

# WIGMORE HALL

Monday 7 November 2022  
1.00pm

## Songs for Troubled Times - Music from Reformation England

### Cinquecento

Terry Wey countertenor  
Achim Schulz tenor  
Dominic Bland tenor  
Tim Scott Whiteley baritone  
Ulfried Staber bass

Thomas Tallis (c.1505-1585)	Salvator mundi (i)
Christopher Tye (c.1505-1572)	Gloria from <i>The Mean Mass</i> (1530s)
Thomas Tallis	In jejunio et fletu (pub. 1575)
	Te lucis ante terminum (i) (pub.1575)
	Lamentations I
	If ye love me
Christopher Tye	Sanctus from <i>The Mean Mass</i>
John Sheppard (c.1515-1558)	The Lord's Prayer
Thomas Tallis	Te lucis ante terminum (ii)
Christopher Tye	Agnus Dei from <i>The Mean Mass</i>
William Byrd (c.1540-1623)	Ne irascaris, Domine (by 1581)

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This concert is being broadcast on BBC Radio 3

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**Thomas Tallis** (d. 1585) and **John Sheppard** (d. 1558) were the central figures in a pioneer generation. Tallis became a Gentleman of the Chapel Royal in 1543, serving Henry VIII until the old king died in January 1547. During these years, John Sheppard was Informator Choristarum at Magdalen College, Oxford, but joined Tallis in spring 1548, a year into the reign of Edward VI. The late 1540s were a time of rapid stylistic innovation. Established musical forms such as the votive antiphon disappeared while new ones, serving new vernacular texts, were derived from contemporary models. The most important model was the Parisian *chanson*, whose directness and ABB structure provided the template for early 'Anglican' anthems. Composed around 1548, *If ye love me* perfectly exemplifies this. It circulated quite widely between the 1540s and the 1630s, and is found in sources from London, Gloucester, the Welsh Marches, Durham and elsewhere (although this now familiar piece fell out of use between the Civil War and the mid-19th Century). Sheppard's *The Lord's Prayer* is an enigma: its text conforms with the Book of Common Prayer version, but only up to a point; it survives in three posthumous sources, only one of which is texted; it seems to have no obvious ritual function; and it may even have been originally conceived as a viol consort piece.

**Christopher Tye** was also another pioneer of the Tallis/Sheppard generation. Like them he worked at the court of Edward VI and produced devotional music in the vernacular. His career was promoted by the Protestant Richard Cox, archdeacon and then bishop of Ely (where Tye acted as organist, 1540-61), and tutor to Edward VI. Trimming to the prevailing doctrinal winds, Tye produced Latin and English church music for successive monarchs, along with consort pieces. His five-voice *Mean Mass* is one of his earliest surviving compositions, written in the 1530s when he was in Cambridge and submitted for his BMus. Its name reflects its modernity: shorn of the traditional high Triplex or Treble part, its top voice is the 'Mean' or Medius (mezzo-soprano), a reduced overall compass that put it in line with up-to-date continental music. It is constructed out of tight-knit *fuga* like its model, the *Mean Mass* of John Taverner, and like Sheppard's similarly Tavernerian *Frenches Mass*. Written a decade before the abolition of Latin worship, Tye's *Mean Mass* is a reformist response to musical fashions rather than religious turbulence.

Several pieces in today's performance were published in the *Cantiones Sacrae*, printed in 1575 by the Huguenot émigré Thomas Vautrollier for Thomas Tallis and **William Byrd** (c.1540-1623). The *Cantiones* were a showcase for the best of English music, in which old compositions mingled with bespoke new ones. Both composers provided traditional *cantus firmus* settings of Sarum chants, such as the hymn *Te lucis ante terminum*, which sets both the festal and ferial tunes in *prolatio major* or compound time: following pre-Reformation practice, only the even-

numbered verses were set to polyphony; the odd-numbered verses being sung to chant or (before 1559) sometimes played on the organ. Tallis's motet *Salvator mundi (i)* was another older composition, and may itself be a texted adaptation of a previously-textless viol consort fantasia (it was adapted in turn with vernacular text, 'With all our heart and mouth'). *In jejunio et fletu* is cut from altogether different cloth, and was probably written expressly for the 1575 publication as a 'showpiece of expressivity'. It never circulated in manuscript form (at least, until the 1760s).

Much has been read into *In jejunio et fletu*, and into the widely-shared Tudor tradition of writing settings of the Biblical *Lamentations of Jeremiah*. Allusions to the fasting and weeping of priests crying for mercy and exhortations to Jerusalem to turn again to the Lord have been read as thinly-disguised expressions of anti-Protestantism. However, Tudor composers were following a rhetorical path well-trodden by Continental composers. Collections of Lamentations were published in 1506, 1535-38, 1549 and 1557 by composers such as Arcadelt, Crecquillon, Antoine de Févin, Heinrich Isaac, Pierre la Rue, and Claudin de Sermisy – none of whom had any stake in the religious difficulties of Tudor England. The structure of the Lamentations text poses interesting compositional challenges, with melismatic settings of the Hebrew letters alternating with longer verses of text: Tallis's success in managing these transitions is one of the reasons why his *Lamentations* succeed so brilliantly. They are a *tour de force*, but could easily have been written for the Latin rite as used in the court of Mary Tudor (r.1553-58), rather than for Elizabethan religious dissidents.

One of the most important sources of the Tallis *Lamentations* also contains William Byrd's *Ne irascaris, Domine*. This is the so-called Sadler Partbooks, Bodleian Library Oxford, MSS Mus. e.1-e.5. These were once thought to be the work of a rural Northamptonshire cleric and schoolmaster. In fact, they were copied for the conformist merchant-grocer and music collector, John Sadler of Norwich, sometime before Byrd published *Ne irascaris* in his *Liber primus sacrarum cantionum* (1589). Like Tallis's *In jejunio*, Byrd's *Ne irascaris* discourses upon the plight of Jerusalem, 'desolate and void', with such convincing expression that it has achieved canonicity as a lament on the spoliation of Catholic England. However, an English translation of the same motet was sung in Reformed cathedral worship at Ely, Gloucester, Durham, York and elsewhere, with no suggestion of dissidence. The success of Byrd and Tallis in setting these laments so convincingly is a testament not to their religious motivations (which will never be entirely disclosed to us), but to their skill as musicians.

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## Thomas Tallis (c.1505-1585)

### Salvator mundi (i)

*Liturgical text*

Salvator mundi, salva nos; qui per crucem et sanguinem redemisti nos, auxiliare nobis, te deprecamur, Deus noster.	Saviour of the world, save us; who through thy cross and blood didst redeem us, help us, we beseech thee, our God.
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## Christopher Tye (c.1505-1572)

### Gloria from *The Mean Mass* (1530s)

*Liturgical text*

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Iesu 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, Iesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.	Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy 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.
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## Thomas Tallis

### In jejunio et fletu (pub. 1575)

*Liturgical text*

In jejunio et fletu orabant sacerdotes: Parce, Domine, parce populo tuo, et ne des hereditatem tuam in perditionem. Inter vestibulum et altare plorabant sacerdotes, dicentes: Parce populo tuo.	In fasting and weeping the priests prayed: Spare, O Lord, spare thy people, and give not thine inheritance to perdition. Between the porch and the altar the priests wept, saying: Spare thy people.
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### Te lucis ante terminum (i) (pub.1575)

*Liturgical text*

Te lucis ante terminum, Rerum Creator, poscimus, Ut pro tua clementia, Sis praesul et custodia.	Before the ending of the day, Creator of the world, we pray that with thy wonted favour thou wouldst be our guard and keeper now.
Procul recedant somnia, Et noctium phantasmata: Hostemque nostrum comprime, Ne polluantur corpora.	From all ill dreams defend our eyes, from nightly fears and fantasies; tread under foot our ghostly foe that no pollution we may know.
Praesta, Pater piissime, Patrique compar Unice, Cum Spiritu Paraclito, Regnans per omne saeculum. Amen.	O Father, that we ask be done through Jesus Christ thine only Son, who, with the Holy Ghost and thee, doth live and reign eternally. Amen.

*Texts continue overleaf*

## Lamentations I

*Liturgical text*

Incipit  
lamentatio  
Jeremiae prophetae. Here begins the  
lamentation  
of the prophet Jeremiah.

Aleph. Quomodo sedet  
sola  
Civitas plena  
populo:  
Facta est quasi vidua domina  
gentium:  
Princeps  
provinciarum  
Facta est sub  
tributo. Aleph. How desolate lies  
the city  
that was once thronged  
with people;  
the one-time queen of  
nations  
has become as a widow;  
once a ruler of  
provinces, she is now  
subject to others.

Beth. Plorans ploravit in  
nocte,  
Et lacrimae eius in maxillis  
eius:  
Non est qui consolateur eam  
Ex omnibus caris eius:  
Omnes amici eius spreverunt  
eam  
Et facti sunt ei inimici. Beth. By night she weeps  
in sorrow,  
and tears run down her  
cheeks;  
of all who love her,  
there is none to console her;  
all her friends have  
spurned her  
and have become her foes.

Jerusalem, Jerusalem,  
Convertere ad Dominum  
Deum tuum. Jerusalem, Jerusalem,  
turn to the Lord your God.

## If ye love me

*Liturgical text*

If ye love me, keep my commandments,  
And I will pray the Father,  
And he shall give you another Comforter,  
That he may bide with you forever;  
E'en the spirit of truth.

## Christopher Tye

### Sanctus from *The Mean Mass*

*Liturgical text*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth. Holy, holy, holy  
Lord God of Hosts.  
Pleni sunt coeli et terra gloria  
tua. Heaven and earth are full  
of thy glory.  
Osanna in excelsis. Hosanna in the highest.

Benedictus qui venit  
In nomine Domini.  
Osanna in excelsis. Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

## John Sheppard (c.1515-1558)

### The Lord's Prayer

*Liturgical text*

Our Father, which art in heaven, hallowed be thy name.  
Thy kingdom come, thy will be done in earth, as it is in  
heaven.  
Give us this day our daily bread, and forgive us our  
trespasses, as we forgive them that trespass against us,  
and let us not be led into temptation, but deliver us from  
evil.  
For thine is the kingdom and the power; to thee be all  
honour and glory for evermore.  
Always so be it.

## Thomas Tallis

### Te lucis ante terminum (ii)

*Liturgical text*

Te lucis ante terminum,  
Rerum Creator,  
poscimus,  
Ut pro tua  
clementia,  
Sis praesul et  
custodia. Before the ending of the day  
Creator of the world, we  
pray,  
that with thy wonted  
favour thou  
wouldst be our guard and  
keeper now.

Procul recedant  
somnia,  
Et noctium  
phantasmata:  
Hostemque nostrum  
comprime,  
Ne polluantur  
corpora. From all ill dreams defend  
our eyes,  
from nightly fears and  
fantasies;  
tread under foot our  
ghostly foe,  
that no pollution we may  
know.

Praesta, Pater  
piissime,  
Patrique compar  
Unice,  
Cum Spiritu  
Paraclito,  
Regnans per omne  
saeculum. Amen. O Father, that we ask be  
done,  
through Jesus Christ  
thine only Son,  
who, with the Holy Ghost  
and thee,  
doth live and reign  
eternally. Amen.

# Christopher Tye

## Agnus Dei from *The Mean Mass*

*Liturgical text*

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.

## William Byrd (c.1540-1623)

### Ne irascaris, Domine (by 1581)

*Liturgical text*

Ne irascaris Domine satis, Et ne ultra memineris iniquitatis nostrae.	Be not angry, O Lord, and remember our iniquity no more.
Ecce respice populus tuus omnes nos.	Behold, we are all your people.
Civitas sancti tui facta est deserta.	Your holy city has become a wilderness.
Sion deserta facta est,	Zion has become a wilderness,
Jerusalem desolata est.	Jerusalem has been made desolate.

*Translation of 'Te lucis ante terminum' by John Mason Neale.*