



Chapelle du Roi

director: Alistair Dixon

Millennium

1000 years of English music

The millennial year provided an opportunity for reflection on the previous ten centuries and the achievements they witnessed. *Chapelle du Roi's* response is a concert programme tracing the development of English sacred music from 1000 to 2000.

Such an undertaking might be thought very difficult to programme but in fact the 11th century provides an ideal starting point since this is when music began to be recorded in written form. The second millennium began with a heritage which, in secular terms, was typified by the great *Beowulf* poem and, ecclesiastically, already consisted of a well established corpus of plainchant inherited from Rome and influenced by France.

The programme begins with a troped Kyrie—actually from the late 900s—a form which was later to become a cornerstone of the Sarum Use. The Norman invasion served to strengthen the already existing French influences in English liturgical practice and the continuing emergence of the art of organum. *Ut tuo propitiatus* is an example of free two-voice organum from the 12th century and the 13th century Sanctus, from the *Magnus Liber* is an accomplished *organum triplum*.

The 14th century motet *Alleluia Psallat*, from the Worcester fragments illustrates how the *organum* of the previous century has now developed into a three part motet form. This period also saw the first notated Graduals and Antiphonals of the Sarum Use, here represented by the beautiful Hymn *Sancte Dei Protiose*.

The end of the 15th century culminated in the collection of music contained in the Eton Choirbook which includes works by Fayrfax and the *Ave Maria* by Cornysh. The influence of Fayrfax is clear to see in the early music of Thomas Tallis; here represented by movements from the Mass *Salve intemerata*, the anthem *If ye love me* and the motet *In jejunio et fletu*.

The Restoration brought influences from France and these are evident in the music of Purcell; the anthem *I was glad* provides a fine display of French rhythm fused with Purcell's distinctive harmonic language.

The 18th and 19th centuries are often thought of as a somewhat barren period in the history of English music, but much fine music continued to be composed and *O Lord look down* by Battishill is an example of a piece that looks back to Purcell for its remarkable harmonic dissonances.

The aristocratic 19th century churchman Sir Frederick Gore Ousley was both a composer and a collector of manuscripts and he founded Tenbury College with the idea of rejuvenating English church music. His setting of *O Saviour of the World* is an example of a composition which, in its craftsmanship is seemingly inspired by 16th century role models.

A generation younger, Charles Villiers Stanford's legacy is evident in the music of composers such as Vaughan Williams, Holst, Howells and Harris. *Beati quorum via* is a quintessentially English motet which, in its economy and conciseness, is modelled on the Elizabethan motet.

The programme concludes with a contemporary composition by Gabriel Jackson, which was commissioned especially for this programme.

Programme

Kyrie <i>Rex Splendens</i> <i>Ut tuo propitiatus</i> Sanctus	St Dunstan Organum <i>Organum triplum (Magnus Liber)</i>
Alleluia Psallat <i>Miles Christe.</i> <i>Veni sancte spiritus</i> Ave Maria	Worcester Fragment Anon. John Dunstable William Cornysh
Mass <i>Salve Intemerata</i> —Gloria If Ye love me In jejunio et fletu I was glad O Lord look down O saviour of the world Beati quorum via Bring us O Lord Honor Virtus	Thomas Tallis Thomas Tallis Thomas Tallis Henry Purcell Battishill Frederic Gore Ousley Charles Stanford William Harris Gabriel Jackson



Chapelle du Roi,
10 Kensington Hall Gardens,
Beaumont Avenue,
London, W14 9LS.

Email: info@chappeduroi.com
Tel: +44 7798 791617
Web: www.chappeduroi.com