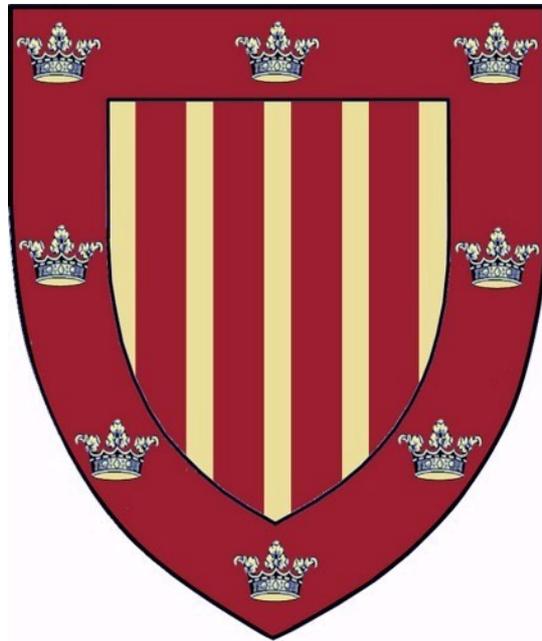


MUSIC IN PETERHOUSE'S
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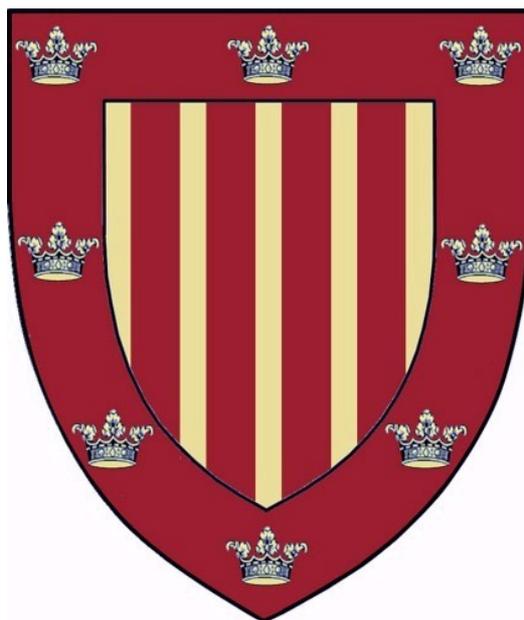


BLUE HERON

Peterhouse Chapel

Friday 6 October 2017

MUSIC IN PETERHOUSE'S CHAPEL DURING THE MASTERSHIP OF JOHN COSIN



BLUE HERON

Directed by Scott Metcalfe
Silas Wollston, organ

Medius

Jennifer Ashe
Pamela Dellal
Margot Rood
Teresa Wakim

*Contratenor
& tenor*

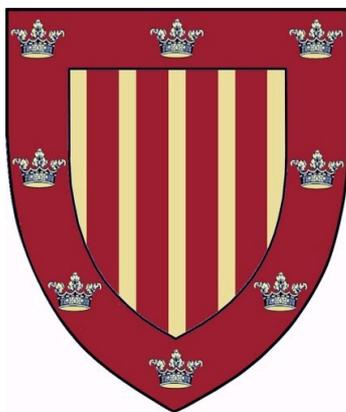
Michael Barrett
Owen McIntosh
Jason McStoots
Martin Near

Bassus

Paul Guttry
Steven Hrycelak
David McFerrin

Peterhouse Chapel
Friday 6 October 2017, 6pm

PETERHOUSE



John Amner

Gloria

Thomas Tallis

Heare the voyce and prayer

Henry Loosemore

Behold, now praise the Lord

Music for Matins

Thomas Tomkins

Preces

Thomas Wilson

Christ rising again

William Child

Te deum and Jubilate

William Byrd

Sing joyfully unto God

John Amner (1579-1641)

Gloria

Amner came from an Ely family of musicians and was informant choristarum and eventually minor canon at Ely Cathedral from 1610-41. He received his Mus.B. from Oxford in 1613 and a second Mus.B. degree from Cambridge in 1640. Amner's Gloria, which seems to have been used either as service music or as an anthem, is found only in sources at Peterhouse and Ely. It is the first item in the Peterhouse organ book and is also included in the music interleaved into the Peterhouse Book of Common Prayer.

Glorie be to God on high, and in earth peace, good will to men. We praise thee, we bless thee, we worship thee, we glorifie thee, we give thanks to thee for thy great glorie. O Lord God, heav'nly king, God the father almighty. O Lord, the only begotten sonne, Jesus Christ. O Lord God, lamb of God, sonne of the father, thou that tak'st away the sinns of the world, have mercie upon us. Thou that tak'st away the sinns of the world, receive our prayers, thou that sittest at the right hand of God the father, have mercie upon us: for thou only art holy, thou only art the Lord, thou only O Christ with the Holy Ghost art most high, in the glory of God the father. Amen.

Thomas Tallis (c. 1505-1585)

Heare the voyce and prayer

Composed c. 1547, this is one of the very earliest English anthems to be composed and is one of the oldest pieces of music in the Caroline partbooks, which contains parts for it in a 16th-century hand. A 17th-century organ part survives at Durham Cathedral.

Heare the voyce and prayer of thy servants, that they make before thee this day: that thyne eyes may bee open towards this house night and day, ever towards this place, of which thou hast said, My name shall bee there. And when thou hear'st, have mercy on them.

II Chron. 6:19-21

Henry Loosemore (c. 1605-1670)

Behold, now praise the Lord

Loosemore was organist of King's College, Cambridge, from 1627-1670. This setting of Psalm 134, found only in the Peterhouse partbooks, was probably composed in 1640 for his Mus.B. degree at Cambridge. Loosemore wrote

several other works especially for Peterhouse, including settings of the Litany in English and Latin.

Behold now prays the Lord, all yee servants of the Lord, yee that by night stand in the house of the Lord, even in the Courts of the house of our God. Lift up your hands in the Sanctuary, and prays the Lord. The Lord which made heaven and earth give thee blessing out of Sion. Amen.

Psalm 134

Thomas Tomkins (1572-1656)

Preces

Another Peterhouse unicum, Tomkins's *Preces*, included in the Peterhouse Prayer Book, offer a sample of ordinary service music composed by a master.

O Lord, open thou our lips: and our mouth shall shew forth thy praise. O God, make speed to save us: O Lord, make hast to help us. Glory be to the Father, and to the Sonne, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen. Praise ye the Lord.

Thomas Wilson (?1618-after 1648)

Christ rising again

Wilson was a choirboy at Durham and became Peterhouse's first organist (1635-43), returning to Durham after music was silenced at the college. The anthem *Christ rising again*, to be sung in place of *Venite* at Easter Matins, is found in the organ book as well as the vocal partbooks at Peterhouse.

Christ rising again from the dead, now dieth not, death from henceforth hath no pow'r upon him: for in that he died but once to put away sin, but in that he liveth unto God. And so likewise count yourselves dead unto sin, but living unto God, in Christ Jesus our Lord.

Romans 6:9

Christ is risen again, the first fruits of them that sleep: for seeing that by man came death, by man also cometh the resurrection of the dead: for as by Adam all men do die, so by Christ all men shall be restored to life. Amen.

I Corinthians 5:7

William Child (1607-87)

Te deum and Jubilate

Child was organist at St. George's Chapel, Windsor. Nothing is known of his connection to Peterhouse, except for these items, described in the Caroline partbooks as "A morning service in lattin made for the Right worshipfull Dr Cosin by mr Child". Perhaps Matthew Wren, who preceded Cosin as Master of Peterhouse, was responsible for building Peterhouse's chapel, and was Dean of Windsor between 1627 and 1635, commissioned the "morning service in Lattin" on the occasion of Cosin being named vice-chancellor of Cambridge University in 1639, when it would have become appropriate to style him "the Right worshipfull Dr Cosin".

Te deum laudamus, te dominum
confitemur, in 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

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 Seraph in
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,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise
thee;

patrem immensae maiestatis,
venerandum tuum verum et unicum
filium,
sanctum quoque paraclitum spiritum.
Tu es rex gloriae, Christe:
tu Patris sempiternus es Filius.
Tu es rex gloriae, Christe:
tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus
hominem
non horruisti virginis uterum.
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.

the holy Church throughout all the
world doth acknowledge thee the
Father of infinite Majesty,
venerating 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. 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.

Save thy people, O Lord, and bless
thine heritage. And govern them and
lift them up for ever.

Day by day we magnify thee, and we
worship thy Name forever, world
without end.

Vouchsafe, O Lord, to keep us this
day without sin. Have mercy upon us,
O Lord, 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.

Jubilate Deo, omnis terra: servite
Domino
in laetitia. Introite in conspectu ejus
in exultatione. Scitote quoniam
Dominus ipse est Deus: ipse fecit nos,
et non ipsi nos: populus ejus, et oves
pascuae ejus.
Introite portas ejus in confessione,
atria ejus in hymnis: confitemini illi.
Laudate nomen ejus, quoniam suavis
est Dominus: in aeternum
misericordia ejus, et usque in
generationem et generationem veritas
ejus.

O be joyful in the Lord, all ye lands:
serve the Lord with gladness, and
come before his presence with a song.
Be ye sure that the Lord he is God; it
is he that hath made us, and not we
ourselves; we are his people, and the
sheep of his pasture.
O go your way into his gates with
thanksgiving, and into his courts with
praise; be thankful unto him, and
speak good of his Name. For the Lord
is gracious, his mercy is everlasting;
and his truth endureth from
generation to generation.

Psalm 100

William Byrd (c. 1540-1623)

Sing joyfully unto God

Like Tallis's *Heare the voyce and prayer*, this is a famous piece that survives in many manuscripts from across England, including Peterhouse's *Caroline partbooks*, but nowadays it is seldom if ever performed in 17th-century style with an organ part such as that found in the *Peterhouse organ book*.

Sing joyfully unto God our Strength, sing lowd unto the God of Jacob.
Take the Songe, and bring forth the Timbrell, the pleasant harpe and the viole. Blow the Trumpet in the new Moone, even in the time appointed, and at our feast day: for this is a Statute for Israell, and a Law of the God of Jacob.

Psalm 81:1-4

ACKNOWLEDGEMENTS

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Our thanks to Silas Wollston for the use of his 17th-century English-style chamber organ.

Blue Heron

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.