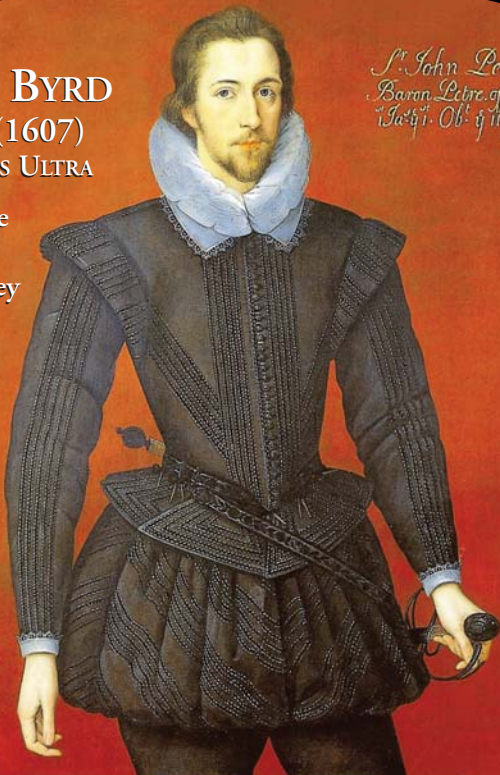


WILLIAM BYRD
GRADUALIA (1607)
ENSEMBLE PLUS ULTRA

Michael Noone
director

Robert Quinney
organ



*S^r. John Petre; Created
Baron Petre. of Writtle in Essex.
1544. Ob. y^e 11 of Oct^r. 1613.*

WILLIAM BYRD

Gradualia (1607)

Music for the Blessed Sacrament, Corpus Christi,
Feasts of Saints Peter & Paul, and organ works

ENSEMBLE PLUS ULTRA

MICHAEL NOONE *director*

GRACE DAVIDSON *soprano*

SALLY DUNKLEY *soprano*

CLARE WILKINSON *alto* ♣

WARREN TREVELYAN-JONES *tenor*

THOMAS HOBBS *tenor*

MATTHEW BROOK *baritone*

JIMMY HOLLIDAY *bass*

ROBERT QUINNEY *organ**

Dedicated to the memory of Philip Brett (1937-2002)
musicologist and editor of Byrd's *Gradualia*

| | | |
|---|---|------|
| 1 | <i>Circumspice Hierusalem 6vv</i> | 4:10 |
| 2 | <i>Fantasia (BK46)*</i> | 5:10 |
| 3 | <i>Why do I use my paper, ink and pen? ♣*</i> | 6:42 |

Music for the Blessed Sacrament and Corpus Christi

| | | |
|----|---|------|
| 4 | <i>Tract: Ab ortu solis 4vv</i> | 2:43 |
| 5 | <i>Venite, comedite panem meum (secunda pars) 4vv</i> | 2:02 |
| 6 | <i>Alleluia: Cognoverunt discipuli 4vv</i> | 3:36 |
| 7 | <i>Benedictus antiphon: Ego sum panis vivus 4vv</i> | 1:44 |
| 8 | <i>Magnificat antiphon: O quam suavis est 4vv</i> | 3:55 |
| 9 | <i>Hymn: Jesu nostra redemptio 4vv</i> | 5:17 |
| 10 | <i>Fantasia (BK13)*</i> | 8:19 |

Music for feasts of Saints Peter and Paul

| | | |
|----|---|------|
| 11 | <i>Introit: Nunc scio vere 6vv</i> | 5:31 |
| 12 | <i>Gradual: Constitues eos Principes 6vv</i> | 2:36 |
| 13 | <i>Alleluia (for St. Peter's Chains): Solve jubente Deo 6vv</i> | 2:42 |
| 14 | <i>Communion: Tu es petrus 6vv</i> | 1:51 |
| 15 | <i>Magnificat Antiphon: Hodie Simon Petrus 6vv</i> | 3:57 |
| 16 | <i>Magnificat Antiphon: Tu es Pastor ovium 6vv</i> | 2:13 |
| 17 | <i>Benedictus Antiphon: Quodcunque ligaveris 6vv</i> | 4:27 |
| 18 | <i>Ut re mi fa sol la (BK64)*</i> | 7:11 |
| 19 | <i>Venite exultemus Domino 6vv</i> | 3:16 |

Total Time: 77:36

Note: BK ('Byrd Keyboard') numbers used after Oliver Neighbour, *The Consort and Keyboard Music of William Byrd*. Berkeley: University of California Press, 1979. See also *Musica Britannica* (vols. 27 & 28).

WILLIAM BYRD

Gradualia (1607)— music for a people oppressed

Our recording presents an extraordinary body of music composed during a period of brutal religious persecution and upon which the Jesuit influence, an influence that until very recently had gone unrecognized, was decisive. When William Byrd (1540-1623)—eulogized as “Britain’s greatest composer” by Joseph Kerman¹—published, four hundred years ago, the final installment of his monumental *Gradualia*, England found itself engulfed in an anti-Catholic frenzy that had been brought to boiling point by the 1605 Gunpowder Plot. Had this attempt by a group of Catholics to blow up the British Houses of Parliament succeeded, most of the Protestant aristocracy, including King James I, would have been assassinated.

A dozen years earlier, in 1593, Elizabeth I introduced *An Act for Restraining Popish Recusants*, a statute that signaled a hardening of the monarch’s initially moderate attitude towards those Catholics who refused to attend services of the Church of England. Since the 1559 *Act of Uniformity of Common Prayer and Administration of the Sacrament*, Roman Catholics had been liable to imprisonment for attending Mass and were fined for non-attendance at services of the Church of England. It was in this oppressive environment that William Byrd, a staunch Catholic who was frequently fined under the recusancy laws, rose to prominence not only as the finest musician of his day, but also for gaining admission as a Gentleman of the Chapel Royal (in 1572) where he was listed as organist alongside his contemporary Thomas Tallis. Indeed, in 1575, Elizabeth I conferred an extraordinary privilege upon Tallis and Byrd by granting them a virtual monopoly on the printing and marketing of music. Yet the late 1570s were about to witness a period of increasing difficulty for Catholics in England. In 1579 Pope Gregory XIII signed a Bull for the foundation of the English College in Rome with the specific aim of training priests who would be sent on missions to England. That martyrdom was

more often than not these young men's destiny was brutally visited upon them in 1581 when Edmund Campion, who had entered England as part of the Jesuit 'invasion' in 1580, was hanged, drawn and quartered.

It is from the fascinating autobiography of William Weston (1575-1615), an English Jesuit ordained in Spain and who returned to England in 1584, that we learn much about the dangerous company Byrd was keeping in the 1580s. Weston describes a gathering that took place in the family home of a prominent Catholic, Richard Bold, in the period July 15-23, 1586:



Execution of Jesuits



*William Weston SJ
(1550-1615)*

“On reaching this gentleman's house, we were received...with every attention that kindness and courtesy could suggest...[the house] possessed a chapel, set aside for the celebration of the Church's offices. The gentleman was also a skilled musician, and had an organ and other musical instruments, and choristers, male and female, members of his household. During those days it was just as if we were celebrating an uninterrupted octave of some great feast. Mr. Byrd, the very famous English musician and organist, was among the company...Father Garnet sometimes sang Mass, and we took it in turns to preach and hear confessions.”²

At the beginning of this passage Weston, when he uses the first person plural, refers to the Jesuit poet Robert Southwell (1561-1595), who had arrived in England with Garnet just days before the gathering described above. These were perilous times indeed. In separate Acts of 1580/81 severe punishments for Catholic priests and those they converted were promulgated and all Jesuits were ordered to depart English shores within forty days on pain of death.³



Henry Garnet SJ
(1555-1606)

In a superbly perceptive article, Craig Monson suggests that Byrd's *Circumspice, Hierusalem*, the piece with which our CD opens, was composed with precisely the arrival of these Jesuits in mind. Monson quotes a letter from Weston to Claudio Aquaviva, the Jesuit General in Rome, describing the enthusiasm with which English Catholics had anticipated the Jesuits' disembarkation on English soil. Monson connects Garnet's statement that "we have to conceal the fact that we are members of the Society, lest the whole of Jerusalem be disturbed" with the Old Testament text Byrd chose to set to music:

"Jerusalem, look about you to the East and behold the joy that is coming from God. For behold your sons are coming whom you sent scattered away. They are gathered and come from the East even to the West, the saints rejoicing in your word to the honour of God."

Monson demonstrates how Byrd transformed the biblical and liturgical text in a contrapuntal *tour de force* that must have generated a powerful and immediate resonance for the Catholics of England as they looked forward to the appearance of Jesuit missionaries from across the Channel. Indeed Byrd seems to depict the two Jesuits in a paired imitative point that is woven into his contrapuntal fabric in such a way that "these two stand out amidst the flurry of livelier entries in the other voices."⁴

In his examination of what he refers to as the 'politics' of Byrd's music, Kerman points to the composer's choice, in his *Cantiones sacrae* (1591), of texts "drawn from a repertory of biblical excerpts



Claudio Aquaviva SJ
(1543-1615)

that forms the staple of the Jesuit polemic literature of the time.” Kerman notes how “Byrd’s repeated metaphors of Jerusalem and the Babylonian captivity come almost automatically to the lips of all Catholic writers...In fact, these metaphors belong to a universal minority discourse utilized by, among others, French Huguenots in Byrd’s century and American slaves in another.”⁵ Actually, it was Southwell whose secretly-published writings combined Babylon and Egypt to describe the harsh realities of daily life for England’s Catholics:

“For upon the fluddes of Babilon, what cause have we, but layinge a syde our myrth and musicke, to sitt & weepe, remembre our absence, out of our heavenly Sion: In the vassalage and servilitye of Egipt, where we are so dayly oppressed with uncessante afflictions, & filthy workes.”⁶

Indeed, Byrd’s choice of texts and their musical settings are fully intelligible only when we consider the circumstances under which the pieces were composed and heard. The one English-texted piece on our CD, *Why do I use my paper, ink and pen?*, sets a poem attributed to Henry Walpole (1558-1595) after he witnessed the execution of Edmund Campion on 1 December 1581.⁷ Being splashed by Campion’s blood changed Walpole’s life: he immediately reconciled with the Church and traveled to Rome where he entered the Society of Jesus, beginning studies for ordination at the English College. Byrd’s decision to include the poem in his *Psalms, Sonets & Songs* of 1588 was significant and courageous; the one previous attempt—by Stephen Vallenger in 1582—to print the poem met with imprisonment, torture (his ears were cut off), and death. We need look for no further reason, then, to explain why Byrd published only one verse. In any case, the full poem circulated widely in secret Catholic circles, and those in the know would have understood the impossibility of Byrd’s including all the verses. The only really safe



Robert Southwell SJ
(1561-95)

way for such a text to be transmitted was by memory, and it seems very likely indeed that singers would have had no trouble adding the unprinted verses in their performances. Space does not permit all of the verses to be reproduced here, however the following sampling offers a taste of a text that was considered so seditious that the mere attempt to publish it was a treasonable offence:



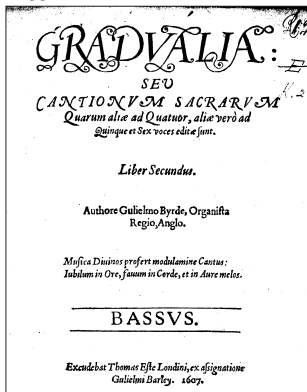
Henry Walpole SJ (1558-95)

You thought perhaps when lerned Campion dyes,
his pen must cease, his sugred tong be still,
but you forgot how lowde his death it cryes,
how farre beyounde the sound of tongue and quill,
you did not know how rare and great a good
it was to write his precious giftes in blood.

England looke up, thy soyle is stained with blood,
thou hast made martirs many of thine owne,
if thou hast grace their deaths will do thee good,
the seede wil take which in such blood is sowne,
and Campions lerning fertile so before,
thus watered too, must nedes of force be more.

His quarterd lims shall ioyne with ioy agayne,
and rise a body brighter then the sunne,
your blinded malice torturde him in vayne,
For every wrinch some glory hath him wonne,
and every drop of blood which he did spend,
hath reapt a ioy which never shal have end.

That Byrd was intimately acquainted with the Jesuits is attested to by Weston's description of the clandestine liturgies celebrated on their arrival in England. In fact, it was Henry Garnet (1555-1606), superior of the English province from 1587, who assisted the passage of Byrd's son Thomas to the English College in Valladolid. Garnet was executed in 1606 for alleged complicity in the Gunpowder Plot. It seems that he got wind of the plot while hearing confessions in a London jail, but that he refused to break the seal of the confessional. Described by a contemporary as possessing "exquisite knowledge in the arte of musicke", Garnet must have struck up a strong friendship with Byrd. As a scholar at the Winchester on the Foundation school, the young Garnet came under the influence its warden Thomas Stempe, an acclaimed musician, and it was under his expert tutelage that the young man developed an appreciation of music and a love of the sung liturgy. In noting the "strong Jesuit leanings" in Byrd's *Gradualia*, Kerman even suggests that the entire *Gradualia* project may well have been devised jointly with Byrd by Garnet "or Southwell or others in the mission."⁸



Gradualia, book 2 (1607),
Title page of bass partbook

Comprising 109 individual works, the *Gradualia* is a unique cycle of polyphonic Mass propers for the major feasts of the Roman liturgy. Unprecedented in both scale and form, the *Gradualia* has justifiably been ranked "the single most ambitious project" of Byrd's career.⁹ However, if the *Gradualia* contains works that are indeed "profound and arresting" and "among the finest English works of all time", to quote John Milsom,¹⁰ then we are surely entitled to ask, as does Milsom himself, why the pieces are so rarely performed and recorded. First, until very recently the *Gradualia* was hopelessly misunderstood, being thought of as a liturgical oddity of "little more than ceremonial value."¹¹ Second, until the publication in

1997 of Philip Brett's superb edition of the *Gradualia*, there existed no accurate and reliable scholarly edition that could serve as the basis of well-informed performances.¹² Finally, the *Gradualia* presents modern singers with challenges that are daunting to all but the most experienced and virtuosic consort singers.

It was not until 1963 that the “musical labyrinth” of Byrd's ingenious design began to be deciphered by musicologists.¹³ Jackman demonstrated not only that the *Gradualia* belongs to the Roman rather than the Sarum rite, but that far from being an incomplete and garbled collection, it was, when read in the same way as the liturgical books from which Byrd himself had worked, an elegantly coherent and fully functional collection of Mass propers. That the collection was very much more than this, was not recognized until 1981 when Joseph Kerman devoted more than 100 pages of his *Masses and motets of William Byrd* to the *Gradualia*.¹⁴ By closely relating the composition of the *Gradualia* to the dramatic politico-religious circumstances that surrounded its composition,

Kerman laid the groundwork for understanding the *Gradualia* “from the standpoint of the political agenda Byrd shared with the Jesuit mission to Elizabethan England.”

In his analysis of the *Gradualia*, Kerman notes how its contents “were chosen less to sustain Catholicism than to celebrate its otherness.”¹⁵ In addition to music for Christmas, Epiphany, Easter, the Ascension and Pentecost, Byrd added music for Corpus Christi, All Saints, Saints Peter and Paul, and a variety of Marian feasts, thus revealing a composer who celebrated those very devotions that set Catholics apart from Protestants. And for the puzzling presence of a setting of the Votive Mass of the Blessed Sacrament, Kerman offers an additional



*Institution of Holy Eucharist
at the Last Supper*

explanation: it was central to the intense devotion practiced at Jesuit retreats, the *Quarant'Ore* service, or the Forty Hours.¹⁶

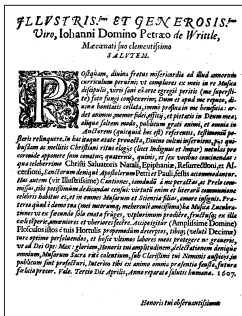
Kerman makes an observation that is especially relevant when he states that:

“Byrd’s political advocacy would not have been possible if he had not been the composer that he was. Not just any music would have interested Father Garnet and his predecessor as Principal, Father William Weston, and sustained England’s Catholics over a quarter century. The efficacy of Byrd’s politics was made possible by the quality of his music. More specifically, Byrd’s project would not have succeeded had he not developed a powerful musical rhetoric, one that was to all intents and purposes new in England...”¹⁷

Whereas Kerman achieved a much closer understanding of Byrd’s Latin polyphony through a close examination of the political climate in which the works were written, it was left to Craig Monson to expose the crucial and decisive role of the Society of Jesus in defining the rhetoric of Catholic dissidence that Byrd exploited with consummate skill in every aspect of the *Gradualia*.

Monson writes:

“The words of Byrd’s ‘political’ motets speak a language that turns out to have been much closer than previously realized to the rhetoric of other English Catholics, and especially of Jesuits such as Garnet and Southwell, both in their public and private communication. The existence of this



Gradualia, book 2 (1607),
Byrd’s dedication to John,
first Lord Petre of Writtle

common language helps explain how Byrd (or his priests or patrons) came to choose many of his texts, how others besides musicians could have known their sources, and also how such texts would have been ‘heard’ by Byrd and his fellow Catholics.”¹⁸

It is a language that is most apparent in the books and pamphlets that began to appear in a steady stream immediately after Edmund Campion’s execution in 1581. In April 1596, Garnet wrote the following to Claudio Aquaviva, General of the Society of Jesus in Rome: “We have equipped at our expense a press which in a short space has filled the kingdom from end to end with catechisms and other pious books.”

In revealing some of the subtlety of Byrd’s rhetorical gifts, Monson opened the way for an astonishingly profound analysis of Byrd’s musical language. In a very recent and deeply perceptive monograph, Kerry McCarthy reveals Byrd as an exegete of extraordinary perspicacity and intelligence.¹⁹ Nothing about the *Gradualia* was unplanned. Nothing was left to chance. McCarthy’s point of departure is Byrd’s own preface to the *Gradualia*:



Byrd's Venite, comedite

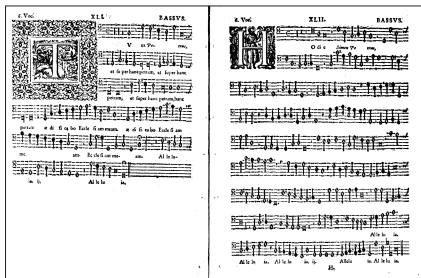
“Moreover, in the words themselves (as I have learned from experience) there is such hidden and mysterious power that to a person thinking over divine things, diligently and earnestly turning them over in his mind, the most appropriate measures come, I do not know how, and offer themselves freely to the mind that is neither idle nor inert.”²⁰

In her virtuosic analysis, McCarthy places passages from the cycle of meditations in the Ignatian *Spiritual Exercises* side by side with texts from the *Gradualia* in ways that must have been immediately obvious to all Catholics in

Elizabethan England. Furthermore, McCarthy draws suggestive parallels between Ignatius’s “three modes of prayer” and Byrd’s method of working with his chosen texts.²¹ The enormous subtlety and sophistication of Byrd’s musical rhetoric reveals itself only after repeated listenings.

At a more political level, Byrd knew perfectly well that he was playing with fire when he came to set to music the proper texts for such emblematically Catholic feasts as those of Saints Peter and Paul and Corpus Christi. Yet if the

tract *Tu es Petrus* (Matthew 16:13-20) was controversial because Catholics had always invoked it to justify the primacy of Peter and his successors as Bishop of Rome, Byrd pre-empted any objection by underlining the fact, in his preface to the *Gradualia* I (1605), that his texts were taken “from the fount of sacred scripture.” He was on more perilous territory, however, when he came to set music to *Hodie Simon Petrus*, the non-scriptural Magnificat antiphon for second Vespers of the same feast. In fact, Byrd and his printer chose to publish these pieces with only enough of their texts—an incipit and, when appropriate the *alleluia*—to enable accomplished singers to identify them, and presumably supply them from memory. This is the case, in addition, with both *Solve iuvente Deo* and *Tu es pastor ovium*. Such omissions are no mere typographical curiosity. In the aftermath of the 1605 Gunpowder plot, Garnet was arrested with the proclamation that “he did maliciously, falsely and traitorously move and persuade...the other conspirators that our Sovereign Lord the King, the nobility, clergy and whole commonalty of the realm of England (papists excluded) were heretics, and that all heretics were accursed and excommunicated; and



Gradualia, book 2 (1607), Bass partbook showing *Tu es Petrus* and *Hodie Simon* (with text omissions)

that no heretic could be a King, but that it was lawful and meritorious to kill our said Sovereign Lord the King and all other heretics within the realm of England.”

In an environment in which the mere possession of “certain Papistical books”—subsequently identified as the first volume of Byrd’s *Gradualia* (1605)—was interpreted as incriminating evidence, it is hardly surprising that publishers would avoid printing texts that might be interpreted as inflammatory. Indeed, Garnet’s choice of two lines from *Christe redemptor omnium*, the office hymn of the day, for his sermon on the feast of All Saints in the week before the Gunpowder Plot was discovered was seen, in retrospect, as deeply incriminating. The lines in question—“from the land of believers take away the unbelieving people”—were seen as irrefutable evidence of the Jesuit’s guilt. Byrd and his publishers would have been only too aware of the fact that Byrd’s own setting of this very hymn was already circulating in the first volume of his *Gradualia* and they were clearly wary of drawing any unwelcome attention to the continuation of a project that was already courting danger. In the event, it seems that the publication of the second book of the *Gradualia* was delayed, in all likelihood because of such concerns.

At a more personal level, and in a very particular way, Byrd celebrates his patron John, the first Lord Petre of Whittle, with the second book of the *Gradualia*. For many years the image on the cover of our CD was thought to be that of John. Recent research, however, suggests that the portrait depicts William Petre (1575-1637), John’s son, to whom Byrd dedicated a fine Pavan and Galliard. In 1633, William founded the College of the Apostles for Jesuit priests, thus following in the steps of his father. Byrd owed a great deal to the Petre family, and sought to acknowledge this debt in his musical setting by expanding upon the scriptural renaming of Simon as Peter: “You are Peter and on this rock I will build my church.” The name Peter traces its etymology from the masculinized form of the Greek word for ‘rock’, *petra*. Not only was this the name of the wealthy Catholic family who had done so much to protect Byrd, but it also resonated with the very name of one of the family’s residences, Ingatestone Hall. It must surely

have felt like *ecclesiam meam* to the composer: we know, for instance, that he spent the entire twelve days of Christmas as a house guest of the Petre family in Ingatestone Hall in 1589. Byrd reserves some of his most celebratory, expansive, grand and ebullient music for the Feasts of St Peter and Paul. His setting of these Mass propers stands as a final insistent culmination of the entire *Gradualia* project. Through her painstakingly close reading of the *Gradualia*, Kerry McCarthy proves beyond any doubt what we hear in this wonderful music, and what Kerman concludes in his article: that Byrd's music "still speaks to us". Perhaps a Catholic musical rhetoric that speaks directly to such searingly important issues as faith, torture, martyrdom, and the repression of minorities is not so distant from the world in which we live today.

Four hundred years after its publication, we are finally in a position to be able to appreciate Byrd's extraordinary monument of liturgical music for the masterpiece that it undoubtedly is. Expert commentators agree that the *Gradualia* presents significant challenges for modern performers. As early as 1923, Collins wrote that some of the pieces "require voices of enormous compass, and are frankly virtuoso pieces for solo voices."²² For Morehen, "the extremely wide tessitura of some of Byrd's voices is particularly problematic."²³ Brett, too, commented upon the "practical difficulty of finding voices able to articulate each extreme...with equal clarity and grace."²⁴ By employing the single voices envisioned by the composer, our recording returns these virtuosic cries for justice and freedom to the perilous context of the clandestine liturgies for which they were composed. Byrd's musical rhetoric, a direct and sophisticated response to the suffering of a people living and dying under a brutally oppressive regime, is as searingly relevant today as it was when the works were notated with ink that flowed as copiously as the blood of Catholic martyrs within the walls of the Tower of London.

—Michael Noone

ENSEMBLE PLUS ULTRA

Ensemble Plus Ultra was founded in 2001 by Michael Noone and Warren Trevelyan-Jones with the express purpose of promoting historically-aware performances of liturgical music of the Renaissance. Comprising “a crack squad of the finest British early music singers” (Stephen Rice writing in *Early Music Today*), the group is distinguished from other early music ensembles by its innovative performances of unearthed treasures of the Renaissance.



Ensemble Plus Ultra

Our concerts in the UK, Spain, Germany and the Netherlands have featured many first modern performances, including works recently discovered in Spanish cathedral archives and edited for performance by Michael Noone and Graeme Skinner.

Compositions by Morales discovered by Michael Noone at Toledo Cathedral were the focus of the group’s widely-acclaimed debut recording on the Glossa label, *Morales en Toledo*. In 2005 Plus Ultra released the first ever recording dedicated solely to the music of Fernando de las Infantas, the Spanish-born composer and theologian who settled in Rome in the 1560s and who published three volumes of motets in Venice a decade later.

Whilst Spanish music is the mainstay of Plus Ultra’s repertoire, we are equally at home performing music of other nations. One of our CDs presents a world première recording of a recently-discovered setting of the Song of Songs by Gioseffo Zarlino (1517-90), edited by Cristle Collins Judd, and another presents the musical canons of

Atalanta Fugiens (1617), an alchemical emblem book by Michael Maier (1569-1622), the personal physician to the Habsburg Emperor Rudolph II.

All of our CDs are available on iTunes, and we warmly welcome visits to our website: <http://www.ensembleplusultra.com>

Michael Noone earned his PhD at King's College, Cambridge, and has held teaching and research positions at the Australian National University, Cornell University, and the University of Hong Kong. His first book, *Music and musicians in the Escorial liturgy under the Habsburgs*, was hailed as “a trailblazer” establishing him as an authority on Spanish Golden Age music. His most recent book, *Códice 25 de la catedral de Toledo*, was described as “spectacular” and in 2007 he was honored by Spain's King Juan Carlos from whom he received the coveted *Premio Real Fundación* for his research, publications and performances. Noone has released more than a dozen CDs of liturgical music, his recent recording of Guerrero's *Missa Super flumina Babylonis* (“a recording of impeccable taste and scholarship”—*The Independent on Sunday*) being named among WGBH's Top Ten Classical CDs of 2007. His recording of Zarlino's *Canticum Canticorum Salomonis* won the 2008 Prelude Classical Music Award for the Renaissance vocal category. He is currently recording a series of ten CDs of the music of Tomás Luis de Victoria for the Decca *L'Oiseau-lyre* label with the Ensemble Plus Ultra. Noone maintains a busy schedule as conductor having appeared on concert platforms at festivals in the UK, Spain, Germany, the Netherlands, Australia and Hong Kong. In 2007 Noone was elected to the Real Academia de Bellas Artes y Ciencias Científicas de Toledo and has been selected to direct a major research project based on the uncatalogued music manuscripts of the Spanish primatial cathedral in Toledo. Michael came to Boston College in 2004 as the recipient of a research fellowship at the Jesuit Institute, and he now teaches in the Music Department.

Robert Quinney studied at King's College, Cambridge, where he was Organ Scholar from 1995 to 1998. After a year as Acting Sub-Organist at Westminster Abbey, Robert moved to Westminster Cathedral as Assistant Master of Music. As a solo performer his profile has increased steadily since winning the Royal College of Organists Performer of the Year competition in 2002. His two-disc solo album *The Organ of Westminster Cathedral* was named Instrumental Disc of the Month in the December 2006 edition of *BBC Music* magazine, and an Editor's Choice in the following month's *Gramophone*, where it was described as 'a truly great recording.' He now holds the post of Sub-Organist at Westminster Abbey.

Endnotes

- ¹ Joseph Kerman, "Music and politics: the case of William Byrd (1540-1623)", *Proceedings of the American Philosophical Society* 144 (2000) 275-287.
- ² William Weston, *An autobiography from the Jesuit underground*. Trans. from the Latin by Philip Caraman. New York: Farrar, Straus and Cudahy, 1955, 71.
- ³ John Harley, *William Byrd: Gentleman of the Chapel Royal*. Aldershot: Scolar, 1999, 81.
- ⁴ Craig Monson, "Byrd, the Catholics, and the motet: the hearing reopened", *Hearing the Motet*, ed. Dolores Pesce. Oxford: Oxford University Press, 1997, 350.
- ⁵ Kerman, "Music and politics", 279.
- ⁶ Robert Southwell, *Epistle of comfort, to the reverend priestes, & to the Honorable, Worshipful, & other of the Laye sort retrayned in Durance for the Catholicke Faith* (secretly printed in 1587 and reprinted in 1606 and 1616). See Craig Monson, "Byrd, the Catholics, and the motet," 353.



William Byrd

- ⁷ Gerard Kilroy, “Paper, inke and penne: the literary *memoria* of the recusant community”, *The Downside Review*, 199 (2001), 95-124.
- ⁸ Kerman, “Music and politics”, 280.
- ⁹ Kerry McCarthy, “Notes as a garland”: the chronology and narrative of Byrd’s *Gradualia*”, *Early Music History* 23 (2004) 49-84.
- ¹⁰ John Milsom, “Byrd on record: an anniversary survey”, *Early Music* 21 (1993) 446-50.
- ¹¹ Frank Howes, *William Byrd*. New York. 1928, 73-4.
- ¹² Philip Brett (general editor), *The Byrd Edition*. London: Stainer & Bell, 1970-2004.
- ¹³ James L. Jackman, “Liturgical aspects of Byrd’s *Gradualia*”, *Musical Quarterly* 49 (1963), 17-37.
- ¹⁴ Joseph Kerman, *Masses and motets of William Byrd*. Berkeley: University of California Press, 1981, 216-340.
- ¹⁵ Kerman, “Music and politics”, 283.
- ¹⁶ Marcelo Fagiolo, “The scene of glory: the triumph of the Baroque in the theatrical works of the Jesuits”, in John W. O’Malley S. J. and Gauvin Bailey (eds.), *The Jesuits and the Arts 1540-1773*. Philadelphia, St Joseph’s University Press, 2005, 233-4.
- ¹⁷ Kerman, “Music and politics”, 284.
- ¹⁸ Monson, “Byrd, the Catholics”, 350.
- ¹⁹ Kerry McCarthy, *Liturgy and Contemplation in Byrd’s Gradualia*. New York: Routledge, 2007. See also Kerry McCarthy, *Byrd as Exegete: His Gradualia in Context*. Ph.D. diss., Stanford University, 2003.
- ²⁰ Translation adapted by Kerry McCarthy from Byrd Edition 5 (*Gradualia I: The Marian Masses*), ed. Philip Brett (London, 1989), xxxvi. See McCarthy, *Liturgy and Contemplation*, 11.
- ²¹ See McCarthy, *Liturgy and Contemplation*, 20-33.
- ²² H. B. Collins, “Byrd’s Latin church music for practical use in the Roman liturgy”, *Music and Letters* 4 (1923) 254-60.
- ²³ John Morehen, “Byrd Edition ‘Gradualia’”, *Early Music* 22 (1994) 340.
- ²⁴ Philip Brett (ed.), *Byrd Edition 6b*, xix.

Texts and Translations

Circumspice Hierusalem

Circumspice, Hierusalem, ad orientem, et vide iucunditatem, a Deo tibi venientem. Ecce enim veniunt filii tui, quos dimisit dispersos; veniunt collecti, ab oriente usque ad occidentem, in verbo Sancti, gaudentes in honorem Dei. (Baruch 4. 36-37)

Look about you, O Jerusalem, to the East, and behold the joyfulness coming to you from God. For behold your sons are coming whom you sent scattered away. They are gathered and come from the East even to the West, the saints rejoicing in your word to the honour of God.

Why do I use my paper, ink and pen?

Why do I use my paper, ink and pen,
And call my wits to counsel what to say?
Such memories were made for mortal men;
I speak of Saints whose names cannot decay.
An Angel's trump were fitter for to sound.
Their glorious death if such on earth were found.

That store of such were once on earth pursued,
The histories of ancient times record,
Whose constancy great tyrants' rage subdued.
Though patient death, professing Christ the Lord:
As his Apostles perfect witness bare,
With many more that blessed Martyrs were.

Whose patience rare and most courageous mind,
With fame renowned perpetual shall endure,
By whose examples we may rightly find,
Of holy life and death a pattern pure.
That we therefore their virtues may embrace
Pray we to Christ to guide us with his grace.

(Attrib. Henry Walpole S. J., 1558-1595)

Ab ortu solis

(Tract for the Votive Mass of the Blessed Sacrament)

Ab ortu solis usque ad occasum, magnum est nomen meum in gentibus.

[Versus:] Et in omni loco sacrificatur, et offertur nomini meo oblatio munda: quia magnum est nomen meum in gentibus. (Malachi 1.11)

From the rising of the sun even to the going down, my name is great among the Gentiles.

[Verse:] And in every place there is sacrifice, and there is offered to my name a clean oblation: for my name is great among the Gentiles.

Venite, comedite panem meum

(Tract for the Votive Mass of the Blessed Sacrament, second part)

[Versus:] Venite comedite panem meum, et bibite vinum quod miscui vobis. (Proverbs 9.5)

[Verse:] Come, eat my bread, and drink the wine which I have mingled for you.

Alleluia Cognoverunt discipuli

(Alleluia for the Votive Mass of the Blessed Sacrament)

Alleluia. Cognoverunt discipuli Dominum Jesum in fractione panis. Alleluia.

[Versus:] Caro mea vere est cibus, et sanguis meus vere est potus: qui mandacut meam carnem, et bibit meum sanguinem, in me manet, et ego in eo. Alleluia. (Luke 24.35; John 6. 56-57)

The disciples recognized the Lord Jesus in the breaking of the bread. Alleluia.

[Verse:] My flesh is meat indeed: and my blood is drink indeed.

Alleluia. He that eateth my flesh and drinketh my blood abideth in me: and I in him. The disciples knew the Lord Jesus in the breaking of bread. Alleluia.

Ego sum panis vivus

(Benedictus antiphon)

Ego sum panis vivus, qui de caelo descendi. I am the living bread which came down
Si quis manducaverit ex hoc pane, vivet in from heaven. Whosoever shall eat of this
aeternum, alleluia. (John 6. 51-52) bread shall live forever, alleluia.

O quam suavis est

(Magnificat antiphon)

O quam suavis est, Domine, spiritus tuus! O how sweet, Lord, is Thy spirit! Who, that
qui ut dulcedinem tuam in filios demon- Thou might show. Thy sweetness to Thy
strares, pane suavissimo de caelo praestito, sons, gave us the sweetest Bread from
esurientes replebis bonis, fastidiosos divites Heaven, filling the hungry ones with good
dimittere inanes. things, and sending away empty the rich
(Wisdom 16. 20-21; Luke 1.53) and fastidious.

Jesu nostra redemptio

(Hymn for the Ascension)

| | |
|---|--|
| Jesu nostra redemptio, amor et desiderium, Deus creator omnium, homo in fine temporum. | Jesus, our redemption, Our love and our longing, God, creator of all, And man within the limits of time. |
| Quae te vicit clementia, ut ferres nostra crimina? crudelem mortem patiens, ut nos a morte tollereres. | What nameless mercy overcame Thee, That Thou would bear our sins? Suffering a cruel death, To snatch us from death. |

Inferni claustra penetrans,
[tuos captivos redimens]¹
Victor triumpho nobili
ad dextram patris residens.

Ipsa te cogat pietas,
Ut mala nostra superes,
Parcendo et voti compotes
Nos tuo vultu saties.

Tu esto nostrum gaudium
Qui es futurus præmium;
Sit nostra in te gloria
Per cuncta semper sæcula. Amen.
(Anon. 6th century?)

Penetrating the confines of hell,
Redeeming your prisoners,
And as victor in noble triumph
Residing at your Father's right hand?

May goodness itself urge you
To conquer our ills,
And, sparing us, satisfy us with your
Countenance that our wish may be fulfilled.

Be our joy
you who are to be our reward.
May our glory be in you
Through all ages forever. Amen.

Nunc scio vere

(Introit for feasts of Sts Peter & Paul)

Nunc scio vere, quia misit Dominus
Angelum suum: et eripuit me de manu
Herodis, et de omni expectatione plebis
Judæorum.

[Versus:] Domine, probasti me, et cognovisti
me: tu cognovisti sessionem meam, et
resurrectionem meam. Gloria Patri, et Filio,
et Spiritui Sancto. Sicut erat in principio et
nunc et semper et in saecula saeculorum.
Amen. (Acts 12.11 and Ps. 138. 1, 2)

Now I know in very deed, that the Lord hath
sent His angel, and hath delivered me out
of the hand of Herod, and from all the
expectation of the people of the Jews.

[Verse:] Lord, Thou hast proved me, and
known me: Thou hast known my sitting
down, and my rising up. 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.

¹ This line neatly removed in Byrd's original print.

Constitues eos principes

(Gradual for feasts of Sts Peter & Paul)

Constitues eos principes super omnem terram: memores erunt nominis tui, Domine, in omni progenie et generatione.

[Versus:] Pro patribus tuis nati sunt tibi filii: propterea populi confitebuntur tibi. Alleluia, alleluia. (Matt 16. 18; Psalm 44. 18, 17)

Thou shalt make them princes over all the earth: they shall remember Thy name, O Lord.

[Verse:] Instead of Thy fathers, sons are born to Thee; therefore shall people praise Thee. Alleluia, alleluia.

Solve jubente Deo Alleluia

(For St. Peter's Chains)

Solve jubente Deo, [terraram, Petre, catenas, qui facis ut pateant cælestia regna beatis.] Alleluia.

At God's command, Peter, loose the earth's chains, you who make the heavenly realms to be open to the blessed. Alleluia.

Tu es Petrus

(Communion for feasts of Sts Peter & Paul)

Tu es Petrus, et super hanc petram ædificabo Ecclesiam meam. (Matthew 16.18)

Thou art Peter: and upon this rock I will build my Church.

Hodie Simon Petrus

(Magnificat Antiphon for feasts of Sts Peter & Paul)

Hodie Simon Petrus [ascendit crucis patibulum, alleluia. Hodie clavicularius regni, gaudens migravit ad Christum. Hodie Paulus Apostolus, lumen orbis terræ, inclinato capite, pro Christi nomine martyrio coronatus est.] Alleluia.

Today Simon Peter ascends the gibbet of the Cross, Alleluia. Today the keeper of the Keys of the Kingdom, goes rejoicing to Christ. Today Paul the Apostle, the light of the whole round world, inclining (his) head, is crowned with martyrdom for the name of Christ, Alleluia.

Tu es Pastor ovium

(Magnificat Antiphon for feasts of Sts Peter & Paul)

Tu es Pastor ovium, [Princeps Apostolorum tibi traditae sunt claves regni coelorum].

Thou art the shepherd of the sheep, Prince of the Apostles; to thee were given the keys of the kingdom of heaven.

Quodcunque ligaveris

(Benedictus Antiphon for feasts of Sts Peter & Paul)

Quodcunque ligaveris super terram erit ligatum et in caelis, et quodcunque solveris super terram erit solutum et in caelis: dicit Dominus Simoni Petro. (Matthew 16. 19)

“Whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven”: thus said the Lord to Simon Peter.

Venite, exultemus

Venite exultemus Domino jubilemus Deo salutari nostro.

Praeoccupemus faciem eius in confessione; et in psalmis jubilemus ei. Alleluia. Amen. (Psalm 94. 1-2)

O come, let us sing unto the Lord; let us heartily rejoice in the strength of our salvation. Let us come before his presence with thanksgiving; and shew ourselves glad in him with psalms.



The Gunpowder plot conspirators. Print by Crispijn van de Passe the Elder.

Acknowledgments

We are especially grateful to the following friends and scholars for their kind assistance in the various stages of this project: the Petre family (Ingatestone Hall, Essex), Prof George Haggerty, Susan Keeling, Ian and Anthea Davidson, Jill G. Thomas, Prof Franco Mormando, Prof T. Frank Kennedy S. J., Drs Claudio and Penelope Vita-Finzi, Kerry McCarthy, and Peter Watchorn. This recording was made possible by a generous grant from the Jesuit Institute at Boston College.

Images from the following works are reproduced with permission from originals held in the John J. Burns Library, Boston College:

Galerie illustrée de la Compagnie de Jésus: album de 400 portraits choisis parmi les plus beaux, les plus rares ou les plus importants, et reproduits, en héliogravure par les soins et sous la direction du P. Alfred Hamy. Paris: Chez L'auteur, 1893. 8 v.

Effigies et nomina quorundam e Societate Iesu qui pro fide vel pietate sunt titer facti Ab Anno 1549 ad annum 1607. [No listed author] Rome: Apud Matthaeum Greuterum, MDCVIII [1608].

Executive producer:
Peter Watchorn (Musica Omnia)

Produced and engineered by:
Adrian Hunter

Recording location:
St. Andrew's Church, Toddington,
Gloucestershire, UK, 27-29 May, 2007.

Organ built by:
Robin Jennings in 1999. See:
<http://www.jennings-organs.co.uk/pages/Bach2000.htm>

All vocal works performed with permission from:
The Byrd Edition, General Editor Philip Brett,
published by Stainer and Bell.

Booklet Design & Editing:
Nathan Lamshead, Goodnews Graphics

Front cover:
The image of William, 2nd Lord Petre (1565-1637)
(formerly identified as John, 1st Lord Petre) Ingestone
Hall Essex appears by courtesy of the Petre family.

Photography:
Stefan Schweiger, Robert D. Bachrach.





Michael Noone