

After 1590

From 1590 Byrd began to withdraw from life at court and to concentrate on liturgical music. He felt secure enough to publish his four-part Latin mass before he finally left court in the 1590s.

1593/3 Mass for 4 voices; Sanctus, Benedictus & Agnus Dei

Choir

c.1590 Fantasia 4/g

This 4-part fantasia has similarities with the Sanctus from the four-part mass.

Viols

c.1590 Fantasia d1 (*A Fancie*)

(Keyboard) Organ

Written at a similar time to the Fantasia 4/g, this is a very different work from the first keyboard piece we heard as Byrd's music moves away from the Renaissance towards the Baroque.

After 1600

***Ave Verum* from *Gradualia* (1605)**

Choir

Byrd's *Gradualia* is his largest collection of music, made for all the major events of the Catholic calendar consisting of 109 pieces in two volumes published in 1605 and 1609.

After 1600 Pavan & Galliard 6/C

Recorders

Byrd returned to writing consort music after a long gap – perhaps encouraged by consort dances of his younger contemporaries to show what he could write. He also published two earlier consort works for the first time in 1611.

1605 *Sing joyfully*

Choir, viols & recorders

A late work written for the christening of a daughter of James VI and I.

William Byrd 1539/40-1623

A celebration with voices and instruments to mark the 400th anniversary of his death

July 1st 2023 7.30 p.m.

St John's Church, Princes Street, Edinburgh



**St John's Church Choir,
Director of Music & Organist
David Goodenough**

Caroline Cradock soprano

The Squair Mile Consort of Viols

**Members of the Edinburgh Branch of the Society of
Recorder Players conducted by Anne Martin**

**Retiring collection for St John's Music &
the Bethany Trust for the homeless.**

Join us on a journey through Byrd's vocal and instrumental music beginning with early works and finishing with music written late in his life.

Cantus firmus works

In looking for ways of writing instrumental music without words, 16th century composers used known chants as the centre of their construction. These works were written around the time Byrd left the Chapel Royal in London to begin his career as organist and choirmaster at Lincoln cathedral.

c.1562 *Clarifica me pater*, 2nd setting, 3 voices Organ

c.1563 **In Nomine 5/5** Viols

Viols and voices; music written in Lincoln and London.

In Lincoln Byrd wrote anthems for the new English services; he was also exploring new forms for instrumental music.

1560s Anthem *Teach me O Lord* Choir

After 1566 Anthem, Richard Farrant; *Lord for Thy tender mercy's sake*
Choir

Byrd quoted from Farrant's anthem in his first fantasia. It is clear that he wanted to leave Lincoln and return to London so the flattery would seem intentional as Farrant was an important figure at the Chapel Royal.

c.1570 **Fantasia 6/F** Viols

Byrd rewrote Fantasia 6/F as a Latin motet or 'sacred song' to include it in the *Cantiones Sacrae* of 1575 published by himself and Thomas Tallis. He published two more sets in 1589 and 1591. They were all written for private performance and not for inclusion in the English church services.

1591 *Laudibus in Sanctis* Choir

This sacred song was probably composed for the *Cantiones Sacrae* of 1591. A paraphrase of Psalm 150, it is a mature work that exploits the references to instruments and dancing and has a pun on 'tempus' in the final section referring both to the time or season and the time signature.

Secular music London 1570s - 1590s

As well as writing Latin motets, used for private performance, Byrd turned his attention to writing secular music and searching for other ways to structure instrumental music.

1570s *Browning Fantasy*; variations on a popular tune Viols

This is one of Byrd's most popular viol pieces consisting of 20 variations on a popular tune, 'The leaves be green'.

c.1585/6 *Fantasia 6/g1* Viols

Byrd's first great consort fantasia; listen for the dance based on *Greensleeves*.

1580s Consort songs *Susanna Faire & In angel's weed* Voice & viols

Byrd adapted many of his consort songs to be sung in parts but they were originally written for solo voice and viol consort. *Susanna Faire* tells the story of the virtuous Susanna and the lecherous elders. Popular among Catholic musicians it was seen as an allegory for Mary Queen of Scots. The words of *In angel's weed* may have been written by the Catholic aristocrat Edmund Paston as an elegy for Mary Queen of Scots. It begins 'In angel's weed I saw a noble Queen above the skies'.

Interval