



**VOCAL POLYPHONY:
WILLIAM BYRD
400th Anniversary**

Friday, October 27, 2023

Live! at 10th & G

945 G Street NW, Washington, DC

Saturday, October 28, 2023

St. Paul's Episcopal Church

228 S. Pitt Street, Alexandria, VA

**WASHINGTON BACH
CONSORT**

Dana Marsh, Artistic Director

VOCAL POLYPHONY: WILLIAM BYRD 400TH ANNIVERSARY

Friday, October 27, 2023 at 7:00 p.m. | Live! at 10th & G, Washington, DC
Saturday, October 28, 2023 at 7:00 p.m. | St. Paul's Episcopal Church, Alexandria, VA

PROGRAM

Sing joyfully

Forrest-Heather Partbooks (ca.1615)

William Byrd (1543–1623)

Benedictus es Domine

From "The Great Service," Peterhouse Partbooks (Caroline Set)

Sara MacKimmie, Paulina Francisco, Hannah Baslee, Steven Soph

Domine quis habitabit

John Baldwin Commonplace Book, ca.1580-1606

Though Amarillis Dance in Green

Psalmes, Songs, and Sonnets, 1588

Sara MacKimmie, Kristen Dubenion-Smith, Sylvia Leith, Steven Soph, Paul Max Tipton

Nunc dimittis servum tuum

Gradualia I, 1605

Paulina Francisco, Laura Choi Stuart, Hannah Baslee, Oliver Mercer

Sara MacKimmie, Kristen Dubenion-Smith, Jason Widney

Attolite portas

Cantiones quae ab argumento sacrae vocantur, 1575

Ave verum corpus

Gradualia I, 1605

Diliges Dominum

Cantiones quae ab argumento sacrae vocantur, 1575

Haec dies, quam fecit Dominus

Cantiones sacrae II, 1590

Te Deum laudamus

From "The Great Service," in John Baldwin Commonplace Book, ca.1580-1606

Laudibus in sanctis

Cantiones sacrae II, 1591

Approximately 60 minutes

Hope P. McGowan, *underwriter*

*Kindly silence all electronic devices during the performance.
Audio, video, or photographic recording is strictly prohibited.*

MUSICIANS

Soprano

Paulina Francisco
Katelyn Jackson
Sara MacKimmie
Laura Choi Stuart

Tenor

David Evans
Oliver Mercer
Steven Soph
John Logan Wood

Conductor

Dana Marsh

Alto

Hannah Baslee
Kristen Dubenion-Smith
Barbara Hollinshead
Sylvia Leith

Bass

Mark Duer
Ian Pomerantz
Paul Max Tipton
Jason Widney

TEXTS & TRANSLATIONS

Sing joyfully

Sing joyfully unto God our strength.

Sing loud unto the God of Jacob.

Take the song and bring forth the timbrel, the pleasant harp
and the viol.

Blow the trumpet in the new moon,
even in the time appointed and at our feast day.

For this is a statute for Israel, and a law of the God of Jacob

- Psalm 81: 1-4

Benedictus es Domine

Blessed be the Lord God of Israel, for he hath visited and
redeemed his people;

And hath raised up a mighty salvation for us: in the house of
his servant David.

As he spake by the mouth of his holy prophets: which have
been since the world began;

That we should be saved from our enemies: and from the
hand of all that hate us;

To perform the mercy promised to our forefathers: and to
remember his holy Covenant;

To perform the oath which he sware to our forefather
Abraham:

that he would give us;

That we being delivered out of the hands of our enemies:
might serve him without fear;

in holiness and righteousness before him: all the days of our
life.

To give knowledge of salvation unto his people: for the
remission of their sins,

Through the tender mercy of our God:

Whereby the dayspring from on high, from on high hath
visited us;

To give light to them that sit in darkness, and in the shadow
of death:

and to guide our feet into the way of peace.

Glory be to the Father, and to the Son, and to the Holy
Ghost:

As it was in the beginning, and is now, and ever shall be
world without end.
Amen.

- Song of Zachariah, Luke 1: 68-79

Domine quis habitabit

Lord, who shall dwell in your tabernacle:
or who can rest on your Holy mountain?
He who walks without stain:
and who works for justice.
He who speaks the truth from his heart:
and who does not disparage with his tongue.
Nor does any harm to his neighbour.
nor condemns his neighbour.
The wicked man is contemptible in his sight:
but he glorifies those that fear the Lord.
He who pledges his oath, and will not change it:
who does engage in usury,
and does not accept bribes against the innocent.
He who does these things will never be shaken.

- Psalm 15

Domine, quis habitabit in tabernaculo tuo:
aut quis requiescat in monte sancto tuo?
Qui ingreditursine macula:
et operatur justitiam.
Qui loquitur veritatem in corde suo:
non detrahit in lingua sua.
Nec facit proximo suo malum:
nec improbat proximum suum.
Contemptus est in oculis ejus malus:
timentes autem Dominum glorificat.
Qui jurat se affligere, non mutabit:
pecuniam suam non dedit ad usuram,
et munera super innocentem non accepit.
Qui facit haec, non movebitur in aeternum.

Though Amarillis Dance in Green

1. Though Amaryllis dance in green
Like Fairy Queen,
And sing full clear;
Corinna can, with smiling cheer.
Yet since their eyes make heart so sore,
Hey! Ho chil love no more.

2. My sheep are lost for want of food
And I so wood
That all the day
I sit and watch a herd-maid gay;
Who laughs to see me sigh so sore,
Hey! Ho chil love no more.

3. Her loving looks, her beauty bright,
Is such delight!
That all in vain
I love to like, and lose my gain
For her, that thanks me not therefore.
Hey! Ho chil love no more.

4. Ah wanton eyes! my friendly foes
And cause of woes;
Your sweet desire
Breeds flames of ice, and freeze in fire!
Ye scorn to see me weep so sore!
Hey! Ho chil love no more.

5. Love ye who list, I force him not:
Since God is wot,
The more I wail,
The less my sighs and tears prevail.
What shall I do? but say therefore,
Hey! Ho chil love no more.

TEXTS & TRANSLATIONS

Nunc dimittis servum tuum

Now thou dost dismiss thy servant, O Lord, according to thy word in peace. Because my eyes have seen thy salvation, Which thou hast prepared before the face of all peoples: A light to the revelation of the Gentiles, and the glory of thy people Israel.

- Luke 2:29-31

Attolite portas

Lift up your gates, O ye princes, and be lifted up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? It is the Lord, strong and mighty in battle.

Who is this King of Glory? The Lord of strength, he himself is the King of Glory.

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 24: 7, 8, 10

Ave verum corpus

Hail, true Body,
born of the Virgin Mary
The same that suffered and was sacrificed on the cross for humankind,

Whose pierced side
flowed with water and blood.

Let us taste of Thee in the trial of death.

O sweet, O gentle, O Jesus, Mary's Son,

Have mercy on me.

Amen.

- Eucharistic chant, 13th century

Diliges Dominum

Thou shalt love the Lord thy God with all thy heart,
and with all thy soul, and with all thy mind:

Thou shalt love thy neighbour as thyself.

- Matthew 22: 37 & 39

Haec dies, quam fecit Dominus

This is the day which the Lord hath made:

let us be glad and rejoice therein.

Alleluia.

- Psalm 118: 24

Te Deum laudamus

We praise thee, O God: we know thee to be the Lord.

All the earth doth worship thee: the Father everlasting.

To thee all Angels cry aloud: the heavens and all the powers therein.

To thee Cherubim and Seraphim: continually do cry,

Holy, Holy, Holy: Lord God of Sabaoth;

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:

Quia viderunt oculi mei salutare tuum

Quod parasti ante faciem omnium populorum:

Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Attollite portas, principes, vestras, et elevamini, portae aeternales: et introibit Rex gloriae.

Quis est ipse Rex gloriae? Dominus fortis et potens in proelio.

Quis est ipse Rex gloriae? Dominus virtutum ipse est Rex gloriae.

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in saecula saeculorum Amen.

Ave verum corpus,
natum de Maria Virgine:

vere passum, immolatum in cruce pro homine:

Cuius latus perforatum

unda fluxit sanguine.

Esto nobis praegustatum, in mortis examine.

O dulcis! O pie! O Jesu, fili Mariae.

Miserere mei.

Amen.

Diliges Dominum Deum tuum ex toto corde tuo,

et in tota Anima tua, et in tota mente tua:

Diliges proximum tuum, sicut te ipsum.

Haec dies quam fecit Dominus:

exultemus et laetemur in ea,

alleluia.

Heaven and earth are full of the Majesty: of thy Glory.
 The glorious company of the Apostles: praise thee.
 The noble army of Martyrs: praise thee.
 The holy Church throughout all the world: doth knowledge thee;
 The Father: of an infinite Majesty;
 Thine honourable, true: and only Son;
 Also the Holy Ghost: the Comforter.
 Thou art the King of Glory: O Christ.
 Thou art the everlasting Son: of the Father.
 When thou tookest upon thee to deliver Man: thou didst not abhor the Virgin's womb.
 When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers.
 Thou sittest at the right hand of God: in the glory of the Father.
 We believe that thou shalt come: to be our Judge.
 We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
 Make them to be numbered with thy Saints: in glory everlasting.
 O Lord, save thy people: and bless thine heritage.
 Govern them: and lift them up for ever.
 Day by day: we magnify thee;
 And we worship thy Name: ever world without end.
 Vouchsafe, O Lord: to keep us this day without sin.
 O Lord, have mercy upon us: have mercy upon us.
 O Lord, let thy mercy lighten upon us: and our trust is in thee.
 O Lord, in thee have I trusted: let me never be confounded.
 - 4th century hymn, attributed to Nicetas,
 Bishop of Remesiana

Laudibus in sanctis

Celebrate the Lord most high in holy praises:
 Let the firmament echo the glorious deeds of God.
 Sing ye the glorious deeds of God, and with holy voice
 Sound forth oft the power of his mighty hand.
 Let the warlike trumpet sing the great name of the Lord:
 Celebrate the Lord with Pierian lyre.
 Let resounding timbrels ring to the praise of the most-high God,
 Lofty organs peal to the praise of the holy God.
 Him let melodious psalteries sing with fine string,
 Him let joyful dance praise with nimble foot.
 Let hollow cymbals pour forth divine praises,
 Sweet-sounding cymbals filled with the praise of God.
 Let everything in the world that feeds upon the air of heaven
 Sing Alleluia to God for evermore.
 - Psalm 150, paraphrased in Latin elegaic
 verse

Laudibus in sanctis Dominum celebrate supremum,
 Firmamenta sonent inclita facta Dei.
 Inclita facta Dei cantate, sacraque potentis
 Voce potestatem saepe sonate manus.
 Magnificum Domini cantet tuba martia nomen,
 Pieria Domino concelebrate lira.
 Laude Dei, resonent resonantia tympana summi,
 Alta sacri resonent organa laude Dei.
 Hunc arguta canant tenui psalteria corda,
 Hunc agili laudet laeta chorea pede.
 Concava divinas effundant cymbala laudes,
 Cymbala dulcisona laude repleta Dei,
 Omne quod aetheris in mundo vescitur auris,
 Halleluia canat, tempus in omne Deo

ABOUT THE PROGRAM

By Kerry McCarthy

William Byrd died on July 4th, 1623, exactly four hundred years ago. It is almost impossible to imagine the musical landscape of Renaissance England without him in it. He left a rich legacy of keyboard works (he was one of the first great keyboard composers in Europe) and he more or less single-handedly built the English tradition of music for viols and voices. He forged new styles of choral singing for the newly established Anglican church, and he also composed exquisite music to be sung in secret by his fellow-Catholics. This year's festival is an anniversary tribute to the life and work of a man who called himself "the most assured friend to all that love or learn music."

Byrd was a fifth-generation Londoner, born into a musical family that was also involved in the trade of woodworking and instrument-building. He wrote in his early seventies about the "natural inclination and love to the art of music" that remained the one great constant in his life. We catch other glimpses of him around the same time, "rifling for songbooks" in the crowded book market outside St. Paul's Cathedral, or traveling the muddy winter roads from one country house to another, doing the practical work of music-making on "the organ and many other instruments." At the age of eighty he was still making regular visits to the home of his patron Edward Somerset, who kept a large and well-catalogued music library that included Monteverdi's madrigals. His career spanned more than six decades and survived a vast amount of musical (and social) change along the way.

Byrd had two older brothers, both of whom were boy choristers at St. Paul's. It is possible that he followed them there, although there is a gap in the documents during the crucial years. One valuable hint of where he may have spent his childhood is a recently rediscovered list of all the singers at Windsor Castle, made around 1548 as choirs were being investigated and purged of every hint of private chantry foundations or prayers for the dead. Everyone was named in this process, down to the smallest boy soprano. Only the last names of the boys are given, but one of them is "Byrd." If this was the future composer, he would have been eight or nine years old, already being drawn away from home into the exciting and sometimes dangerous world of the Tudor royal palaces.

Like so many composers before him and after him, Byrd had a complex relationship with the centers of power. He wore his political connections lightly and he knew how

to use them to stay out of trouble. This was especially important for him in midlife as he became a more convinced Catholic. While he was establishing himself as a musician of the Chapel Royal, he was also being investigated for recusancy—for conscientious objection to attending the services of the Church of England or subscribing to its doctrines.

There is no lack of exciting cloak-and-dagger lore about the underground Catholic community in Elizabethan England, but recusancy was not usually very romantic in real life. It most often meant fear, financial ruin, broken families, and (for the unlucky few) torture and execution. Byrd knew people who died for their faith, but he was much more a tenacious survivor than a martyr. He could obtain favors when he needed them from wealthy Catholic gentry and from sympathetic Anglican prelates. He dedicated his very first collection of music to the Queen herself (flattering her in the preface as one of the best keyboard players he knew) and got her to personally put an end to one of his recusancy trials when it became too much for him to handle. Unlike many other Catholic musicians—including his own son Thomas, who ran off to enter a Spanish seminary at the age of twenty—he never went into exile, or tried emigration, or even left England for a single day as far as we know.

Byrd's interests extended far beyond music. The phrase "Renaissance man" might be a stale cliché, but it really does seem to fit in his case. He was remembered by one seventeenth-century author as "a very able mathematician... who learnt that faculty purposely that he might compose things the better"; another tribute mentions "the Mathematics, in which Byrd was excellent." He kept a personal collection of books and inscribed his name in them as their owner. Many of those books have survived to our own day. There are a few textbooks of English common law, reflecting his tendency to become tangled up in lawsuits and his penchant for amateur lawyering. There is a travel guidebook; he seems at least to have enjoyed armchair travel. There are numerous books of political and religious controversy, some of them very pungent and every single one of them taking the Protestant side.

Given the scope of his enthusiasms, it is no surprise that he called his music (more than once) his "night labors" and wrote about the pleasure of rest after a very long day's work. We can also see his character reflected in the sheer variety of the more than five hundred works

he left us. He was known for his “gravity and piety,” but he also made brilliant use of folk tunes and popular melodies. There have not been many composers, in any century, who were so profoundly at home in both secular music and sacred music.

Byrd made a bold claim about his own music in 1611, near the end of his long career: “the oftener you shall hear it, the better cause of liking you will discover.” That has proved true for us as we have prepared for these 400th anniversary celebrations. We hope our audiences feel the same way.

DANA MARSH, Artistic Director



Dr. Dana T. Marsh’s musical training began as a boy chorister at St. Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Commended as “an energetic and persuasive conductor” (*Los Angeles Times*), and as “a superb choral conductor, energetic and precise” (*The Washington Post*), Marsh has enjoyed fruitful collaborations with the London Mozart Players, Studio de musique ancienne de Montréal, the Lamèque International Baroque Music Festival, Cappella Romana, the choirs of St. Thomas Fifth Avenue and Trinity Wall Street with Trinity Baroque and New York Baroque Incorporated, Magnificat (UK), Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, and the Indianapolis Baroque Orchestra, among others. While living, studying, and working in the UK (1999–2010), he founded the British ensemble Musica Humana Oxford (2001–2008), which toured the US to enthusiastic praise: “... pleasing to the ear and satisfying to the soul” (*LA Times*).

Working as a vocal soloist and consort singer in the U.S. and the U.K. for 16 years (1992–2008), he received critical acclaim: “Marsh gave object lessons in vocal ornamentation as a graceful countertenor” (*LA Times*), with further plaudits as “a powerful and expressive countertenor” (*The New York Times*). He undertook Bach aria study with the Dutch bass-baritone Max Van Egmond in Amsterdam. He performed with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While pursuing doctoral research in the UK, Marsh sang for seven years as a soloist and regular member of the Choir of New College Oxford, joining in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra; involved in some 25 concert tours, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. Marsh is general editor of the Indiana University Press book series, *Historical Performance*, as well as an annual academic journal under the same name. He has written research and review articles for *Early Music* (OUP), *Early Music History*, and the *Journal of Ecclesiastical History* (CUP). He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis. Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Acis, Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum and Public Radio International.

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2023-2024 Season at a Glance

The Director's Series

Bach's Motets

The Singers' Favorite!

Sunday, November 12, 2023 at 4:00 p.m.
National Presbyterian Church

The Christmas Story

Bach's Christmas Oratorio

Saturday, December 9, 2023 at 7:00 p.m.
The Music Center at Strathmore

Te Deum

Sacred Grand Motets of Lully and Charpentier

Sunday, March 10, 2024 at 4:00 p.m.
National Presbyterian Church

Haydn's The Creation

From Genesis to Milton's Paradise Lost

Sunday, April 21, 2024 at 4:00 p.m.
National Presbyterian Church

The Chamber Series

The Virtuoso Recorder

Friday, February 23, 2024 | Live! at 10th & G (DC) at 7:00 p.m.
Saturday, February 24, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

Women of the Baroque

Friday, March 22, 2024 | Live! at 10th & G (DC) at 7:00 p.m.
Saturday, March 23, 2024 | St. Paul's Episcopal Church (Alexandria, VA) at 7:00 p.m.

The Noontime Cantata Series

Mondays at St. Mark's Capitol Hill (DC) at 12:10 p.m.
Tuesdays at Church of the Epiphany (DC) at 12:10 p.m.

Du aber Daniel, gehe hin, TVWV 4:17, George Philipp Telemann

Prelude in C major, BuxWV 137
and Prelude & Fugue in C major, BWV 531
November 6 & 7, 2023

Weihnachts Historie, SWV 435, Heinrich Schütz

Fuga sopra il Magnificat à 5, BWV 733
December 4 & 5, 2023

Sehet! Wir gehen hinauf gen Jerusalem, BWV 159

Prelude & Fugue in C minor, BWV 546
March 4 & 5, 2024

Ich lebe, mein Herze, zu deinem Ergötzen, BWV 145

Concerto in D minor, BWV 596 (after Vivaldi)
April 8 & 9, 2024

Ihr werdet weinen und heulen, BWV 103

Liebster Jesu wir sind hier, BWV 731, and Prelude &
Fugue in G major, BWV 541
May 6 & 7, 2024

Washington Bach Consort Mission

Founded in 1977 by Dr. J. Reilly Lewis and now led by Artistic Director Dana Marsh, the Washington Bach Consort shares the transformative power of music, with the works of J.S. Bach and other baroque composers at the core. Our professional artists inspire audiences with the highest levels of artistic excellence, enrich the cultural life through historically-informed performances, and provide educational programs in the Washington, DC community and beyond.

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Washington Bach Consort

1310 G Street NW, Suite 740
Washington, DC 20005
contact@bachconsort.org
202.429.2121 | bachconsort.org