



TOCCATA  
CLASSICS

Recorded in St Augustine's, Kilburn, on 3 and 4 September 2006 and 10 February 2007  
Engineers, producers and editors: Ben and Annabel Connellan, Giraffe Productions  
([www.giraffeproductions.co.uk](http://www.giraffeproductions.co.uk))

Cantores expresses its special thanks to the van Wilder expert Dr David Humphreys, who made editions for us, and to Peter Berg, whose advocacy of van Wilder's music inspired this project; the choir is grateful, too, to Dr Ian Payne for permission to perform his reconstruction of *Shall I despair thus suddenly?* and to Dr John Milsom for his edition of *Turn thou us*.

Performance note: for the *chansons* the choir stood in a mixed formation, slightly closer to the microphone, to lend intimacy to the secular works.

Front cover: Hans Holbein, *Man with a Lute* – once considered to be Philip van Wilder,  
© Bildagentur für Kunst, Kultur und Geschichte, Berlin

Booklet text: David Allinson

Design and layout: Paul Brooks, Design and Print, Oxford

Executive Producer: Martin Anderson

TOCC 0198

© 2013, Toccata Classics, London

© 2013, Toccata Classics, London

Toccata Classics CDs are also available in the shops and can be ordered from our distributors around the world, a list of whom can be found at [www.toccataclassics.com](http://www.toccataclassics.com). If we have no representation in your country, please contact: Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK  
Tel: +44/0 207 821 5020 E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)



TOCCATA  
CLASSICS

# Philip van WILDER

## Complete Sacred Music Chansons

with works by  
**BYRD**  
**CAUSTON**  
**GOMBERT**  
**JOSQUIN**  
**TALLIS**

**Cantores**  
**David Allinson,**  
**director**

INCLUDES FIRST RECORDINGS



## PHILIP VAN WILDER, HENRY VIII's LOST COMPOSER

by David Allinson

Lutenist, composer and courtier Philip van Wilder may be the most significant 'lost composer' of sixteenth-century England. Joseph Kerman called him 'the most important of several foreign musicians active at the court of Henry VIII of England';<sup>1</sup> yet today his name is known only to specialist musicologists and his music is seldom performed. For anyone interested in Tudor music, van Wilder is a fascinating 'bridging' figure who helps to make sense of the dramatic changes in musical style between the reigns of Henry VIII and Elizabeth I: he may well have spurred Tallis to experiment with a freer harmonic and imitative idiom; he shaped the Anglican anthem; he directly inspired Byrd.

From around 1520 this 'lewter' and 'mynstrell' from the Low Countries rose to become, for the best part of three decades, the most prominent and richly rewarded professional musician at the English court. His surviving music testifies to a substantial and original compositional talent. More than that: van Wilder's motets, *chansons* and anthems shed vivid light on the development of English music in the decades before, during and after the Reformation. Schooled in the soundworld of Netherlandish (and more specifically, Burgundian) music and fluent in its technicalities, van Wilder was certainly open to conservative English traditions: in *Sancte Deus* [6] he is found embracing both the spirit and the letter of the pre-Reformation English votive antiphon genre, matching every melisma and false relation of the master, Tallis [5].

More significantly in this process of cultural exchange, the cream of London's composers – relatively isolated from the latest continental fashions – were able to draw directly upon this resident representative of Franco-Flemish practices to transform their own music. The decades of Reformation and religious turbulence hugely affected musicians: long-established styles and

<sup>1</sup> Review of Jane A. Bernstein (ed.), *Collected Works by Philip van Wilder in Notes*, Second Series, 52 (1996), pp. 1308–10.

- [19] van WILDER *Vidi civitatem sanctam*  
*Vidi civitatem sanctam, Jerusalem novam,*  
*descendentem de caelo a Deo paratam sicut*  
*sponsam ornatam viro suo.*

*Et audivi vocem magnam de throno dicentem:*  
*Ecce tabernaculum Dei cum hominibus et*  
*habitabit cum eis.*

- [20] van WILDER  
*Non est qui consoletur/Non nobis, Domine*  
*Non est qui consoletur.*  
*Non nobis, Domine, sed nomini tuo da gloriam.*

- [21][22] van WILDER/BYRD  
*Aspice Domine, quia facta est*  
*Aspice Domine, quia facta est desolata civitas*  
*plena divitiis; sedet in tristitia domina gentium:*  
*non est qui consoletur eam, nisi tu Deus noster.*  
*Plorans ploravit in nocte, et lacrimis eius in*  
*maxillis eius. Non est qui consoletur eam, nisi tu*  
*Deus noster.*

- [23] BYRD *Ne irascaris, Domine/Civitas sancti tui*  
*Ne irascaris, Domine, satis, et ne ultra memineris*  
*iniquitatis nostrae. Ecce, respice, populus tuus*  
*omnes nos.*  
*Civitas sancti tui facta est deserta. Sion deserta*  
*facta est. Ierusalem desolata est.*

- [19] I saw the holy city  
 I saw the holy city, new Jerusalem, coming down  
 out of heaven, made ready by God as a bride is  
 adorned for her husband.

And I heard a loud voice from the throne saying:  
 'Behold the tabernacle of God is with men, and  
 he will dwell with them.'

- [20] There is none to console [her]/  
 Not unto us, O Lord  
 There is none to console [her].  
 Not unto us, O Lord, but to Your name give the  
 glory.

- [21][22] Behold, Lord  
 Behold, Lord, how the city once full of riches is  
 made desolate: she who was queen of nations sits  
 in misery: there is none to console her except  
 thee, our God.  
 Weeping she hath wept in the night, and tears are  
 on her cheeks: there is none to console her except  
 thee, our God.

- [23] Be not angry any more, Lord/Thy holy city  
 Be not angry any more, Lord, and do not  
 remember our iniquity any longer. Behold, see,  
 we are thy people.  
 Thy holy city is become a wilderness. Zion is  
 become a wilderness. Jerusalem is forsaken.



**15 TALLIS *O sacrum convivium***

*O sacrum convivium, in quo Christus sumitur; recolitur memoria passionis eius; mens impletur gratia; et futurae gloriae nobis pignus datur.*

**15 O sacred banquet**

O sacred banquet, wherein Christ is received; the memorial of his passion is renewed; the soul is filled with grace; and a pledge of future glory is given to us.

**16 TALLIS Blessed are those that be undefiled**

Blessed are those that be undefiled in the way: and walk in the law of the Lord.  
Blessed are they that keep his testimonies: and seek him with their whole heart.  
For they who do no wickedness: walk in his ways.  
Thou hast charged us, o Lord: that we shall diligently keep thy commandments.  
O that our ways were made so direct that we might keep thy statutes.  
So shall we not be confounded: while we have respect unto thy commandments.  
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.

**17 van WILDER Blessed art thou that fearest God**

Blessed art thou that fearest God and walkest in his ways.  
For of thy labor thou shalt eat; happie arte thou I saye.  
Lyke fruitfull vynes on thy housesyde so doth thy wife spring out;  
Thi children stand like olive budds thy table round aboute.  
Thus arte thou blest that fearest God, and he shall let thee see  
The promised Jherusalem and his filicite.  
Thou shalt thy children's children see, to thy great joyes increace,  
Full quietly in Israel to passe ther tyme in peace.

**18 BYRD If in thine heart**

If in thine heart thou nourish will  
and give all to thy lust,  
then sorrows sharp and griefs at length  
endure of force thou must.  
But if that reason rule thy will  
and govern all thy mind  
a blessed life then shalt thou lead,  
and fewest dangers find.

genres were endangered by the consequences of Henry's break with Rome in 1531, the dissolution of the monasteries from 1536 to 1540, the official discouragement of pilgrimages and the veneration of saints and the suppression of chantries. Age-old beliefs, ceremonies and patterns of patronage were swept away, forcing composers to seek out a new national sense of identity. When, in 1547, Edward VI's new Protestant church demanded simple polyphony in the vernacular for fewer voices, van Wilder's *chansons* were there as models or, as in the case of *Amour me poingt/Turn thou us*, to be directly adapted. A generation after van Wilder's death, his music found its loudest answering echo when William Byrd – that all-encompassing synthesiser of influences, native or continental, ancient or modern – quoted and remodelled sections of van Wilder's *Aspice Domine* and *Vidi civitatem* in his own motets.

**Philip van Wilder: A Biographical Note**

Wilder was born around 1500 in Flanders (probably near Wormhout, where the French and Flemish languages mingle) and is first recorded in England in 1522, when he was resident in the London parish of St Olave, close to the Tower of London. He appears in the royal account books of 1525–26, where he is listed as 'Philip Welder, mynstrell', receiving an unusually large salary of 50 shillings. In 1529 van Wilder became a member of the Privy Chamber (the select group of gentlemen, grooms and pages who entertained the king in private): his salary of 66s. 8d. a month was the largest of any court musician. By 1540 he was a Gentleman of the Privy Chamber, a position of considerable influence. He accompanied the king on journeys within England and on the Continent: most interestingly, he was present at the Field of the Cloth of Gold between Calais and Boulogne in October 1532, when Henry VIII met the French king François I (both monarchs brought substantial retinues of musicians and composers with them). As one of the king's most favoured musicians, van Wilder played at royal ceremonies, serenaded the monarch in his private chambers and taught the lute to his children Mary and Edward. His responsibilities included directing the men and boys who provided the king's household music (as distinct from the Chapel Royal) and looking after the large royal collection of musical instruments (duties that would, under Charles I, be formalised under the title Master of the King's Musick).

In 1539 Wilder became a naturalised citizen and so could own land. For the rest of his life he made a good deal of money from properties leased or gifted to him by the Crown. This Netherlander must have had real political nous to survive decades of courtly intrigue. His star



remained undimmed after the accession of Edward VI in 1547: soon after 1550 he obtained a coat of arms and crest, and in 1551 he was granted powers of impressment, to take the best choristers 'to the King's use' from any church or chapel in England. Given his wealth and courtly status, it is conceivable that his portrait was made by the king's painter: some have speculated that Hans Holbein the Younger's *Man with a Lute* (Dahlem Museum, Berlin – our cover image), which depicts a proud gentleman in French dress, is a portrait of van Wilder.

Van Wilder was buried in St Olave's in early 1554.<sup>2</sup> His tomb, in the south wall of the choir, was destroyed by heavy bombing during World War II. Three years after the composer's death an anonymous elegy was printed in the popular anthology *Tottel's miscellany*, entitled 'On the death of Phillips':

Bewaile with me all ye that haue profest  
Of musicke tharte by touche of coarde or winde:  
Laye downe your lutes and let your gitters rest.  
Phillips is dead whose like you can not finde.  
Of musicke much exceedyng all the rest,  
Muses therfore of force now must you wrest.  
Your pleasant notes into an other sounde,  
The string is broke, the lute is dispossesit,  
The hand is colde, the bodye in the grounde.  
The lowring lute lamenteth now therfore,  
Phillips her frende that can her touche no more.

### Van Wilder's Music and Influence

This recording surveys van Wilder's surviving music, and includes all his salvageable sacred works along with a representative selection of *chansons*. Works by other composers appear either because they provided source material for van Wilder's piece, or because they, in turn, drew in some way upon his work.

<sup>2</sup> The date of Van Wilder's death is traditionally given as February 1553, but Roger Bowers convincingly proposes (and, in the *Oxford Dictionary of National Biography*, has amended) the death date to 1554, on three bases: first, that court records reveal that van Wilder was still looking after six singing-children in the spring of 1553; second, that his will was not proved until 24 January 1555 – a reasonable date for someone who died in February 1554, but an inexplicably long delay for the apparently uncontested will of someone who died in 1553; and third, his memorial inscription in the parish church of St Olave, Hart Street, London, as recorded in 1733, gave his date of death as 'the 24th day of February Anno Domini 1553', which in modern style is 24 February 1554.



#### [11] van WILDER

*Pour vous aymer j'ay mis toute ma cure  
Pour vous aymer j'ay mis toute ma cure,  
Car pour certain autre bien ne procure  
Fors seulement la votre grace avoir,  
Vous suppliant que me faciez savoir  
Si de m'amour votre coeur aura cure.*

#### [11] I have given all my care to loving you

I have given all my care to loving you,  
For certainly I seek no other boon  
Except only to have your favour,  
I beg of you to let me know  
If your heart will care for my love.

#### [12] van WILDER *Amour me poingt*

*Amour me poingt, et si je me veulx plaindre  
Ma peine double et sans espoir demeure,  
Par quoy vault mieulx qu'en me taisant je meure;  
Doulce est la mort qui peult douleur estaindre.*

#### [12] Love stings me

Love stings me, and if I wish to lament  
My pain doubles, and remains without hope,  
So it is better that I die in silence;  
Gentle is that death which can extinguish grief.

#### [13] Turn thou us, O good Lord (= van Wilder *Amour me poingt*)

Turn thou us, O good Lord, and so shall we be turned.  
Be favourable, O good Lord, be favourable unto thy people  
Which turn to thee in weeping, fasting and praying.  
For thou art a merciful God, full of compassion, long-suffering and of a great pity.  
Spare thy people, good Lord, and let not thine heritage be brought to confusion.  
Hear us, good Lord.  
For thy mercy is great,  
and after the multitude of thy mercies look upon us.

#### [14] van WILDER (reconstructed Payne) Shall I despaire thus sodeynly? (=Las que feray)

Shall I despaire thus sodeynly?  
Not so sence ther is remedy  
By pr[oo]ff I may attayne  
Or ells renewe my payne  
To ende my wery lief  
That hath nothing certeyn  
But here to live in strife.



**[7] 8 GOMBERT/van WILDER** *Amy, souffrez*  
*Amy, souffrez que je vous ayme,*  
*Et ne me tenez la rigueur*  
*De moy dire que vostre coeur*  
*Souffre pour moy douleur extreme.*

**[9] van WILDER** *O doux regard*  
*O doux regard, O parler gratieux,*  
*O ris humain, O face un peu brunette,*  
*O doux aimer qui provient de ses yeux,*  
*Qui sont assis en face si tres nette,*  
*O grand douleur, O céleste planète,*  
*Sous qui le ciel a voulu ma naissance,*  
*Ma liberté je mets en ta puissance,*  
*Puisque le ciel ton serf m'a destiné,*  
*Ayant espoir qu'à près longue souffrance.*  
*Dedans ton couer j'aurai lieu assigné.*

**[10] van WILDER**  
*Je file quand Dieu me donne de quoy*  
*Je file quand Dieu me donne de quoy,*  
*Je file ma quenouille auvoy*  
*En un jardin m'en entray,*  
*Je file quand Dieu me donne de quoy,*  
*Trois fleurs d'amour j'y trouvoy.*  
*Je vay, je vien, je tourne, je vire,*  
*Je ferre, je taille, je tons, je raiz,*  
*Je danse, je saute, je ris, je chante,*  
*Je chauffe mon four;*  
*Je garde mes ouailles du loup.*  
*Je file quand Dieu me donne de quoy,*  
*Je file ma quenouille auvoy*

**[7] 8 Friend, allow**  
 Friend, allow me to love you  
 And do not be so harsh  
 As to tell me that your heart  
 Suffers extreme pain for me.

**[9] O sweet glance**  
 O sweet glance, O gracious speech,  
 O gentle laughter, O dark-complexioned visage,  
 O sweet love which issues from her eyes,  
 Set in a face so very perfect,  
 O great torment, O celestial planet,  
 In whose shadow the heavens ordained my birth,  
 I submit myself to your will,  
 For Destiny has made me beholden to you,  
 In the hope that after long suffering  
 I may find a place in your heart.

**[10] I spin when God gives me the wherewithal**  
 I spin when God gives me the wherewithal,  
 I spin my distaff [=spinning tool] openly.  
 I entered a garden,  
 I spin when God gives me the wherewithal.  
 Three flowers of love did I find there.  
 I come, I go, I turn, I whirl,  
 I shoe horses, I shear, I cut, I clip,  
 I dance, I jump, I laugh, I sing,  
 I heat my oven;  
 I protect my sheep from the wolf.  
 I spin when God gives me the wherewithal,  
 I spin my distaff openly.

The twelve-voice ‘monster motet’ *Deo gratias* [1] makes for an arresting opening: the *Ite missa est* chant is sung by the the tenor within the slow-moving rotas of free voices singing the response: *Deo gratias*. The entry on van Wilder in *The New Grove* suggests that this motet ‘embodies the flamboyant, differentiated style of pre-Reformation English sacred music’,<sup>3</sup> but I’m not convinced: to my ears the sonorities are much more Continental. But it does seem likely that this piece was written to conclude a Mass celebrated at some important royal ceremony. Jane Bernstein has speculated that it might have been written for the meeting between Henry VIII and François I at Calais in 1532.<sup>4</sup>

It is clear that quite often, rather than conceiving works from scratch, van Wilder liked to compose in a spirit of emulation or contention: he ‘improved’ existing works by enriching their texture or elongating the piece (a process analogous to a lutenist’s practice of inventing ornaments and divisions, perhaps). In the case of *Homo quidam*, the opening moments of van Wilder’s seven-voiced piece [3] closely parallel Josquin’s five-voiced motet [2]. But thereafter van Wilder strikes out in a new (and more modern) direction: his texture is more clearly organised – with imitative chasing motifs, duets answering trios – and the harmony is more goal-orientated than that of the Josquin. The concluding ‘Alleluia’ is pure joy. (The source motet, incidentally, is most likely Josquin’s, although John Milsom has pointed out that, if so, it is utterly atypical: this is his only motet which sets an Office responsory text for more than four voices; the combination of clefs is also unique in Josquin’s output.<sup>5</sup>)

Richard Taruskin has rightly described van Wilder’s *Pater noster* [4] as ‘one of the earliest *ars perfecta* compositions to be written on English soil’ – conceived as it is in the imitative manner of Josquin.<sup>6</sup> Of course, Josquin had earlier set the same text. One feature might arguably be described as English: the preponderance of sweet consonance and avoidance of expressive dissonance. Taruskin speculates that this sunny piece might have been composed for the ‘young mynstrells’ at Henry’s court, an ensemble of boys in van Wilder’s charge, which by 1548 numbered six children and three men.

Van Wilder’s *Sancte Deus* [6] is also scored for a relatively high quartet – two trebles, alto and tenor, a relatively unusual and archaic combination for its time. A fascinating work, this votive

<sup>3</sup> John M. Ward (rev. Jane A. Bernstein), ‘Van Wilder, Philip’, Grove Music Online (Oxford University Press), accessed 1 August 2013.

<sup>4</sup> Philip Van Wilder and the Netherlandish Chanson in England’, *Musica Disciplina*, xxxiii (1979), pp. 55–75 (p. 63).

<sup>5</sup> ‘Motets for five or more voices’, in R. Sherr (ed.), *The Josquin Companion*, Oxford University Press, Oxford and New York, 2000, p. 312.

<sup>6</sup> *The Oxford History of Western Music. Vol. 1: Music from the Earliest Notations to the Sixteenth Century*, Oxford University Press, New York, 2009, ch.16 ‘The end of perfection’.

antiphon for the Sarum Rite survives in a single source<sup>7</sup> where it sits alongside the well-known setting of the same text by Thomas Tallis [5]. The two pieces share many similarities, including rhythmically complex, melismatic writing and a highly sectionalised structure with frequent cadences, leading to the suspicion that one was modelled directly on the other. Of all van Wilder's pieces, this one is the most self-consciously 'English', with its offbeat syncopations, false relations and augmented leaps. The adopted idiom is carried off with complete aplomb. Even in the 1520s both pieces might have been regarded as slightly old-fashioned. Tallis achieves more power through consistently strong motivic ideas and a wider variety of cadence points, but van Wilder's compelling, expressive setting deserves to be better known.

Throughout his time in England van Wilder continued to write *chansons* entirely in the Franco-Flemish manner. Many of these found their way quickly back to the continent, to appear in printed anthologies (indeed, he is the only composer working in England during the sixteenth century whose music appears in continental sources). *Chansons* were very popular in the royal household during the reigns of Henry VII and VIII because the Tudors, in imitation of the Dukes of Burgundy, wished to use the arts to glorify their dynasty. But the genre has another relevance for the mid-sixteenth century: as the melismatic, florid native idiom was culled from churches by Reformatory policies from the early 1530s onwards, English musicians began to reach for a simpler style. To hand was the *chanson*, generally in four syllabic parts with narrow vocal ranges, and cast in a relatively modest ABB structure: an ideal alternative, especially for a new church in a hurry to furnish itself with repertory.

A small selection of *chansons* is included here, including the glorious *Amy, souffrez* [8], a 'paraphrase *chanson*', a type in which pre-existing material is freely expanded. Van Wilder's seven-voice setting is essentially a luxuriant fantasia upon the original three-voice song (variously ascribed to Moulou, Claudin, Le Heurter and Isaac and not recorded here); it is much more expansive than Gombert's affecting five-voice version [7]. After the balm of *O doux regard* [9] comes the brief and silly *Je file quand Dieu me donne de quoy* [10], van Wilder's most widely disseminated work: it survives in eleven sources, including an intabulation by Antonio de Cabezón – and even a version where it's retexed as an English Christmas carol. With *Pour vous aymer* [11] decorum is restored: in this classic French *chanson* the lyrical imitative texture and elegant dovetailing of sections conveys poise and restrained emotion.

<sup>7</sup> Gyffard Partbooks, British Library Add. 17802–5.

[1] van WILDER *Ite missa est/Deo gratias*  
TENOR  
*Ite missa est.*  
POLYPHONY  
*Deo gratias.*

[2] [3] JOSQUIN/van WILDER  
*Homo quidam fecit cenam magnam*  
*Homo quidam fecit cenam magnam et misit*  
*servum suum hora cenae, dicere invitatis ut*  
*venirent, quia parata sunt omnia.*  
VAN WILDER ONLY:  
*Alleluia*

[4] van WILDER *Pater noster*  
*Pater noster, qui es in caelis: sanctificetur nomen*  
*tuum. Adveniat regnum tuum. Fiat voluntas*  
*tua, sicut in caelo, et in terra. Panem nostrum*  
*quotidianum da nobis hodie. Et dimitte nobis*  
*debita nostra, sicut et nos dimittimus debitoribus*  
*nostris. Et ne nos inducas in tempta-tionem. Sed*  
*libera nos a malo. Amen.*

[5] [6] TALLIS/van WILDER *Sancte Deus*  
*Sancte Deus, sancte fortis, sancte et immortalis:*  
*miserere nobis.*  
*Nunc, Christe, te petimus, miserere quaesumus,*  
*qui venisti redimere perditos: noli damnare*  
*redemptos, quia per crucem tuam redemisti*  
*mundum. Amen.*

[1] Thanks be to God  
Go, the Mass is ended.  
Thanks be to God.

[2] [3] A certain man  
A certain man made a great feast; and he sent  
his servant at supper time to tell those invited to  
come, for everything was now ready.  
Alleluia.

[4] Our Father  
Our Father, who art in heaven, hallowed be thy  
name. Thy kingdom come; thy will be done on  
earth, as it is in heaven. Give us this day our  
daily bread. And forgive us our trespasses, as we  
forgive those who trespass against us. And lead  
us not into temptation, but deliver us from evil.  
Amen.

[5] [6] Holy God  
Holy God, holy and mighty one, holy and  
immortal one, have mercy upon us.  
Now, O Christ, we pray thee, we beseech thee,  
have mercy; thou who came to redeem the lost:  
condemn not the redeemed, since by thy Cross  
thou hast redeemed the world. Amen.



Hans Holbein the Younger, *Man with a Lute* (Dahlem Museum, Berlin), which some scholars consider to be a portrait of van Wilder.

This nosegay of *chansons* concludes with the brooding *Amour me poingt* [12]. Being in four voices, and set in an unusually syllabic and cadentially directed style, it struck one Thomas Causton (c. 1520–69), a singing man of the Chapel Royal with Protestant sympathies, as an ideal candidate for conversion to a vernacular anthem. Passing the *contrafactum* off in print as his own, he only slightly adapted van Wilder's *chanson* to make a very effective anthem for the new Edwardine church: *Turn thou us, O good Lord* [13]. It is a model of the new genre: in ABB form, with relatively unvaried tonality and little melisma.

*Shall I despair thus suddenly?* [14] is a vernacular song that epitomises the problems with the survival of van Wilder's music in English sources: only one texted bass part is known, and the rest of the four-part texture has been reconstructed by Ian Payne from the five-part viol consort, *Las que feray je?* (which appears to be adapted by another hand from van Wilder's lost original). The stylistic similarities with the English anthem, with its regularly spaced imitative entries and little repeated coda, are obvious. Indeed, this piece is superficially comparable with Tallis' suave *O sacrum convivium* [15], which itself may have originated either as an instrumental work, a Latin motet or an English anthem.

Van Wilder's only foray into composing an Anglican anthem 'proper' was *Blessed art thou* [17]. One of the earliest polyphonic settings of a Thomas Sternhold metrical psalm (Ps. 123), this anthem enjoyed wide circulation for generations. It bears some similarities of feel and style with Tallis's *Blessed are those that be undefiled* [16], a large-scale, through-composed anthem which employs block antiphony between high and low voices. Byrd's sententious *If in thine heart* [18], published in his *Songs of Sundrie natures* collection in 1589, shows a generalised kinship to the mood and musical content of van Wilder's anthem.

The final portion of the programme interleaves van Wilder's most substantial motets with relatively familiar pieces by William Byrd. During the last decades of the sixteenth century Byrd turned to van Wilder's motets as a source of inspiration, drawing deeply upon the earlier composer's style, harmonic language and imitative technique – even straightforwardly quoting whole sections. Byrd, possessed of a profoundly original imagination, avidly sought inspiration in native and continental music, drawing on the work of composers as diverse as John Taverner, Thomas Tallis, Philippe de Monte and Alfonso Ferrabosco the Elder. Van Wilder's motets *Vidi civitatem* [19] and *Aspice Domine* [21] seem to have struck Byrd with particular force: *Aspice*, in particular, laments the fate of God's people, afflicted in a city made desolate. For Byrd, the parallel with the plight

of English Catholics was obvious, and led to his composing three outstanding 'Jerusalem' motets in the middle period of his career: *Tribulationes civitatum*, *Ne irascaris Domine* and *Vide Domine afflictionem nostrum*, all of which implore God to forgive his people. Van Wilder's *Aspice Domine* circulated widely in Tudor England, and Byrd was moved to quote and rework sections of the texture: the second part of his *Ne irascaris* [23], beginning with the words 'Civitas sancti tui' quotes directly from van Wilder's *Aspice*. And Byrd's choice, in his own setting of *Aspice Domine* [22], of the surprisingly bright Mixolydian mode is suddenly explained: he is following van Wilder's lead. At the words 'plena divitiis' he quotes van Wilder's music for the phrases 'sedet in tristitia' – gloriously expanding the original by piling extra vocal entries into the texture.

One item in this programme offers a sobering postscript to the plight of recusant Catholics living under increasing persecution from the 1580s onwards. The famous canon *Non nobis, Domine* [20] is generally attributed to William Byrd – but erroneously: in fact, it is made up of two phrases from van Wilder's *Aspice Domine* which originally carried the line 'non est qui consoletur' ('there is none to console her'). David Humphreys has convincingly suggested the this canon originally functioned as a kind of 'call sign' for Catholic recusants in the harsh climate of Elizabethan England, but that after the Gunpowder Plot of 1605 the music was appropriated by victorious Protestants, gleefully retexting it with the words 'non nobis Domine', the Latin version of the first Collect for use at the special thanksgiving evensong devised to commemorate the failure of the Plot.

*Dr David Allinson is a conductor, singer and musicologist specialising in the history and performance of Renaissance choral music. Appointed Director of Music at Canterbury Christ Church University in 2013, he was previously Teaching Fellow in Music at Bristol University. With a wide experience as a choral director and choir trainer, he leads workshops and summer schools around the UK and in Europe. As well as leading his own early-music choir, Cantores, he performs and records with the Renaissance Singers in London. His website can be found at [www.davidallinson.com](http://www.davidallinson.com).*

*Cantores, founded by David Allinson in 1999, is renowned for its emotionally engaging, expressive singing. Drawing its membership entirely from graduates of Exeter University in the period 1994–2000, the choir usually meets only once or twice a year to undertake projects in which Renaissance music is placed in its historical context. Its website can be found at [www.cantores.co.uk](http://www.cantores.co.uk).*

## CANTORES

**Soprano**

Louisa Barnes

Sarah Bick (except [4], [9], [14], [15], [18], [22] and [23])

Anna Howard

Sarah Probert ([4], [9], [14], [15], [18], [22] and [23])

Katherine Walker

**Alto**

Hilary Canepa-Anson

Natasha Stone

**Countertenor**

Thomas Harris

Christopher Wardle

**Tenor**

Duncan Thom

Hans Widerøe

**Baritone**

James Casselton (except [4], [9], [14], [15], [18], [22] and [23])

Robert Gregory

**Bass**

Benjamin Collingwood

Alexander Learmonth

Jon Williams