

*A Traveller's Diary*  
*A 16th Century*  
*European Tour*

Essex Voices and  
Chelys Consort of Viols

Great Waltham Church, 28<sup>th</sup> May 2022, 7.30pm



## *Essex Voices*

Annabel Malton and Joanne Webber - soprano

Anne-Dore Beaton and Julie Weight - alto

Nick Castell and Gerald Malton - tenor

Mark Ellis and Nick Webb - bass

## *Chelys Consort of Viols*

Ibi Aziz, Jenny Bullock,

Harry Buckoke, Alison Kinder, Sam Stadlen

### **Setting out in autumn...**

All creature now are merry-minded

John Bennet (1575-1615)

Sweet Suffolk Owl

Thomas Vautor (1590-1625)

La Rondinella - The Swallow

John Ward (1571-1638)

Sweet honey-sucking bees

John Wilbye (1574-1638)

### **Advent and Christmas in Germany...**

Verbum caro factus est

Hans Leo Hassler (1564-1612)

In natali Domini

Michael Praetorius (1571-1621)

Suite No 8 from *Banchetto Musicale*

Johann H Schein (1586-1630)

*Padouana; Gagliarda; Courente;  
Allemand & Tripla*

Angelus ad pastores ait

H Praetorius (1560-1629)

In dulci jubilo

Michael Praetorius

### **A New Year's postcard from England...**

O God that guides the cheerful sun

William Byrd (1539?-1623)

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### **Traversing France...**

Si par trop boire

Clemens non Papa (c.1510-1555)

La belle Margaritte

Clemens non Papa

## **Lent in Spain...**

Pueri hebraeorum	Tomàs Luis de Victoria (1548-1611)
Vivo ego dicit Dominus	Alonso Lobo (1555-1617)
In illo tempore	Francisco Guerrero (1528-1599)

## **Easter in Venice...**

Crucifixus	Antonio Lotti (1667-1740)
Maria stabat	Andrea Gabrieli (1532?-1585)
Regina Caeli	Giovanni Croce (1557-1609)

## **Carnival in Italy...**

Vieni, vieni Himineno	Andrea Gabrieli
Contrapunto Bestiale	Adriano Banchieri (1568-1635)
Canzon 'La Pellegrina'	Tarquinio Merula 1594-1665)
Cingari simo	Adrian Willaert (1490?-1562)

## **Returning to England in spring...**

This sweet and merry month	William Byrd
Now is the month of maying	Thomas Morley (1557-1602)
Country Gardens	Percy Grainger (1882-1961)

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## ***Essex Voices***

Essex Voices draws together some of the most accomplished amateur singers from Essex and the surrounding counties. Its origins go back nearly thirty years to four singers who met periodically on Friday evenings to sing madrigals for their own enjoyment. Over the intervening years the group has grown to number, at full strength, some twenty singers. We still meet, almost always on Friday evening, for our own enjoyment and tackle wide-ranging unaccompanied repertoire from the early Renaissance to the present day, by way of romantic part-songs and lighter jazz arrangements.

Occasionally we give public performances, often with a smaller group drawn from the larger one, singing one-a-part. These have included fund-raising recitals in north Essex and Norfolk churches, a Christmas concert for the Ongar Music Club, choral evensong at Great Waltham Church and a concert at Christ's College, Cambridge in aid of the local hospice.

All the members of the group are enthusiastic and confident choral singers and come with a diverse range of experience. We welcome good sight-readers with pleasant, blending voices who are confident holding a line singing one-a-part. To find out more, to book the group or to be sent details of forthcoming

concerts, please contact Annabel Malton at [annabel@maltons.me.uk](mailto:annabel@maltons.me.uk). Or see our website: <http://www.essexvoices.org>

## *Chelys Consort of Viols*

Described by Gramophone as having released 'unquestionably the most beautiful recording of the Lachrimae', Chelys have garnered a reputation for their faithful yet fresh interpretations of the consort repertoire. They take their name from an ancient Greek word which referred to a bowed lyre, said to have been invented by the god Hermes. The word was borrowed by the English violist Christopher Simpson on the title page of his treatise 'The Division Viol' when he translated the work into Latin. Perhaps this is what inspired their world premiere recording of Simpson's *Airs for two trebles and two basses*, a disc described as 'wonderfully supple, propulsive and alive' by the Guardian.

The members of Chelys are among the UK's leading exponents of the viol, particularly as a consort instrument, and their consort viols are strung entirely in gut (not strings overwound with metal), which lends them a particularly distinctive sound. They frequently collaborate with other period instrumentalists and singers, especially enjoying repertoire for voices and viols. A recent highlight has been a project with vocal consort Fieri, performing and recording the complete 5-part viol fantasias of Michael East alongside some of East's compositions for voices and viols. The two ensembles also commissioned a piece from composer Jill Jarman, to celebrate writing for voices and viols 400 years after East published his pieces. Continuing their association with Jill Jarman, an exciting current project is *The Language of Bells*, a major new commission alongside percussionist Dame Evelyn Glennie and four singers.

The consort record for the BIS label, and their version of the complete fantasias and in nomines by Henry Purcell has just received a 5 star review in *BBC Music Magazine*, as well as *The Strad* praising its 'beguiling fidelity' and 'in-depth luxuriousness'.

The members of Chelys can be found in all sorts of other places in the wider Early Music world: playing with ensembles such as the Rose Consort of Viols, Fretwork, Musica Secreta and Ensemble Moliere, teaching on courses including the Benslow Trust, NORVIS, Dartington, the Irish Recorder and Viol Summer School, and the Easter Early Music Course, and coaching viol consorts at the Royal College of Music and Oxford University.

## *Angel Early Music*

Angel Early Music is delighted to lend support to tonight's concert. We are a charity with the purpose of supporting Early Music education and performance, both professional and amateur, at a high level, particularly in the geographic South-East of England. We do this through grants for projects that would otherwise not get off the ground for lack of funding, through bursaries for students to attend recognised courses, both full-time and part-time, and by promoting our own events championing Early Music. Our income is made up of donations and revenue from our fundraising projects. There is much more information about the charity, the projects we are supporting and how you can get involved, including signing up to our mailing list so that you don't miss any of our events at: <http://angelearlymusic.org.uk>

### *Notes on the music*

Tonight's concert forms an imaginary journey through Europe seen through the diary entries of an fictitious traveller. We use the term sixteenth -century loosely, to include some early seventeenth century pieces in similar style. The journey starts in an autumnal England with a group of madrigals by John Bennet, Thomas Vautor and John Wilbye. Bennet's *All creatures now* was included in Thomas Morley's *The Triumphs of Oriana* published in 1601. All the 25 madrigals in the collection end with the couplet, "thus sung the shepherds and nymphs of Diana, long live fair Oriana". Oriana was often used to refer to Queen Elizabeth 1. Little is known about Vautor other than he was a household musician in the family of Mary Beaumont in Leicestershire. *Sweet Suffolk Owl* is his best-known madrigal. John Ward began his musical training as a chorister at Canterbury Cathedral. He is perhaps best known now for his madrigals, but his 4- 5- and 6-part fantasias are favourites among viol players. In *La Rondinella* you hear the swooping and diving of the swallows in the rise and fall of the musical lines. Wilbye was employed at Hengrave Hall near Bury St Edmunds. Despite the fact that it was a recusant household, no religious music by Wilbye survives and it seems his main interest was in writing madrigals such as *Sweet honey-sucking bees*.

Hans Leo Hassler was one of the first German composers to visit Italy and study with Andrea Gabrieli in Venice. He brought the innovations of the Italian polychoral style back to Germany. *Verbum caro factum est* exemplifies this style with two groups of three voices answering one another or combining to give a rich texture. *In natali Domini* by Michael Praetorius

is a charming, simple and direct setting of Latin and German words. Johann Hermann Schein published his *Banchetto Musicale* (musical banquet) in 1617. It contains 20 suites of dances. On the title page he expresses a preference for ‘fiolen’, definitely referring to stringed instruments, most likely to have been violins on the highest parts, but viols were still common particularly among amateur household music-making. The final Padouana in the collection is specified as being for four crumhorns, but we’ll leave that to your imagination! Hieronymus Praetorius was no relation to Michael, but they and Hassler met in 1596 in Gröningen. The Italian style of *Angelus ad pastores ait* sets two four-part choirs in a grand evocation of the appearance of the angels to the shepherds and each section ends with repeated Alleluias. *In dulci jubilo* has a macaronic German and Latin text dating from the Middle Ages. M. Praetorius made a number of settings of the tune and this one, in eight parts, dances along.

*O God that guides the cheerful sun* is contained, under the title *A Carol For New-Year's Day*, in "Psalms, Songs, and Sonnets: Some solemne, other ioyfull, framed to the life of the Words; Fit for Voyces or Viols of 3, 4, 5, and 6 parts. Composed by William Byrd, one of the Gent. of his Maiesties honourable Chappell in London in 1611". The verses are set for an alto soloist accompanied by viols and the remaining voices join in giving praise in the choruses.

Clemens non Papa was probably born in what is modern day Belgium or the Netherlands, but also worked in Ypres, in modern northern France. Much of his output is sacred, though he also wrote many French chansons in typical Franco-Flemish style. *Si par trop boire* recommends the “hair of the dog” for a hangover after the excesses of the previous night. *La belle margaritte* extols the virtues of the flower, or, ambiguously, perhaps a young girl of that name.

*Pueri hebraeorum* is an antiphon for the distribution of palm branches on Palm Sunday by Victoria. Born in Aquila, he studied and worked in Rome before returning to Spain as chaplain to the Dowager Empress Maria, daughter of Charles V. In 1585 he wrote his *Officium Hebdomadae Sanctae*, a collection which included 37 pieces that are part of the Holy Week celebrations in the Catholic Church. *Vivo ego* by Alonso Lobo is sung on various occasions during Lent, including the Reconciliation of Penitents on Maundy Thursday. Lobo was assistant to Guerrero at Seville Cathedral and became *maestro de capilla* while Guerrero was away. *In illo tempore cum sublevasset* by Guerrero is for the Passion of our Lord Jesus Christ. In

common with many compositions of the time it has a canon between two of the inner voices where one voice repeats exactly what the other has just done, here a fourth lower.

Lotti made his career entirely at St Mark's Basilica, Venice. His setting of *Crucifixus*, probably his best-known work, is part of the Credo from a setting of the Mass. It is written in style harking back to the polyphony of the previous century. *Maria Stabat* by Andrea Gabrieli, Giovanni's uncle is an exploration of the emotions of Mary on Easter Sunday as she sees the two angels in the tomb and realises that Christ's body is not there. Croce was a choirboy at St Mark's and eventually became Maestro di Cappella there. *Regina coeli* is for two antiphonal four-part choirs in typical Venetian style.

*Vieni, vieni Himeneo* is a wedding madrigal by Andrea Gabrieli – Himeneo being the Hellenistic God of marriage. It represents the annual ceremony of The Marriage of Venice to the sea, when, following a huge procession of boats and prayers for quiet seas, the Doge would throw a consecrated ring into the water. The mask wearing of Carnival is represented by a nonsense piece by Banchieri. Above the music sit the words: "a dog, a cuckoo, a cat and an owl, for fun, make counterpoint above a bass." Tarquinio Merula was born in Cremona and worked there as an organist, returning several times between periods of working elsewhere. The canzona was a popular form in Italy at the time for varying numbers of instruments, often also including an organ part. Carnival is also a time when all people from many different places and backgrounds descend on the city. *Cingari simo* tells of gypsies who come to play a card game, Queen of Hearts and of the gambling that goes with such activities. If they lose, they pay a very small coin, if you lose, you buy the wine! Willaert based his arrangement on an existing piece by Nola but added a fourth part which, particularly in the chorus, is always off the beat.

Two madrigals in our final set, the first by William Byrd. *This sweet and merry month of May* is contained in *The first sett, Of Italian Madrigalls Englished*, published in London by Thomas East with texts by Thomas Watson in 1590. Italian madrigals were popular following the publication of *Musica Transalpina* two years earlier. *Now is the month of Maying* by Thomas Morley is a strophic setting of pastoral words celebrating the spring. We finish with a much later arrangement by Percy Grainger of the English folksong *Country Gardens*, which was originally used for traditional Morris dancing.



## Translations

### **Verbum caro factum est**

Et habitavit in nobis  
et vidimus gloriam ejus  
gloriam quasi unigeniti a Patre  
plenum gratiae et veritatis.

And the Word was made flesh,  
and dwelt among us,  
and we beheld his glory,  
the glory as of the only begotten of the Father,  
full of grace and truth.

### **In natali Domini**

clamant mortales singuli:  
Wo ist uns ein Kind geboren?  
Zu Bethlehem ist uns geboren ein Kindelein.  
gewunden in ein Tuechelein.  
Jesus ist der Name sein.

At the birth of the Lord  
all mortals cried out together:  
Where is the child born for us?  
In Bethlehem is the little child born for us,  
wrapped in a blanket:  
Jesus is his name.

### **Angelus ad pastores ait:**

annuntio vobis gaudium magnum,  
quia natus est vobis hodie Salvator mundi.'  
Alleluia.

The angel said to the shepherds:  
'I bring you tidings of great joy,  
for the Saviour of the world has been born to  
you today.' Alleluia.

Parvulus filius hodie natus est nobis, et  
vocabitur Deus fortis.  
Alleluia.

A tiny son is born to us today, and he shall be  
called Mighty God.  
Alleluia.

### **In dulci jubilo,**

Nun singet und seid froh!  
Unsers Herzens Wonne liegt  
*in praesepio,*  
Und leuchtet als die Sonne  
*Matris in gremio,*  
*Alpha es et O!*

*In quiet joy*  
Now sing with hearts aglow!  
Our delight and pleasure lies  
*in a manger*  
And shines like the sun  
*in the mother's lap*  
Thou art Alpha and Omega!

**Si par trop boire** lendemain  
vous tremble teste, pied ou main,  
prenez bien tost sans contredict  
du poil du chien qui vous mordit.

If, after drink, you stagger out of bed  
Troubled by trembling foot or hand or head,  
That groggy feeling need not long endure:  
Let the hair of the dog that bit you be your  
cure.

### **La belle Marguerite**

est une belle fleur  
Prenez qu'elle est petite,  
elle est de grande valeur

The marguerite sweet and fair  
Is a lovely flower  
Pluck it early if you dare,  
That's its finest hour.

Elle est jeune et prospecte  
et si n'a point d'amer  
La plus belle fleurette  
qu'au monde puis trouver.

It is young and awesome  
And if doesn't bite,  
The sweetest little blossom  
To ever see day's light.

**Pueri Hebraeorum** vestimenta  
prosternebant in via  
et clamabant dicentes:  
Hosanna Filio David,  
benedictus qui venit in nomine Domini.

The Hebrew children  
spread their garments in the way,  
and cried out, saying:  
Hosanna to the Son of David:  
blessed is He that cometh  
in the Name of the Lord.

**Vivo ego,** dicit Dominus,  
nolo mortem peccatoris

I live, says the Lord,  
and do not desire the death of the sinner,

sed ut magis convertatur  
et vivat.

**In illo tempore**, cum sublevasset Iesus oculus  
in caelum dixit:

Pater venit hora clarifica filium tuum ut filius  
tuus clarificet te sicut dedisti ei, potestatem  
omnis carnis ut omne quod dedisti ei det eis  
vitam aeternam.

Haec est autem vita aeterna ut cognoscant te  
solum Deum verum et quem misisti Iesum  
Christum.

**Crucifixus** etiam pro nobis sub Pontio Pilato:  
Passus, et sepultus est.

**Maria stabat** ad monumentum foris, plorans.  
Dum ergo fleret, inclinavit se et prospexit in  
monumentum.

Et vidit duos angelos in albis sedentes,  
unum ad caput et unum ad pedes,  
ubi positum fuerat corpus Iesu  
Dicunt ei illi: Mulier, quid ploras?  
Dicit eis: quia tulerunt Dominum meum  
et nescio ubi posuerunt eum.

**Regina coeli laetare**, Alleluia.  
Quia quem meruisti portare, Alleluia.

Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.

**Vieni, vieni Himeneo**  
Vieni dunqu' Himeneo  
O felice Himeneo  
Ov'hor t'invita  
Questa cara e gradita  
Schiera de' novi amanti  
Con prieghi humili  
E con si dolci canti.

**Contrapunto Bestiale**

Fa la la.  
Nulla fides gobbis  
similiter est zoppis.  
Si squerzus bonus est,  
super annalia scribe.

**Cingari simo** venite a giocare  
Donna alla coriolla de bon core,

but rather that he change his ways  
and live.

In that time, lifting up His eyes to heaven,  
Jesus said,  
Father, the hour has come; glorify Your Son,  
that the Son may glorify You, even as You  
gave Him authority over all flesh, that to all  
whom You have given Him, He may give  
eternal life. This is eternal life, that they may  
know You, the only true God, and Jesus  
Christ whom You have sent.

He was crucified also for us under Pontius  
Pilate:  
He suffered and was buried.

Mary stood outside the tomb, weeping  
As she wept she bent down  
And looked into the tomb  
And saw two angels in white, sitting  
One at the head and one at the foot  
Of where they have placed the body of Jesus.  
They said to her: "Woman, why do you  
weep?"  
She said to them: "Because they have taken  
away the body of my Lord, and I do not know  
where they have put Him.

Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear,  
alleluia.  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.

Come, come Himeneo,  
Come then, Himeneo,  
O happy Himeneo,  
to where you are invited  
By this dear and welcoming  
Group of new lovers  
With humble prayers,  
and with such sweet songs.

Fa la la.  
Don't trust hunchback,  
Nor the hobbler,  
If a squinter is good, he's good,  
Write this down in the annals!

We are gypsies come to play the game called  
Queen of Hearts.

Che l'e dentro che l'e fuore  
se l'e dentro a più sapore.

Calate iuso per ve solazare,  
Ca iocarimo un po per vostr'amore  
Che l'e dentro....

Se noi perdiamo pagamo un carlino,  
E se perdete voi pagate il vino.  
Che l'e dentro....

This one's in – that one's out, It's more fun  
when round about.

Come on down and have some fun as we  
gamble a little for your love.  
This one's in...

If we lose, we'll pay a carlino (small coin),  
and if you lose, you'll buy the wine.  
This one's in...

Some dates for your diary:

## **Seicento**

Messa Concertata by Francesco Cavalli  
Voices and period instruments  
Directed by Philip Thorby  
Sunday August 7<sup>th</sup> at 5pm  
Great Waltham Church  
Admission free, retiring collection

## **Celebrate!**

Essex Voices  
with Alison Kinder – bass viol  
in a fundraising concert for Great Waltham Church.  
Saturday September 24<sup>th</sup> at 7.30pm

Further details for both concerts from Annabel Malton 01245 360240. Look out for posters around the villages.

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We are grateful to the church wardens and Peter Wells for their help in putting on this evening's concert.