

STILE ANTICO I

Toward the Dawn

 **Saturday 20 July**  **6am – 6.45am**

 St John's Church

Soprano
Alto
Tenor

**Helen Ashby; Kate Ashby; Rebecca Hickey
Emma Ashby; Cara Curran; Rosie Parker
Tom Castle; Andrew Griffiths;
Benedict Hymas**

Bass
James Arthur; Olly Hunt; Gareth Thomas

Stile Antico is a vocal ensemble working without a conductor, giving vibrant performances of Renaissance polyphony. Its 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. Stile Antico has appeared at Wigmore Hall, and regularly features at the BBC Proms, Laus Polyphoniae Antwerp, and the Boston, Utrecht and York Early Music festivals. The group frequently tours to Europe, the US and Canada, and has appeared in Mexico, Colombia, Hong Kong and South Korea.

Vigilate (Stay awake)

William Byrd (c 1540-1623)

Byrd collaborated with his teacher, Thomas Tallis, on a collection of Latin motets entitled *Cantiones Sacrae* (Sacred Songs) in 1575. He went on to produce two similarly-titled volumes of his own, probably intended for domestic music-making rather than liturgical use. 'Vigilate' is from his first volume (1589): 'Stay awake, for you do not know when the master of the house is coming'.

Toutes les nuits (Every night)

Orlando di Lasso (c. 1532-1594)

Lasso was one of the most versatile and cosmopolitan composers of the 16th century. Admired throughout Europe, he produced a large amount of sacred and secular vocal music, setting Latin, French, Italian and German texts with equal facility. The poet describes the sadness of every night he spends away from his lover.

Gentle Sleep

Nico Muhly (born 1981)

Much of American composer Nico Muhly's music is informed by his enthusiasm for the Anglican choral tradition, particularly from the 16th and 17th centuries. Written for Stile Antico in 2015, *Gentle Sleep* sets lines from Shakespeare's *Henry IV*, Part 2.

O Nata Lux (O light born from light)

Thomas Tallis (c 1505-1585)

Tallis is one of English music's great survivors, negotiating the extraordinary religious and political roller-coaster of sixteenth-century England while hanging on to his personal Catholic beliefs. 'O nata lux' is one of his contributions to the 1575 *Cantiones Sacrae* he produced with William Byrd. It sets two verses of a hymn for the feast of the Transfiguration.

Ecco Mormorar l'Onde (Look, the waves are murmuring)

Claudio Monteverdi (1567-1643)

As well as the operas and church music for which he is best known, Monteverdi published eight books of increasingly operatic madrigals; a ninth appeared after he died. 'Ecco mormorar l'onde', from Book 2, sets words by the Italian Renaissance poet Torquato Tasso describing the dawn.

Ave Dei Patris Filia Nobilissima (Hail, most noble daughter of God the father)

John Taverner (c 1490-1545)

John Taverner is a major figure in the music of the early Tudor period. *Ave Dei Patris Filia*, belongs to the genre of the 'votive antiphon', a motet sung as an addition to the form of a specific service. This one is a song of praise to the Virgin Mary.



STILE ANTICO II

Garden of Heavenly Delights

 **Saturday 20 July**  **10am – 10.45am**

 St John's Church

The flowers of the field

Ego flos campi (I am the flower of the field)

Clemens non Papa (c. 1510 – c1555)

Clemens non Papa (real name Jacobus Clement) was a prolific composer of both sacred and secular vocal music. He made two settings of this text, one for three voices, and this one, for seven.

Sicut liliun inter spinas (Like a lily among thorns)

Anon. (attributed to Leonora d'Este, 1515-1575)

Leonora d'Este was a member of an aristocratic family, who became a nun. She was the daughter of Alfonso I d'Este, Duke of Ferrara and his second wife Lucrezia Borgia. The published collection of motets that includes this setting appeared in 1543, but with nothing to identify the composer(s) concerned. The evidence is inconclusive, but Leonora has been suggested on a 'best guess' basis.

Sicut liliun inter spinas

Giovanni Pierluigi da Palestrina (c1525-1594)

Palestrina's setting of the same text comes from his collection of motets on words from the Song of Songs, published in 1584.

Songs of heavenly love

Hortus conclusus (A walled garden)

Rodrigo de Ceballos (c 1525/1530-1581)

We have little information about Ceballos' life and career, but he is known to have been active in Seville, Córdoba and Granada. Here, the bridegroom urges his bride to come and join him.

Osculetur me (Let him kiss me)

Giovanni Pierluigi da Palestrina

This setting of some of the Song of Songs' most highly sensual words is taken from the same 1584 collection as 'Sicut liliun inter spinas'.

Surge, propera amica mea (Arise, my love)

Francisco Guerrero (1528-99)

Guerrero was based for much of his working life at Seville Cathedral, and also travelled widely. *Surge, propera ...*, scored for six voices, comes from a collection of his motets published in Venice in 1570.

Wine, women, and song

Veni dilecte mi (Come, my beloved)

Sebastián de Vivanco (1551-1622)

Vivanco held posts at a number of Spanish cathedrals, and at one stage was offered the job of Guerrero's assistant in Seville. He was later appointed music director at Salamanca Cathedral, and was appointed a professor at the University there.

Tota pulchra es, amica mea (You are all beautiful, my love)

Hieronymus Praetorius (1560-1629)

Hieronymus Praetorius came from a Hamburg family of church musicians, who were not related to the better-known Michael Praetorius (1571-1621). *Tota pulchra es* appears in a collection of Hieronymus' motets first published in Hamburg in 1618.