

Brighton Early Music Festival 2018

26 OCTOBER – 11 NOVEMBER

MONASTIC EUROPE: THE LEWES BREVIARY

Resonet

Mercedes Hernández soprano

David Sagastume countertenor

Andrew Robinson baritone

Paulo González bagpipes, hurdy-gurdy, recorders

Carlos Castro percussion, psaltery

Jordi Argelaga shawms, recorders

Fernando Reyes director, citola

BREMF Community Choir

Andrew Robinson and **Joe Paxton** musical directors

Saskia Wesnigk-Wood stage director

Annette Boyne choir manager

Concert generously supported by anonymous donors

St Bartholomew's Church, 7.30pm

Sunday 28 October

THE PROGRAMME

This concert is dedicated to the memory of Chris Boyne, stalwart member of the community choir and wonderful supporter of the Festival.

Liturgy of St Pancras (Lewes Breviary)

Sancti martyris Pancratii *Antiphon*

Presentis vite *Antiphon*

Dei testis *Hymn to St Pancras*

Laudis sacrificium *Antiphon*

Assit igitur *Antiphon*

Beate martyr prospera *Hymn to St Pancras*

Liturgy of St Thomas Becket (Lewes Breviary)

Adsunt Thome martiris

Summo sacerdotio

Monacho sub clerico

Thomas manum mittit

Satane satellites

Strictis Thomas

Hosti pandit

Patrem nati

Sol inclinans radios

Fusum spargunt cerebrum

lacet granum

Ferro pressos Thomas

Jesu bone per Thome

INTERVAL

We are selling a selection of relevant wines, including sparkling and still white wine from the local Court Garden Vineyard, once a farm owned by Lewes Priory

THE PROGRAMME

Music sung throughout Europe from the Lewes Breviary

Pater Noster

Salve Regina

English folk music from the time of the Lewes Breviary

The little turtle dove

King Herod and the cock

Died of love

The Queen's health

The noble lord

Bold Reynard the fox

Music of pilgrims to Santiago de Compostela, from the time of the Lewes Breviary

Cantemus domino

Salve festa dies

Herodes rex

Annua gaudia

Alma perpetui luminis

Congaudeant catholici

Liturgy of St Pancras (Lewes Breviary)

Iesu fili Dei

Ut semper

Verbum patris

Glorioso martyri Pancraccio

Textual transcription from the Lewes Breviary and translation: Barbara Scalvini

Musical transcription and Cluniac-style polyphonic arrangements (Breviary and folk songs):

Fernando Reyes

Thank you to Michael Kennedy for the genesis of the idea to revive the music of Lewes Priory. Thank you to the Lewes Priory Trust and to Helen Chiasson and Kate Hickmott in particular for their wonderful support of this project.

THE MUSIC

The aim of this project is to recreate the sound world of Lewes Priory. What were the sounds of that great institution, now in ruins? We wanted to combine the liturgical musical notation, which we could read from the manuscript source 'The Lewes Breviary', with an understanding of Cluniac liturgical singing from the time of the manuscript.

This project began in November 2013, when Michael Kennedy, a supporter of the Lewes Priory Trust, met with Fernando Reyes and Mercedes Hernández of the early music ensemble Resonet and suggested that they look at the music of the Lewes Breviary. Michael had identified that Fernando's work on the Codex Calixtinus (a 12th-century manuscript containing pilgrimage and liturgical music from Santiago de Compostela) was an excellent foundation for bringing the music of the Lewes Breviary to life. Michael organised a visit to the Fitzwilliam Museum in Cambridge where Fernando was able to study the manuscript. Fernando and Barbara Scalvini then worked from digital images of the Lewes Breviary, supplied by the Fitzwilliam Museum, to transcribe the music we hear today.

Fernando went a step further by arranging the music polyphonically, in the style found in sources from other Cluniac institutions in Moissac, Saint Martial and Santiago de Compostela. The music in the Lewes Breviary is shown in only one line of chant melody for each liturgical item (antiphon, hymn, psalm).

It is plausible that these lines of melody were starting points for arrangements of polyphonic singing because we find such examples in the Cluniac sources mentioned above. Similarly the use of instruments is plausible, as they are mentioned in contemporary sources such as the Codex Calixtinus which describes the liturgical singing as 'Clerus cum organo, plebs cum timpano' – 'the ministers singing in harmony and the people joining in with percussion'.

The Offices for St Pancras and St Thomas Becket

We have chosen these two sections from the Lewes Breviary because they are exceptional and peculiar to Lewes Priory. They are extracts of the music that was sung in the monastic offices on the eve of the saint's day. The structure of these services was similar to our 'nine lessons and carols' for Christmas, containing hymns, antiphons and readings on the subject of the saint's life and qualities. The services were a highlight of the liturgical year in Lewes Priory, of which St Pancras was the patron, and St Thomas was already a leading English saint, less than a hundred years after his martyrdom in 1173.

Lewes Priory

The Lewes Priory was founded by William de Warenne and his wife Gundrada between 1078 and 1082 on the site of a Saxon church dedicated, like the Priory, to St Pancras. William was a leading Norman baron with extensive lands in Sussex and elsewhere in

THE MUSIC

England. Lewes was the first priory in England belonging to the reformed Benedictine Order of Cluny, based in France. It became one of the wealthiest monasteries in England.

The Lewes Breviary

The Lewes Breviary dates from the 13th century and contains all the offices for services at the Priory including those of St Pancras and a rare Mass for Thomas Becket. This is unusual as most of these were removed from similar books on the orders of Henry VIII at the Dissolution. The survival of this Mass may be accounted for by the fact that the book found its way to France, where it remained, intact, until it was bought at auction by the Fitzwilliam Museum in the 1930s.

Folk music and pilgrimage music from the time of the Lewes Breviary

There are stimulating parallels to be drawn between the Codex Calixtinus (Santiago de Compostela, late 12th century) and the Lewes Breviary (13th century): each contains liturgical music for centres of ecclesiastical power and each is the most important surviving source of medieval music from their respective institutions. Santiago de Compostela and the Lewes Priory were both centres of Cluniac power in foreign lands; the Cluniac identity of each is expressed in their architecture, sculpture and their music.

Cluniac liturgical music is interesting for many reasons, one of those being the early

emergence of polyphonic singing. In the 12th and 13th centuries most liturgical music was written in a monodic single line; however, the Codex Calixtinus has 20 examples of polyphonic music. The actual performance practice will have been a rich combination of polyphony and monody, difficult perhaps for us to imagine, given our understanding of 'chant' as predominantly 'Gregorian' and defined by the work of the monks of Solesmes. The polyphony of the Codex Calixtinus and others from Saint Martial de Limoges, another Cluniac centre, shows us ways of interpreting and performing single line music polyphonically. This gives an interesting perspective on the origins of song in medieval Europe.

Performing chant repertoire polyphonically and with instruments is physically engaging, fun and accessible. It is an ideal way of introducing people to singing medieval liturgical music, without it seeming dry, ethereal or impossible to achieve. Resonet's approach to chant is based on the principles of healthy singing and good musicianship. The BREMF Community Choir is encouraged at every opportunity to sing well, to make a big sound and fill the large Cluniac buildings for which the music was written.

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THE TEXTS

Space does not permit reproduction of full texts here except for the sung liturgy for St Thomas; a summary of themes is given for the other sections in the programme.

Liturgy of St Pancras (Lewes Breviary)

This section is taken from the Office for St Pancras on the eve of the Saint's Day. It is a collection of antiphons and hymns, which would have introduced the singing of psalms and readings on the life of St Pancras. They represent a meditation on the deeds and the character of the saint. Pancras was a teenage boy who lived in Rome at the beginning of the 4th century CE who was put to death by the Emperor Diocletian because he refused to renounce his faith in Christ, even under torture. The hymn illustrates St Pancras' courage and depicts him as a spiritual athlete who wins his place in heaven: an inspiration for the monks of Lewes Priory.

Liturgy of St Thomas Becket (Lewes Breviary)

The drama we perform here represents a meditation on the life of St Thomas.

St Thomas	Sebastian Sandys
St Pancras	Francesco Robinson
Mother Church	Barbara Wood
Monks	Joan MacGregor
	Lin Ireland
Murderers	Theo Sheraton
	Barbara Scalvini
	Francesco Robinson
Shepherdess	Pixie T Dhel

Adsunt Thome martiris solemnia

The solemn rites for Martyr Thomas begin; let the Virgin Mother Church rejoice.

Summo sacerdotio Thomas

Raised to the highest priestly office, Thomas was suddenly changed into another man.

Monacho sub clerico

Secretly hair-shirted under the clothes of a cleric, the monk, stronger than the flesh, conquers the stirrings of the flesh.

Thomas manum mittit

Thomas puts his hand to bold deeds. He rejects injuries, rejects abuse. No injury breaks Thomas. The constancy of Thomas cries out to all: the whole world belongs to the the brave.

Satane satellites

Satan's henchmen, bursting into the church, perpetrate an unheard-of example of evil.

Strictis Thomas

Thomas advances to meet the drawn swords; he yields neither to threats, nor to swords, not even to death.

Hosti pandit

The future victim opens the gate to the enemy and before the house of the Lord, stands as a wall against the enemies.

Patrem nati

The children slay the father in the maternal bosom. The face of the mother reddens with the paternal blood.

Sol inclinans radios

The sun, inclining its rays, moves towards

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its setting, as that other sun ascends to its heavenly throne.

Fusum spargunt cerebrum

They scatter the spilled brain with wicked swords, and the heavenly victim remains unconquered.

lacet granum

The grain lies overwhelmed by the chaff. The just man is cut down by the spear of the wicked, exchanging a home of clay for heaven. The guardian of the vine falls in the vineyard, the general in the camp, the farmer on the threshing floor.

Ferro pressos Thomas

Thomas frees those oppressed by the sword, he looses chains and unlocks bolts, he heals the sick, frees the besieged. He quiets wars, he rules over tyrants, he calms the waters and controls flames.

Jesu bone per Thome

O good Jesus, through the merits of Thomas, forgive us our debts. Visit home, gate, tomb and awaken us from threefold death. Restore through your customary compassion things ruined by deed, thought or habit.

Music sung throughout Europe from the Lewes Breviary

The 'Pater Noster' (Our Father) was and still is sung to this tune, found in the Lewes Breviary and in countless other sources. The 'Salve Regina' is another famous chant for one of the four Marian antiphons. Here we most fully echo this year's theme of Europe singing as one.

English folk music from the time of the Lewes Breviary

At that time, priories would have been a place of encounter between sacred and secular music. Pilgrim groups on their way to Canterbury would have been one vehicle for these encounters. To illustrate how those two traditions may have interacted, Fernando Reyes has set English folk songs in the style of Cluniac polyphony.

Music of pilgrims to Santiago de Compostela, from the time of the Lewes Breviary

The sound world of Lewes Priory would have been set in the wider context of European music, particularly pilgrim music and the network of Cluny. This section is taken from the Codex Calixtinus (12th century, Santiago de Compostela), the most important contemporary witness of the coming together of French, German, European popular, and Cluniac liturgical music. It also demonstrates how the single monodic line was embellished in practice with a descant, organum, or full polyphony, with two or three melodic lines together.

Liturgy of St Pancras (Lewes Breviary)

The Office of the Eve of the feast of St Pancras, unique to the Lewes Breviary and not sung for hundreds of years.

THE PERFORMERS

Resonet was formed in Santiago de Compostela in 1990 by the lute player Fernando Reyes, who directs the group, and the soprano Mercedes Hernández, taking its name from a piece in the Codex Calixtinus.

The members of Resonet trained in the performance of early music at some of Europe's best-known schools: Schola Cantorum Basiliensis (Basel, Switzerland), Musikhochschule Trossingen (Germany) and Conservatoire de Toulouse (France).

The group has performed numerous concerts in leading festivals and auditoria throughout Europe, focusing on music connected with Galicia and pilgrimage to Santiago de Compostela. It has recorded La Grande Chanson (French pilgrim songs from the 17th century); ¡Santiago! (music and pilgrimages in the Renaissance); Les Pellerines (the fashion of pilgrimage in 17th-century France); Il Pellegrino (the journey of Cosimo III de Medici, 1668); Canto de Nadal; Cantares Galegos-Rosalía de Castro; and Canto de Ultraia and Festa Dies: Consecration of the Cathedral of Santiago de Compostela, 1211, both featuring Codex Calixtinus and pilgrim songs.

resonet.es

The BREMF Community Choir was formed in 2010 and is open to all, regardless of musical training or background. The choir has 50 members, rehearses every Thursday evening in St Paul's Church, West Street, and sings only medieval, renaissance and baroque music. If you would like to join us, or find out more, please visit **bremf.org.uk/BCC.htm**

Sopranos

Angela Abbo, Jo Baron, Annette Boyne, Sue Bull, Ruth de Mallet Morgan, Jane Edmonds, Cathy Fry, Diana Gobel, Sue Hyden, Fiona Johnson, Sharon Krummel, Martha Leyton, Teresa Mayfield, Margaret Sharp, Lyn Thomas, Frances van Berkel, Pam Vincent, Saskia Wesnigk-Wood

Altos

Sophie Costin, Marilyn Green, Diana Grice, Maddi Hanson-Kahn, Janet Hewson, Alison Hirst, Lin Ireland, Brenda L'Estrange, Joan MacGregor, Sue Rogerson, Amanda Shepherd, Gail Souppouris, Clare Spencer, Charlotte Stevens, Lizzie Thynne, Francesca Warnes, Chris Williams, Laetitia Yhap

Tenors

Peter Anderson, Dawn Evans, Jackie Fuller, Helen Lea, Sebastian Sandys, Lisette Petrie, John Taylor

Basses

Adam Barrett, Tim Bradshaw, Mike Hanna, Stephen Haynes, Chris Jackson, John Mansbridge, Bill Smith