

# Cambridge Early Music Consort

## Showcase Concert: The Early English Music Project

The Round Church, Cambridge

Friday 3 May

### PROGRAMME

Gloria *a5* 'Pycard' (fl. 1410)  
British Library, London, Add. MS 57950 ('Old Hall Manuscript'), fol. 22'-23

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Salve regina Anon, mid. c14th  
University Library, Princeton, MS 103

Jhesu redemptor/Jhesu redemptor/Jhesu labentes Anon, early c14th  
Fitzwilliam Museum, Cambridge, MS 47-1980

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So ys emprentid Walter Frye (d. before 1475)  
Beinecke Library, Yale University, New Haven MS 91 ('Mellon Chansonier'), fol. 61'-63

Kyrie *from* Missa Soyés emprentid Guillaume Le Rouge (fl. 1450-65)  
Biblioteca Apostolica Vaticana, Vatican City, MS S.Pietro B.80. fol. 71-72

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Gloria from Missa Christus resurgens William Pasche (fl. 1513-17)  
Gonville and Caius College, Cambridge, MS 667/760 pp. 158-161

Agnus Dei Anon, mid. C15th  
Seminario Maggiore, Aosta, Cod. 15 ('Aosta Manuscript'), f. 216'-217  
Quam pulchra es John Pyamour (fl. 1418)  
Biblioteca Estense, Modena, ('Mod. B'), fol. 95'-96  
Agnus Dei 'Bloym' (fl. 1430-60)  
Museo Provinciale d'Arte, Castello del Buonconsiglio, Trent, MS 1379 [92] ('Trent 92'), fol. 222-223

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Tout a par moy Walter Frye  
Beinecke Library, Yale University, New Haven MS 91 ('Mellon Chansonier'), fol. 45'-46

Missa Faisant regretz: Agnus Dei III Josquin Des Prez (c1455-1521)  
Österreichische Nationalbibliothek, Vienna, Cod. 4809 Han, fol. 107'-108

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Lumen ad revelationem gentium Thomas Packe (fl. 1489-99)  
British Library, London, Add. MS 5665 ('Ritson Manuscript'), fol. 62'-64

Nesciens mater Walter Lambe (1450/1-after 1504)  
Eton College, Eton, MS 178 ('Eton Choirbook'), fol. 87'-88

## More CEMC activities

Every Thursday lunchtime (1 pm) we host our **Informal Workshop** series: short, informal talks and musical demonstrations in the quirky and atmospheric surroundings of St Peter's Church (next door to Kettle's Yard). Sessions last 20 minutes, and are generally presented by students. Next week, we will hear about, and music from, the ground-breaking madrigal collection *Musica Transalpina*. Just turn up!

The date for our next **Symposium** is **Saturday 15 June**. The main focus for the day will be the 15<sup>th</sup> century chanson repertoire, and performance practices. Our guest speaker will be Dr Warwick Edwards. The event will be held at St Catharine's College, and admission is free. To register, email [music@caths.cam.ac.uk](mailto:music@caths.cam.ac.uk).

[www.cambridgeearlymusicconsort.com](http://www.cambridgeearlymusicconsort.com)

## Other dates for your diary

**Tuesday 14 May, 1900**                      **Pembroke College Auditorium**  
**Forma Antiqua**  
**Farándula Castiza: Madrid, the melting pot**

Step into the vibrant streets of 18th century Madrid, where every street corner tells a story and every overheard note ignites passion; once a humble town, it now stands as a cultural epicenter, a bustling hub of traditions and emotions.

Forma Antiqua soundtrack this city and this time – from the familiar tunes of Fandango to the dramatic crescendos of Overtures. Let the symphonies of Nebra, Conforto, and Corselli sweep you away, alongside unexpected surprises from rising talents like Baset, Castel, and Mele.

*Cambridge Early Music: [cambridgeearlymusic.org](http://cambridgeearlymusic.org)*

**Sunday 26 May, 1800**                      **Downing Place United Reform Church**  
**El Gran Teatro del Mundo**  
**Bach & Telemann: A meeting of friends**

We tend to imagine the great figures of history as isolated individuals, immersed in their own extraordinary works. In fact that is rarely the case, and especially not for the two protagonists of this programme. That Telemann was godfather to J. S. Bach's third son (C. P. E. Bach) gives us a good idea of their personal relationship.

In tonight's programme we invite our audience to reflect upon the relationship between these two huge musical figures, and to enjoy some of the many hours of wonderful music they have left behind.

*Cambridge Early Music: [cambridgeearlymusic.org](http://cambridgeearlymusic.org)*

## The Cambridge Early Music Consort

Lilly Vadaneaux  
Helen Southernwood  
Jemima Gazzard  
Flora Tassinari  
Caitlin Cutts  
Emma Caroe  
Amy Bolster

Charlie Abbott  
Conor Sinclair  
Nick Walters  
Jack Stebbing  
Michael D'Avanzo  
Jao-Yong Tsai

Matthew Gouldstone  
Edward Wickham

The Cambridge Early Music Consort (CEMC) was founded in 2022 by Matthew Gouldstone and Edward Wickham. The principal ambition of the ensemble is to engage Cambridge University's finest singers in vocal repertoire pre-1530 which they might not otherwise have encountered through their college choirs. In that respect, CEMC complements and builds upon the training that Cambridge choral scholars already receive, introducing students to a wide variety of approaches; from specific historic performance practices to the fundamentals of research, rehearsal and presentation.

CEMC is designed to operate in a flexible manner, giving opportunities to engage in different ways:

- CEMC offers students an open invitation to attend its weekly sessions, during which the group will explore repertoire via modern score and facsimiles of historic sources. We believe that working from period sources is an essential part of understanding this repertoire.
- From the larger CEMC 'squad' is drawn a CEMC consort to work more intensively on repertoire, generally one-to-a-part. With small groups (3 and 4 voices) we have embarked upon a series of recordings in association with the prestigious EECM series (Early English Church Music; published by Stainer and Bell), which will be available as open-access audio files for the benefit of performers and scholars.
- Each term CEMC hosts a day symposium comprising papers and demonstrations, designed to address issues of repertoire and performance.

### **Matthew Gouldstone**                      **co-director**

Matthew Gouldstone is a singer, director, and research consultant on early music performance, specialising in polyphony from Europe pre-1650. He has previously been a research fellow at Katholieke Universiteit (Leuven, Belgium) and a visiting fellow at Harvard University, as well as directing historical musical events at All Souls College, Oxford. Currently, Matthew is a visiting scholar at St Catharine's College (University of Cambridge) and his research focuses on two primary elements: polyphony from England and the Low Countries 1450-1500, and the late Italian polyphonic madrigal (c.1550-1600). As a consultant he has partnered with institutions including University of Florida, Universität Salzburg, Accademia Filarmonica Verona, University of Sheffield, Peterhouse (University of Cambridge) on specific projects involving the connection between performance and musicology. His performance work has taken him across the globe since 2005 and will most likely be known under the guise of Capilla Flamenca, where he was employed as permanent bass for numerous years. In addition to this, work as an independent freelance artist with ensembles including the Tallis Scholars, Huelgas Ensemble, Cappella Pratensis, La Grande Chapelle, Cinquecento, Vox Luminis (and most other European vocal ensembles of note) has formed the cornerstone of his career. He has directed worldwide, and is now artistic director of New London Baroque - a professional ensemble designed to explore unedited repertoire and help listeners approach polyphonic music from historical angles.

## **Edward Wickham**

## **co-director**

Edward Wickham has pursued throughout his career a number of complementary interests: in performance, academia and music education. In 1993 he established the vocal ensemble The Clerks, with which he made over two dozen recordings, and received many plaudits including the Gramophone Early Music Award.

Since 2003 he has been Fellow and Director of Music at St Catharine's College, Cambridge; and an Affiliate Lecturer at the Faculty of Music at the University of Cambridge. In 2008 he formed the St Catharine's Girls' Choir, the first college-based choir for girls in the UK; and his work with children also includes direction of The Oxford and Cambridge Singing School, which runs vacation singing courses for children around the UK and internationally.

## **The Early English Music Project**

In the initial phase of the CEMC journey, our reportorial focus will be English music from the 14th to the early 16th centuries. In the 1470s, the great music theorist Johannes Tinctoris praised the English style as being the inspiration behind a revival of musical creativity in Europe. The early 15th century was a period when English cultural and political influence on the continent was at its height; and until the Reformation, England expended more resources on cultivating vocal polyphony than any other country in Europe.

And yet our understanding of this great tradition is curiously piece-meal; focussed on those composers and sources which, through the lottery of survival, claim our attention, and distracted by the glories of Tudor polyphony that were to come. Anonymity and mis-attribution conceal great treasures of the English repertory which, set in an appropriate and sympathetic context, may again impress as they did the courts of Europe.

CEMC's focus on this period will be informed by its survey of 15th century liturgical music which it is carrying out in collaboration with Early English Church Music – the prestigious series of scholarly editions published by Stainer and Bell. The collaboration will result in a series of open-access recordings for the benefit of scholars and performers.

The programme presented tonight provides a sample of the work that CEMC has undertaken over the last 18 months. The repertoire extends over 150 years, and includes diverse genres and registers. If there is a connecting thread, it is that of the English penchant for textural variety and richness; a trait which carries on into the more well-known repertoires of 16<sup>th</sup> century Tudor polyphony.

## **Texts, translations and notes**

### **Gloria**

This exuberant setting is one of a number of works in the 'Old Hall Manuscript' which are attributed to one 'Pycard' and which employ complex canons. Here, two canons are at play – a pair of voices singing in long note values, without notated text, and a pair of upper voices who patter through the Gloria text at speed. A fifth voice is 'freely composed', creating a texture which is rare for the period. The work concludes with an extended 'Amen', employed hocket (or hiccup) figures as decoration.

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.

*Glory be to God on high, and in earth peace towards men of goodwill. 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.*

## **Salve regina**

This may be the earliest notated polyphonic setting of a text which became ubiquitous in the Renaissance. As in plainchant, the setting lacks a rhythmic framework, and comprises a sequence of simple harmonies built upon the pre-existing chant, which appears in the lowest voice. This technique, often improvised, is typical of the English late-medieval style and produces a rich, triadic sonority which came to be much admired throughout Western Europe.

Salve regina misericordie: vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exules, filii Hevae.  
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.  
Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.  
O clemens: O pia: O dulcis Virgo Maria.

*Hail, O queen of mercy, our life, our sweetness and our hope.  
To you we cry, banished children of Eve.  
To you we send up our sighs, mourning and weeping in this vale of tears.  
Therefore turn, you our advocate, your merciful eyes towards us.  
And after this our exile, show to us the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.*

## **Jhesu redemptor/Jhesu redemptor/Jhesu labentes**

The medieval motet, characterised by poly-textuality as well as polyphony, is here represented in a hybridised form. The middle sounding voice ('voice 3' above) carries the chant tune unadorned, while the outer voices, densely texted, create harmonic patterns similar to those found in the previous Salve regina. The work is found in a fragmentary English source, and appears to be intended for Christmas Day; yet the quotation of a hymn for a bishop or confessor, and the reference to St Augustine, suggests it might also serve for his feast day.

Voice 1

Jhesu, redemptor omnium  
labencium fidelium  
dire necis discrimine,

qui merito fastigium  
per primi patris vicium  
amiserint leticie:

Cotidie dilabatur,  
quamplurimum illuditur,  
periculis inficie

diversis et affligitur  
amurca, mens inficitur  
in hac valle miserie.

Mundus, caro, demonia  
immensa movent prelia  
cubilibus fragilium;

ergo prece persedula  
suspirat omnis anima  
pium querens remedium.

Adire decet Dominum;  
vota videns labilium  
natus de matre virgine

reducat quicquid devium,  
ut det celi palacium  
et sanctos patres querere.

Voice 3

Jhesu redemptor omnium  
perpes corona presulum  
in hac die clemcius  
nostris faveto vocibus

Tui sacri qua nominis  
confessor almus claruit  
huius celebrat annua  
devota plebs solemnia,

Voice 1

*O Jesus, look on those who are wavering; by looking, reform those who sin; be well disposed towards their sadness on this day of joy; with clemency receive the gift of him who wishes to honour your birthday with this offering. The skilful excellence of the wisdom of the praiseworthy Augustine stands forth and sheds its light for those who travel the by-ways and fall into error, pouring out the cause which he eagerly drank in. Let us continually call on him sweetly with sighs through the praise of the voice of song, that he may call upon God and recall the unjust cause from the most fearful evils. And may he relieve us sorrowful servants and lessen our punishment in the face of the king of*

Voice 2

Jhesu, labentes respice,  
videndo reos corrige;  
sue fave mesticie  
in hac die leticie;

clemetius libamine  
cuius natale colere  
munus volentis suscipe.

Augustini laudabilis  
doctoris extat abilis  
virtus claret sciencie

per avium viantibus  
effundens et errantibus  
causam quam hausit avide.

Ipsam vocemus iugiter  
suspiriis suaviter  
per vocis laudem carminis,

ut ipse Deum invocet  
iniquam causam revocet  
de noxiis acerrimis.

Nos servulosque leviget  
merentes, penam mitiget  
erga regem victorie;

salutis simus memores,  
et ut celi participes  
sanctorum partum glorie.

Qui rite mundi gaudia  
huius caduca respuens,  
aeternitatis praemio  
potitur inter angelos.

Huius benignus annue  
nobis sequi vestigia:  
huius precatu servulis  
dimitte noxam criminis.

victory; let us be mindful of salvation that we may be sharers of heaven and of the glory of the holy fathers.

#### Voice 2

*O Jesus, redeemer by the disaster of your cruel death of all the wavering faithful, who deservedly would have lost the summit of joy through the sin of the first father: every day the body goes to decay, is greatly ravaged, and by diverse perils is afflicted, and the soul is poisoned in this vale of misery. The world, the flesh and the evil spirits wage colossal battles against the repose of fragile men; therefore every spirit sighs with most earnest prayer; seeking blessed relief. It is fitting to approach the Lord for help; may he who was born of the virginal mother, seeing the vows of them that are unstable, avert all our errors, so that he grant us access to the palace of heaven and to the holy fathers.*

#### Voice 3

*Jesu, the world's Redeemer, hear;  
Thy bishops' fadeless crown, draw near:  
Accept with gentlest love today  
The prayers and praises that we pay.*

*The world and all its boasted good,  
As vain and passing, he eschewed;  
And therefore with angelic bands,  
In endless joy forever stands.*

*The meek confessor of thy name  
To-day attained a glorious fame;  
Whose yearly feast, in solemn state,  
Thy faithful people celebrate.*

*Grant then that we, most gracious God,  
May follow in the steps he trod:  
And, at his prayer, thy servants free  
From stain of all iniquity.*

#### **So ys emprentid/Kyrie**

Alongside that of John Dunstable, the music of Walter Frye enjoyed the widest circulation of any English composer on the continent. And were it not for its inclusion in continental manuscripts, much of it would be lost to us, such was the destruction wrought in England by the Reformation and Interregnum. We are singing Frye's ballade from a source compiled in Italy in the 1470s. That some continental scribes struggled with the foreign text is demonstrated by the mis-transcription of this title in sources for Guillaume Le Rouge's mass, inspired by the song. In one source it appears as the nonsensical 'Missa Soyez apprantiz'. Nevertheless, the countenance of the Frye original is unmistakable in this mass, whose Kyrie we perform tonight. Le Rouge employs here the unusual technique of appropriating the tenor of the Frye song note-for-note, but varying the rhythm. Also borrowed are many of the harmonic gestures of the original. The result sounds familiar yet different; a very early example of the 'parody' technique of mass composition which becomes ubiquitous in the 16<sup>th</sup> century.

So ys emprentid in my remembrance  
Your wommanhede, iour yowght, your gentilnesse  
Iour goodly port, your frely continance  
Your prysid byaulte with your kyndenesse  
That lorde that alle wot tak y to witnessse!  
That wak y, slepe y, or wat thing y do,  
In wele, in wo, in joye or hevenesse,  
Myn hert ys with yow, go wey that ye go.

#### **Kyrie**

Kyrie eleison. Christe eleison. Kyrie eleison.  
*Lord have mercy upon us. Christ have mercy upon us. Lord have mercy upon us.*

## Gloria

The Caius Choirbook is one of the most sumptuous musical artefacts of early Renaissance England; a densely illuminated manuscript containing masses and motets by composers such as Robert Fayrfax and Nicholas Ludford. William Pasche is less well-known, with just three works definitely attributable to him which survive. His *Missa Christus resurgens* stands out as one of the few masses of the period based not on a Marian but an Eastertide chant; and that this chant is carried in the high contratenor (alto) voice is also unusual. For this performance, CEMC will perform from a facsimile of the Caius Choirbook; an undertaking which requires a great deal more time and patience in the rehearsing than reading from modern score. It has been a singular and revealing challenge.

*text and translation as above*

## Agnus Dei/Quam pulchra es/Agnus Dei

The two settings of Agnus Dei and Pyamour's *Quam pulchra es* are outstanding examples of the song-like qualities of so much three-voice sacred music from the mid-15<sup>th</sup> century. Of all the repertoire in tonight's concert, the mass movements are representative of the most neglected: that large corpus of single or paired mass movements which appear anonymously (or with obscure ascriptions) in large continental anthologies such as the Trent Manuscripts. We owe to the late, great musicologist Peter Wright the assignment of many of these works to English provenance; as well as their publication in modern editions. It has been one of the joys of working with CEMC that we have had the opportunity to sing through these editions and discover gems such as the two Agnus Deis performed tonight.

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.

*Lamb of God, that takest away the sins of the world: have mercy on us.*

*Lamb of God, that takest away the sins of the world: have mercy on us.*

*Lamb of God, that takest away the sins of the world: grant us peace.*

## Quam pulchra es

Quam pulchra es et quam decora, carissima in deliciis. Statura tua assimilata est palme, et ubera tua botris. Caput tuum ut Carmelus, collum tuum sicut turris eburnea.

Veni, dilecte mi, egrediamur in agrum, et videamus si flores fructus parturierunt, si floruerunt mala Punica. Ibi dabo tibi ubera mea. Alleluia.

*How beautiful and graceful you are, my dearest one, in your delightful attributes. Your stature is like that of a palm tree, and your breast like fruit. Your head is like Mount Carmel and your neck like an ivory tower.*

*Come my beloved, let us go out into the fields and see if the flowers have born fruit, and if the pomegranates have flowered. There will I give my breasts to you. Alleluia.*



## Tout a par moy/Agnus Dei

In a genre which excels in expressions of love and loss, Tout a par moy is one of the most despairing. The rondeau form, returning as it does so often to the first three lines of the text, emphasises the theme of desolation, the poet-singer obsessively ruminating on their abandonment. We perform the entire rondeau tonight from the Mellon Chansonnier source, which you can view at the end of this programme. This particular source gives only the first stanza; subsequent stanzas are derived from another contemporary source. We follow this with a rendition of the final Agnus Dei from Josquin Des Prez's Missa Faisant regretz, a mass based almost entirely on the four-note melody which sets the words 'faisant regretz' in the first stanza of the song (F-D-E-D). This simple melodic cell is repeated throughout this final Agnus in the tenor part, while the upper voice sings the full chanson tune.

Tout a par moy: affin qu'on ne me voye  
si tresdolent que plus je ne pourroye,  
je me tiens seul comme une ame esbaye,  
faisant regretz de ma dolente vye  
et de fortune qu'ainsi fort me guerroye.

Pensez quel dueil mon desplaisir m'envoye,  
car j'ay des maux a si tresgrant monjoie  
que je crains fort que briefment ne m'occye.  
Tout a par moy ...

Mais non pourtant; se mourir je devoye  
a la poursuite de vous servir, ma joie,  
et fussiez vous plus fort mon ennemye,  
je n'ay pas paour que jamais vous oublie,  
car c'est mon sort, qu'il fault que vostre soye.  
Tout a par moy ...

*Everything comes to me alone: in order not  
to see me  
as sad as I could possibly be,  
I remain isolated like a troubled soul,  
ashamed of my life of suffering  
and of fortune which thus wages outright  
war on me.*

*Think what pain my unhappiness sends me  
for I have ills in such abundance  
That I fear I shall soon kill myself.  
Everything comes to me alone...*

*And yet no; even if I had to die  
in pursuit of serving you, my joy,  
and you were stronger than my enemy,  
I am not afraid I shall ever forget you,  
for it is my fate, since I must be yours.  
Everything comes to me alone...*

## Agnus Dei

*text and translation as above*

## Lumen ad revelationem gentium

Concert programmes of late medieval and renaissance polyphony can distort one's sense of the range and diverse registers of sacred music in the period. As well as chant, which constituted the bulk of the musical material in liturgies of the time, we find plenty of less elaborate, more functional polyphony in sources such as the Ritson Manuscript, some of whose contents can be linked to Exeter Cathedral. Thomas Packe was a priest attached to the cathedral's Lady chapel, and this setting of the canticle 'Nunc dimittis' with its associated antiphon 'Lumen ad revelationem gentium' may have been performed as part of the ritual lighting of candles and procession on the Feast of the Purification.

Lumen ad revelationem gentium: et gloriam plebis tue Israel.  
Nunc dimittis servum tuum domine: secundum verbum tuum in pace.  
Quia viderunt oculi mei: salutare tuum.  
Quod parasti: ante faciem omnium populorum.  
Lumen ad revelationem gentium: et gloriam plebis tue Israel.  
Gloria patri et filio: et spiritui sancto.  
Sicut erat in principio et nunc et semper: et in secula seculorum. Amen.  
Lumen ad revelationem gentium: et gloriam plebis tue Israel.

*A light to lighten the gentiles: and the glory of thy people Israel.  
Lord, now lettest thou thy servant depart in peace according to thy word.  
For mine eyes have seen thy salvation,  
Which thou hast prepared before the face of all people;  
To be a light to lighten the Gentiles and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now and  
ever shall be, world without end. Amen.  
A light to lighten the gentiles: and the glory of thy people Israel.*

## Nesciens mater

By contrast, Lambe's Marian antiphon is an example – albeit a short one – of the most sophisticated compositional style of the period. It can be found in the famous 'Eton Choirbook', an anthology of Magnificats and votive antiphons for the liturgy of Vespers, as performed by the choir of Eton College.

Nesciens mater virgo virum peperit sine dolore salvatorem saeculorum. Ipsum regem angelorum sola virgo lactabat, ubere de caelo plena.

*Knowing no man, the Virgin mother bore, without pain, the saviour of the world. Him, the king of angels, only the Virgin suckled, here breast filled from heaven.*

frye



out a par moy affm qon ne me so



ye si tresdolent q plus jene porroy

Je me tien seul come vnyz homqz esbay / fausat ketzet de

ma dolente vye Et de fortune quam si fort me quer

roy



ont. Tout a p moy



Enor tout a par moy

