



LUMINAVOCAL &
LYREBYRD CONSORT
PRESENT

elegance

MASTERPIECES OF THE
RENAISSANCE & BAROQUE

3pm Saturday 5 March 2022

3pm Sunday 6 March 2022

St John's Anglican Church
379 Halifax Street, Adelaide

MORE INFORMATION
www.luminavocal.com.au

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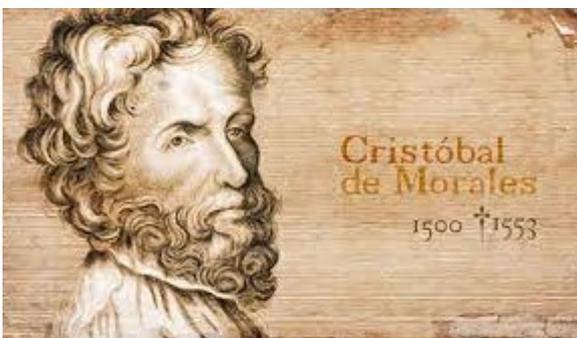


Programme notes

If I asked you what 'Renaissance' meant, I suspect many of you would either know or be able to guess it means rebirth. But what exactly was reborn after so many centuries of medieval culture?

It started around 1400, with poetry and art and then architecture emerging to create a new world. Artists looked to the classicism of Ancient Greece and Rome to create order out of chaos, to replace the perceived messiness of mediaeval times with clean lines and works that were attractive to the human eye.

Renaissance music took longer to appear, although it was certainly emerging by 1500. The change started with composers such as Dufay, Ockeghem and Josquin des Pres, who bridged the late medieval period and led us firmly into a new musical idiom, aiming to please the ear. Harmony, graceful melodic lines, all contributed to an Age of Elegance.



Born in 1500, Cristobal Morales was a notable composer in this new style. Specialising in sacred music, he is recognised as the most influential Spanish composer of the early Renaissance. In *Per Tuam Crucem*, lyrical and melismatic vocal lines overlap and intersect into exquisite harmonies.

By your cross, save us, O Christ our Redeemer,
Who by dying hast destroyed our death,
and hast restored our life by being resurrected.
Have mercy on us, kindly Jesus,
you who mercifully suffered on the cross and gave your life for us.

Leaving the Spanish church, we travel north to the chambers of England and France. During the 16th century, madrigals became one of the most popular forms of secular music, along with love songs, often accompanied by the lute. Claudin de Sermisy published the delightful *Tant que vivray* in 1527:

While I flourish as a youth,
I will serve Love, the powerful God,
In deeds, in words, in song, in dance.
For some time I have languished,
But now I am rejoicing
Because I have the love of a fair
woman.
She is allied to me, she is my
betrothed,
Her heart is mine, mine is hers.
Away with sadness, live in joy,
Because love is so good.

When I want to honour and praise her
When I want to adorn her name with
poetry,
When I see her and meet with her
often,
The envious can only murmur,
But our love will not be less enduring
As long as the wind blows.
For in spite of envy, all my life
I will love her and sing of her.
She is the first, she is the last
That I have loved and will love.

In the late 16th century, English composer John Dowland became renowned for his madrigals and lutesongs. We start a bracket of music by Dowland with *Woeful heart with grief oppressed*, one of several English love songs arranged for four-part choir by John T Pope.

Woeful heart with grief oppressed
since my fortunes most distressed,
from my Joys hath me removed,
Follow those sweet eyes adored,
those sweet eyes wherein are stored,
all my pleasures best beloved.

Fly my breast, leave me forsaken,
Wherein Grief his seat hath taken,
All his arrows through me darting,
Thou mayest live by her Sun shining,
I shall suffer no more pining,
By thy loss, than by her parting.

In 1596, Dowland wrote his instrumental *Lachrimae antiquae novae*, performed here by the Lyrebyrd recorder consort.

By 1600, Dowland had recreated his already famous *Lachrimae* as the lute-song *Flow my tears*, possibly the best known of all his songs.

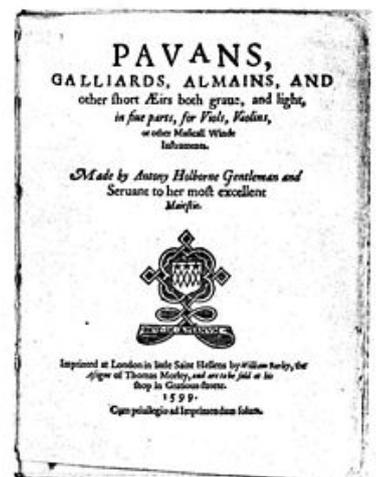


Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad
infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes
deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my
weary days
Of all joys have deprived.

These three Dowland works are then followed by another great instrumental composer of the time, Anthony Holborne, whose *Pavans, Galliards, Almains and other short Aeirs, both grave and light, in five parts, for Viols, Violins, or other Musically Winde Instruments*, was published in 1599. Today, Lyrebyrd's recorder consort perform the playful *In peascod time*.



From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my
deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness
dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

Another well-known English madrigalist was Robert Jones, whose Elizabethan love song *Go to bed, sweet muse* was first published in 1605.

Go to bed, sweet muse, take thy rest;
Let not thy soul be so oppressed:
Though she deny thee,
She doth but try thee,
Whether thy mind will ever prove
unkind,
O Love is but a bitter sweet jest.

Muse not upon her smiling looks,
Think that they are but baited hooks:
Love is a fancy,
Love is a frenzy,

Let not a toy then breed thee such
annoy;
But leave to look upon such fond
books.

Learn to forget such idle toys,
Fitter for youths and youthful boys:
Let not one sweet smile,
Thy true love beguile,
Let not a frown forever cast thee
down;
Then sleep, and go to bed in these
joys.



We now move to Italy and three choruses from Andrea Gabrieli's rarely performed *Edipo tiranno*. Written in 1585 (the year of his death), the work was designed to accompany a performance of *Oedipus Rex* by Ancient Greek writer Sophocles.

Wretched human child (albeit this applies to us all),
As long as you lived, as nothing I regard you,
In as much as this man never lived happily, how much
more could we hope for?

And all his desires I forego, and gladly
That if we're lucky, in the end, no vultures, the raging storms don't drown us
Then to look at your example, miserable Oedipus
And thinking about the various uncertain states of your fate
Among the dead men I do not hold myself very blessed
But compared with you I am in the greatest peaks of happiness
Each bathed in blessed rays of light.

Then back to France for the final piece in our first half. Cipriano de Rore was renowned for his complex madrigals. *Mon petit cueur* is a lovely example, with a profound weight reminiscent of his sacred works, yet also very much a love song:

My little heart is not mine
It is yours, my sweet friend
But one thing I beg of you
Is your love - Keep it for me.



INTERVAL

Rarely heard by modern audiences, the crumhorn was at its most popular during the Renaissance, particularly in Germany. Lyrebyrd's mixed consort of crumhorns and cornemuses will play a short fanfare that might have been heard to welcome in a Renaissance feast. *Caro Ortalano (Dear Ortalano)* was written by the late-16th-century Italian composer Giorgio Mainerio.

We then move into the 17th century, to the work of Heinrich Schütz. Bridging the gap between Renaissance and early Baroque, Schütz brought the Italian style to Germany. His joyful *Cantate Domino* includes sprightly flowing lines creating satisfying counterpoint.

O sing unto the Lord a new song: let the congregation of saints praise him.
 Let Israel rejoice in him that made him: and let the children of Sion be joyful in their King.
 Let them praise his Name in the dance: let them sing praises unto him with tabret and harp.
 For the Lord hath pleasure in his people: and helpeth the meek-hearted.
 Let the saints be joyful with glory: let them rejoice in their beds.
 Let the praises of God be in their mouth: and a two-edged sword in their hands;
 To be avenged of the heathen: and to rebuke the people;
 To bind their kings in chains: and their nobles with links of iron.
 That they may be avenged of them, as it is written: Such honour have all his saints.

We then return to Italy, and the late 17th century composer Maria Xaveria Perucona. A nun of aristocratic birth, Perucona published only one book of cantatas, which included the engaging *Cessata tympana*.



Stop the timbrels, stop the battles,
 let the instruments triumph. Alleluia.
 Sound all the trumpets, O stars, sing beautifully,
 Because the torch of the world has risen,
 the guide of heaven who loves us
 Oh how sweet, my Jesus, to see your glorious triumphs of love.
 May all mortals rejoice while you are free to protect your pains in so much happiness
 Unlock the gates of your empire in so much joy.
 O most famous, O most noble inhabitants of heaven,
 Show and shout for the scattering flowers, the scents to be translated,
 Sing to the glory that has risen the true life that loved us. Alleluia.

Also in the second half of the 17th century, Henry Purcell developed his own form of English Baroque. We perform two contrasting works by Purcell – first one of his most famous songs arranged for choir: *If music be the food of love*.

If music be the food of love,
 sing on till I am fill'd with joy;
 for then my list'ning soul you move
 with pleasures that can never cloy,
 your eyes, your mien, your tongue
 declare
 that you are music ev'rywhere.

Pleasures invade both eye and ear,
 so fierce the transports are, they
 wound,
 and all my senses feasted are,
 tho' yet the treat is only sound.
 Sure I must perish by our charms,
 unless you save me in your arms.

We then perform a rarely-heard sacred work by Purcell: *Early, O Lord, my fainting soul* from c1680.



Early, O Lord, my fainting soul
Thy mercy does implore;
No traveller in desert lands
Can thirst for water more.

I long to appear as I was wont,
Within thy holy place,
Thy pow'r and glory to behold,
And to partake thy grace.

For life itself without thy love
No relish can afford;
No other joys can equal this:
To serve and praise the Lord.

I'll therefore make my pray'rs to thee,
And bless thee whilst I live;
This, like the choicest dainties, will
Both food and pleasure give.

When others sleep, my wakeful thoughts
Present thee to my mind;
And in the night I think how good
My God has been and kind.

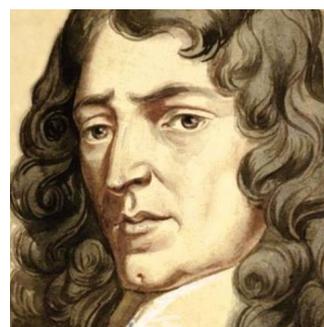
Since thou alone hast been my help,
To thee alone I fly;
And on thy watchful providence
With cheerfulness rely.

Dangers, whilst thou art near to me,
Do threaten me in vain,
When I keep close to God, his care
And pow'r will me sustain

We finish today's concert with a charming recorder duet by Italian Baroque composer Biagio Marini – *Sonata per doi flautini* – and then travel to the courts of late-17th-century France for the majestic celebratory song *Salve puerule* by Marc-Antoine Charpentier.

Hail, little boy, Hail, little tender one,
O little son, how good you are.
You give up the heaven,
You are born in the world
So that you may make yourself like us
wretched mortals.

O supreme goodness!
Today lofty deity becomes lowly humanity.
The eternal one is born,
The immeasurable one is caught
And he is concealed beneath the guise of
guilt



O virgin who bears a child,
May thy blessed womb produce a son
by the help of God.
Rejoice, flower of virgins,
Rejoice, hope of mankind
O spring which washes away an
abundance of sin

Anna and Kenneth Pope, March 2022

Lumina Vocal Ensemble

SINGING OUTSIDE THE SQUARE



Artistic Director: Anna Pope Conductors: Jamie Lynn Webster & Clive Conway

Sopranos: Rachel Sag, Melanie Sandford-Morgan, Jen Bird, Carolyn Wilkins & Anna Pope

Altos: Penny Dally, Meg Pope, Rosemary Byron-Scott, Jamie Lynn Webster & Melinda Pike

Tenors: Eleanor Pope, Tim Muecke, Fiona O'Connor, Andrew Heitmann & Peter Mahoney

Basses: Clive Conway, Nick Coxhill, BJ Moore & Kenneth Pope

Founded in 1999, Lumina specializes in discovering and performing music that is rarely heard. Ranging from medieval gems to masterpieces of the Renaissance and later, Lumina has also established a niche nurturing Australian composers, including performing dozens of world premieres.

Based in Adelaide, Lumina has developed an international following via recordings and the internet. With 8 CDs and over 300 tracks available online, Lumina is listened to by hundreds of people every day and has over 2 million views on YouTube. The most popular works are those from the medieval period, but the contemporary Australian music is also getting a steady exposure. Lumina's mission is to share wonderful music with the world, seek out moments of magic, challenge listeners, and to give both old and new composers a new voice. Biographies of performers are included on our website lumina.org.au/singers

Lyrebyrd Consort

Founded in 2008, the **Lyrebyrd Consort** explores early music using a combination of medieval and Renaissance instruments (or at least modern reproductions thereof). The aim of the group is to discover and perform rare and evocative music from the past, and to explore different sonorities and combinations of instruments and musical ideas. Music performed by the group ranges from simple unison melodies and lively dances to complex harmonic structures, blending vocals and percussion with instrumental excursions.



Lyrebyrd currently comprises a number of groups including a recorder consort, crumhorn & cornemuse consort, as well as a consort of viols and rebecs. Founding Director Anna Pope considers one of the thrills of establishing this diverse ensemble is the opportunity to combine the purity and ‘safety’ of vocal lines with the richness, variety and occasional risk of early instruments.

The Instruments

Most of the vocal music in today’s concert is accompanied by lute, sometimes with bass viol.

Tim Kersten will be playing two lutes: the **Renaissance lute**, and a larger **arch lute**.

Lutes first started to appear in Europe in about the 13th century and by the Renaissance period, lutes had become the most popular solo or accompanying instrument. Composers such as John Dowland created hundreds of lute songs, and a variety of forms and sizes of lutes were built. The **archlute** was developed in about 1600 as a compromise between the tenor lute and the much larger theorbo.



Eleanor Pope, Tim Kersten



Lyrebyrd musicians **Eleanor Pope** and **Meg Pope** will be performing on the **viola da gamba** (bass viol), and **Tim Muecke** on the **treble viol**.



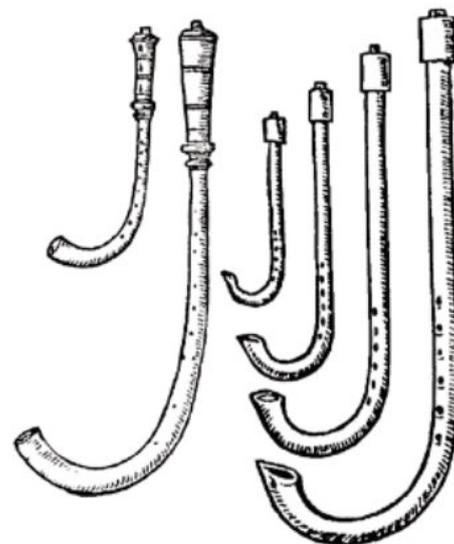
Viols first appeared around the middle of the 15th century and became one of the most popular instruments of the courts. Unlike its relative the violin, viols were not played under the chin but were held in front of the chest or between the legs (hence 'Viola da gamba').



Crumhorns and Cornemuses

Crumhorns and cornemuses are early double-reed instruments, fore-runners of the oboe and bassoon and related to the bagpipe. They are blown and fingered like a recorder, but involve much more pressure (to vibrate the internal reed). Their strong sound would have been ideal for fanfares and outdoor music-making.

Crumhorns have a distinctive curved end, while the Renaissance cornemuse has a mellower tone. Lyrebyrd will perform on 4 sizes of crumhorn and cornemuse (SATB).



Recorders



Recorders were particularly popular during the Renaissance and Baroque periods, but some examples have been found from as early as the 14th century. Lyrebyrd performs on a wide range of recorders, with 7 different sizes from the Great Bass in C, to the tiny little 'garklein' ('very small' - even smaller than the sopranino). Most of the recorders used in today's performance are based on Renaissance instruments, with one Baroque bass.



Arrival Music – Lyrebyrd recorders

Josquin des Pres (1450?–1521)	Parfon Regretz
Anthony Holborne (1545?–1602)	Heigh Ho Holiday
Anthony Holborne (1545?–1602)	Pavan 1 and Galliard 1
Orlando Gibbons (1583–1625)	The Silver Swan
Pariser Tanzbuch (c1530)	Pavenne 22 and Galliarde 5

Interval Music – Lute duets

Hans Neusidler (1508?–1563)	Ein niederländisch Tänzlein
Michael Praetorius (1571–1621)	Philou (Gavotte)
Claudin de Sermisy (1490?–1562)	Tant que vivray
Anon (pub. P Phalese & J Bellere)	Pavane Lesquercarde

Join us for **Lumina at Easter** at St John's Halifax St:
7pm, Friday 15 April Good Friday Service
3pm, Saturday 16 April **Lumina at Easter Concert**



Use this QR code to:

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Acknowledgements

<i>Lute soloist</i>	Tim Kersten
<i>Lyrebyrd Viols</i>	Tim Muecke, Eleanor Pope & Meg Pope
<i>Lyrebyrd Recorders</i>	Rachel Sag, Kenneth Pope, Bronwyn Day, Garth Rowe, Rosemary Byron-Scott & Tim Muecke
<i>Lyrebyrd Cornsacks</i>	Rachel Sag, Anna Pope, Kenneth Pope, Bronwyn Day, Garth Rowe, Rosemary Byron-Scott & Tim Muecke
<i>Lute duet</i>	Rosemary Byron-Scott & Tanya Davies
<i>Artistic Director</i>	Anna Pope
<i>Conductors</i>	Jamie Lynn Webster & Clive Conway
<i>Venue</i>	St John's Anglican Church, Halifax St Barbara Murray, Peter Balabanski
<i>Publicity & program</i>	Carolyn Wilkins, Anna & Kenneth Pope, Tim Muecke
<i>Front of house</i>	Rosemary Byron-Scott (manager), Ruth Marshall, Barbara Fitzsimmons, Rosy O'Connor, Kate Tretheway, Lizzie & Penny Zeuner
<i>Audio recording</i>	Kenneth Pope
<i>Website</i>	Carolyn Wilkins & Anna Pope www.luminavocal.com.au

Have you seen Lumina on YouTube? 300+ clips and over 2 million hits!

www.YouTube.com/user/LuminaVocalEnsemble

Elegance

Per tuam crucem	Cristobal de Morales (1500?–1553)
Tant que vivray	Claudin Sermisy (1490?–1562)
Woefull heart with grief oppressed	John Dowland (1563–1626) arr. JT Pope
Lachrimae antiquae novae <i>Lyrebyrd recorder consort</i>	John Dowland (1563–1626)
Flow, my tears <i>Anna Pope, Tim Kersten, Eleanor Pope</i>	John Dowland (1563–1626)
In peascod time <i>Lyrebyrd recorder consort</i>	Anthony Holborne (1545?–1602)
Go to bed, sweet muse	Robert Jones (1577?–1617) arr. JT Pope
Edipo tiranno	Andrea Gabrieli (1532?–1585)
Mon petit cueur	Cipriano de Rore (1515?–1565)
INTERVAL	
Caro Ortalano <i>Lyrebyrd cornsacks</i>	Giorgio Mainerio (1530–1582)
Cantate Domino	Heinrich Schütz (1585–1672)
Cessate tympana <i>Anna Pope, Rosemary Byron-Scott, Rachel Sag, Kenneth Pope, Penny Dally, Melinda Pike, Nick Coxhill, Tim Kersten, Eleanor Pope</i>	Maria Xaviera Perucona (1652?–1709)
If music be the food of love	Henry Purcell (1659–1695)
Early, O Lord, my fainting soul <i>Anna Pope, Carolyn Wilkins, Melinda Pike, Nick Coxhill</i>	Henry Purcell (1659–1695)
Sonata per doi flautini <i>Rachel Sag, Garth Rowe, Tim Kersten, Meg Pope</i>	Biagio Marini (1594–1663)
Salve puerule <i>Rachel Sag, Melinda Pike, Carolyn Wilkins, Garth Rowe, Tim Kersten, Tim Muecke, Eleanor Pope, Meg Pope</i>	Marc-Antoine Charpentier (1643–1704)