

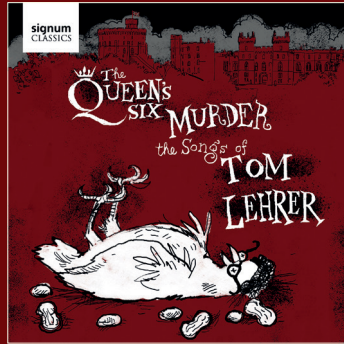
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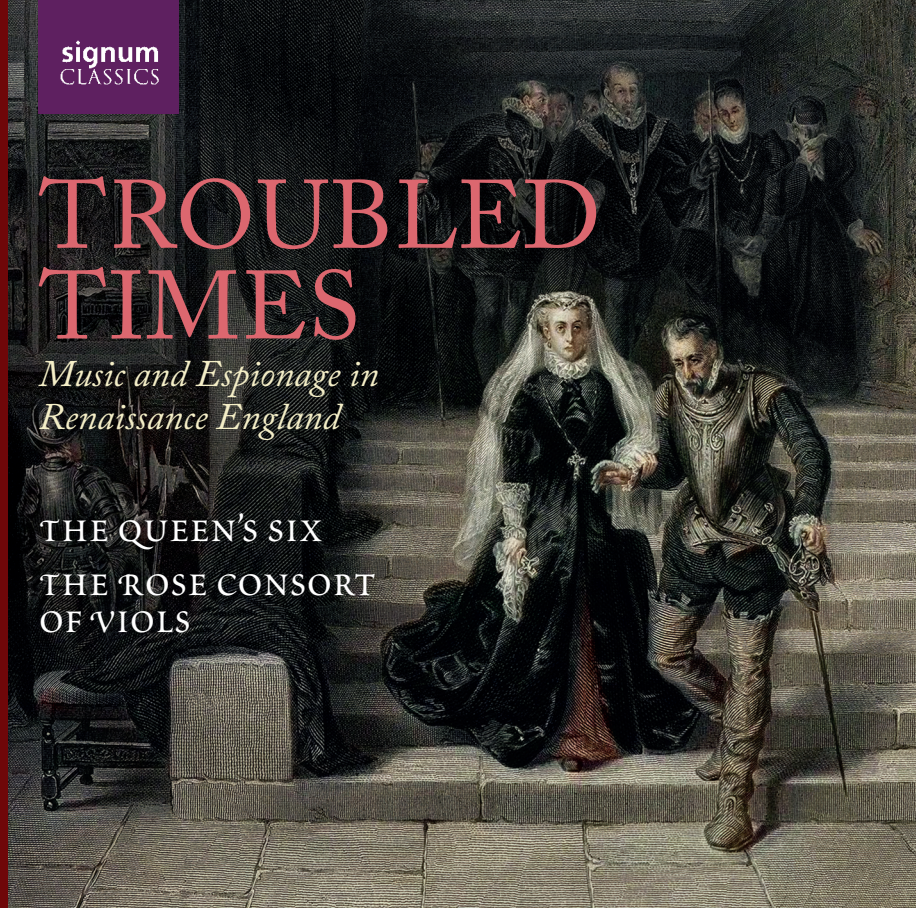
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# TROUBLED TIMES

*Music and Espionage in  
Renaissance England*

THE QUEEN'S SIX  
THE ROSE CONSORT  
OF VIOLS



## TROUBLED TIMES:

### Music and Espionage in Renaissance England

1	Almighty God, which by the leading of a star*	John Bull (1562-1628)	[05.23]
2	Quemadmodum	John Taverner (1490-1545)	[05.55]
3	Quam pulcra es	Richard Sampson (d. 1554)	[04.33]
4	Cunctis diebus	William Byrd (c. 1540-1623)	[05.41]
5	Vias tuas*	Alfonso Ferrabosco I (1543-1588)	[03.58]
6	Who will rise up?	Martin Peerson (1571-1651)	[04.27]
7	O God the rock of my whole strength	John Wilbye (1574-1638)	[01.44]
8	Out of the deep*	Thomas Morley (1557-1602)	[04.11]
9	Eheu sustulerunt	Thomas Morley	[02.34]
10	Domine Dominus noster	Thomas Morley	[03.26]
11	In nomine*	John Bull	[02.48]
12	Laboravi in gemitu meo	Attrib. Alfonso Ferrabosco I	[03.10]
13	Fuerunt mihi lacrimae	Attrib. Alfonso Ferrabosco II (1575-1628)	[02.40]
14	O salutaris hostia à 6	William Byrd	[02.47]
15	Beata Agnes	Peter Philips (c. 1560-1628)	[04.42]
16	Factum est silentium	Richard Dering (1580-1630)	[02.38]
17	Teach me, O Lord*	William Byrd	[03.34]
	Total timings		1.04.11

### THE QUEEN'S SIX \*THE ROSE CONSORT OF VIOLS

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*During the religious and political upheavals of the English Renaissance, composers found many ways of coping with challenging times and changing allegiances. From recusancy (Wilbye, Peerson) and moving abroad (Philips, Dering), to suspected espionage (Bull, Morley, Ferrabosco I), these historical figures managed to keep writing music, often with hidden (and not-so-hidden) meaning. Only the most highly-favoured (Byrd) were able to continue writing music as practicing Catholics, though not without great difficulty.*

*Starting with composers writing at the time Henry VIII split from the church in Rome (Taverner, Sampson), The Queen's Six and The Rose Consort of Viols explore this period with a collection of works that tell a story of the ways in which these composers managed to survive troubled times indeed.*

### TROUBLED TIMES: Music and Espionage in Renaissance England

At the turn of the 16<sup>th</sup> century, the liturgy of the English Church was a splendid spectacle. The soaring Gothic architecture of its churches and chapels was adorned with lavish rituals and the finest music. But by 1527, with Henry VIII seeking an annulment for his marriage to Catherine of Aragon from Pope Clement VII, political necessity set England upon a different religious course from its European neighbours. The subsequent division that emerged between reforming Protestants and traditional Catholics came to define the 16<sup>th</sup> century in England and music would come under heavy scrutiny from the authorities.

After decades of convulsions, existential theological debates seemed settled by Elizabeth I's Parliament's passing of the Act of Uniformity in 1558. However, could Catholics, with their adherence to the authority of the Bishop of Rome, truly be considered loyal English subjects? Suspicion of treachery would dog the Catholic community, driven by events such as the excommunication of Elizabeth by Pope Pius V in 1570 and wars against Europe's Catholic powers (most famously the Spanish Armada in 1588).

In this turbulent religious landscape, composers faced great challenges in adapting their music to suit the requirements of the day's authorities, often battling with their

own religious convictions. Florid polyphony had been denounced by the Reformers and henceforth religious music must be in the vernacular English with textual intelligibility paramount. If a composer's music seemed implicated in undermining the authority of the Anglican Church or if they themselves were associated with the Catholic community, the penalties might be severe.

Most famous among Catholic musicians in Protestant England was William Byrd. Appointed a Gentleman of the Chapel Royal in 1572, he led something of a double life, serving the Anglican monarch's spiritual needs in the heart of power, yet also composing motets in Latin that seem thinly veiled ventriloquizations of the struggles of the English Catholic community. He and his family were cited for Recusancy, and he later retired to the Essex village of Stondon Massey where he wrote music for clandestine Catholic services. Only his standing in the eyes of Elizabeth (a music lover) seems to have saved him from severe punishments.

Similarly, Martin Peerson managed to maintain an eminent position in the Anglican establishment yet clearly harboured Catholic sympathies, rising to be Master of the Choristers at London's St Paul's Cathedral despite convictions of Recusancy and composing music in Latin. By contrast, John Wilbye was not a church musician but spent his life in the service of the wealthy Kytson family in Suffolk, an area of the country known to be rife with Recusant households. As such, he too aroused suspicion that he held Catholic sympathies. Likewise, Thomas Morley's own beliefs are difficult to decipher at this distance, having secured the position as Organist of St Paul's Cathedral, yet still composing Latin texted-music with potential double meanings. It has even been suggested that he was an informer on the Recusant Catholic community, such was the atmosphere of distrust.

Earlier in the century, however, it was Protestants who suffered persecution in England. John Taverner wrote in the highly decorative Pre-Reformation English polyphonic style and when in 1526 he took up the post of Director of Music at Thomas Wolsey's new Cardinal College, Oxford (today Christ Church), he was considered the finest living English composer. However, he seems to have been interested in Lutheran Theology and was investigated by the authorities, but no charges were brought against

him because he was "but a musician". After Cardinal Wolsey's fall from grace, Taverner left the college and by the end of his life had returned to his native Lincolnshire, where his Protestant inclinations became more fervent.

Richard Sampson, Dean of Windsor in the 1520s and composer, also dabbled with Reforming ideology, being instrumental in arranging Henry VIII's divorce and accepting Royal Supremacy over the Church. But with the English Reformation gathering pace and his preference for the retention of traditional liturgies, he was briefly imprisoned in the Tower of London in 1540, before being released and was later made Bishop of Lichfield and Coventry.

Once Protestantism had been fully established in England, others chose to move abroad to lands more tolerant of Catholicism. Both Peter Philips and Richard Dering were born in England but spent most of their careers in the Spanish Netherlands, on account of their faith. Philips himself had been ordained a priest and spent time in gaol following accusations of treason from one of Elizabeth's Continental agents. Philips defended himself admirably in court and was subsequently released without charge.

Other travelling musicians include John Bull, though his activities are shrouded in mystery. Apart from brief appearances in the Spanish Netherlands he is absent from the historical record for c.18 months in 1601-2 and has led to suggestions that he was engaged in spying for Elizabeth (he certainly enjoyed the monarch's favour). Indeed, a musician's proximity to the heart of power at a court might make them the ideal spy. It seems likely that this was the case for the Italian composer Alfonso Ferrabosco I, a musician in Elizabeth's service who may have been sent on espionage missions: he was unusually well-paid for a musician and his son, Ferrabosco II, appears to have been held in London as collateral during his time away.

#### **Bull (1562-1628) – Almighty God, which by the leading of a star**

Bull's Epiphanytide verse anthem is probably his best-known sacred work. "The Star Anthem", as it quickly became known, follows the typical format of this genre, alternating solo and tutti, but great structural weight is given to the text "through Christ our Lord", accompanied by a change of tutti scoring to two equal shimmering highest voices.

### **Taverner (1490-1545) – Quemadmodum**

Stylistically this is Taverner's most mature work, with more closely-knit imitation than his earlier music. Apart from the opening word, all the sources are textless, though the lines are clearly conceived vocally and the text of Psalm 42 can be easily underlaid. Perhaps this is a manifestation of Taverner's desire to "repent him very much that he had made songs to popish ditties in the time of his blindness".

### **Sampson (d. 1554) – Quam pulcra es**

This setting of verses from the Song of Songs is the earliest work recorded here and is found in a manuscript made in 1516 to celebrate the union of Henry VIII and Catherine of Aragon. Though written in the sonorous and dense Pre-Reformation style, it is notable for its seemingly rhetorical division of the text as the two lovers court each other (all the more tragic given the later events of the century).

### **Byrd (c. 1540-1623) – Cunctis diebus**

Published in 1591, this motet plumbs the depths of despair, with frequent harmonic shifts, and is conceived on a grand scale. The arresting tutti at *Dimitte me* ("send me away") seems portentous as Byrd would shortly depart London for a more private life in Essex.

### **Ferrabosco I (1543-1588) – Vias tuas (viols only)**

This dark and sonorous piece is found in a scorebook compiled by John Baldwin, a songman of St George's Chapel, Windsor, and later a Gentleman of the Chapel Royal. It is actually the second part of Ferrabosco's Latin motet 'Vias tuas Domine' (Psalm 25) which sets the text 'Conserva me'. Baldwin was clearly only interested in the music for its own sake, leaving out the words and getting the wrong title: moreover, performing vocal pieces without their texts was a common practice for Tudor viol consorts.

### **Peerson (1571-1651) – Who will rise up?**

Though rhythmically straightforward, Peerson responds to the text of Psalm 94 with immediacy, ascending chromatically in the opening point and using silence rhetorically. The Psalmist's petition for justice may have satisfied both the Anglican authorities' desire for divine sanction and also the composer's own conflicted conscience.

### **Wilbye (1574-1638) – O God the rock of my whole strength**

This short sacred-texted work would have been intended for domestic music making, appearing in a printed tablebook in 1614. Wilbye's Madrigalian instincts can be seen in the setting of the word "faint" to a descending 6<sup>th</sup> and there are passing harmonic resemblances to his most famous madrigal "Draw on sweet night".

### **Morley (1557-1602) – Out of the deep**

In Morley's only verse anthem a lone soloist is employed in dialogue with the choir, evocatively setting the opening cry to God by covering virtually the singer's entire vocal range. By setting the whole Psalm with few textual repetitions, it seems likely this was intended for liturgical use, rather than personal devotion.

### **Morley – Eheu sustulerunt & Morley - Domine Dominus noster**

Morley's Latin motets are curious pieces since they had no liturgical use during his lifetime. "Eheu sustulerunt" appeared in Morley's teaching manual *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), whilst "Domine Dominus noster" seems to be an early work, written under the tutelage of William Byrd and even quoting his "Libera me Domine". It seems the ancient prestige of composing Latin motets outweighed the risk of angering the authorities in the late 16<sup>th</sup> century.

### **Bull – In nomine (viols only)**

In the uniquely English 'In nomine' one part, usually the altus, holds the plainsong 'Gloria tibi Trinitas' in slow notes (taken from the Benedictus of Taverner's Mass of the same name), while the other voices weave intricate counterpoint around it. Bull's only surviving version takes the first three notes of the chant as its basis, gradually adding more flowing melodic lines that build inexorably towards the final cadence.

### **attrib. Ferrabosco I (1543-1588) – Laboravi in gemitu meo & attrib. Ferrabosco II (1575-1628) – Fuerunt mihi lacrimae**

Scribes often did not distinguish clearly between father and son Alfonso Ferrabosco I & II, as is the case for these two pieces. Regardless of authorship, these introspective Psalm settings are fine examples of their sacred music: short but tortured motets making use of aching suspensions and pained semitonal inflection.

### Byrd – O salutaris hostia (à 6)

In this experimental early work, Byrd pursues a 3 in 1 canon relentlessly, resulting in some of the strongest dissonances to be found in Renaissance music. It was never published in his lifetime and survives thanks to later scribes' antiquarian interests, including John Baldwin.

### Philips (c. 1560-1628) – Beata Agnes

This antiphon for St Agnes is found in Philip's first book of sacred music published in Antwerp in 1612. It serenely depicts the calmness with which she was martyred in Rome in AD 302, a scene sadly familiar to the people of Renaissance Europe. He chooses to elaborate on the words "quem semper optavi", seemingly reassuring himself of his chosen life in exile.

### Dering (1580-1630) – Factum est silentium

Dering's music embraces the nascent Italian Baroque style, which he encountered on his travels to Venice and Rome. Printed in 1618, this motet dramatically narrates the battle between St Michael and the dragon with declamatory homophony and canzonet-style imitation.

### Byrd – Teach me, O Lord

Despite a similar construction to a verse anthem, this setting of verses from Psalm 119 is in fact designated as a festal Psalm, to be sung after the Preces, and probably dates from Byrd's years as Organist of Lincoln Cathedral (1563-72). The gently lilting metre enunciates the text clearly and shows Byrd adept in composing in whatever style was required of him.

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## TEXTS & TRANSLATIONS

### Almighty God, which by the leading of a star - John Bull (1562-1628)

Almighty God, which by the leading of a star  
did'st manifest thy only begotten Son to the Gentiles:  
Mercifully grant, that we, which know thee now by faith,  
May after this life have the fruition of thy glorious Godhead;  
through Christ our Lord. Amen.

*(Collect for Epiphany)*

### Quemadmodum - John Taverner (1490-1545)

Quemadmodum desiderat cervus ad fontes aquarum,  
ita desiderat anima mea ad te, Deus.  
Sitiivit anima mea ad Deum fortem, vivum;  
quando veniam et apparebo ante faciem Dei?

*Like as the hart desireth the water-brooks:  
so longeth my soul after thee, O God.*

*My soul is athirst for God, yea, even for the living God:  
when shall I come to appear before the presence of God?*

*(Psalm 42 vv 1-2)*

### Quam pulcra es - Richard Sampson (d. 1554)

Quam pulcra es amica mea.  
Quam pulcra es et quam decora.  
Quam pulcre sunt gene tue,  
pulcriora ubera tua vino.  
Collum tuum sicut monilia  
oculi tui columbarum.  
Labia tua guttur tuum manus tue  
eburneus et facies tua.  
O amica mea aperi michi quia amore languo.

*Behold, thou art fair, my love  
How fair and how pleasant art thou.  
Thy cheeks are comely  
Thy love is better than wine  
Thy neck like chains of gold  
Thou hast doves' eyes.  
Thy lips, thy mouth, thy hands  
Thy belly as bright ivory, and thy countenance.  
Open to me, my love, for I am sick of love.*

*(from the Song of Songs)*

**Cunctis diebus - William Byrd (c. 1540-1623)**

Cunctis diebus quibus nunc milito, expecto donec veniat immutatio mea.  
Dimitte me ergo, ut plangam paululum dolorem meum,  
Antequam vadam, ut non revertar ad terram miseriae ubi est nullus ordo, sed sempiternus horror inhabitat.

*All the days, in which I am now in warfare, I expect until my change do come.  
Suffer me, therefore, that I may a little lament my sorrow:  
Before I go, and return not, to a land of misery and darkness, where is no order, but everlasting horror inhabiteth.*

*(Job 14:14, 10:20-22)*

**Who will rise up? - Martin Peerson (1571-1651)**

Who will rise up with me against the wicked, or who will take my part against the evildoers?  
If the Lord had not helped me it had not failed, but my soul had been put to silence.  
But when I said my foot hath slipped, thy mercy, O Lord, held me up.  
In the multitude of the sorrows that I had in my heart, thy comforts have refreshed me,  
thy comforts have refreshed my soul.

*(Psalm 19 vv 16-19)*

**O God the rock of my whole strength - John Wilbye (1574-1638)**

O God, the rock of my whole strength,  
Let thy sweet mercy soothe mine anguish;  
And grant me help, O Lord, at length,  
Lest that I faint, despair, and languish.

*(William Leighton (c. 1565-1622))*

**Out of the deep - Thomas Morley (1557-1602)**

*Soloist: Nicholas Madden, tenor*

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.  
O let thine ears consider well: the voice of my complaint.  
If thou, Lord, wilt be extreme to mark what is done amiss:  
O Lord, who may abide it?  
For there is mercy with thee: therefore shalt thou be feared.  
I look for the Lord; my soul doth wait for him: in his word is my trust.  
My soul fleeth unto the Lord:  
before the morning watch, I say, before the morning watch.  
O Israel, trust in the Lord, for with the Lord there is mercy:  
and with him is plenteous redemption.  
And he shall redeem Israel: from all his sins.

*(Psalm 130)*

**Eheu sustulerunt - Thomas Morley**

Eheu, sustulerunt Dominum meum, et posuerunt eum, nescio ubi.

*Alas, they have taken away my Lord and put him, I know not where.*

*(After John 20 v. 8)*

**Domine Dominus noster - Thomas Morley**

Domine, dominus noster, quam admirabile est nomen tuum in universa terra.

*O Lord our Governor, how excellent is thy Name in all the world.*

*(Psalm 8 v. 1)*

**Laboravi in gemitu meo - Alfonso Ferrabosco I (1543-1588)**

Laboravi in gemitu meo; lavabo per singulas noctes lectum meum:  
lacrimis meis stratum meum rigabo.

*I am weary of my groaning; every night wash I my bed:  
and water my couch with my tears.*

*(Psalm 6 v. 6)*

**Fuerunt mihi lacrimae - Alfonso Ferrabosco II (1575-1628)**

Fuerunt mihi lacrimae meae panis die ac nocte  
dum dicitur mihi quotidie, Ubi est Deus tuus?

*My tears have been my meat day and night:  
while they daily say unto me, Where is now thy God?*

*(Psalm 42 v. 3)*

**O salutaris hostia à 6 - William Byrd**

O salutaris hostia  
quae caeli pandis ostium,  
bella premunt hostilia:  
da robur, fer auxilium. Amen.

*O saving victim  
who opens the gate of heaven,  
hostile wars press on us:  
give strength, bring aid. Amen.*

*(St Thomas Aquinas)*

**Beata Agnes - Peter Philips (c. 1560-1628)**

Beata Agnes in medio flammaram,  
expansis manibus orabat,  
Te deprecor omnipotens adorande  
colende Pater metuende,  
quia per Sanctum filium tuum,  
evasi minas sacrilegi tyranni  
et carnis spurcitas,  
immaculato calle transivi,  
et ecce venio ad te  
quem amavi, quem quaesivi,  
quem semper optavi.

*Blessed Agnes amidst the flames  
stretched forth her hands in prayer:  
To Thee I pray, Almighty, Adored,  
Revered, and Dread Father:  
For by Thy Holy Son  
I evade the sacrilegious tyrant  
and this spurned flesh,  
and go my way unsullied  
to come unto Thee,  
whom I have loved, whom I have sought,  
whom I have always chosen.*

*(Prayer for St Agnes)*

**Factum est silentium - Richard Dering (1580-1630)**

Factum est silentium in caelo,  
Dum committeret bellum draco cum Michaele Archangelo.  
Audita est vox millia millium dicentium:  
Salus, honor et virtus omnipotenti Deo. Alleluia.

*There was silence in heaven*

*When the dragon fought with the Archangel Michael.*

*The voice of thousands of thousands was heard saying:*

*Salvation, honour and power be to almighty God. Alleluia.*

*(Revelation 5: 11; 8: 1; 12: 7, 10)*

**Teach me, O Lord - William Byrd**

*Soloist: Elisabeth Paul, alto*

Teach me, O Lord, the way of thy statutes: and I shall keep it unto the end.  
Give me understanding, and I shall keep thy law:  
yea, I shall keep it with my whole heart.  
Make me to go in the path of thy commandments: for therein is my desire.  
Incline my heart unto thy testimonies: and not to covetousness.  
O turn away mine eyes, lest they behold vanity: and quicken thou me in thy way.  
O stablish thy word in thy servant: that I may fear thee.  
Glory be to the Father, and to the Son: and to the Holy Ghost.  
As it was in the beginning, is now and ever shall be: world without end. Amen.

*(Psalm 119 vv 33-38)*

**THE QUEEN'S SIX**

**Alto:** Elisabeth Paul, Tom Lilburn

**Tenor:** Nicholas Madden, Dominic Bland

**Baritone:** Andrew Thompson

**Bass/Musical Director:** Simon Whiteley

Based at Windsor Castle, members of The Queen's Six make up part of the Lay Clerks of St George's Chapel, whose homes lie within the Castle walls. This rare privilege demands the highest musical standards, as they sing regularly for the Royal family at both private and state occasions. In 2018, this included singing for the wedding of Prince Harry and Ms Meghan Markle, now The Duke and Duchess of Sussex; in 2021, three members of the group sang at the funeral of HRH Prince Philip, The Duke of Edinburgh; and in 2022, members of the group sang at the Committal part of the official funeral services for Queen Elizabeth II. Most significantly however, it is the familiarity of living and singing together in Chapel every day that lends this group its distinctive closeness and blend, as well as an irresistible informality and charm.

Individually, members of The Queen's Six have appeared in many of the most prestigious vocal ensembles on the circuit, including The Tallis Scholars, Tenebrae and The Sixteen. Their repertoire extends far beyond the reach of the choir stalls: from austere early chant, florid Renaissance polyphony, lewd madrigals and haunting folk songs to upbeat jazz and pop arrangements.

Since 2019, the group has recorded on the Signum Classics label, releasing albums of British folk songs, Hispanic Renaissance music, and arrangements of the songs of Tom Lehrer. In 2022, they released a recording of pop love songs, their first professional pop album.

Recent and upcoming tours include the group's first trips to Bulgaria, Norway and Denmark, and return trips to the Baltic States, Germany and the USA. In February 2023 the group made its debut at New York City's Town Hall. They also appeared on *The Late Show with Stephen Colbert* and *CBS Sunday Morning*, as well as articles about the group featuring in *People* magazine.

*For more information, please visit [www.thequeenssix.com](http://www.thequeenssix.com) or find us on Facebook and Instagram.*



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## THE ROSE CONSORT OF VIOLS

Treble viol: Alison Crum

Tenor viol: Alison Kinder, Ibrahim Aziz, Roy Marks

Bass viol: Andrew Kerr

The Rose Consort of Viols takes its name from a famous family of sixteenth-century viol makers, whose instruments coincided with the first flowering of English consort music. With its unique blend of intimacy, intricacy, passion and flamboyance, this music ranges from Taverner and Byrd, to Lawes, Locke and Purcell, and forms the nucleus of the Rose Consort's programmes. For nearly four decades the Rose Consort has been delighting audiences across the UK, Europe and further afield. It has performed in London's Wigmore and Southbank halls, is heard regularly on the BBC, including a Prom concert from Cadogan Hall, and makes frequent appearances at the London International Exhibition of Early Music and York Early Music Festival. It has performed at Festivals in Canada (Festival Vancouver) and the USA (Boston, New York, Boulder, Portland and Seattle) and also featured as a guest ensemble at the Pan-Pacific Gamba Gathering in Hawaii. It has also performed with the choirs of Manchester, Chichester and Oslo Cathedrals, and with smaller vocal ensembles including I Fagiolini, the Marian Consort and the Sarum Consort, as well as at festivals in Bratislava, Nuremberg, Cologne and in Austria. The consort's 23 recordings on Naxos, Deux-Elles and Delphian use three different sets of instruments to present repertory from the late fifteenth-century origins of consort music at the courts of northern Italy to the music of Henry Purcell. The consort has received awards for research and performance of specially devised programmes, and has also commissioned and performed new pieces for voices and viols by Judith Bingham, John Woolrich, Ivan Moody and Juta Pranulyte. For a number of years the Consort appeared at Dartington International Summer School, giving concerts and coaching ensembles, activities it now continues at Benslow Music in Hitchin.

[roseconsort.co.uk](http://roseconsort.co.uk)



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Sound Engineer - Dave Rowell

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Cover Image – Mary, Queen of Scots, Being Led to Her Execution  
after the painting by Laslett John Pott

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