



University of California, Davis
The Department of Music presents

The Early Music Ensemble
David Nutter, director
with Dona Brandon, organ

DOMINICA RESURRECTIONIS

William Byrd (1545-1623)
Mass for Four Voices
and Propers for Easter Sunday

from the *Gradualia seu cantionum sacrarum* (1607)

Sunday, March 10, 1985
St. Martin's Episcopal Church,
Lawthorn Lane, Davis

8:00 p.m.

Admission Free

Concerts
Conducted
37

The University of California, Davis
Department of Music
presents
THE EARLY MUSIC ENSEMBLE
David Nutter, director
Dona Lee Brandon, organist

*****PROGRAM*****

WILLIAM BYRD:
PROPER FOR EASTER SUNDAY
MASS FOR FOUR VOICES

Miserere William Byrd (1543-1623)

INTROIT: Resurrexi ♪ Domine probasti me. Gloria patri. Resurrexi
KYRIE
GLORIA

Two Voluntaries Thomas Weelkes (1576-1623)
Prelude and Carol "Laet ons met herten reijne" John Bull (?1562/63-1628)

GRADUAL: Haec dies ♪ Confitemini Domino

ALLELUIA: Alleluia ♪ Pascha nostrum

SEQUENCE: Victimae paschali laudes. Alleluia
(duets: Elizabeth Martin, Grey Brothers; Amy Fillmore, Kristi Brown)

****INTERMISSION****

A Running Fantasia Orlando Gibbons (1583-1625)
Fantasia of foure partes Orlando Gibbons

CREDO

OFFERTORY: Terra tremuit. Alleluia

A Fancy Orlando Gibbons
A Fancy for double orgaine Orlando Gibbons

SANCTUS

AGNUS DEI

COMMUNION: Pascha nostrum. Alleluia

****THE EARLY MUSIC ENSEMBLE****

Soprano:

Kristi Brown, Amy Fillmore, Adrienne Fortini,
Kathleen McCoy, Michelle Petzinger

Alto:

Carrie Kramer, Rebecca Littman, Elizabeth Martin,
Gail Simmons, Melissa Winters

Tenor:

Grey Brothers, Eric Greve, John Westbrook Ostrom

Bass:

Richard Brunner, Bill Wallace, Neil Willits

William Byrd was born about 1543, probably in Lincoln, and died at Stondon Massey, Essex on 4 July 1623. In 1563 he was appointed Organist and Master of the Choristers at Lincoln Cathedral. Following the accidental death of the composer Robert Parsons, Byrd was appointed Gentleman of the Chapel Royal in 1570, sharing the position of organist with Thomas Tallis. In 1575 Byrd and Tallis secured a patent from the Crown for the printing and marketing of part-music. In the same year they issued the Cantiones, quae ab argumento sacrae vocantur ("Songs which are [strictly speaking not sacred but only] called sacred on account of their texts"); the curiously guarded title stems from the fact that some of the texts set were taken from the Roman liturgy. But even with its flowery dedication to Queen Elizabeth, the venture was not a commercial success. The death of Tallis and of the printer Vautrollier left Byrd the sole holder of the patent. Commercial printing was resumed in 1588 with Byrd's new assignee Thomas East (the Songs of Sundry Natures) and the two books of Cantiones sacrae of 1589 and 1591. About a third of the motets may be suspected of offering comfort to the English Catholic community, especially those dealing with the Babylonian captivity.

Byrd's three masses for three, four, and five voices were published in separate partbooks of small format. No partbook contains either a title-page or colophon, though Byrd's name boldly appears on all the pages. It has been established on bibliographical evidence that the printer was Thomas East. On the basis of type-face, initial letters and time-signatures, it is known that the four-voice mass was the first of the three to be published, printed by East in 1592 or early 1593. That this was not without its risks in the prevailing climate of religious intolerance is manifest by the charges of recusancy leveled at Byrd and his family. But Byrd had powerful friends, especially but not exclusively among the Catholic aristocracy. In 1593 Byrd, at the age of 50, moved his family from London to Stondon Massey in Essex. Here he joined a well-established Roman Catholic community under the aegis of an old friend and patron, Sir John Petre, and at whose mansion, Ingatestone Hall, semi-clandestine celebrations of the Roman Catholic liturgy were held. This change of life may be associated with a change of patterns of composition. Turning from the earlier penitential and "political" Latin motets he began to write music for use in the Catholic liturgy; this was to culminate in Byrd's comprehensive liturgical project, the Gradualia. Published in 1605 and 1607, the two books contain more than one hundred pieces, mostly items for the Proper of the Mass for the main feasts of the Church year. As is appropriate, the Easter Mass is the most brilliant of all in the Gradualia. Scored for five voices, it exploits the brilliant interplay of the two soprano parts and displays Byrd's new stylistic tendencies in their most extreme form.

As the central element of Catholic ritual, the masses can be seen as a first step towards a new concept of Catholic activism. By comparison with the florid and extravagant style of Tudor masses, Byrd's settings are condensed and restrained. There is no attempt to balance in length the textually shorter sections of the mass ordinary (Kyrie, Sanctus, Agnus Dei) with the Gloria and Credo. But it also shows the reconciliation of the relatively new contrapuntal and imitative style with the melodic values of an earlier tradition. As Phillip Brett has shown, Byrd's four-voice mass takes as its point of departure the "Meane" Mass of John Taverner. This, the mass in which the older composer came closest to the imitative style of composers of the post-Josquin generation, served Byrd as a basic ground plan though he ignored its thematic links. While in Byrd's mass a head-motive links the Gloria and Agnus, this motive is subtly recast in the Credo but heard only tenuously at the opening of the Kyrie. It is not until the Sanctus that Byrd acknowledges his debt, recasting the ascending two sets of paired entries of Taverner's head-motive into a new and ecstatic scheme. Joseph Kerman has perceptively remarked: "Despite some very well-placed exceptions, such as the wonderful 'Dona nobis pacem' points in the four- and five-part masses, Byrd tended to avoid explicitly expressive setting, concentrating instead on more neutral, 'classic' musical material moulded with extreme care and beauty." It was this sense of technical mastery at the service of spiritual values of which Byrd spoke in the dedication of Gradualia, book I: "For even as among artisans it is shameful in a craftsman to make a rude piece of work from some precious material, so indeed to sacred words in which the praises of God and of the Heavenly host are sung, none but some celestial harmony (so far as our powers avail) will be proper."

MISSA IN DOMINICA RESURRECTIONIS

(Easter Sunday Mass)

INTROITUS (Ps. 138, 18, 5 - 6).

Resurrexi et adhuc tecum sum, alleluia:
posuisti super me manum tuam, alleluia:
mirabilis facta est scientia tua, alleluia,
alleluia.
(Ps. ibid. 1—2) Domine, probasti me et
cognovisti me: tu cognovisti sessionem
meam et resurrectionem meam.
V. Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

KYRIE

GLORIA

GRADUALE

Haec dies, quam fecit Dominus: exsultemus et laetemur in ea.

V. Confitemini Domino, quoniam bonus:
quoniam in saeculum misericordia eius.

ALLELUIA

Alleluia, alleluia.

V. (1. Cor. 5, 7) Pascha nostrum immolatus est Christus.

SEQUENTIA

Victimae paschali laudes immolent
Christianos.

Agnus redemit oves: Christus innocens
Patri reconciliavit peccatores.

Mors et vita duello confixere mirando:
dux vitae mortuus regnat vivus.

INTROIT

I have risen and am still with thee,
alleluia: thy hand has been laid upon me,
alleluia: marvellous has thy wisdom
proved, alleluia, alleluia.
Lord, I lie open to thy scrutiny; thou
knowest me, knowest when I sit down
and when I rise up again.
Glory be to the Father and to the Son
and to the Holy Ghost. As it was in the be-
ginning, is now, and ever shall be, world
without end. Amen.

KYRIE

GRADUAL

This day is a holiday of the Lord's own
choosing; greet this day with rejoicing,
greet this day with triumph. Give thanks
to the Lord; the Lord is gracious, his
mercy endures for ever.

Alleluia, alleluia.

Christ has been sacrificed for us, our
paschal victim.

SEQUENCE

Christians, to the paschal Victim offer
sacrifice and praise.

The sheep are ransomed by the Lamb;
and Christ, the undefiled, hath sinners to
his Father reconciled.

Death with life contended: combat
strangely ended! Life's own Champion,
slain, yet lives to reign.

Dic nobis, Maria, quid vidisti in via?
Sepulcrum Christi viventis: et gloriam
vidi resurgentis.
Angelicos testes, sudarium et vestes.
Surrexit Christus, spes mea: praecedet
suos in Galilaeam.
Credendum est magis soli Mariae veraci
quam Iudaeorum turbae fallaci.
Scimus Christum surrexisse a mortuis
vere: tu nobis, victor Rex, miserere.
Amen. Alleluia.

CREDO

OFFERTORIUM (Ps. 75, 9—10).

Terra tremuit, et quievit, dum resurgere
in iudicio Deus, alleluia.

SANCTUS

AGNUS DEI

COMMUNIO (1. Cor. 5, 7-8)

Pascha nostrum immolatus est Christus,
alleluia: itaque epulemur in azymis sin-
ceritatis et veritatis, alleluia, alleluia.

Tell us, Mary: say what thou didst see
upon the way.

The tomb the Living did enclose; I saw
Christ's glory as he rose;
The angels there attesting; shroud with
grave-clothes resting.
Christ, my hope, has risen: he goes be-
fore you into Galilee.
That Christ is truly risen from the dead we
know. Victorious King, thy mercy shew!
Amen. Alleluia.

OFFERTORY

The earth trembles and is silent when
God rises up to execute his sentence,
alleluia.

COMMUNION

Christ has been sacrificed for us, our
paschal victim, alleluia; let us keep the
feast, then, with unleavened bread, with
purity and honesty of intent, alleluia,
alleluia.