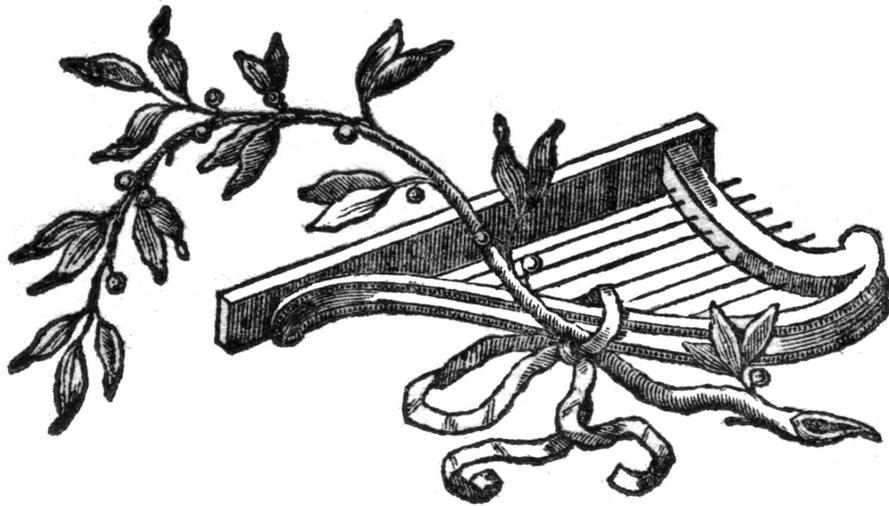


CAMERATA MUSICA CAMBRIDGE

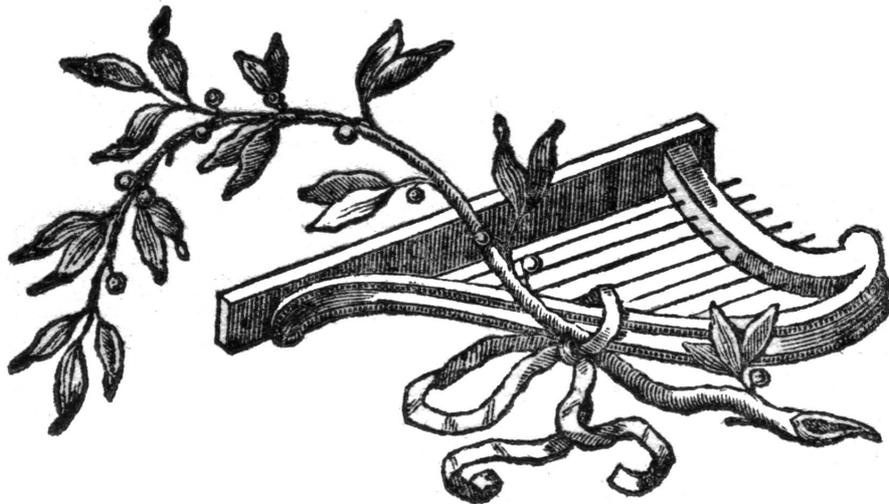


BLUE HERON

Saturday 7 October 2017

CAMERATA MUSICA

CAMBRIDGE



BLUE HERON

Directed by Scott Metcalfe

Treble

Margot Rood
Teresa Wakim
Shari Alise
Wilson

Mean

Jennifer Ashe
Pamela Della
Martin Near

*Contratenor
& tenor*

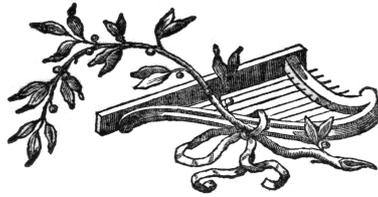
Michael Barrett
Owen Macintosh
Mark Sprinkle
Jason McStoots

Bass

Paul Guttry
David McFerrin
Steven Hrycelak

Trinity College Chapel
(By kind permission of the Master and Fellows)

Saturday 7 October 2017



CAMERATA MUSICA

CAMBRIDGE

A message from the Chairman

Camerata Musica Cambridge was founded in 2006 to bring new audiences, especially among the young, to the great riches of classical music. We seek to do this by presenting major works in performances of the very highest quality, and by offering the tickets to our concerts at prices that students can afford.

Through the generosity of our sponsors — and, not least, through the generosity of the artists themselves — Camerata Musica has now been fulfilling this mission for over a decade. As we start out on our second decade of concert-giving, the roll of artists who have appeared in the concert series includes many of the most celebrated ensembles and instrumentalists performing today — among them Dame Mitsuko Uchida, Piotr Anderszewski, Pierre-Laurent Aimard, Sir András Schiff, Daniil Trifonov, Igor Levit, Kristian Bezuidenhout, Viktoria Mullova, Pinchas Zukerman, the Hagen, Belcea and Artemis Quartets, and many others of equal distinction.

For all our concerts, fully half the hall is reserved for students and those under twenty-five, and all these seats — again, thanks to the enlightened support of our sponsors — are made available at generously subsidized prices.

None of this would be possible without the support of our magnificent group of Patrons and Benefactors. Camerata Musica Cambridge records its deep gratitude to **Mr and Mrs Adam Horne** who have once again provided core funding for the student tickets scheme, and to the benefactors who have undertaken the sponsorship of particular concerts in the 2017/18 Season: **Professor Dr Hubert Burda, Mr Dilip Chandra, and Mr Fred Shahrabani.**

Together with my colleagues on Camerata Musica's committee of management, I wish you an enjoyable and memorable evening.

John Adamson

Chairman and Programme Director

Members of the audience are requested not to turn the pages of the programme during the musical performance.

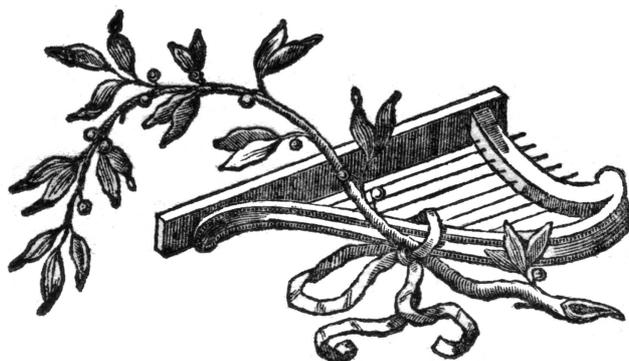
Please note that, because of the exceptionally resonant acoustic of Trinity College Chapel, coughing during the performance is more than usually intrusive and disruptive to the artists and the audience's concentration.

Please do not cough during the performance.

Photography and recording are strictly forbidden and we regret that any person who disregards this rule will not be admitted to future concerts.

CAMERATA MUSICA

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Hugh Sturmy (*fl.* 1520-1530) *Exultet in hac die*

Hugh Aston (*c.* 1485-1558) *Ave Maria dive matris Anne*

Robert Jones (*fl.* 1520-35) *Magnificat*

INTERVAL

Anonymous (*fl.* 1540) *Missa sine nomine*

Note on this evening's repertory

The music performed tonight comes from a set of partbooks belonging to Peterhouse, Cambridge (Peterhouse MSS 31-32 and 40-41, *olim* 471–4). The music is most probably repertory that was copied for use in Canterbury Cathedral during the last years of Henry VIII's reign (1509-47). The partbooks were acquired by Peterhouse, most likely during the 1630s as part of a larger campaign by Matthew Wren (Master 1625-35) and John Cosin (Master 1635-44) to create a sophisticated liturgical culture, reviving the regular use of Latin, for the college's new chapel consecrated in 1633. If so, the presence of the partbooks in the college forms part of a larger pattern of interest among its 1630s Masters and Fellows in pre-Reformation liturgical culture and practice, and the standards to which the English Church under Charles I might again aspire.

Hugh Sturmy (*fl.* 1520-1530)

Exultet in hac die [Let the Church rejoice this day]

Exultet in hac die celebrates St Augustine of Canterbury (*bef.* 535-604 AD), the 'Apostle to the English' — or, as a late fifteenth-century English source has it, 'Saynt Austyn that brought crystendom in to Englonde'. In the Benedictine rite, *Exultet in hac die* is the antiphon to the Magnificat at First Vespers on the feast of St Augustine, May 26. This antiphon and the anonymous *Missa sine nomine*, performed after the Interval this evening, are the only two pieces in the Peterhouse Partbooks that might have been taken over from the repertoire of the dissolved Benedictine Canterbury Abbey (which Augustine had founded) into

that of the refounded cathedral. The tenor of Sturmy's exuberant setting sings the plainchant melody in plain long notes throughout.

Exultet in hac die is the only surviving work ascribed to Hugh Sturmy, about whom nothing whatever is known. The name Sturmy is Kentish, and it is probable that Hugh Sturmy was a local musician affiliated with either the abbey or the cathedral.

Exultet in hac die fidelium ecclesia

In qua angelis est leticia.

Alleluya consonet plebs anglica.

Let the church of the faithful rejoice

on this day on which the angels are joyful.

Let the English people together sing Alleluia.

Augustinus en transivit

Et cum Christo semper vivit.

Alleluya consonet plebs anglica.

Behold, Augustine has made the crossing

and lives with Christ for ever.

Let the English people together sing Alleluia.

Jam beatus semper euge

Super pauca fidelissime.

Alleluya consonet plebs anglica.

Now the blessed one hears, "Well done,

Thou most faithful over small things."

Let the English people together sing Alleluia.

Ave nostrum ave dulce desiderium:

Pro servis tuis ora dominum.

Alleluya.

Hail, O thou our sweet desire:

pray God on behalf of thy servants.

Alleluia.

Hugh Aston (c. 1485-1558)

Ave Maria dive matris Anne [Hail, Mary, daughter of Anne]

Two of the compositions performed this evening are votive antiphons, representing one of the favourite genres of church music in pre-Reformation England. Strictly speaking, votive antiphons were not liturgical, in that they were not a compulsory constituent of either the Mass or the Divine Office (the Church's daily cycle of set prayers); instead they were sung as a separate act of devotion to Mary, Jesus or a saint, usually after Compline, the final service of the day. By singing such pieces, religious communities sought to enlist the intercession of the personages addressed; private individuals could do the same by reading or reciting the texts, many of which were standard constituents of the Books of Hours that were being printed in large quantities from the 1490s onwards. Some votive antiphon texts, such as *Salve regina*, were centuries old and survive in numerous musical settings; but early Tudor England saw the production of many new texts, not a few of which exist in a single musical setting, as if they were created especially for it. The intellectual content and literary style of these texts are astonishingly varied, ranging from jog-trotting poetry to Ciceronian prose, and from pedestrian eulogies that are hackneyed in thought and language to prayers that are imaginative, eloquent and compelling. A significant number of them are reworkings or expansions of the *Ave Maria*, Gabriel's greeting to Mary.

It is easy to dismiss the former type, exemplified here by Hugh Aston's settings of *Ave Maria dive matris*, as being intellectually unworthy, but, in their intended context, repetitive and predictable texts of this kind can work well as mantras aiding contemplation.

Aston spent most of his working life at the wealthy collegiate church of St Mary Newarke at Leicester, where he was choirmaster at least from 1525

until the college's dissolution in 1548. Details of the earlier part of his career after taking the Oxford B.Mus. in 1510 are lacking, but he may have worked in Coventry, perhaps at the cathedral. It is clear that he was highly thought of: he was the first choice to be choirmaster of Thomas Wolsey's newly founded Cardinal College (later Christ Church) in Oxford, but he declined the post, and only then was it offered to John Taverner. After his retirement, he may have played a significant role in the civic life of Leicester, but it is not yet certain that the Hugh Aston who occupied several important public offices there can be identified with him.

Ave Maria, dive matris Anne filia unica.

Ave Maria, que peperisti puerum virili sine semine.

Ave Maria, Jesum tuum lium lactasti sacro ubere.

Ave Maria, ipsum alluisti tua super genua.

Ave Maria, tres vidisti magos o offerentes munera.

Ave Maria, Egyptum fugiens petisti angeli per monita.

Ave Maria, quesisti tuam sobolem magna cum mestitia.

Ave Maria, in templo reperisti docentem evangelia.

Conserva tuos famulos hec per tua merita, et perduc eos ad celos cum celesti gloria, psallentes et omnes hoc Ave Maria Amen.

Hail, Mary, only daughter of the blessed mother Anne.

Hail, Mary, who brought forth a child without the seed of man.

Hail, Mary: you nourished Jesus your son at your sacred breast.

Hail, Mary: you washed him in your lap.

Hail, Mary: you saw three wise men bringing gifts.

Hail, Mary: fleeing, you set out for Egypt, through the angel's warning.

Hail, Mary: you sought your child with great sorrow.

Hail, Mary: you found him in the temple teaching the Gospels.

Preserve your servants through these your merits, and lead them to the heavens with celestial glory, all singing this "Hail, Mary." Amen.

Robert Jones (*fl.* 1520-35)

Magnificat

Robert Jones's *Magnificat* is a setting of the New Testament canticle sung at the evening service of Vespers, beginning with the words 'My soul doth magnify the Lord'. It observes many of the conventions that had grown up in English settings of this text during the previous hundred years. Jones sets only the even-numbered verses of the canticle and its doxology (the *Gloria Patri*), leaving the others to be sung to their usual plainchant formula. He sets some of the verses for the full complement of five parts, and others for a smaller number; and he bases many of the polyphonic sections (sometimes so loosely that it is almost imperceptible) on a rather unusual type of *cantus firmus* called a 'faburden', which had originally been the lowest voice of an improvised harmonisation of a plainchant.

Very little is known about Jones's career except that he was a singer in Henry VIII's household chapel in 1520 and still a member of it in about 1535. Whether he was related to Edward Johns or Jones, a slightly earlier member of the royal household chapel, or to the later lutenist and composer Robert Jones, has yet to be established.

Of the three composers represented in the first half of tonight's concert, Aston is the most showy, delighting in elaborate figuration and striking effects, tolerant of stronger than average dissonances, and fond of repeating short motifs in a rather dogged way (as the bass does in the 'Amen' of *Ave Maria dive matris*); he is also the most innovative of these composers in exploiting now and then a more syllabic style allied to musical repetition, and more rapid changes of scoring, particularly in the closing sections of the works performed

here. Jones's music is more lyrical, and he has a talent for telling touches of detail such as a felicitously placed dissonance or a slightly surprising harmony.

Nick Sandon

Magnificat anima mea dominum, et
exultavit spiritus meus in deo salutari meo.

Quia respexit humilitatem ancille sue:
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit michi magna qui potens est,
et sanctum nomen ejus.

Et misericordia ejus a progenie
in progenies timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis,
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordie sue.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.

Gloria patri et filio et spiritui sancto.

Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

My soul doth magnify the Lord, and my spirit
hath rejoiced in God my saviour.

For he hath regarded the lowliness of his
handmaiden: behold, henceforth all generations
shall call me blessed.

For he that is mighty hath made me great, and
holy is his name.

And his mercy from generation to generation is
on them that fear him.

He hath shown strength with his arm: he hath
scattered the proud in the imagination of their
hearts.

He hath put down the mighty from their seat
and exalted the humble.

The hungry he hath filled with good things,
and the rich he hath sent empty away.

He hath helped his servant Israel, in
remembrance of his mercy.

As it was promised to our forefathers, Abraham
and his seed forever.

Glory be to the Father, and the Son, and the
Holy Spirit. As it was in the beginning, is now,
and forever shall be, world without end. Amen.

INTERVAL

Anonymous (*fl.* 1540)

Missa sine nomine [*Mass without a title*]

The anonymous *Missa sine nomine* is based on a plainchant *cantus firmus*. The copyist Thomas Bull gave a title to almost every Mass in the partbooks; in the case of a *cantus firmus* mass, the title is normally the first few words of the chant passage. Why he omitted the title in this case is something of a mystery, and the mystery is deepened by Dr Sandon's inability to locate a perfectly convincing match for the *cantus firmus* melody. The nearest he has come is a part of an antiphon from Vespers on the feast of a confessor-bishop, and the discovery prompted him to speculate that the Mass, like the *Exultet in hac die*, may have been dedicated to the local luminary, St Augustine of Canterbury. Perhaps there was something politically risky about a Mass dedicated to a saint who had played a foundational role in establishing Roman Catholicism in England — a man whose lofty stature, obedience to Rome, and unquestionable authority as a leader of the Church must have offered, to religious conservatives such as the new Dean and Chapter at Canterbury Cathedral, a telling contrast to the present king. This may be why this Mass lacks an ascription as well as a title, although Dr Nick Sandon, the leading scholarly expert on this repertory, has suggested the scribe omitted the information simply because he did not know it.

As for the composer, Dr Sandon can identify no likely candidate. The music, as he says, is ‘fluent, vigorous and imaginative,’ but lacks features which would associate it with the style of other composers represented in the Peterhouse partbooks or in other manuscripts. The Mass may well be the work of a skilled and possibly prolific Tudor composer whose music has disappeared, in part or altogether.

Each movement of the Mass opens with a few measures of the same music, subtly varied, before it pursues its own way, coming to rest a short while later, pausing for breath, as it were, after the exordium of its argument. The *cantus firmus*, recognisable as a sequence of long notes, is heard mostly in the mean, the second voice from the top, occasionally migrating elsewhere including its traditional locus in the tenor (in the Sanctus at ‘In nomine domini’ [In the name of the Lord]), and, strikingly, the bass (in the second invocation of the Agnus dei at ‘qui tollis peccata mundi’ [‘Who takes away the sins of the world’]). The melodies are quirky, angular, and busy.

There is one, and only one, instance of a ‘gimel’ or two lines written for one divided voice part: the texture of two trebles and one mean, answered by a trio of lower voices, is a beautiful surprise when it occurs early in the Gloria, and it is equally surprising that it never recurs. The piece features some arresting harmonic changes, notably at the end of each movement. In every movement but the Sanctus the last section is written in a mensuration (a time signature, more or less) that implies a very quick triple meter — another surprise, especially for the final words of the Mass propers, ‘Dona nobis pacem’ [Grant us peace’]. All these things lend the piece a strongly individual character.

Sixteenth-century English polyphonic settings of the mass never include a polyphonic Kyrie, leaving it to be sung, instead, in plainchant in one of the several elaborate troped texts which were traditionally used on important feasts.

This performance of the Mass is introduced with the troped *Kyrie Orbis factor* [*Oh Lord, maker of the world*].

Scott Metcalfe

Missa sine nomine

Kyrie, orbis factor...

Gloria in excelsis deo, et in terra pax
hominibus bone voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam. Domine deus, rex celestis, deus pater
omnipotens. Domine fili unigenite, Jesu
Christe. Domine deus, agnus dei, filius patris.
Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram patris,
miserere nobis. Quoniam tu solus sanctus, tu
solus dominus, tu solus altissimus, Jesu
Christe, cum sancto spiritu in gloria dei patris.
Amen.

Credo in unum deum, patrem omnipotentem,
factorem celi et terre, visibilium omnium et
invisibilium. Et in unum dominum Jesum
Christum, filium dei unigenitum: et ex patre
natum ante omnia secula. Deum de deo, lumen
de lumine, deum verum de deo vero.

A Mass-setting without a name

Lord, maker of the world, have mercy...

Glory to God in the highest, and on earth peace
to all of good will. We praise you. We bless
you. We adore you. We glorify you. We give
thanks to you for your great glory. Lord God,
heavenly king, almighty God the Father. Lord
Jesus Christ, only begotten Son. Lord God,
lamb of God, Son of the Father. Who takes
away the sins of the world, have mercy on us.
Who takes away the sins of the world, receive
our prayer. Who sits at the right hand of the
Father, have mercy on us. For you alone are
holy, you alone are the Lord, the Most High,
Jesus Christ, with the Holy Spirit in the glory
of God the Father. Amen.

I believe in one God, the Father almighty,
maker of heaven and earth and of all things
visible and invisible. And in one Lord Jesus
Christ, the only Son of God, eternally begotten
of the Father. God from God, Light from Light,
true God from true God.

Genitum non factum, consubstantialem patri:
per quem omnia facta sunt. Et incarnatus est de
spiritu sancto ex Maria virgine: et homo factus
est. Crucifixus etiam pro nobis sub Pontio
Pilato: passus et sepultus est. Et resurrexit
tertia die secundum scripturas. Et ascendit in
celum: sedet ad dexteram patris. Et iterum
venturus est cum gloria iudicare vivos et
mortuos: cuius regni non erit finis. Amen.

Sanctus, sanctus, sanctus, dominus deus
sabaoth.

Pleni sunt celi et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit in nomine domini.

Osanna in excelsis.

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.

Begotten, not made; of one being with the
Father, through whom all things are made. He
was born of the Holy Spirit and the Virgin
Mary, and was made man. He was crucified for
our sake under Pontius Pilate, died, and was
buried. On the third day he rose again, in
accordance with the Scriptures. He ascended
into heaven and is seated at the right hand of
the Father. He will come again to judge both
the living and the dead, and his kingdom shall
have no end. Amen.

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the
Lord.

Hosanna in the highest.

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.

Translations from Latin by Nick Sandon

APPENDICES by Nick Sandon

1. *The Peterhouse Partbooks*

The music performed tonight comes from a set of partbooks belonging to Peterhouse, Cambridge (Peterhouse MSS 31-32 and 40-41, *olim* 471–4). It is ironic that Peterhouse, the oldest and smallest of the colleges that together make up the University of Cambridge, should today own not just one but three significant sets of partbooks, for the college had no early choral tradition and did not even have a chapel of its own in which to worship until 1633 (for the previous three centuries of the college's existence, collegiate worship had been held in the Church of St Mary the Less (or Little St Mary's). The two later sets of partbooks that it possesses, known as the 'former' and 'latter' Caroline sets (MSS 475–81 and 485–93), were acquired during the reign of Charles I (1625–49) as part of the college's campaign to create a chapel, a choir and a choral repertory for itself. In contrast, the partbooks preserving the music sung here date from about a hundred years earlier, towards the end of the reign of Henry VIII, for which reason they are known as the Henrician set. The following notes explain briefly why these partbooks are so important, and give an idea of the detective work that has gone into their study.

2. *The provenance and historical interpretation*

Peterhouse's Henrician partbooks are the most important extant source of English church music on the eve of the Reformation. The repertory of five-part polyphony they contain is both large and varied, consisting of seventy-two compositions in the standard forms of the day — Mass, Magnificat, votive antiphon, ritual plainchant setting — and one or two pieces whose function is debatable; and more than half of these works do not survive in other sources.

The composers represented (twenty-nine, plus one anonymous) range from those widely admired both at the time and also today, such as Robert Fayrfax and John Taverner, whose careers are relatively well documented and whose music is ubiquitous in sources of the period, to the most obscure, such as Hugh Sturmy, whose careers have yet to be traced and whose music survives nowhere else. The musical quality of the collection is generally very high, and many pieces (by no means only those by well-known composers) show not only skilled craftsmanship but also marked imagination and strong character.

The very varied nature of this repertory, intermingling compositions in a rather conservative style (expansive, melismatic, ornate, and structurally rather opaque to the listener) with others in a more modern idiom (concise, syllabic, plain, and structurally transparent), and placing settings of traditional texts honouring Mary alongside settings of new texts honouring Jesus, reminds us that the English Church was in a state of flux and that the future was by no means clear. The idea that in order to gain support for his repudiation of papal authority Henry VIII had to give free rein to religious reformers, and that this resulted in the abandonment of traditional forms and styles of church music a decade or more before the introduction of the Book of Common Prayer in 1549, stems from a one-sided and over-simplified reading of history. Henry remained a religious conservative to the end of his days, and he ensured that conservative opinion was well-represented in the Church that he governed. Although radicals in the English Church may have begun to experiment with new forms and styles of musical service several years before Henry's death in 1547, institutions with more traditional tastes clearly continued to welcome the type of repertory offered in Peterhouse's Henrician partbooks, which would have been familiar to Henry's father in religious content if not always in musical style.

A great deal can be deduced about the genesis of these partbooks: who the copyist was; when he carried out his task; where he found many of his

exemplars; for whose benefit the work was done; and why the enterprise was necessary. The composers represented in a musical manuscript can provide valuable clues as to where the collection originated, particularly if their representation in other sources is either very sparse or non-existent, and even more so if their music shows technical limitations or peculiarities: the implication is that these may have been ordinary musicians — most probably choral singers — who did not specialise in composition and whose occasional essays in the art did not travel outside the walls of the institution that employed them.

Discovering where a minor composer of this type worked may reveal the provenance of a source in which he figures. In the case of Peterhouse's Henrician partbooks the presence of music by front-rank composers such as Fayrfax, Taverner, Nicholas Ludford, Hugh Aston and Richard Pygott tells us very little, because their work was very widely distributed. On the other hand, the presence of otherwise unknown music by William Alen, Thomas Appelby, John Catcott or Cobcot, Arthur Chamberlayne, 'Edwarde' (probably Edward Hedley), Robert Hunt and Edward Martyn, most of whom do not appear in other extant sources, is extremely suggestive of a connection with Magdalen College, Oxford, because the names of all of these men occur in a musical context — mostly as singers in the choir — in college records dating from between the later 1480s to the early 1540s. Some of the other composers in the books strengthen the probability of a link with Oxford, although not a direct one with Magdalen College: John Mason, Hugh Aston, John Darke and James Northbroke held the degree of Bachelor of Music from the University of Oxford; John Taverner was choirmaster of Cardinal College (later Christ Church) between 1526 and 1530, and William Whytbroke was a chaplain of that college in 1529/30. In addition, John Mason and Richard Pygott were members of the household chapel ('chapel' can mean a group of ecclesiastical

singers as well as the building in which they sing) of Cardinal Wolsey, founder of Cardinal College and himself an ex-member of Magdalen College.

It therefore seems very likely that most of the music in the partbooks was available for copying in Oxford, and that some of it was only to be found at Magdalen College. But for where was the collection copied, and why should such a large copying project have been necessary at all? An answer is suggested by a major event in contemporary English history: Henry VIII's dissolution of the monasteries. In 1539–40 this reached its climax with the closing-down of the greatest monastic houses in the kingdom, including all eleven of the monasteries attached to cathedrals (Bath, Canterbury, Carlisle, Coventry, Durham, Ely, Norwich, Rochester, Winchester, Worcester and Christ Church, Dublin) which housed a community of monks rather than secular priests. Most of the ex-monastic cathedrals were refounded as secular cathedrals and provided with a dean and chapter and a choral staff to perform divine service with appropriate ceremony and expertise. Three other monasteries (Chester, Gloucester, and Peterborough) were also reconstituted as the cathedral churches of new dioceses. In many ways the transition was smooth enough: some monks were pensioned off; others became secular clergy in the new foundations; and with the necessary administrative and liturgical adjustments the life of the institution carried on.

Musically, however, there was a problem: at the beginning of their new existence very few of these cathedrals can have possessed a particularly challenging or extensive polyphonic repertory. Even if they inherited the polyphonic repertory of their monastic predecessor, this may not have been particularly impressive; monasteries had for several decades been finding it hard to keep up with musical fashion — especially with the increasing scale and technical difficulty of choral polyphony — because monks were not necessarily expert musicians and monastic rules severely restricted the hiring of

professional singers. Any of these cathedrals of the new foundation would thus have needed not only to recruit a competent choir consisting of anything between about eight to twelve boys and twelve to twenty-four men, but also to assemble a suitable repertory for itself as quickly as possible.

Thus there appeared on the scene several important choral foundations urgently in need of skilled singers and music for them to perform. Could the partbooks have been intended for one of these? One of the compositions in them has a bearing upon this question: Hugh Sturmy's *Exultet in hac die*, a setting of an antiphon in honour of St Augustine of Canterbury, the missionary sent by Pope Gregory the Great to bring Christianity to the pagan Anglo-Saxons. This piece could only have been relevant to Canterbury, whose first archbishop Augustine became. No other work in the collection refers to a saint associated with one of the refounded cathedrals. The hypothesis that the partbooks were intended for Canterbury is strengthened by the existence of a highly relevant human link between the cathedral and Magdalen College in the person of Thomas Bull. Between Michaelmas 1528 and Michaelmas 1539 Bull was a lay-clerk in the choir of Magdalen College; when he next appears, in the summer of 1540, it is as a lay-clerk of Canterbury Cathedral. During his time at Magdalen, moreover, Bull often received extra payments for copying music. In Bull, therefore, Canterbury secured the services not only of an experienced choral singer but also of a professional music copyist who had access to one or more of the major musical collections in Oxford. Presumably he spent his final months there choosing and making loose copies of compositions that would be useful to his new employers, and then brought them with him to Canterbury. There, I suspect, they were recopied neatly into the partbooks that we now have, along with other music that Bull may have picked up during his journey from Oxford to Canterbury (which would probably have taken him through London) or found waiting for him at his destination. This might explain why the

partbooks contain two copies (clearly from different exemplars) of the votive antiphon *Salve intemerata* by Thomas Tallis, one of Bull's colleagues in the cathedral's newly formed choir (it was Tallis's first major appointment). *Salve intemerata* probably dates from the late 1520s; Bull could have made one copy from an exemplar at Oxford, and the second copy could have been made at Canterbury from an exemplar provided by the composer himself.

If we accept that the Henrician partbooks were copied for and used at Canterbury Cathedral, their significance becomes even greater. Canterbury was regarded as the birthplace of Christianity in England; it was a cathedral city of unrivalled antiquity; its archbishop was the senior primate of the English church, and his mandate descended from Pope Gregory. Such considerations had even greater resonance in a country which had recently repudiated papal authority.

Responsibility for the cathedral's musical culture in the 1540s lay not with the archbishop, Thomas Cranmer, but instead with the cathedral chapter, and at this time the chapter of Canterbury Cathedral was a markedly conservative body, some of whose members even abetted an attempt to destroy Cranmer himself. A musical collection including Masses and votive antiphons celebrating saints and the mother of Jesus is precisely what one would expect such men to have commissioned. What the Peterhouse repertory demonstrates is that in 1540 the future of the English church was by no means as obvious and inevitable as we today may imagine it to have been, with the advantage of hindsight. There was still room, at England's primatial church, for music that was in all respects traditional.

3. The missing parts and their restoration

If this set of partbooks has such importance, why is it so much less famous than, say, the Eton Choirbook (a large collection of votive antiphons and Magnificats assembled for Eton College about forty years before), and why is the music unique to it still virtually unknown? The chief reason is that the set is not complete. Originally, this consisted of five books, each containing one of the vocal parts of this five-part repertory — generally treble, mean, contratenor, tenor, and bass; hence the term ‘partbooks’. However, the book containing the tenor part is now missing, and a few pages have been lost from the beginning and end of the treble book. In some cases, the missing voices can be supplied from other musical sources; but many of these sources are themselves incomplete. The end result is that no fewer than fifty of the seventy-two works in the collection lack their tenor parts, and nineteen also lack their treble. In its surviving state, two thirds of the repertory is unperformable.

One of the tasks that I set myself when I began working on the Henrician partbooks more than thirty years ago was to restore the incomplete pieces to a performable state by recomposing the missing voices. I included editorial completions of nearly all of them in my doctoral dissertation, which was accepted in 1983. At that time, the practice of editorial recomposition tended to arouse suspicion, sometimes even disdain, on such grounds as the following: it created a kind of forgery; it risked disfiguring what it tried to make whole; it strayed dangerously away from science into creativity; it conjured up the ghost of the musical ‘general practitioner’ — the amateur scholar, the organist-cum-antiquarian — which British musicology was for social and historical reasons especially anxious to lay.

I believed, however, that the potential benefits outweighed the risks: competent restoration might increase awareness of this repertory and encourage a more balanced appraisal of English church music; and it could rescue from

oblivion a large amount of music — some of it very good indeed — and give pleasure to listeners and performers. Nowadays the restoration of music of all periods is much more widely practised and accepted, and there have been some astonishing achievements, for example Anthony Payne's completion of Elgar's *Third Symphony*. I have continued to revise my Peterhouse restorations and to publish them through Antico Edition (www.anticoedition.co.uk), and have been gratified by the number of choirs that have performed them. The contribution of Blue Heron and Scott Metcalfe has been exceptional: no other choir has shown such sustained interest in them, and very few have sung them with such insight and skill.

The restorer's task is to complete what remains of the original in the most congruous way that is possible, not to improve (still less to distort) it. This demands an acute eye, a very accurate ear (particularly the inner or mental ear), concentration, time and patience. In this context the idea of restoration is perhaps rather misleading, because it implies that it should normally be possible to work out precisely what is missing from an incomplete composition and supply it with absolute fidelity. This is, however, rarely the case. It happens only when a missing vocal part can be shown to have been based exclusively on material which exists elsewhere, and to have used that material in an entirely systematic and predictable fashion. For example, it might quote a plainchant melody in equal note values (as in John Mason's *O rex gloriose* [*O glorious king*]) or sing in canon with one of the surviving voices of the piece (as in William Alen's *Gaude virgo mater Christi* [*Rejoice O virgin mother of Christ*]). However, most compositions that incorporate a plainchant or other pre-existing [melody as a structural backbone or *cantus firmus*, as most of the Peterhouse Masses and some of the other pieces in the collection do, quote it only when all five voices are singing, the sections in fewer voices being freely composed. They also vary its rhythmic layout from one statement to another, and

sometimes decorate it melodically, so a great deal is left to the restorer's discretion. But at least, when a *cantus firmus* is present, it is usually in the tenor part, and this can be a great help when it is the tenor part that is missing.

Another musical device which, when present, can be enormously helpful to the restorer is imitative writing, where musical motifs pass from one voice to another in a sort of musical discussion; if the extant voices of a composition exploit this technique it is highly probable that the missing voice or voices did so too, and close examination will usually reveal places where the motifs can be fitted in. The strength of a composer's musical personality can also strongly influence the ease or difficulty of completing his music: the more distinctive his style — even if the distinctiveness is of a negative kind, involving melodic gawkiness or idiosyncratic dissonance treatment, for instance — the more there is to assimilate and copy.

The hardest music to restore with conviction is that which is incoherent and lacking in personality: it can be completed in virtually countless ways, none of which may seem strongly preferable to any other. It is also considerably more difficult to complete a piece lacking two voices than it is to complete one lacking a single voice, because the number of possible solutions is so greatly increased. One is perhaps bound to be more often disappointed than satisfied by one's efforts, but the reward comes on the rare occasions when one feels convinced of having recreated a piece essentially as the composer left it. I am no spiritualist — it would puzzle me that dead composers should bother to communicate mediocre and uncharacteristic music to their amanuenses — but I have once or twice felt that I was experiencing something extremely close to the original composer's thought processes.

4. *Vocal scoring and voice types*

The five-voice scoring of pre-Reformation English polyphony employs four basic voice types: treble (sung by a boy with a higher voice), mean (sung by a boy with an ordinary voice), tenor, and bass. Tenor parts are further divided into tenor and contratenor, the latter a part written “against the tenor” and originally in the same range. Beginning around the 1520s, English contratenor parts tended to lie slightly higher than the tenor. On the Continent, this bifurcation happened somewhat earlier: the higher part was called a *contratenor altus*, a ‘high part written against the tenor’, eventually to be known simply as *altus*. A contratenor was *not* a man singing in falsetto (like the modern “countertenor”) but a high tenor.

An anonymous early Jacobean document describes these five voice types succinctly:

Nature has disposed all voices, both of men and children, into five kinds, viz: Basses (being the lowest or greatest voices), Tenors being neither so low or so great, Countertenors (being less low and more high than tenors) of which three kinds all men’s voices consist. Then of children’s voices there are two kinds, viz. Meane voices (which are higher than men’s voices) and Treble voices, which are the highest kind of Children’s voices.

Although not so well documented for earlier eras, the division of male voices into five types dates back to well before the Reformation. An entry in the early sixteenth-century ‘Household Book of the Earl of Northumberland’, for example, divides the ‘Gentillmen and childeryn of the chapell’ as follows: ‘Gentillmen of the chapell, viij, viz: ij Basses, ij tenors, aund iij Countertenors, yoman or grome of the vestry j; Childeryn of the chapell, v, viz: ij Tribills and iij Meanys [punctuation added]’.

As for our forces, since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble

parts are sung by women, rather than boys. Charles Butler had already suggested the possibility in 1636, calling the treble ‘the highest part of a boy or woman,’ and indeed, no less a musician than William Byrd is known to have participated in liturgical music-making with a mixed choir. The English Jesuit William Weston, visiting the Berkshire country house of Richard Ford in 1586, described ‘a chapel, set aside for the celebration of the Church’s offices’ and musical forces that included ‘an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. M[aste]r Byrd, the very famous English musician and organist, was among the company.’

While sixteenth-century English choirs employed boys on the mean line, on the Continent parts in this range were sung either by adult male falsettists or by boys. Our mean is sung by one male falsettist and two women. Contratenor, tenor, and bass lines are sung by high, medium, and low mens’ voices, respectively.

In its size and distribution our ensemble very closely resembles the one pre-Reformation choir for which we have detailed evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir — that of the household chapel of the Earl of Northumberland — was divided very much as ours is, 3/3/2/2/3 from top to bottom. Grand collegiate foundations such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces. Between 1500 and 1547, Magdalen College usually maintained a complement of 16 boys and 9 or 10 men; the Canterbury staff list of c. 1540 includes 10 choristers and 12 men (13 counting the master of the choristers), whom we might imagine to have divided themselves 5/5/4/4/4, if the entire choir ever sang polyphony together. I know of no evidence, however, that

connects a particular complement or distribution of forces to the performance of a specific piece of music.

5. *Pitch*

The most common performing pitch of sacred vocal polyphony in sixteenth- and early seventeenth-century England was likely a “Quire-pitch” of around A473, nearly a semitone and a half above the modern standard of A440. Our own modern pitch grid being centred on A440 and its relatives at integral semitones away; however, a present-day *a cappella* ensemble finds it quite challenging to shift itself into the ‘cracks’ and sing at A473, and to maintain that foreign pitch for the considerable durations demanded by the Peterhouse repertoire: Blue Heron has tried it, and the results have not seemed worth the considerable effort. So ensemble has adopted a standard of about A466: the most usual choir pitch of the Continent, an integral semitone above A440, and just slightly lower than English Quire-pitch.

6. *Pronunciation*

Up until the twentieth century, Latin was pronounced to conform with the vernacular tongue and sounded quite different from place to place across Europe. Erasmus (a witness from the time of the Peterhouse music) describes how the French used their peculiar ‘u’ in Latin and modified Latin accentuation to suit their own proclivities; Germans confused ‘b’ and ‘p’; Spaniards were unable to distinguish between ‘b’ and ‘v’. When the French ambassador addressed the Emperor Maximilian I (1459-1519) in Latin at a banquet, the Italians thought he was speaking French. The German who replied was even less comprehensible, and a Danish orator might as well have been speaking Scots, for all Erasmus could understand. We employ a pronunciation

corresponding to what we know of English Latin from the early sixteenth century, which has the considerable advantage for Americans of resembling how we might pronounce Latin if we were to apply the vowels and consonants of our own English to it.

BLUE HERON

Blue Heron has been acclaimed by *The Boston Globe* as ‘one of the Boston music community’s indispensables’ and praised by Alex Ross in *The New Yorker* for its ‘expressive intensity’. Committed to vivid live performance informed by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; the fifth disc was released in March 2017. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s *First Book of Madrigals* (1542), to be begun this season.

Founded in 1999, Blue Heron has made the Peterhouse repertoire a specialty ever since its first concerts, in which the ensemble performed Aston’s *Ave Maria dive matris Anne*. Blue Heron has now released five recordings devoted to these Peterhouse musical manuscripts. The ensemble presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of

Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; and in San Luis Obispo, Seattle, St. Louis, Kansas City, Chicago, Cleveland, Milwaukee, Pittsburgh, Philadelphia, and Providence. This season's highlights include an October tour to England, with performances at Peterhouse and Trinity College in Cambridge and at Lambeth Palace Library, in the London residence of the Archbishop of Canterbury. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra. In 2015, the ensemble embarked on a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up around 2021, in time to commemorate the composer's circa-600th birthday.

Blue Heron has performed more of the musical reconstructions of Dr Nick Sandon than any other ensemble. The musical world owes him a profound debt for recovering so much music of outstanding quality and making it performable once again.

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Miloš Popovič, piano solo and piano duet

Tuesday 21 November 2017, 7:30pm

Christian Gerhaher, baritone

James Cheung, piano

Friday 26 January 2018, 7:30pm

Quatuor Ébène

Thursday 15 February 2018, 7:30pm

Jean-Guihen Queyras, cello

Alexander Melnikov, piano

Saturday 28 April 2018, 7:30pm NB at Trinity College Chapel

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