du rossignol ne cherche ladvantaige
Ne de son chant recepvoir le soulas.

Hail, holy Queen

Hail, holy Queen, Mother of Mercy,
Hail our life, our sweetness and hope.
To thee do we cry,
Poor banished children of Eve;
To thee do we send up our sighs,
Mourning and weeping in this valley of
tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile,
Show unto us the blessed fruit of thy
womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

She's leaving me

She's leaving me, the one that I love
best,
She's leaving without doubt, and if she
stays
So indelibly stamped upon my breast,
There she will be 'til the end of my
days.

The nightingale

The nightingale so pleasant and so gay,
In greenwood groves delights to make
his dwelling,
In fields to fly chanting his roundelay,
At liberty against the cage rebelling.
But my poor heart with sorrows
over swelling,
Through bondage vile, binding my
freedom short,
No pleasure takes in these his sports
excelling,
Nor of his song receiveth no comfort.

Je ne me puis tenir d'aimer

Je ne me puis tenir d'aimer
Celle qui point ne m'aime.
Je me doibz bien desconforter
Car j'ay perdu ma peine.
Ma dame souveraine,
Recevez vostre amy
Par vostre bonté pleine
Ou mort est a demy.

Dolce amorose e leggiadrette ninfe

Dolce amorose e leggiadrette ninfe,
Che col vostro cantar e dolci accenti
Fate Hecco risonar fermar i venti.
Venit'a cantar meco,
Notte felice e bella,
Che mi guidasti in braccio alla mia
stella.

Igatur O Jesu bone

Igitur O Jesu bone te humani generis
sertavorem apud deum patrem
advocatum nostrum propitium in quo
unice tota spes est.

Venie humiliter precamur ne tuos
permittito inveterati malicie tyranni
Sathanae incauta mentis conspurcari
quos tui in salutarem Christi victimam
oblatus preciosissimo o immaculati agni
sanguine tam care redemisti.

I can't keep myself from loving

I can't keep myself from loving
She, who doesn't love me at all.
I feel I am quite discouraged
Because I've wasted my effort.
My sovereign lady,
Receive your beloved
By your great goodness
Or he is half-dead.

Sweet, loving, and graceful nymphs

Sweet, loving, and graceful nymphs,
Who with your singing and sweet
accents
Make the winds stop and the echoes
resound.
Come to sing with me,
Happy and beautiful night,
Lead me to the arms of my star.

O good Jesus

O good Jesus, therefore, you serve as
an advocate for the human race with
God the Father of us all
The hope is propitious in which
pardons all.

Humbly pray to not let your mind
grow old with the incautious
conspiring malice of the tyrant, Satan,
In the Salvation of Christ, a most
precious victim
was offered the blood of the
immaculate Lamb,
that you have redeemed so dearly.

Illustrissima omnium

Illustrissima omnium immo et
beatissima
feminarum, quas admirabilis illa
caelestis
natura, longe admirabilis caelica virtute
nobis
hominibus et terrestri mole, coporeo
quidem
foetu moribundas, animis immortales,
unquam
vel usquam mirifice produxit, tu sola
virgo Maria.

Most glorious indeed

Most glorious indeed and blessed of all
women whom that wonderful heavenly
nature, wonderful from afar to us men
for
its heavenly virtue and earthly
strength, at
any time or place wondrously created
to be
mortal even through their birth in the
body,
but immortal in their souls, are you
alone, Virgin Mary

Anne-Kathryn Olsen

American soprano Anne-Kathryn Olsen is a versatile vocal artist with a passion for historical music: from the gothic Italian avant-garde to the early folk music of Appalachian America; from Renaissance polyphony to the music of Johann Sebastian Bach. Solo performances have brought her to the Gewandhaus in Leipzig, La Monnaie in Brussels, the Konzerthaus in Vienna, the Concertgebouw in Amsterdam, and the Musikverein in Graz. She is regularly invited to take part in Europe's most important music festivals such as Festival Oudemusiek Utrecht, Festival Saintes, Resonanzen, the Berliner Festspiele, Innsbrucker Festwochen der Alten Musik, Ravenna Festival, and many others. She has collaborated with Pedro Memelsdorff and Mala Punica, Václav Luks and Collegium 1704, Guillermo Pérez and Tasto Solo, Christina Pluhar and L'Arpeggiata, Gli Angeli Genève, Rene Jacobs and the Freiburger Barockerchester, Douce Memoire, Sollazzo Ensemble, Ton Koopman and the Amsterdam Baroque Soloists, Helmuth Rilling, the American Bach Soloists in San Francisco, and Björn Schmelzer and graindelavoix, with whom she has recorded on the Glossa label.

As an advocate of new music, she presented a solo programme at the experimental electronic festival, the Long Now in Berlin and, together with soprano Carine Tinney, she premiered an opera for two voices, female chorus, and electronics by the Scottish experimental composer Jane Dickson for La Monnaie's interdisciplinary project *Orfeo et Majnun* in 2018 in Brussels. She has given masterclasses at the

Fondation Royaumont and at the Royal Conservatory of Brussels and is passionate about cultivating a curiosity and love for medieval and Renaissance repertoire in young professionals.

annekathrynolsen.com

Ariel Abramovich

After being dazzled by a fantasy written by Luys de Narváez when he was a teenager, Ariel Abramovich decided to devote his career exclusively to sixteenth-century music for lute and vihuela – a decision that he has not regretted. He moved to Switzerland in 1996 to study with his mentor Hopkinson Smith at the Schola Cantorum Basiliensis, subsequently studying in France with Eugène Ferrè who showed him a unique approach to the lute and the music written for it. In Basel, Ariel and countertenor José Hernández-Pastor started the duo El Cortesano, a project dedicated to the repertoire of Spanish vihuelists. Their first CD, released in 2001, was devoted to the works of vihuela player Estevan Daça; their second CD featured the music of Salamanca-born vihuelist Diego Pisador.

In 2008 Ariel began his collaboration with tenor John Potter to explore the repertoire of English lute songs. They formed the Alternative History Quartet with soprano Anna Maria Friman and lutenist Jacob Heringman in 2011; their CD *Secret History* was released by ECM in 2017. Two years earlier, ECM released the quartet's CD *Amores Pasados* which included works contributed by Tony Banks and John Paul Jones. Ariel also works with Renaissance specialist Jacob Heringman on intabulations for lutes and vihuelas which feature on their CD *Cifras Imaginarias*.

His duo with soprano Mariá Cristina Kiehr, Armonicía Concertada, is dedicated solely to the performance of sixteenth-century Iberian music for voice and plucked strings. Their CD, *Imaginario: de un libro de música de vihuela*, was the first reconstruction of a songbook with vihuela accompaniment. A second CD, *The Josquin Songbook*, consisted of intabulations by Josquin de Prez.

Ariel Abramovich is currently working with French soprano Perrine Devilliers, Argentinian tenor Jonatan Alvarado, American soprano Anne-Kathryn Olsen and Argentinian soprano Nadia Szachniuk. He is also a founding member of the ensemble Da Tempera Velha.

arielabramovich.com/en/

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)

National Centre for Early Music

St Margaret's Church

Walmgate

York YO1 9TL

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