

# CONCERTS *at* SAINT THOMAS

PRESENTS

## NEW YORK POLYPHONY FROM THE GYFFARD PARTBOOKS AND ETON CHOIRBOOK



Geoffrey Williams, *countertenor*

Andrew Fuchs and Steven Caldicott Wilson, *tenor*

Craig Phillips, *bass-baritone*

THURSDAY, JANUARY 26, 2023  
7:30 P.M.

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## CONCERTS *at* SAINT THOMAS

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## PROGRAM

Kyrie “Cunctipotens”	<i>(William?) Mundy</i> (1529-1591)
In Pace	<i>Thomas Tallis</i> (c. 1505-1585)
Dum Transisset Sabbatum	<i>Robert Barber</i> (fl. Before 1548)
In Pace	<i>John Blitheman</i> (c. 1525-1591)
Tu es Petrus	<i>Anon.</i>
Speciosa Facta Est	<i>Christopher Hoskins</i> (fl. 16 <sup>th</sup> century)
Ascendit Christus	<i>Walter Lambe</i> (1450-c. 1504)
Lamentations * (2020)	<i>Andrew Smith</i> (b. 1970)
Agnus Dei – Mass for Four Voices	<i>William Byrd</i> (1539-1623)
The Last Invocation *	<i>Paul Moravec</i> (b. 1957)
Canticum Canticorum I	<i>Ivan Moody</i> (b. 1964)
I. <i>Surge propera</i>	
II. <i>Descendi in hortum meum</i>	
III. <i>Ego dilecto meo</i>	

\* Composed for New York Polyphony

## BIOGRAPHY

Praised for a “rich, natural sound that’s larger and more complex than the sum of its parts,” (NPR) New York Polyphony is one of the foremost vocal chamber ensembles active today. The four men, “singers of superb musicianship and vocal allure,” (*The New Yorker*) give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming, as well as a focus on rare and rediscovered Renaissance and medieval works, has not only earned New York Polyphony two GRAMMY nominations and wide acclaim, but also helped to move early music into the classical mainstream.

New York Polyphony tours extensively, participating in major concert series and festivals around the world. Noteworthy engagements include performances at Wigmore Hall in London and the Concertgebouw in Amsterdam, a residency at Stanford University, the 2018 European première of *The Vespers Sequence*—a work commissioned from Ivan Moody—at Musica Sacra Maastricht (the Netherlands), and performances at the Täge Alter Musik Regensburg (Germany), Festival Internacional de Música Abvlensis (Spain), Stavanger Kammermusikkfestival (Norway), Cartagena Festival Internacional de Música (Colombia) and Early Music Vancouver (Canada), among others.

In early 2021, New York Polyphony released *And the sun darkened* on BIS Records. Hailed by *BBC Music Magazine* as “imaginatively programmed” and “immaculately sung,” the album has received accolades from publications around the world. *Early Music America* called the disc “radiant,” and *Klassik Heute* applauded New York Polyphony’s “flawlessly pure sound that amazes the listener.”

In 2020, New York Polyphony released *Aleph Earth*, a groundbreaking audiovisual work developed in collaboration with the University of Oregon’s Artificial Intelligence Creative Practice Research Group (AICP). A statement on the global threat of climate change, the 12-minute presentation was created using artificial intelligence to visualize the musical complexities of Spanish Renaissance composer Francisco de Peñalosa’s *Lamentationes Jeremiae Feria V*, a work featured on their acclaimed BIS Records release *Lamentationes*.

New York Polyphony’s growing discography includes two GRAMMY-nominated releases and albums that have topped the “best of” lists of *The New Yorker*, *Gramophone*, and *The New York Times*. *Lamentationes*, released in September 2019, was a finalist in the 2020 Gramophone Awards and praised by *Classics Today* as “perfect ensemble singing, ideally recorded.” The 2017 release *Missa Charles Darwin* (Navona Records) features Gregory W. Brown’s innovative work of the same name—a piece that directly inspired bestselling author Dan Brown’s novel in the *Da Vinci Code* series, *Origin*. New York Polyphony’s 2016 release *Roma aeterna* debuted at #4 on Billboard’s Classical chart and was hailed as “resplendent and elegant” (*San Francisco Chronicle*) and “nothing short of revelatory” (AllMusic). Called a “spacious, radiant retreat” by *The New York Times*, 2014’s release *Sing thee Nowell* earned the group a second GRAMMY nomination in the Best Chamber Music / Small Ensemble Performance category.

## PROGRAM NOTES

Many of the original manuscripts which have survived since the English Reformation are preserved in partbooks which, as their name implies, are not like a modern choral octavos with all of the vocal parts on the same page but collections of each individual part of a given work. The **Gyffard Partbooks** may have been intended as a collection of works as much for preservation as for performance as they are copied by a single scribe for use at St. Paul's Cathedral. This is distinctly Roman Catholic music collected in the reign of Mary I during the brief restoration of the florid music of Pre-Reformation Roman Catholic England. The repertoire of the partbooks is organized (with some exceptions and inconsistencies) in liturgical categories (Masses, Kyries, Alleluias, etc.); within each category, pieces are arranged in descending order of seniority of composers beginning with Thomas Tallis. Many of these composers are largely unknown except for Thomas Tallis who may well have been the teacher to the others in this collection. Inscriptions indicate ownership by a certain Philip Gyffard. There are glimpses of young genius in these pieces. Of particular note is Robert Barber's setting of the Easter matins responsory *Dum transisset Sabbatum* which mirrors quite closely the better known setting by John Taverner. The *Kyrie 'Cunctipotens'* by a composer named Mundy (either William 1529-1591, or less likely his son John) uses the chant for minor double feasts (Evangelists and major martyrs, minor Marian commemorations) omits the text which would have been inserted the the particular feast and sets only the Greek *Kyrie-Christe-Kyrie* in ninefold alternatim chant and polyphony.

The **Eton Choirbook**, in contrast to the Gyffard collection, is a manuscript unparalleled in its visual beauty. It is as much as a work of visual art as it is the notes which make up the elaborate polyphony found on its pages. The large single manuscript is meant for performance, to be performed with groups of singers gathered around a lectern and the individual parts laid out on the page to be most visible to the singers. The music itself shows a period of musical history where vocal virtuosity was paramount. The rhythmic modes and the florid coloratura indicate that the singers who first performed these pieces were absolute experts. It is suggested by musicologist Jane Flynn that boys began their training learning plainsong modes and to improvise upon. They would then practice the art of "prick song" - a kind of dictation of their own improvisations ("descant") which would then become their own written compositions. *Ascendit Christus* by Walter Lambe is an antiphon for the Feast of the Assumption of the Virgin Mary (August 15th) placing her above all other saints in her place in heaven. Lambe was associated with St. George's Chapel, Windsor just up the road from Eton College Chapel. These votive antiphons would have been performed at the end of the offices of the monastic hours such as Vespers or Compline. Contrary to most of the Eton repertory, which is composed for large forces - as many as 13 parts, this piece is for only four voices and likely more to be sung by a quartet than a choir with trebles and lower voices.

The English-Norwegian Andrew Smith has composed a great deal of music for New York Polyphony beginning in 2005 with his *Veni Redemptor gentium* which opened the ensemble's premier recording. Smith's **Lamentations** was composed in memory of his father John Smith who died of cancer in 2020. Acclaimed for his "neo-medieval" style, Smith uses traditional plainsong as the foundation for his composition and uses tight chord clusters to employ a tension and release that captures the same ethos of the great settings by many Renaissance composers.

***The Last Invocation*** ATTB quartet, a cappella - Paul Moravec

One of my favorite passages from Whitman's "Song of Myself" suggests the variety and complexity of his poetry:

*Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes.)*

There is something of a contradiction — a tension — at the heart of his poem "The Last Invocation." The author wishes at the time of his death to be lifted frictionlessly from "the fortress'd house" of "mortal flesh," while acknowledging and feeling its nearly irresistible "hold." In this musical setting, I intend to project the poignancy of his conflicted, ambivalent prayer. A multi-voice, polyphonic setting seems to me especially apt for the "multitudinous" dimensions of Whitman's poetic persona. I composed this piece during the pandemic lockdown for the members of the amazing New York Polyphony. This is the New York premiere performance: "Set ope the doors!"

- Paul Moravec, New York City, December, 2022

Fr. Ivan Moody (b. 1964) wrote the first of many settings from the Song of Songs ***Canticum canticorum***, for the acclaimed Hilliard Ensemble from whose influence New York Polyphony has been greatly inspired. Moody is an Orthodox priest and a brilliant academic who studied under John Tavener and is one of the foremost commentators on Orthodox music and sacred minimalism.

## KYRIE “CUNCTIPOTENS”

(William?) Mundy (1529-1591)

*Kyrie eleison  
Christe eleison  
Kyrie eleison*

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

## IN PACE

Thomas Tallis (c. 1505-1585)

*In pace, in idipsum dormiam et requiescam.  
Si dederò somnum oculis meis,  
Et palpebris meis dorminationem,  
Dormiam et requiescam.  
Gloria Patri, et Filio, et Spiritui Sancto.*

In peace and into the same I shall sleep and rest.  
If I give slumber to my eyes  
And to my eyelids drowsiness,  
I shall sleep and rest.  
Glory to the Father, and to the Son, and to  
the Holy Spirit.

## DUM TRANSISSET SABBATUM

Robert Barber (fl. Before 1548)

*Dum transisset Sabbatum,  
Maria Magdalene et Maria Jacobi et Salome  
Emerunt aromata ut venientes ungerent Jesum.  
Alleluia.  
Et valde mane una sabbatorum  
Veniunt ad monumentum orto iam sole.  
Gloria Patri et Filio et Spiritui Sancto.*

And when the sabbath was past,  
Mary Magdalene and Mary the mother of James,  
And Salome, had brought sweet spices that they  
might come and anoint him. Alleluia.  
And very early in the morning the first day  
of the week, they came unto the sepulchre  
at the rising of the sun.  
Glory be to the Father, and to the Sun, and to  
the Holy Spirit

## TU ES PETRUS

Anon.

*Tu es Petrus  
Et super hanc petram aedificabo ecclesiam meam  
Et portae inferi non praevallebunt adversus eam.  
Et tibi dabo claves regni caelorum.  
Quodcumque ligaveris super terram,  
Erit ligatum et in caelis,  
Et quodcumque solveris super terram,  
Erit solutum et in caelis.  
Et tibi dabo claves regni caelorum.*

You are Peter,  
And upon this Rock I will build My Church:  
And the gates of hell shall not overcome it.  
And I will give you the keys to the  
kingdom of Heaven,  
Whatever you bind upon earth  
shall be bound in Heaven,  
And whatever you release upon earth shall be  
released in Heaven,  
And I will give you the keys to the  
kingdom of Heaven.

## SPECIOSA FACTA EST

Christopher Hoskins (fl. 16<sup>th</sup> c.)

*Speciosa facta es et suavis in deliciis virginitatis  
Sancta Dei Genitrix quam videntes filiae Sion  
Vernantem in floribus rosarum et liliis convallium beatissimam predicaverunt  
Et reginae laudaverunt eam.*

You are made lovely and sweet with the delights of virginity,  
Holy Mother of God, whom the daughters of Zion,  
Seeing you blooming amidst roses and lilies, have called the most blessed,  
And whom queens have praised.

## ASCENDIT CHRISTUS

Walter Lambe (1450-c. 1504)

*Ascendit Christus super celos et preparavit  
Sue castissime matri immortalitatis locum;  
Et haec est illa preclara festivitas  
Omnium sanctorum festivitatibus incomparabilis  
In qua gloriosa et felix mirantibus celestis*

*Curie ordinibus ad etherium pervenit thalamum,*

*Quo pia sui memorum immemor  
Nequaquam existat.*

Christ has gone up on high and has prepared a  
place of immortality for his most chaste mother;  
And this is that noble feast,  
Incomparable among the feasts of all saints,  
In which to the amazement of the serried  
ranked of the celestial court  
The glorious and blessed one attains the  
heavenly bridal chamber,  
Where she, the faithful one, shall be in no way  
Unmindful of those who are mindful of her.

## LAMENTATIONS

Andrew Smith (b.1970)

*Incipit lamentation Ieremiae Prophetae:  
Quomodo sedet sola civitas plena populo!  
Facta est quasi vidua domina gentium,  
Princeps provinciarum facta est sub tributo.*

*Plorans ploravit, plorans in nocte  
Et lacrimae eius in maxillis eius:  
Non est qui consoletur eam, ex omnibus caris eius,  
Omnes amici eius spreverunt eam  
Et facti sunt ei inimici.  
Plorans ploravit in nocte.*

Here begins the lamentation of Jeremiah the Prophet:  
How lonely sits the city that was full of people!  
How like a widow has she become,  
She that was great among the nations!  
She that was a princess among the cities  
Has become a vassal.

She weeps bitterly in the night,  
Tears on her cheeks;  
Among all her lovers she has none to comfort her;  
All her friends have dealt treacherously with her,  
They have become her enemies.  
She weeps bitterly in the night,



*Viae Sion lugen eo quod non sint qui veniant  
ad solemnitatem:  
Omnes portae eius destructae,  
Sacerdotes eius gementes:  
Virgines squalidae  
Et ipsa oppressa amaritudine.*

*O vos omnes qui transitis per viam:  
Attendite et videte si est dolor meus sicut dolor meus!  
Quoniam vindemiavit me,  
Ut locutus est Dominus in die irae furoris sui.*

*De excelso misit ignem in ossibus meis, et erudivit me:  
Expandit rete pedibus meis, convertit me retrorsum.  
Posuit me desolatum, tota die moerore confectam.  
Ierusalem, Ierusalem, Convertere  
ad Dominum Deum tuum*

The roads to Zion mourn, for none come to the  
appointed feasts;  
All her gates are desolate,  
Her priests groan;  
Her maidens have been dragged away,  
And she herself suffers bitterly.

Is it nothing to you, all ye that pass by?  
Behold, and see if there be any sorrow like unto  
my sorrow!  
Which is done unto me,  
Which the Lord inflicted on the day of his  
fierce anger.

From above hath he sent fire into my bones,  
And it prevaieth against them:  
He hath spread a net for my feet,  
He hath turned me back:  
He hath made me desolate and faint all the day.  
Jerusalem, Jerusalem, turn to the Lord, your God.

## MASS FOR FOUR VOICES

### AGNUS DEI

William Byrd (1539-1623)

Agnus Dei,  
Qui tolis peccata mundi,  
Miserere nobis.  
Agnus Dei,  
Qui tolis peccata mundi,  
Dona nobis pacem.

Lamb of God,  
Who taketh away the sin of the world,  
Have mercy upon us.  
Lamb of God,  
Who taketh away the sin of the world,  
Grant us peace.

## THE LAST INVOCATION

Paul Moravec (b.1957)

At the last, tenderly,  
From the walls of the powerful fortress'd house,  
From the clasp of the knitted locks,  
From the keep of the well-closed doors,  
Let me be wafted.  
Let me glide noiselessly forth;

With the key of softness unlock the locks –  
With a whisper,  
Set ope' the doors O soul.  
Tenderly – be not impatient,  
(Strong is your hold O mortal flesh,  
Strong is your hold O love.)

- Walt Whitman (1819-1892)

# CANTICUM CANTICORUM I

Ivan Moody (b.1964)

**I.** *Surge, propera amica mea, columba mea,  
formosa mea, et veni.  
Jam enim hiems transit, imber abiit et recessit.*

*Vox turturis audita est in terra nostra;  
Ficus protulit grossos suos;  
Vineae florentes dederunt odorem suum.*

*Surge, amica mea, speciose mea, et veni.  
Alleluia.*

**II.** *Descendi in hortum meum, ut viderem poma  
convallium, et inspicerem si floruisset vinea, et  
germinassent mala punica.*

*Revertere, revertere, Sulamitis, ut intueamur te.*

**III.** *Ego dilecto meo et ad me conversion eius.  
Veni dilecte mi egrediamur in agrum commoremur in  
villis ad vineas si floruit vinea.*

I. Arise, my love, my dove, my fair one  
and come away;  
For now the winter is past, the rain is over  
and gone.

The flowers appear on the earth; the time of  
pruning has come, and the voice of the  
turtle-dove is heard in our land. The fig tree  
puts forth its figs, and the vines  
are in blossom; they give forth fragrance.  
Arise, my love, my fair one, and come away.  
Alleluia.

II. I went down into the garden to see the  
fruits of the valley, and to see whether the  
vine flourished and the pomegranates  
budded.  
Return, return, O Shulamite, that we might  
look upon thee.

III. I am my beloved's, and his desire is toward  
me. Come, my beloved, let us go forth into the  
field; let us lodge in the villages.  
Let us get up early to the vineyards; let us see if  
the vine will flourish.

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Burrows  
Dr. & Mrs. Robert G. Bartz  
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Dr. Paul A. Bender  
Nancy & Paul Bieschke\*  
Robert Mark Blumenfeld  
Maritza Bolano  
Virginia Bolena

Elaine Brennan  
Kathleen Broglio  
John Winthrop Brooks  
Jane Pippart Brown  
Carrie and Tim Buchman  
John Burrows  
John E. Burrows II  
Troy Buttone  
Donald Bruhnke  
Stephanie Cabell  
*in honor of Jeremy Filsell*  
Joan Caldwell  
Isabela Castellanos\*  
Kristin Catalano & William  
Halvey\*  
Samuel Carabetta  
Antonio Cavallo  
Burnadette Chapman  
Clare Chapman  
Thomas R. Charsky  
Lilian Clagett  
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Robert Cornfield  
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Ilona & Bill Crosswhite  
Jeff & Kristin Cunningham  
Jessica Curtis  
Maxine G. Cutler

John Danielson  
Nancy Davis  
Gretchen Dekker  
Dudley Del Balso  
Jonathan DePeri  
Lalitha Devi  
Joanne Douds  
Tessa Dunning  
Bruce Elfvin  
Bailey Eisen  
Benjamin Epstein  
Marena Erdogan  
M & S Fagan  
M. Daniel Findikyan  
Edward Flynn  
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Gatta  
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 Kirk Henckels  
 Dr. Henk Haverkamp  
 Jane Paddleford Henrickson  
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 Kathryn A. Higgins  
 Beth & Paul Himmelstein  
 Jay & Siobhan Hogge  
 Peter & Jenny Holland  
 Stephen Hussey  
 Mr. & Mrs. George E. Ingram  
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*in honor of Charles E. Ingram*  
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 Jong Jin Lee & Eun Ok Kim\*  
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 Osborne\*  
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Joe McDowell  
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 Mendenhall  
 John Dominick Mignardi &  
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 Ginger Miller  
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 J. Stanley Tucker  
 Richard Valcich & Mouse  
 Ashjian  
 Joseph A. Vitacco III  
 Kenneth Vittor  
 Dr. Jane van Tilborg  
 Dr. Abraham Wagner  
 Henry Watanabe  
 Molly Waymire  
 Raymond G. Wells  
 Karen Wentling\*  
 Trevor Weston\*  
 Dietmar Westphal  
 Thomas J. Whalen  
 Anita Wheeler  
 Heather M. Williams\*  
*in honor of Max J. Sauberg*  
 Kathy Williams  
 Doug Wingo  
 Alan Winquist  
 Susan R. Witter  
 John Yong\*  
 Ho Yoo\*  
 Mr. & Mrs. David Zahorsky\*

## HONORARY FRIENDS OF MUSIC

Judith Hancock  
 Nancy B. † & John B. Hoffmann

\* Chorister Parent/Alumnus/Family  
 † In Memoriam

# CONCERTS *at* SAINT THOMAS

**March 7, 2023 | Tuesday at 7:30pm**

Olivier Latry Plays Wagner and Widor  
Olivier Latry, *organ*

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**March 30, 2023 | Thursday at 7:30pm**

Choir of New College Oxford  
Robert Quinney, *conductor*

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**April 1, 2023 | Saturday at 3pm**

Music for Passiontide: A Choral Festival  
The Saint Thomas Choir of Men and Boys  
Choir of New College Oxford  
Jeremy Filsell, *conductor* Robert Quinney, *conductor*

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HOLY WEEK MUSICAL MEDITATIONS

**April 2, 2023 | Monday at 6:45pm**

Messiaen: Les Corps glorieux  
Maks Adach, *organ*

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HOLY WEEK MUSICAL MEDITATIONS

**April 3, 2023 | Tuesday at 6:45pm**

Poulenc: Sextet  
Atlantic Reed Consort  
Jeremy Filsell, *harpsichord*

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**May 16, 2023 | Tuesday at 7:30pm**

American Lamentations  
The Saint Thomas Choir of Men and Boys  
Aundi Marie Moore, *soprano*; Orchestra of St. Luke's

*For tickets and more information, please visit [www.SaintThomasChurch.org/Concerts](http://www.SaintThomasChurch.org/Concerts)*

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