

**2023**  
**BEVERLEY**  
**& EAST RIDING**  
**EARLY MUSIC FESTIVAL**

**The Tallis Scholars**

**Peter Phillips** *director*

***Reflecting Byrd***

**Beverley Minster**

**Saturday 27 May 7.30pm**

# The Tallis Scholars

Peter Phillips *director*

## *Reflecting Byrd*

Laetentur coeli **William Byrd** c. 1540-1623

Ad Dominum cum tribularer **Byrd**

O salutaris hostia **Byrd**

O salutaris hostia **Thomas Tallis** c.1505-1585

Te Deum 'for means' **Tallis**

## *Interval*

Quomodo cantabimus **Byrd**

Jesu salvator saeculi [redemptis] **John Sheppard** c. 1515-1558

Jesu salvator saeculi [verbum Patris] **Tallis**

Miserere nostri **Tallis**

Miserere mei **Byrd**

Tribue domine **Byrd**

*'The death of William Byrd in July 1623 at the age of 80 heralded the end of an era for English music. After it came Purcell and choral music accompanied by instruments. Before it, for more than a hundred years, came the a cappella style of the Renaissance, which Byrd largely adhered to. One way to show what he achieved is to sing him alongside the best of what surrounded him when he was a younger man – which surely means the music of Tallis and Sheppard.'*

So writes Peter Phillips, introducing a programme which celebrates the genius of Byrd by observing in his music reflections of those composers whose styles he absorbed in his youth. Byrd's musical start in life probably came as a treble in either St Paul's Cathedral or the Chapel Royal. It seems he was fortunate enough to fall

under the tutelage of one of the sixteenth century's greatest English composers, Thomas Tallis.

Fast-forward to 1575, and we find the two composers publishing together as equals, celebrating the granting of a royal monopoly on music printing from their patron, Queen Elizabeth. *Laetentur coeli* belongs to this collection, which contained seventeen pieces by each composer, commemorating the monarch's seventeen years on the throne. The words look with joy to the coming of the Lord: in the music, the opening motif rises and proceeds into scales and runs as if bursting with excitement, before being picked up and imitated by the other voices in turn.

With *Ad Dominum cum tribularer* we are in a flashback sequence, giving us a snapshot of Byrd's early career. The origin of this piece in the 1560s makes it an early work, perhaps belonging to the composer's time as organist and master of the choristers at Lincoln Cathedral. If this is the case, Lincoln must have been one of the few institutions still offering large-scale psalm-motets in Latin (remember that the Protestant Reformation had by now done its work, and the Latin language had largely been dropped in favour of vernacular liturgy). This ambitious motet is the work of a composer out to prove himself. For one thing, it's in eight parts, and a nearly continuous imitative polyphony.

Byrd was at times partial to strict canonic imitation, as shown in a treatment of the Eucharistic motet *O salutaris hostia* which seems almost willfully bonkers. In this piece, the composer creates a texture which exploits to the full the Tudor fondness for the clashing 'false relation', in which a cadence includes both a sharpened and flattened leading note. The imitation which Byrd sets up leads to constant clashes of this kind, simply as a result of following the canon to the letter, creating an extraordinary sonority. By contrast, the setting by his master Tallis is more conservative in style. Indeed, its scoring of five voices suggests the bygone era of the Eton Choirbook, though its style marks it out as a work belonging to the latter half of the century.

Tallis' *Te Deum 'for means'* likely belongs to the 1540s – it's conceivable a young Byrd might have sung it as a boy. At this particular point in the turbulent history of English music in the sixteenth century, setting the text in the vernacular was the norm, and a direct, uncluttered mode of expression the aim – strictures to which Tallis' setting of the Matins canticle gracefully adheres. 'For means' in the title refers to the divided inner voice-part: 'mean' was the English variant of *medius*, literally the middle-sounding part.

At several points in his life, Byrd's dogged adherence to 'the old religion' would get him into trouble. As a Catholic in Elizabeth's England, he could face fines, imprisonment, or worse, if caught in a clandestine celebration of the Mass or some other expression of 'Popery'. This did not stop him using his music as an expression of the plight of his fellow Catholics. One of the most notable examples of this is found in the motet **Quomodo cantabimus**.

This work is believed to be the Byrd's 'answer' to a piece by the continental composer Philippe de Monte, who in 1583 had sent Byrd his eight-voice *Super flumina Babylonis*. De Monte was setting the initial verses of Psalm 137, a song of the Israelites in captivity. *Quomodo* continues where *Super flumina* leaves off, setting the next four verses: 'How shall we sing the Lord's song in a strange land?' It's a question that Byrd answers by adopting a different style to de Monte's double-choir texture, employing continuous polyphony right up until the last sentence.

John Sheppard was a contemporary of Tallis with an utterly distinctive style, honed during stints of work as *Informator Choristarum* at Magdalen College in Oxford, and later as a Gentleman of the Chapel Royal (a position which Tallis and Byrd would also occupy). **Jesu salvator saeculi** is a setting of the hymn appointed for the First Vespers at the feast of All Saints. It employs Sheppard's favoured device of having one voice sing the plainchant whilst others weave an imitative polyphony around it, though here this part is the lowest-sounding voice. Sheppard's delight in sonority leads to a final *Amen* with some quite remarkable passing dissonances.

Tallis' **Jesu salvator saeculi** is found in the same source as Sheppard's, the 'Baldwin Partbooks', which now reside at Christ Church, Oxford. Despite their identical opening words, this is a different hymn, appointed for Compline during Eastertide, and with an inverted texture: the chant voice is the upper-most part.

In Tallis' **Miserere nostri**, the brief text – a single sentence – is the vehicle for an intricately layered, seven-voice composition comprising several musical canons. That this arcane process produces harmony that is not only functional but quite beautiful seems nothing short of miraculous. Byrd's **Miserere** sets a different text, with what feels like a very different intent. Where Tallis used his *Miserere* as the vehicle for a contrapuntal exercise, Byrd's setting is direct, expressive, and perhaps even personal. We know that many English Catholics in this period recited the *Miserere* on the scaffold before their executions. Is Byrd's setting tacitly expressing support for them?

The 1575 *Cantiones sacrae* publication suggests that, whatever their private sympathies, both composers were adept at playing the game of Tudor politics.

Byrd's *Tribue Domine* is one of the most extensive of the motets featured in the collection. Taking a text attributed to the early Church Father, Augustine, Byrd rapidly alternates textures as the words enumerate the virtues of the Trinity. In its use of smaller forces contrasting with rich homophony it evokes the English tradition of the composer's forebears and teachers, a distillation of his musical influences. A fantastically extended Gloria makes a fitting coda, a monument to the splendours of Tudor polyphony.

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## **The Tallis Scholars**

Amy Haworth *soprano*

Rebecca Lea *soprano*

Margaret Lingas *soprano*

Eloise Irving *soprano*

Caroline Trevor *alto*

David Gould *alto*

Steven Harrold *tenor*

Simon Wall *tenor*

Rob Macdonald *bass*

Greg Skidmore *bass*

Peter Phillips *director*

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create the purity and clarity of sound which he feels best serves the Renaissance repertoire. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 80 concerts each year. In 2013 the group celebrated their 40th anniversary with a World Tour, and now look ahead to their 50th anniversary in 2023. As of the beginning of the cancellations caused by the COVID-19 crisis, the Tallis Scholars had made 2,327 appearances, worldwide.

2022/23 season highlights include performances in Australia, New York and Boston, Amsterdam, Zurich, Paris, tours of Italy, a number of appearances in London as well as their usual touring schedule around the USA, Europe and the UK. In a monumental project to mark Josquin des Prez' 500th anniversary celebrations The

Tallis Scholars sang all 18 of the composer's Masses over the course of four days at the Boulez Saal in Berlin in July 2022.

Recordings by The Tallis Scholars have attracted many awards throughout the world. The latest recording of Josquin Masses including *Missa Hercules Dux Ferrarie* was released in November 2020 and was winner of the BBC Music Magazine's much coveted Recording of the Year Award in 2021 and the 2021 Gramophone Early Music Award. This disc was the last of nine albums in The Tallis Scholars' project to record and release all Josquin's Masses before the 500th anniversary of the composer's death in 2021.

## **Peter Phillips**

Peter Phillips has dedicated his career to the research and performance of Renaissance polyphony, and to the perfecting of choral sound. He founded The Tallis Scholars in 1973, with whom he has now appeared in over 2,300 concerts and made over 60 discs, world-wide. As a result of this commitment Peter Phillips and The Tallis Scholars have done more than any other group to establish the sacred vocal music of the Renaissance as one of the great repertoires of Western classical music.

Peter Phillips also conducts other specialist ensembles. He is currently working with the BBC Singers, the Netherlands Chamber Choir, the Estonian Philharmonic Chamber Choir, Intrada (Moscow) and El Leon de Oro (Spain).

He is Patron of the Chapel Choir of Merton College Oxford. In addition to conducting, Peter Phillips is well-known as a writer. For 33 years he contributed a regular music column to *The Spectator*. In 1995 he became the publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549-1649*, was published by Gimell in 1991, while his second, *What We Really Do*, appeared in 2013. During 2018, BBC Radio 3 broadcast his view of Renaissance polyphony, in a series of six hour-long programmes, entitled *The Glory of Polyphony*.

In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture. In 2008 Peter helped to found the chapel choir of Merton College Oxford, where he is a Bodley Fellow; and in 2021 he was elected an Honorary Fellow of St John's College, Oxford.

### **Laetentur caeli**

Laetentur caeli, et exultet terra.  
Iubilate montes laudem,  
quia Dominus noster veniet,  
et pauperum suorum miserebitur.  
Orietur in diebus tuis iusticia et  
abundantia paucis,  
et pauperum suorum miserebitur.

### **Ad Dominum cum tribularer**

Ad Dominum cum tribularer clamavi  
et exaudivit me.  
Domine, libera animam meam a labiis  
iniquis et a lingua dolosa.  
Quid detur tibi aut quid apponatur tibi  
ad linguam dolosam? Sagittae potentis  
acutae cum carbonibus desolatoriis.  
Heu mihi, quia incolatus meus  
prolongatus est habitavi cum  
habitantibus Cedar:  
Multum incola fuit anima mea.  
Cum his, qui oderunt pacem eram  
pacificus, sed cum loquebar illis  
impugnabant me gratis.

### **O salutaris hostia (á 6)**

O salutaris hostia  
quae caeli pandis ostium,  
bella premunt hostilia  
da robur, fer auxilium

Uni trinoque Domino  
sit sempiterna gloria,  
qui vitam sine termino  
nobis donet in patria.

### **Let the heavens rejoice**

Let the heavens rejoice, and let the  
earth be glad.  
Let the mountains offer up praise,  
because our Lord will come,  
and he will show mercy on his poor.  
On your days let justice and plenty  
arise for the select,  
and he will have mercy on his poor.

### **When I was in trouble**

When I was in trouble I called upon  
the Lord: and he heard me.  
Deliver my soul, O Lord, from lying  
lips: and from a deceitful tongue.  
What reward shall be given or done  
unto thee, thou false tongue: even  
mighty and sharp arrows, with  
burning hot coals.  
Woe is me, that I am constrained to  
dwell with Mesech: and to have my  
habitation among the tents of Kedar.  
My soul hath long dwelt among them:  
that are enemies unto peace.  
I labour for peace, but when I speak  
unto them thereof: they make them  
ready to do battle.

### **O saving Victim!**

O saving Victim! opening wide  
The gate of heaven to man below,  
Our foes press hard on every side,  
Thine aid supply, thy strength bestow.

All praise and thanks to thee ascend  
For evermore, blest One in Three;  
O grant us life that shall not end  
In our true native land with thee.

**O salutaris hostia**

O salutaris hostia  
quae caeli pandis ostium,  
bella premunt hostilia  
da robur, fer auxilium.

**Te Deum 'for means'**

Te Deum laudamus: te Dominum  
confitemur.

Te aeternum patrem, omnis terra  
veneratur.

Tibi omnes Angeli: tibi caeli et  
universae potestates.

Tibi cherubim et seraphim, incessabili  
voce proclamant:

'Sanctus, Sanctus, Sanctus Dominus  
Deus Sabaoth.

Pleni sunt caeli et terra maiestatis  
gloriae tuae.'

Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat  
exercitus.

Te per orbem terrarum sancta  
confitetur Ecclesia:

Patrem immensae maiestatis;  
Venerandum tuum verum et unicum  
Filium;

Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe:

Tu Patris sempiternus es Filius.

Tu, ad liberandum suscepturus  
hominem, non horruisti Virginis  
uterum.

**O saving Victim!**

O saving Victim! opening wide  
The gate of heaven to man below,  
Our foes press hard on every side,  
Thine aid supply, thy strength bestow.

**We praise thee**

We praise thee, O God: we  
acknowledge thee to be the Lord.  
All the earth doth worship thee: the  
Father everlasting.

To thee all Angels cry aloud: the  
Heavens, and all the Powers therein.

To thee Cherubin and Seraphin:  
continually do cry,

'Holy, Holy, Holy: Lord God of  
Sabaoth;

Heaven and earth are full of the  
Majesty: of thy glory.'

The glorious company of the Apostles:  
praise thee.

The goodly fellowship of the Prophets:  
praise thee.

The noble army of Martyrs: praise  
thee.

The holy Church throughout all the  
world: doth acknowledge thee;

The Father: of an infinite Majesty;  
Thine honourable, true: and only Son;  
Also the Holy Ghost: the Comforter.

Thou art the King of Glory: O Christ.

Thou art the everlasting Son: of the  
Father.

When thou tookest upon thee to  
deliver man: thou didst not abhor the  
Virgin's womb.



Tu, devicto mortis aculeo, aperuisti  
credentibus regna caelorum.

Tu ad dexteram Dei sedes, in gloria  
Patris.  
Iudex crederis esse venturus.

Te ergo quaesumus, tuis famulis  
subveni: quos pretioso sanguine  
redemisti.

Aeterna fac cum sanctis tuis in gloria  
numerari.

Salvum fac populum tuum, Domine, et  
benedic hereditati tuae.

Et rege eos, et extolle illos usque in  
aeternum.

Per singulos dies benedicimus te: et  
laudamus nomen tuum in saeculum, et  
in saeculum saeculi.

Dignare, Domine, die isto sine peccato  
nos custodire.

Miserere nostri, Domine, miserere  
nostri.

Fiat misericordia tua, Domine, super  
nos: quemadmodum speravimus in te.

In te, Domine, speravi: non confundar  
in aeternum.

### **Quomodo cantabimus**

Quomodo cantabimus canticum  
Domini in terra aliena?

Si oblitus fuero tui, Jerusalem, oblivioni  
detur dextera mea.

When thou hadst overcome the  
sharpness of death:  
thou didst open the Kingdom of  
Heaven to all believers.

Thou sittest at the right hand of God:  
in the glory of the Father.  
We believe that thou shalt come: to  
be our Judge.

We therefore pray thee, help thy  
servants: whom thou hast redeemed  
with thy precious blood.

Make them to be numbered with thy  
Saints: in glory everlasting.

O Lord, save thy people: and bless  
thine heritage.

Govern them: and lift them up for  
ever.

Day by day: we magnify thee; And we  
worship thy Name: ever world  
without end.

Vouchsafe, O Lord: to keep us this day  
without sin.

O Lord, have mercy upon us: have  
mercy upon us.

O Lord, let thy mercy lighten upon us:  
as our trust is in thee.

O Lord, in thee have I trusted: let me  
never be confounded.

### **How shall we sing**

How shall we sing the Lords song: in a  
strange land?

If I forget thee, O Jerusalem: let my  
right hand forget her cunning.

Adhaereat lingua mea faucibus meis, si non meminero tui; si non proposuero Jerusalem in principio laetitiae meae.

Memor esto, Domine, filiorum Edom, in die Jerusalem: qui dicunt: Exinanite, exinanite usque ad fundamentum in ea.

### **Jesu salvator saeculi**

Jesu Salvator saeculi,  
redemptis ope subveni  
et pia Dei genitrix  
salutem posce miseris.

Coetus omnes angelici  
patriarcharum cunei  
ac prophetarum merita  
nobis precentor veniam.

Baptista Christi praevius  
et claviger aetherius  
cum ceteris apostolis  
nos solvant nexu criminis.

Chorus sacratus martyrum  
confessio sacerdotum  
et virginalis castitas  
nos a peccatis abluant.

Clericorum suffragia  
omnes quae cives celi  
annuant votis supplicum  
et vitae poscant praemium.

If I do not remember thee, let my tongue cleave to the roof of my mouth: yea, if I prefer not Jerusalem in my mirth.

Remember the children of Edom, O Lord, in the day of Jerusalem: how they said, Down with it, down with it, even to the ground.

### **Jesus, saviour of a world**

Jesus, saviour of a world redeemed,  
come to man's aid with your power,  
and, holy mother of God,  
seek salvation for the wretched.

May the whole company of angels,  
the regiments of patriarchs,  
and the battalions of prophets  
beseech succour for us.

May the one who came before, he  
who baptised Christ,  
and the carrier of the key  
to heaven together with the rest of  
the apostles  
release us from the yoke of guilt.

May the blessed company of martyrs,  
the confession of priests,  
the chastity of the virgin,  
absolve us from our sins.

May the approved clerics  
and all the citizens of heaven  
look with kindness upon the prayers of  
the humble  
and ask that they be given their life's  
reward.

Laus honor virtus gloria  
Deo Patri et Filio  
Sancto simul Paracleto  
in sempiterna secula. Amen.

**Jesu salvator saeculi**

Jesu salvator saeculi  
Verbum Patris altissimi  
Lux lucis invisibilis  
Custos tuorum pervigis.

Tu fabricator omnium  
Discretor atque temporum:  
Fessa labore corpora  
Noctis quiete recrea.

Ut dum gravi in corpore  
Brevi manemus tempore:  
Sic caro nostra dormiat  
Ut mens in Christo vigilet.  
Te deprecamur supplices  
Ut nos ab hoste liberes,  
Ne valeat seducere  
Tuo redemptos sanguine.

Quaesumus auctor omnium,  
In hoc paschali gaudio:  
Ab omni mortis impetu  
Tuum defende populi.

Gloria tibi Domine  
Qui surrexisti a mortuis  
Cum Patre et Sancto Spiritu  
In sempiterna saecula. Amen.

**Miserere nostri**

Miserere nostri Domine.

Praise, honour, virtue, and glory be  
to God the Father, to the Son,  
and to the Blessed Paraclete,  
throughout all ages. Amen.

**Jesus, saviour of the age**

Jesus, saviour of the age,  
word of the Father most high,  
light from light invisible,  
ever-watchful guardian of your own.

You are the creator of all things  
and the establisher of the seasons,  
renew our bodies, tired with labour,  
through the quiet of night.

As in this wearisome body  
we remain for a short while,  
so may our flesh sleep  
while the mind watches with Christ.  
We pray to you as suppliants  
that you might free us from the  
enemy,  
so that he may not be strong enough  
to seduce  
those redeemed through your blood.

We ask, author of all things,  
at this joyful time of Easter,  
that you defend your people  
from the whole onslaught of death.

Glory to you, Lord  
who has risen from the dead,  
with the Father and the Holy Spirit  
for endless ages. Amen

**Lord, have mercy upon us**

Lord, have mercy upon us.

**Miserere mei**

Miserere mei Deus, secundum magnam misericordiam tuam. Et secundum multitudinem miserationum tuarum, delenda iniquitatem meam.

**Tribue Domine**

Tribue, Domine, ut donec in hoc fragili corpore positus sum laudet te cor meum,  
laudet te lingua mea, et omnia ossa mea dicant: Domine, quis similis tui?

Tu es Deus omnipotens, quem trinum in personis, et unum in substantia deitatis colimus et adoramus: Patrem ingenitum, Filium de unigenitum, Spiritum Sanctum de utroque procedentem et in utroque permanentem, sanctam et individuan Trinitatem, unum Deum omnipotentem

Te deprecor, supplico et rogo, auge fidem, auge spem, auge charitatem: Fac nos per ipsam gratiam tuam semper in fide stabiles, et in opere efficaces, ut per fidem rectam, et condigna fidei opera, ad vitam, te miserante, perveniamus aeternam.

Gloria Patri, qui creavit nos,  
gloria Filio, qui redemit nos:  
gloria Spiritui Sancto, qui sanctificavit nos:

**Show thy mercy**

Show thy mercy on me O God, in accordance with thy most merciful kindness. And according to the multitude of thy mercies, remove my sins, and wash me thoroughly from my misdeeds.

**Grant, O Lord**

Grant, O Lord, that while I am in this fragile body my heart may praise you, my tongue may praise you, and all my being may say: Lord, who is there like you?

You are Almighty God whom we worship and adore, three persons, and one divine essence: the Father unbegotten, the only begotten Son of the Father, the Holy Spirit who proceeds from both, yet abides in both, the holy and undivided Trinity, one God omnipotent.

I pray, beseech and entreat you: increase my faith, increase my hope, increase my charity.

By your grace make us always steadfast in our faith, and successful in our deeds, that through true faith and deeds worthy of that faith we may come, by your mercy, to eternal life.

Glory be to the Father, who created us  
Glory be to the Son who redeemed us.  
Glory be to the Holy Spirit who sanctified us.

gloria summae et individuae Trinitati,  
cuius opera inseparabilia sunt,  
cuius imperium sine fine manet.  
Te decet laus, te decet hymnus, tibi  
debetur  
omnis honor, tibi benedictio et  
claritas, tibi  
gratiarum actio, tibi honor, virtus et  
fortitudo,  
Deo nostro, in saecula saeculorum,  
Amen.

Glory be to the highest and undivided  
Trinity,  
whose works are inseparable,  
whose kingdom abides for ever.  
You are worthy of praise, worthy of  
songs  
of praise: all honour and blessing and  
glory,  
thanksgiving, honour, perfection and  
might  
be yours, our God, for ever and ever.  
Amen.

**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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