

CONVIVIUM·MUSICUM  
CHOIR FOR RENAISSANCE MUSIC



Joy and Sorrow  
The Music of William Byrd

February 2023

# CONVIVIUM·MUSICUM

Allegra Martin, *music director*

## Joy and Sorrow

Works by William Byrd (c. 1540 - 1623)

— program —

Mass for Five Voices 1594  
*Kyrie*

Miserere Mei 1591

Mass for Five Voices 1594  
*Gloria*

Sing Joyfully 1768

Mass for Five Voices 1594  
*Credo*

I Joy Not 1588

Come Jolly Swains 1611

Mass for Five Voices 1594  
*Sanctus*  
*Benedictus*

Ne Irascaris 1589

Mass for Five Voices 1594  
*Agnus Dei*



Qui tollis peccata mundi, suscipe deprecationem nostram, ij.

Qui sedes ad dexteram pa- tris,

Saturday, February 25, 2023, 7 pm  
Harvard-Epworth Church, Cambridge

Sunday, February 26th, 2023, 3 pm  
Christ Church, Andover

#### CONVIVIUM MUSICUM:

*Soprano:* Deanna Bidy, Shiva Ramkumar, Jaime Riggs,

Sarah Spinella, Katie Yosua<sup>^</sup>

*Alto:* Sarah Gore, Anne Kazlauskas, Ruthie Miller,

Monika Otter<sup>°</sup>, Elizabeth Peters

*Tenor:* Connor Burke, Zac Costantino<sup>°</sup>, Ron Lacro,

Andrej Savol, Josh Smith

*Bass:* Spencer Bambrick\*, Michael Dettelbach, Saul Frankford,

John Nesby

\**guest*, <sup>°</sup>*on leave*, <sup>^</sup>*assistant conductor*

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# NOTES ON THE PROGRAM

This year we are honoring the 400th anniversary of the death of William Byrd, a composer of the late English Renaissance who died in 1623. Byrd published a huge amount of music in his lifetime, and had a profound impact on keyboard and chamber music as well as vocal music. He was a very successful and respected composer, was a favorite of Queen Elizabeth I, and died a wealthy man. He was also a passionate Catholic during a time when identifying as a Catholic in England was considered treason, and was, in extreme circumstances, punished by torture and death. The tension of being an English Catholic during the reign of Elizabeth I and later James I is at the center of Byrd's musical output.

We do not have much information about William Byrd's early life, but he was born around 1540, and some musicologists believe his family were Protestants. There is evidence that he was a chorister at the Chapel Royal under the tutelage of Thomas Tallis. By the 1570s he was keeping company with prominent English Catholics, and from that point on there is every evidence that he was a devout Catholic himself (as was Thomas Tallis). Elizabeth I ascended the throne in 1558, when Byrd was a young man, and immediately, with the help of a tractable Parliament, began enacting what have become known as the Elizabethan Religious Settlements, a series of laws that tried to put an end to the religious turmoil engulfing England by firmly establishing the Protestant Church of England as the only permissible religion in the land. Those who did not adapt (called "recusants") were subject to heavy fines. Byrd's wife was cited for recusancy in 1577, and Byrd himself is cited in lists from 1584 onward.

In 1572, likely in his early 30s, Byrd became a Gentleman of the Chapel Royal, a very prestigious post which allowed him to make connections at the court. He must swiftly have made a good impression, because in 1575, Queen Elizabeth awarded him and Thomas Tallis a joint monopoly on all printed music, including imported music and staff paper. Their first publication in 1575 was *Cantiones quae ab argumento sacrae vocantur* or *Songs, which by their argument are called sacred*. (This publication is often just called "*Cantiones sacrae*," yet should not be confused with Byrd's subsequent solo publications *Liber primus sacrarum cantionum* of 1589 and *Liber primus sacrarum cantionum* of 1591, which people often refer to as "*Cantiones Sacrae* I and II.") The 1575 publication with Tallis was sadly not a financial success, and both men had to ask the queen for a financial bailout.

The year 1593 marked a major turning point for Byrd. He and his family decided to move to Stondon Massey, a rural area just northeast of London. This was a retreat from the pressures of the Chapel Royal to a place that would allow Byrd and his family to practice Catholicism with slightly more freedom. Byrd's patron at this time was Sir John Petre, a wealthy landowner he had known for over a decade who held clandestine celebrations of the Mass where his servants provided the music. Byrd continued to publish both Catholic music in the form of his three Mass Ordinary settings in 1594, and his two books of *Gradualia*, motets for specific moments in the Catholic liturgical year, published in 1605 and 1607. The danger of publishing such works grew significantly after the failed Gunpowder Plot of 1605, when a group of Catholics tried and failed to blow up the House of Lords and King James I. In the wake of this failed coup, life for Catholics in England grew even more difficult than it had been before. Despite the dangers (there are accounts of people being arrested for the crime of owning Byrd's Catholic sheet music) Byrd himself managed to escape any penalties other than heavy recusancy fines. One can only guess at the toll the lifelong persecution took on him; he died in his mid-sixties of heart failure.

The central work of today's program is Byrd's *Mass for Five Voices*. This was one of three Mass Ordinary settings he published; the others were the *Mass for Three Voices* and the *Mass for Four Voices*, all published in 1594, one year after he moved to Stondon Massey. These works were written for performance at very small celebrations of the Mass in wealthy Catholic households, and the performers would likely have been servants. They are therefore quite intimate settings, unlike his Anglican church music which clearly required large forces. One can imagine this Mass being sung one-on-a-part with the household gathered in the central hall of a large manor house in rural Essex, while spies for the monarch try to look inside the windows.

We are also singing one piece each from Byrd's *Cantiones Sacrae* I of 1589 and *Cantiones Sacrae* II of 1591. It might seem a little dubious for Byrd to have been publishing so many books of Latin motets, but it was not nearly as incendiary as publishing Mass settings; not only were Latin motets a form of chamber music that upper-class households could enjoy singing and playing, but Queen Elizabeth had a soft spot for the use of Latin motets as liturgical music. Anyone who looked at the motets in these two books as a whole, however, would have seen that overall, they were very penitential and sorrowful, and expressed the pain of

persecution. “Ne Irascaris Domine”, from the 1589 collection, is one of Byrd’s most famous motets because it is one of the most heart-breaking. It is in two parts, and the text of the second part, “The city of thy holy one is made desert, Sion is made desert, Jerusalem is become desolate,” is clearly a metaphor for the Catholic experience of persecution in England. In the middle of the second half of the motet, there is a sudden moment of homophony which expresses a stark sense of loss, before a long mourning cascade of “Jerusalem” and “desolata est” phrases brings the music to a final cadence. “Miserere Mei Deus”, from the 1591 collection, is notable for its shifting harmonies; it starts in a more somber emotional state with the phrase “Have mercy on me” but ends with more uplifting colors on the phrase “take away my iniquity.”

Byrd’s English output was not as plentiful as his Latin choral music, but he did write many pieces for Anglican services, especially while working at the Chapel Royal. “Sing Joyfully” does not have an actual date attached, as it was not published until 1768 in *Cathedral Music*, Vol. 2, but it was likely written before he moved out of London in 1593. It is extremely jubilant, with many upward leaps, and extremely dense, with entrances between the six voices piling in upon each other incredibly rapidly (contrast this piece with the spacing between different vocal entrances in the Mass movements, which occur at a much more leisurely rate.) The brassy repeated notes on “Blow the trumpet in the new moon” are particularly fun.

“I Joy Not in No Earthly Bliss” comes from Byrd’s first solo publication, *Psalmes, sonets, & songs of sadnes and pietie*, from 1588. In the introduction to this volume, Byrd lays out the reasons that all should learn to sing, ending with the couplet: “Since singing is so good a thing, I wish all men would learn to sing.” This collection was designed to be either sung or played, most likely by viols, or a combination of both. The line I find most amusing from this song is “The Court and cart I like nor loathe” - since the Court and the cart represent the two halves of Byrd’s life, first in London and working in the Chapel Royal, and then in the Essex countryside.

“Come, Jolly Swains” comes from Byrd’s final publication, whose title page reads: Psalmes, Songs, and Sonnets: some solemne, other joyfull, framed to the life of the Words: Fit for Voyces or Viols of 3. 4. 5. and 6. Parts. Byrd adds some light-hearted word-painting on the phrases “laugh” and “sigh repenting.” Although it was a stereotypical notion in the Renaissance that the pastoral life of the shepherd was free from any sort of cares or stress, one can only hope that Byrd found some small portion of peace while living in rural Essex during the latter half of his life. Thank you for joining us in this exploration and celebration into one of our favorite Renaissance composers!



## CONVIVIUM 2022-2023

Enjoyed the show? Join us again for our upcoming concert programs!

### *Musical Afternoon Fête*

Convivium invites you to join us at a very special fundraising event featuring delicious refreshments, good company, and fine musical entertainment. Come hear an eclectic range of chamber music in an intimate setting, socialize with the group, and meet our new Music Director, Allegra Martin.

Sunday, March 26, 2023 - 3 pm: **United Parish of Brookline, Brookline**

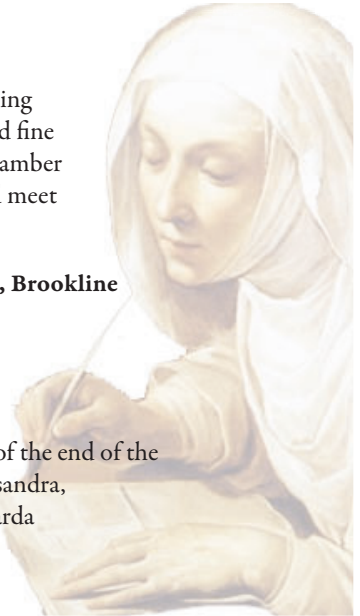
### **Duo Seraphim Clamabant: Works by Italian Women**

Convivium explores the novel works of female composers of the end of the sixteenth century, including Raffaella Aleotti, Caterina Assandra, Maddalena Casulana, Lucretia Vizzana, and Isabella Leonarda

Sat, May 20, 2023 - 8 pm: **First Unitarian Church, Worcester**

Sun, May 21, 2023 - 7:30 pm: **United Parish, Brookline**

Sat, June 10, 2023 - 12 pm: **Old West Church, Boston**



CHOIR FOR RENAISSANCE MUSIC

# TEXTS & TRANSLATIONS

**Kyrie** eleison.  
Christe eleison.  
Kyrie eleison.

**Miserere mei**, Deus,  
secundum magnam misericordiam  
tuam;  
et secundum multitudinem  
miserationum tuarum,  
dele iniquitatem meam.

**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.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

Have mercy upon me, O God,  
after thy great goodness:

according to the multitude  
of thy mercies  
do away mine offences.

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,  
Thou 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 art most high, O Christ,  
with the Holy Ghost,  
in the glory of God the Father.  
Amen.



**Credo** in unum Deum.  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum  
Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:

per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem  
descendit de caelis.  
Et incarnatus est de Spiritu Sancto  
ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis sub Pontio  
Pilato:  
passus, et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.

**Sing joyfully** to God our strength;  
sing loud unto the God of Jacob!  
Take the song, bring forth the timbrel,  
the pleasant harp, and the viol.  
Blow the trumpet in the new moon,  
even in the time appointed, and at  
our feast day.  
For this is a statute for Israel, and a law  
of the God of Jacob.

I believe in one God,  
the Father almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord,  
Jesus Christ,  
Only begotten Son of God,  
Begotten of his Father before all  
worlds.  
God of God, light of light,  
True God of true God.  
Begotten, not made,  
being of one substance with the  
Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven.  
And was incarnate by the Holy Ghost  
of the Virgin Mary:  
And was made man.  
And was crucified also for us under  
Pontius Pilate:  
suffered, and was buried.  
And the third day He rose again  
according to the scriptures.  
And ascended into heaven,  
and sitteth at the right hand of the  
Father

Et iterum venturus est  
cum gloria iudicare vivos et mortuos:

Cujus regni non erit finis.  
Et in Spiritum sanctum Dominum,  
et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio simul adoratur,  
et conglorificatur:

Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et  
apostolicam Ecclesiam.

Confiteor unum baptisma  
in remissionem peccatorum.

Et expecto resurrectionem  
mortuorum

Et vitam venturi saeculi.

Amen.

And He shall come again  
with glory to judge the living and the  
dead:

His kingdom shall have no end.  
And (I believe in) the Holy Ghost,  
Lord and giver of life:

Who proceedeth from the Father and  
Son.

Who with the Father and Son  
together is worshipped and glorified:  
Who spake by the Prophets.

And in one holy catholic and  
apostolic church.

I acknowledge one baptism  
for the remission of sins.

And I look for the resurrection of the  
dead

And the life of the world to come.

Amen.

**I joy not** in no earthly bliss,  
I force not Cræsus' wealth a straw;  
For care I know not what it is  
I fear not Fortune's fatal law:  
My mind is such as may not move  
For beauty bright nor force of love.

I kiss not where I wish to kill;  
I feign not love where most I hate;  
I break no sleep to win my will;  
I wait not at the mighty's gate;  
I scorn no poor, nor fear no rich;  
I feel no want, nor have too much.

The court and cart I like nor loath;  
Extremes are counted worst of all;  
The golden mean between them both  
Doth surest sit and fears no fall.  
This is my choice: for why? I find  
No wealth is like the quiet mind.

**Come jolly Swaines**, come let us sit  
around,  
And with blithe Carrols sullen cares  
confound.  
The Shepherds life  
Is void of strife,  
No worldly treasures  
Distastes our pleasures  
With free consenting,  
Our mindes contenting,  
We smiling laugh  
While others sigh repenting.

**Sanctus**, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

**Ne irascaris** Domine satis,  
et ne ultra memineris iniquitatis  
nostrae.  
Ecce respice populus tuus omnes nos.

Civitas sancti tui facta est deserta.

Sion deserta facta est,  
Jerusalem desolata est.

**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.

Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

Be not angry, O Lord,  
and remember our iniquity no more.

Behold, we are all your people.

Your holy city has become a  
wilderness.

Zion has become a wilderness,  
Jerusalem has been made desolate.

Lamb of God, who takes away the sins  
of the world, have mercy on us.  
Lamb of God, who takes away the sins  
of the world, have mercy on us.  
Lamb of God, who takes away the sins  
of the world, grant us peace.



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Damià Forment, *Nuestra Señora del Coro* (c. 1515), Convento de Carmelitas, Zaragoza.

# ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for our rehearsal home. We gratefully acknowledge our concert hosts and supporters this season: the Harvard-Epworth Church in Cambridge, and Christ Church Andover. Many thanks to those who have continued to help us fulfill our financial obligations during the pandemic. We are immensely grateful that we are able to continue making music, are delighted to have you join us for live performances once again, and know that it is completely due to your generosity.

Convivium Musicum is a non-profit organization largely supported by membership dues and tax-deductible donations. Please join us in our effort to bring this beautiful music to all, by considering a donation this season. We offer our heartfelt thanks to our family of donors:

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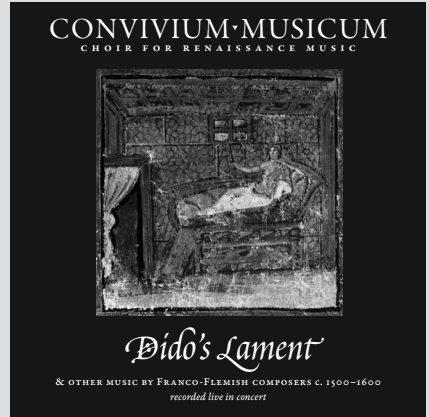
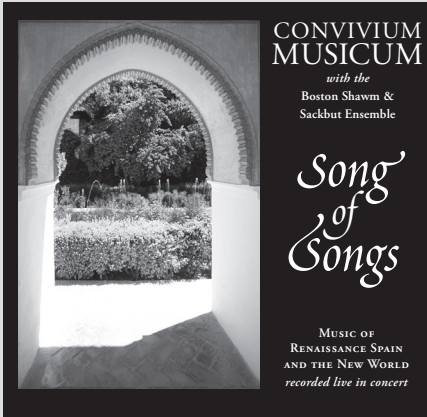
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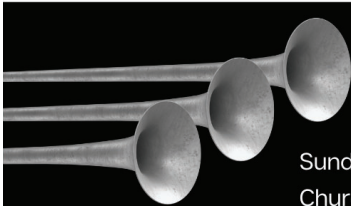


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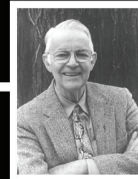
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100  
DANIEL  
PINKHAM  
CENTENNIAL



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# ABOUT THE ARTISTS

Founded and run by its singers, **Convivium Musicum** has been dedicated to concerts of uplifting beauty since 1987. Praised in *The Boston Musical Intelligencer* for our “radiant and full sound ... complete interpretive assurance and a palpable sense of dedication to this music,” Convivium is known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over three decades we have offered rarely-heard gems alongside stirring masterworks, and we have collaborated with the Boston Camerata, the Boston Youth Symphony Orchestras, The Cape Cod Symphony Orchestra, and the Viola da Gamba Society of New England. The 2017-2018 season saw Convivium undertake our first international tour, singing concerts in Boston and Montreal in a collaboration with Montreal’s Ensemble Bellechose. As we enter our first season with Music Director Allegra Martin, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. *Early Music America* has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

Dr. **Allegra Martin** is delighted to be the new Music Director for Convivium Musicum. Allegra also serves as the interim Director of Music at First Unitarian Worcester, the Chorus Director at the Pioneer Valley Symphony, and an Assistant Professor at the Berklee College of Music. Previously, Allegra worked as the Director of College Choirs at the College of the Holy Cross in Worcester, the Music Director of First Parish Cohasset, and the Artistic Director of the Cantilena Women’s Chorale. Allegra completed her undergraduate degree at Williams College, her Masters in Conducting at Westminster Choir College, and earned her Doctorate in Choral Music at the University of Illinois Urbana-Champaign. Allegra is also an active area singer, performing with Schola Cantorum of Boston.

Assistant Conductor **Katherine Yosua** is a Boston-based church musician. This season is her twelfth as a singer with Convivium Musicum and her fifth as its assistant conductor. She holds a Master of Sacred Music from Boston University, where she studied organ with Peter Sykes, and a Bachelor of Arts in Music from Williams College, where she studied voice with Kerry Ryer-Parke and choral conducting with Brad Wells. She is currently the Music Director of Church of Our Saviour in Brookline, Massachusetts.

Visit our website to learn more about the ensemble:

[www.convivium.org](http://www.convivium.org)

