

St
Martin
in
the
Fields

FRESH HORIZONS

Stile Antico: A Garden of Delights

*Available to watch as many times as you like
from 7.30pm, Thursday 18 February 2021,
and available for 30 days.*

St Martin-in-the-Fields
Trafalgar Square
London
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www.smitf.org

FRESH HORIZONS



PROGRAMME

Earthly delights

This sweet and merry month – William Byrd (c.1539/40-1623)

The Lady Oriana – John Wilbye (1574-1638)

As Vesta was from Latmos hill descending – Thomas Weelkes (1576-1623)

All creatures now are merry minded – John Bennet (c.1575-c.1614)

Vagh' amorosi – Maddalena Casulana (c.1544-c.1590)

Quel augellin che canta – Claudio Monteverdi (1567-1643)

The Phoenix and the Turtle – Huw Watkins (b. 1976)

Heavenly delights

Ego flos campi – Jacobus Clemens non Papa (c.1510/15-1555/56)

Sicut lilium inter spinas – Anon. attr. Leonora d'Este (1515-1575)

Sicut lilium inter spinas – Giovanni Pierluigi da Palestrina (c.1525-1594)

Surge propera – Francisco Guerrero (c.1528-1599)

Hortus conclusus – Rodrigo de Ceballos (c.1525-c.1581)

Veni dilecte mi – Sebastián de Vivanco (c.1551-1622)

Tota pulchra es – Hieronymus Praetorius (1560-1629)

FRESH HORIZONS

PROGRAMME NOTES

by Sarah Maxted

‘A Garden of Delights’ begins in the realm of earthly delights, invoking the arcadian idyll of nymphs and shepherds in madrigals of the Elizabethan age.

The reign of Queen Elizabeth I was musically fertile, thanks to relative economic stability and the printing technology which brought popular forms like Italian madrigals to ordinary households. These madrigals often set amorous or pastoral poetry, creating a market for an English-language equivalent where the textual detail could be fully enjoyed. In 1590 Thomas Watson published *The first sett Of Italian madrigalls Englished*, unleashing a brief but glorious age of English madrigals in the Italian style. ***This sweet and merry month*** was contributed to Watson’s collection by the influential English composer William Byrd (c.1539/40-1623). Whereas most of Byrd’s earlier secular songs had been in the melody-led consort style, this work showcased the full polyphonic intricacy and word-painting of the Italian madrigal. It also paid homage to Queen Elizabeth, comparing her beauty to that of Helen of Troy.

Thomas Morley was a younger contemporary and pupil of Byrd. Embracing the trends for Italianate style and royal dedication, he collated *The Triumphs of Oriana* in 1601. It contained madrigals by twenty-three leading composers, each written in praise of the Queen with the concluding refrain ‘Then sang the shepherds and nymphs of Diana: Long live fair Oriana’. This celebrated Elizabeth’s likeness with Oriana, a regal heroine of chivalric romance, and Diana, the Roman goddess of chastity. From this collection, come three sparkling examples of the Elizabethan madrigal: ***The Lady Oriana*** by John Wilbye (1574-1638), ***As Vesta was from Latmos hill descending*** by Thomas Weelkes (1576-1623), and ***All creatures now are merry minded*** by John Bennet (c.1575-c.1614).

Maddalena Casulana (c.1544-c.1590) was a pioneering Italian musician, renowned in her time as a singer, lutenist, and composer. She was the first female composer to have her music published and ***Vagh’ amorosi*** is from her second collection of madrigals, published in 1570. It is a lilting love song in which Casulana demonstrates adept word-painting, using sprightly flourishes to suggest birdsong and gathering the voices in mellow low-register homophony on the word ‘armonia’ (harmony).

Poetically similar, ***Quel augellin che canta*** by Claudio Monteverdi (1567-1643) is an even more elaborate musical depiction of birdsong. The five voices move deftly through intricate and imitative melismas, sometimes spanning entire octaves at a time. Born and raised in Cremona, before his fruitful professional years in the court of Mantua and the San Marco basilica of Venice, Monteverdi was a master of late-Renaissance polyphony whose legacy also includes the genesis of opera.

Alongside the musical fecundity of Queen Elizabeth I's reign came a golden age of literature, embodied in the life and works of William Shakespeare. His poem *The Phoenix and the Turtle* is an allegory mourning the death of idealistic love, published in 1601. This setting by British composer Huw Watkins (b. 1976) brings alive the ardor and obscurity of the text, beginning with feverish chant and fervent dialogue between paired voices, expressing the images and connotations of various birds, then moving towards textural simplicity and the chasteness of prayer.

This leads us into the domain of heavenly delights; the second half of 'A Garden of Delights' is devoted to the paradise of flourishing fruits and flowers described in the *Song of Songs*. This unique chapter of the Hebrew Bible celebrates love, through poetic language of exceptional beauty and eroticism.

Jacob Clemens non Papa (c.1510/15-1555/56) was a Netherlandish composer famed for his sacred vocal music, particularly his polyphonic settings of the psalms in the Dutch language. *Ego flos campi* is a radiant example of his Latin motet writing, characterized by its richly imitative texture and word-painting. He uses distinct homophony to emphasize a contrast between the phrase "sicut lilium inter spinas" and the surrounding text – a "lily between thorns".

The next setting isolates this line of text to hypnotic effect, with five voices intertwining like the branches of a thorn bush. *Sicut lilium inter spinas* was published anonymously in a 1543 anthology of motets and has recently been tentatively attributed to Leonora D'Este (1515-1575). Daughter of Duke Alfonso of Ferrara and the infamous Lucrezia Borgia, D'Este was highly educated and musically talented. However, her nobility and position as abbess in Ferrara's Corpus Christi Monastery would have prevented her from publishing music in her own name.

With comparably celestial beauty, *Sicut lilium inter spinas* by Giovanni Pierluigi da Palestrina (c.1525-1594) sets an extended passage starting with the same line. It was published in his first set of motets in 1569 and is an early example of the poised sonority that earned Palestrina his enduring reputation for exquisite polyphony.

One allegorical interpretation of the *Song of Songs* is the presentation of Mary, the mother of Jesus, as a bride. This idea is suggested in three settings by the Spanish Renaissance composer-priests Guerrero, Ceballos and Vivanco.

Surge propera is a text of enticement, engaging all the senses through its depiction of the changing seasons, ripening figs and the song of the turtle dove. Francisco Guerrero (1528-1599) interspersed this poetry with the cantus firmus repetition of "Veni sponsa Christi" ("Come, bride of Christ") to veil the sensuality of the text and establish the motet as overtly Marian.

Hortus conclusus by Rodrigo de Ceballos (c.1525-c.1581) was first published in 1852 and uses the metaphors of a 'closed garden and sealed fountain' ('hortus conclusus et fons signatus') to revere the chastity of the Virgin Mary. The invitation to arise, come, and be crowned ('veni coronaberis') evokes Mary's status as Queen of Heaven, but a less devout reading might be found in the honeyed description of her lips and tongue.

The text of *Veni dilecte mi* makes another heady appeal to the senses, with its mention of blooming pomegranates and fragrant mandrakes. This setting by Sebastián de Vivanco (c.1551-1622) emphasises the word "dilecte" ("beloved") with tantalising dissonances in the final phrases of the motet.

Tota pulchra es is by German composer Hieronymus Praetorius (1560-1629) but is a fine example of the Venetian polychoral style, which had been popularised by Giovanni Gabrieli in his works for the San Marco basilica. The twelve voices sing as three choirs, entering the texture in turn and weaving in nimble interaction as they explore the full richness of the *Song of Songs* text.



Stile Antico (c. Marco Borggreve)

FRESH HORIZONS

TEXTS & TRANSLATIONS

This sweet and merry month of May,
while nature wantons in her prime,
And birds do sing, and beasts do play,
For pleasure of the joyful time,
I choose the first for holy day,
And greet Eliza with a rhyme.
O beauteous Queen of second Troy:
Take well in worth a simple toy.

Attr. Thomas Watson (1555–1592)

The Lady Oriana

Was dight all in the treasures of Guiana;
And on her Grace a thousand graces tended:
And thus sang they, fair Queen of peace and plenty;
The fairest queen of twenty:
Then with an olive wreath, for peace renowned,
Her virgin head they crowned:
Which ceremony ended,
Unto her Grace the thousand graces bended.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana.

Anon.

As Vesta was from Latmos hill descending,
She spied a maiden Queen the same ascending,
Attended on by all the shepherds' swain,
To whom Diana's darlings came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana!

Anon.

All creatures now are merry minded,
The shepherd's daughters playing,
the nymphs are falalaing.
Yon bugle was well winded.
At Oriana's presence each thing smileth.
The flow'rs themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes,
with flow'ry garlands crowned,
Queen of all queens renowned.
Then sang the shepherds and nymphs of Diana,
"Long live fair Oriana!"

Anon.

Vagh' amorosi augelli
che, sopra gli arbuscelli,
rinovate gl'antichi vostri amori,
cantate tra bei fiori,
gl'occhi e le bionde chiome
che fur si dolce nod' a le mie some,
e di mia Clori a l'onde,
in quest' amate sponde,
udite l'armonia
che puo sol' a dolcir la pena mia.

Anon.

Quel Augellin, che canta
Si dolcemente
E lascivetto vola
Hor da l'abete al faggio
Et hor dal faggio al mirto,-
S'havesse humano spirto,
Direbb': Ardo d'amor, ardo d'amore!
Ma ben arde nel core
E chiam' il suo desio
Che li rispond':
Ardo d'amor anch' io!
Che sii tu benedetto,
Amoroso, gentil, vago augelletto!

Giovanni Battista Guarini (1538-1612)

*Lovely, amorous birds
which, above the saplings
renew your former loves,
sing, among the pretty flowers,
of the eyes and blonde locks
which bound me so sweetly,
and by these beloved shores
hear the harmony
of my Chloris in the waves,
which alone can sweeten my torment.*

*That little bird which sings
So sweetly
And gaily flies
Now from the fir to the beechtree
And now from the beech to the myrtle,
If he had a human mind,
Would say: I burn with love, I burn with love!
But in his heart he burns indeed
And calls to his beloved
Who replies to him:
I too am burning with love!
How fortunate you are,
Sweet little loving bird!*

The Phoenix and the Turtle

Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul procurer of the fiend,
Augur of the fever's end,
To this troop come thou not near?

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd King:
Keep the obsequy so strict.

Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

And thou, treble-dated crow
That thy sable gender makest
With the breath thou givest and takest,
Mongst our mourners shalt thou go.

Here the anthem doth commence:
Love and constancy is dead;
Phoenix and the turtle fled
In a mutual flame from hence.

So they loved, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
Twixt the turtle and his queen:
But in them it were a wonder.

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix' sight;
Either was the other's mine.

Property was thus appalled,
That the self was not the same;
Single nature's double name

Neither two nor one was called.

Reason, in itself confounded,
Saw division grow together,
To themselves yet either neither,
Simple were so well compounded,

That it cried, How true a twain
Seemeth this concordant one!
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phoenix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

Threnos

Beauty, truth, and rarity,
Grace in all simplicity,
Here enclosed in cinders lie.

Death is now the phoenix' nest;
And the turtles loyal breast
To eternity doth rest,

Leaving no posterity:
Twas not their infirmity,
It was married chastity.

Truth may seem, but cannot be;
Beauty brag, but 'tis not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

William Shakespeare (1564-1616)

Ego flos campi et lilium convalium;
sicut lilium inter spinas,
sic amica mea inter filias:
fons hortorum et puteus ormosa viventium;
quæ fluunt ormosa de Libano.

*I am a flower of the field and a lily of the valley;
as a lily among the thorns,
so is my beloved among the daughters:
a garden fountain and a well of living water,
flowing streams from Lebanon.*

Song of Songs 2:1-2, 4:15

Sicut lilium inter spinas,
sic amica mea inter filia.

Song of Songs, 2:2

Like a lily among thorns,
so is my love among the daughters.

Sicut lilium inter spinas,
sic amica mea inter filias [Adae].
Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.
Sub umbra illius quem desideraveram sedi
et fructus eius dulcis gutturi meo.

Song of Songs, 2:2-3

As the lily among thorns,
so is my love among the daughters [of Adam].
As the apple tree among the trees of the woods,
so is my beloved among the sons.
I sat down under his shadow, whom I desired:
and his fruit was sweet to my palate.

Surge propera, amica mea,
columba mea, ormosa mea, et veni.
Iam enim hiems transit,
imber abiit et recessit.
Flores apparuerunt in terra,
tempus putationis advenit.

Arise, my love,
my dove, my fair one, and come.
For now the winter is past,
the rain is over and gone. T
he flowers appear on the earth,
and the time of pruning is nigh.

Vox turturis audita est in terra nostra;
figus protulit grossos suos;
vineæ florentes dederunt odorem suum.
Surge amica mea, speciosa mea, et veni.

The voice of the turtle dove is heard in our land;
the fig tree brings forth its figs,
the flowers of the vine give forth their smell.
Arise my love, my beloved, and come.

Cantus firmus:
Veni, sponsa Christi.

Come, bride of Christ.

Song of Songs 2:10-13

Hortus conclusus soror mea, sponsa mea,
hortus conclusus et fons signatus.
Aperi mihi, O soror mea, amica mea,
columba mea, immaculata mea.
Surge, propera amica mea, et veni.
Veni, speciosa mea,
ostende mihi faciem tuam.
Favus distillans labia tua;
mel et lac sub lingua tua.
Veni sponsa mea, veni coronaberis.

A closed garden is my sister, my bride –
a closed garden and a sealed fountain.
Open to me, my sister, my love,
my dove, my perfect one.
Arise, my love, and come.
Come, my beloved,
let me see your face.
Your lips drip nectar;
honey and milk are under your tongue.
Come, my bride, come and be crowned.

Song of Songs 4:12, 5:2, 2:14, 4:11, 4:8

Veni, dilecte mi, egrediamur in agrum,
commoremur in villis.
Mane surgamus ad vineas.
Videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica:
ibi dabo tibi ubera mea.
Mandragorae dederunt odorem suum,
in portis nostris omnia poma,
nova et vetera,
dilecte mi, servavi tibi.

Song of Songs 7:11-13

*Come, my beloved, let us go out into the field,
let us lodge in the villages.
Let us arise early and go into the vineyards.
Let us see if the vines have flourished,
if the flowers have put forth their fruit,
if the pomegranate is in bloom;
There I will give you my breasts.
The mandrakes give forth their fragrance,
and at our gates are all manner of fruits,
new and old,
which I have laid up for you, O my beloved.*

Tota pulchra es, amica mea,
et macula non est in te.
Favus distillans labia tua,
mel et lac sub lingua tua.
Odor unguentorum tuorum super
omnia aromata.
Iam enim hiems transiit,
imber abiit et recessit.
Flores apparuerunt,
vineae florentes odorem dederunt,

et vox turturis audita est in terra nostra.
Surge, propera, amica mea:
veni de Libano, veni, coronaberis.

Song of Songs 4:7, 11, 2:12-13

*Thou art wholly fair, my love,
nor is there any stain in thee.
Thy lips drip sweetness like the honeycomb;
honey and milk are under thy tongue;
the scent of thy perfumes is beyond all spices.

For now the winter is past,
the rain is over and gone.
The flowers have appeared,
the flourishing vineyards have given forth
their fragrance
and the voice of the turtle-dove is heard in our land.
Arise, my love, my fair one:
come from Lebanon, come, thou shalt be crowned.*



Stile Antico (c. Marco Borggreve)

FRESH HORIZONS

PERFORMERS

Stile Antico

Soprano

Helen Ashby
Kate Ashby
Rebecca Hickey

Tenor

Andrew Griffiths
Jonathan Hanley
Benedict Hymas

Alto

Emma Ashby
Cara Curran
Katie Schofield

Bass

James Arthur
Nathan Harrison
Angus McPhee

stile antico

early music vocal ensemble

Stile Antico is firmly established as one of the world's most accomplished and innovative vocal ensembles. Working without a conductor, its twelve members have thrilled audiences on four continents with their fresh, vibrant and moving performances of Renaissance polyphony. Its bestselling recordings have earned accolades including the Gramophone Award for Early Music, Diapason d'or de l'année, Edison Klassiek Award, and Preis der deutschen Schallplattenkritik. The group has received three Grammy® nominations, and performed live at the 60th Grammy® Awards at Madison Square Garden.

Based in London, Stile Antico has appeared at many of the world's most prestigious venues and festivals. The group enjoys a particularly close association with Wigmore Hall, and has performed at the BBC Proms, Buckingham Palace, Amsterdam Concertgebouw, the Palais des Beaux-Arts, Cité de la Musique, Luxembourg Philharmonie, and Leipzig Gewandhaus. Stile Antico is frequently invited to appear at Europe's leading festivals: highlights include the Antwerp, Bruges, Utrecht and York Early Music Festivals, the Lucerne Easter Festival and the Schleswig-Holstein Music Festival.

During the COVID-19 pandemic, Stile Antico has thrown its energy into digital projects, producing a 'virtual choir' recording of Tallis' Spem in Alium, a music film to mark the 400th anniversary of the Mayflower voyage, and a series of lecture-recitals, Sundays with Stile, as well as giving live-streamed concerts from Wigmore Hall and the York Festiva. In early 2021, the group will give further streamed concerts for Boston Early Music Festival, Live From London, and St Martin-in-the-Fields, and release its first recording for Decca Classics, marking 500 years since the death of Josquin.

Our thanks to The National Lottery Heritage Fund, for supporting the Fresh Horizons concert series at St Martin-in-the-Fields.

This concert was pre-recorded in the church and edited together before broadcast. The performers and technical crew carefully adhere to all current government regulations for COVID-19.



FRESH HORIZONS

Other concerts in the **Fresh Horizons series:**

London Mozart Players:

Four World Seasons

Thursday 28 January, 7.30pm

Stile Antico: Josquin -

Father of the Renaissance

Thursday 4 February, 7.30pm

St Martin's Players:

The Golden Age of Jazz

Thursday 11 February, 7.30pm

London Mozart Players:

Beethoven Violin Concerto

Thursday 25 February, 7.30pm

Stile Antico: Toward the Dawn

Thursday 4 March, 7.30pm

Academy of St Martin in the Fields:

Bach and Brahms

Thursday 11 March, 7.30pm

Peter Donohoe

Thursday 18 March, 7.30pm

Piatti Quartet

Thursday 25 March, 7.30pm

Stainer – The Crucifixion

Thursday 1 April, 7.30pm

Handel – Messiah

Thursday 8 April, 7.30pm

The Gesualdo Six

Thursday 15 April, 7.30pm

**Academy of St Martin in the Fields
with John Butt**

Thursday 22 April, 7.30pm

Chineke! Chamber Ensemble

Thursday 29 April, 7.30pm

All concerts are available to watch from 30 days after their release date

Don't miss your chance to **purchase a season ticket** for all 14 concerts in the series and get 30% off – book by Thursday 25 February to save over £40!

As the impact of COVID-19 continues, we need people like you to keep supporting us and helping the musicians we work with.

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 St Martin's Music

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