

BRIGHTON CONSORT
DIRECTOR: GREG SKIDMORE

Reformations

BELIEFS THAT CHANGED A CONTINENT

Telling stories from Italy, Germany, and England of spiritual upheaval and personal struggle - all through music by Josquin, Martin Luther, Palestrina, Tallis, Byrd, and more

Wednesday November 23rd, 7.30pm

St George's Church, Kemptown,
Brighton BN2 1ED

Saturday November 26th, 3.00pm

Holy Trinity Church, High St.
Hurstpierpoint BN6 9TS

Tickets £12

From www.brightonconsort.org.uk or 01273 833746
or on the door

Information: 01273 833746 or info@brightonconsort.org.uk



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Musical Director: Greg Skidmore

Wednesday, 23 November 2022

and

Saturday, 26 November 2022

Concert Programme

Josquin des Prez (ca.1440-1521)	Miserere: Prima pars
Mabrianus de Orto (ca.1460-1529)	Ave Maria
Henricus Isaac (1450-1517)	Salve sancta parens
Josquin	Miserere: Secunda pars
Martin Luther (1483-1546) & Johann Walter (1496-1570)	Ein feste Burg
Jan Pieterszoon Sweelinck (1562-1621)	Estans assis aux rives aquatiques
Giovanni Pierluigi da Palestrina (1525-1594)	Tu es Petrus
Josquin	Miserere: Tertia pars

INTERVAL

William Byrd (ca.1540-1623)	Infelix ego: Prima pars
Walter Lambe (ca.1450-1504)	Nesciens mater
Thomas Tallis (ca.1505-1585)	Sancte Deus
Byrd	Infelix ego: Secunda pars
Tallis	Hear the voice and prayer
Tallis	Verily, verily I say unto you
Tallis	Missa Puer natus est: Agnus Dei
Byrd	Mass for Four Voices: Kyrie
Byrd	Infelix ego: Tertia pars

Programme note

The religious and political turmoil that took place throughout the 16th century, known now as 'The Reformation', is a topic so well impressed upon our historical understanding that it has given rise to many concert programmes before this one. Tonight we revisit these turbulent times with a unique and specific focus. Exploring these well-known historical narratives by looking at the stories of individual people and how their personal reactions to the conflicts and controversies defined them and affected others will allow us to shed more light on this wonderful music and its dangerous context.

It is important to remember that 'The Reformation' was in fact a series of different events: It was not one reformation, but many 'reformations', bringing about violent changes in the Catholic and new Protestant churches from within and without. While Martin's Luther's nailing of his 95 theses to the church door in Wittenberg is traditionally seen as the start of the Protestant Reformation, Luther himself was informed by the thinking of a prominent reformer whose influence stretched across the entire continent and century: the Florentine Dominican friar Girolamo Savonarola.

Savonarola was born in the early 1450s and initially trained to be a doctor. After a series of intense religious experiences, often obsessed with the apocalyptic, he decided to become 'a knight of Christ' and embarked on a career of radical preaching, prophesying, and demanding reform of both the state and church. In particular, he railed against the very excesses and perceived corruption among the clergy that Martin Luther would later also oppose. He, like Luther after him, also held that holy scripture alone was his guide to salvation. Because of this, and many other things, he fell foul of the authorities in both Florence and Rome and after a botched trial by fire in which he lost the support of many of his followers, he was arrested. Under torture, Savonarola eventually confessed that his prophesies, visions, and teachings were made up and false. After this horror, imprisoned in his cell and aware that he had been condemned to death, he composed a meditation on the great Lenten psalm 'Miserere mei, Deus' in which he bitterly poured out his guilt and shame at having lacked the strength to withstand the torture, looking only to God for mercy. He was executed soon thereafter.

Josquin des Prez was a direct contemporary of Savonarola and around the time of Savonarola's death, was employed in northern Italy. Josquin would have been aware of Savonarola's works, including his famous meditation on Psalm 51. While Josquin's *Miserere mei*, one of the two major works that structure tonight's concert, is a setting of the biblical Psalm text and not Savonarola's meditation, Josquin employs the remarkable technique of repeating the 'Miserere mei, Deus' refrain at the end of each verse, highlighting it musically, in precisely the same way Savonarola did textually in his meditation. Josquin wrote the piece only a few years after Savonarola's death and given the fame of the meditation, this homage would have been obvious to any contemporary listener familiar with the Savonarola story.

Around nine decades later, another brilliant artist toiling under religious persecution - William Byrd, famously a recusant Catholic in Elizabethan England - would look to Savonarola's Psalm 51 meditation and find in it a connection with his own life and inspiration for his own struggles. Unlike Josquin, Byrd set Savonarola's actual text itself, likely knowing full well the politically charged and incendiary nature of what it

represented. This work, Byrd's *Infelix ego*, expresses powerfully the urgency and desperation with which Savonarola cries out to God, and in Byrd's setting the triumph of God's mercy is hard won, but in the end conquers all.

These two works (Josquin's *Miserere* and Byrd's *Infelix ego*) give our concert programme structure, as their identical three-part structures are split up in the same way across the first and second halves respectively.

The remainder of the first half is dedicated to the continental Reformations with which we are familiar. Representing the importance of the printing press in the philosophical arguments that were raging, Marbrianus de Orto's *Ave Maria* is the first piece in the first book of printed music ever published, in 1501. It symbolises, therefore, the coming changes brought about by this new technology. Textually, however, it is a devotional piece to the Virgin Mary and as such belongs squarely in pre-Reformation thinking. Henricus Isaac's *Salve sancta parens* again sets a Marian devotional text in a liturgical style, and is an example of one of hundreds of short pieces Isaac wrote as 'functional' music within the established Catholic liturgies of his time, before Luther's disruptions.

The second section of the first half is devoted to Luther's Reformation and its reaction. Luther was famously musical, but his compositions were the hymn tunes themselves, many of which we (and hundreds of other musicians throughout history - notably JS Bach) know well. Johann Walter was a friend and colleague of Luther's and published many of his tunes harmonised with four-part imitative counterpoint, in the 1530s. *Ein fest burg*, appearing on tonight's programme, is one such piece. Jan Pieterszoon Sweelinck, again writing decades later than Luther and Walter, was heavily influenced by the Calvinist tradition in Amsterdam, and as various French translations of the book of Psalms began to circulate, he set many of these texts to music, including tonight's *Estant assis aux rives aquatique*. That this Psalm is the famous hymn of the oppressed (in English, 'By the rivers of Babylon we sat down and wept') is a fitting complement to this evening's theme of religious conflict.

But of course, in response to criticism from Luther, Calvin, and others, and in fear for its survival, the Catholic church fought back! The famous Council of Trent was convened as a reaction to the reform movements and it kicked off more than a hundred years of attempts to impress upon believers the magnificence and divine power of the Church in Rome, known as The Counter-Reformation. Palestrina's association with the Council of Trent is now more known to us in myth than fact, but his *Tu es Petrus* is just about as confidently Catholic a piece of music as it is possible to find! Saint Peter himself, the first pope of Rome, is of course buried under the famous Basilica in the Vatican, the very beating heart of Roman power and legitimacy, and the text Palestrina sets are the words of Christ himself as he tells Peter that he will be the foundation stone upon which his Church will be built - the Roman Catholic Church! Powerful stuff.

The second half of tonight's programme examines the English Reformations, themselves no less complex than the turmoil happening on the continent. Byrd's place in this narrative is well known to modern audiences. His role as the oppressed Catholic, constantly wagging the finger of condemnation at his fellow Englishmen and the state itself while bemoaning the plight of the Catholic church in England in exquisitely beautiful and painful music is a theme many in our audience will recognise. What some

may not know is that his teacher and close business partner, Thomas Tallis, a generation older than Byrd, was much more flexible in his religious convictions - at least when it came to writing music. As I mentioned above, Byrd's Infelix ego provides the scaffold for the second half as an analog to Josquin's Miserere in the first and here again we also begin with pre-Reformation English music, the most famous collection of which is The Eton Choirbook, compiled in around 1502. Walter Lambe's Marian setting Nesciens mater is emblematic of this collection musically and textually. Tallis actually began to compose before Henry VIII split from Rome, and tonight's Sancte Deus is an example of one of his early pre-Reformation works. Tallis then fulfilled the needs of successive monarchs, including Edward VI's strict requirements for clarity in music expressed in Archbishop Cranmer's famous edict 'to every syllable, [one] note'. Hear the voice and Prayer, and Verily, verily I say unto you are striking examples of this simplicity, especially compared with the florid, complex counterpoint on display elsewhere in this programme.

Of course, with the return of the Catholic Queen Mary Tudor, it was all change again! Tallis took up the challenge and produced his amazing Missa Puer natus est nobis, likely first performed at Christmas in 1554, when Mary was believed to be expecting a child and Catholicism in England was once again on the rise. This piece could not contrast more with the austerity and precision of his earlier English anthems.

To close the concert, we return again to Byrd and finish with another setting of the catholic mass, the Kyrie movement from his Mass for Four Voices. Published as an act of defiance and without a title page lest it be discovered by the official censors, this famous work echoes the simplicity of Tallis' English anthems, but with the pathos and vulnerability drawn from the music's role in worship done secretly and under the threat of legal prosecution. Finally, the third section of Byrd's Infelix ego is a powerful reminder that, even in the very heat of the most bitterly fought battle over who is right or who is wrong, we are all, ultimately, at the mercy of the divine.

Greg Skidmore, November 2022

Brighton Consort

Musical Director: Greg Skidmore

Sopranos

Liza Axford
Anne Bonwit
Zoe Carey
Sue Clough
Mirella Marlow
Pam Nickels

Altos

Eleanor Clapp
Jenny Clemens
Janet Gascoine
Kathy Holloway
Stella Holman
Heide Hughes
Emma Kurtz
Rose Peterschmidt

Tenors

Maya Davis
Richard Davis
Nick Jarvis
Hugh Jones
David Waterhouse
Jan White
Stephen White

Basses

Michael Bishop
Michael Clemens
Rob Carruthers
Mark Findlay
Keith Hollis
Mitch Peaks
Peter Wells

We are grateful to professional singers Andrew Davies, Toby Matimong, James Priest, and James Quilligan who have offered us their support in our bass section during this project.

Texts and Translations

Latin and French translations by Maya Davis. German translation by Heide Hughes.

Josquin des Prez: *Miserere*

Prima pars

Miserere mei, Deus, secundum magnam
misericordiam tuam:
et secundum multitudinem miserationum
tuarum, dele iniquitatem meam.
Miserere mei Deus;
amplius lava me ab iniquitate mea,
et a peccato meo munda me.
Miserere mei Deus, quoniam iniquitatem
meam ego cognosco,
et peccatum meum contra me est semper.
Miserere mei Deus; tibi soli peccavi
et malum coram te feci,
ut iustificeris in sermonibus tuis,
et vincas cum iudicaris.
Miserere mei Deus.
Ecce enim in iniquitatibus conceptus sum
et in peccatis concepit me mater mea.
Miserere mei Deus.
Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae manifestasti
mihi.
Miserere mei Deus.
Asperges me, Domine, hysopo, et mundabor;
lavabis me et super nivem dealbabor.
Miserere mei Deus.

Part One

Have mercy on me, God, according to your
great mercifulness,
And in accordance with the extent of your
compassion, expunge my wickedness.
Have mercy on me, God:
Wash me thoroughly clean of my wickedness
And cleanse me from my sin.
Have mercy on me, God, since I know my
wickedness
And my sin against you is always in front of me.
Have mercy on me, God; I have sinned against
you alone and done evil in your presence,
As you have rightly said in your words, and you
will be fully justified when you pass judgment.
Have mercy on me, God;
For indeed I was conceived in wickedness
And my mother conceived me in sinfulness.
Have mercy on me, God.
For indeed you have taken pleasure in truth;
You have shown me unclear, hidden aspects of
your wisdom.
Have mercy on me, God.
Sprinkle me with hyssop, and I will be clean;
Wash me and I will be whiter than snow.
Have mercy on me, God.

Mabrianus de Orto: *Ave Maria*

Ave Maria, gratia plena:
Dominus tecum.

Hail, Mary, full of grace:
The Lord is with you.

Henricus Isaac: *Salve Sancta Parens*

Salve Sancta parens enixa puerpera Regem qui
caelum terramque regit in saecula saeculorum.
Sentient omnes tuum adjuvamen quicumque
concelebrant tuam commemorationem.

Hail, Holy Mother, woman who gave birth to
the King who rules heaven and earth for ever
and ever. All will be aware of your aid who
come together for your worship.

Josquin des Prez: *Miserere*

Secunda pars

[Audi]

Auditui meo dabis gaudium et laetitiam et exultabunt ossa humiliata.
Miserere mei Deus; averte faciem tuam a peccatis meis et omnes iniquitates meas dele.
Miserere mei Deus.
Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.
Miserere mei Deus;
ne proicias me a facie tua
Et spiritum sanctum tuum ne auferas a me.
Miserere mei Deus;
redde mihi laetitiam salutaris tui
Et spiritu principali confirma me.
Miserere mei Deus.
Docebo iniquos vias tuas, et impii ad te convertentur.
Miserere mei Deus; libera me de sanguinibus,
Deus salutis meae,
Et exultabit lingua mea iustitiam tuam.
Miserere mei Deus.

Part Two

[Hear me]

To me as I hear you, you will give joy and happiness, and my humbled bones will rejoice.
Have mercy on me, God; turn your gaze away from my sins and expunge all my evil deeds.
Have mercy on me, God.
Create a pure heart in me, God, and renew a righteous spirit in the depths of my being.
Have mercy on me, God;
do not send me from your sight
Nor withdraw your holy spirit from me.
Have mercy on me, God;
give me back the happiness of your protection
And strengthen me with your ruling spirit.
Have mercy on me, God.
I will teach the wicked your ways and the unholy will be turned to you.
Have mercy on me, God; free me from blood-guilt, God of my salvation,
And my tongue will rejoice in your justice.
Have mercy on me, God.

Martin Luther & Johann Walter: *Ein feste Burg*

Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alt böse Feind,
mit Ernst er's jetzt meint
Gross Macht und viel List
sein grausam Rüstung ist.
Auf Erd ist nicht seinsgleichen.

Mit unsrer Macht ist nichts getan,
wir sind gar bald verloren.
Es streit't für uns der rechte Mann,
den Gott hat selbst erkoren.
Fragst du wer der ist ?
Er heisst Jesus Christ,
der Herr Zebaoth,
und ist kein andrer Gott.
Das Feld muss er behalten.

Und wenn die Welt voll Teufel wär
Und wollt uns gar verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie saur er sich stellt
tut er uns doch nicht.
Das macht, er ist gericht't.
Ein Wörtlein kann ihn fällen.

A strong fortress is our God
A good defence and weapon.
He helps us freely out of all our distress,
which has now befallen us all.
The old evil foe,
gravely now intends.
Great might and much cunning
Is his dreadful armour.
On earth is not his equal.

With our own strength we can do nothing,
we would soon be forlorn.
The right man is fighting for us,
whom God himself has chosen.
You ask who he is
He is named Jesus Christ,
the Lord Sabaoth,
and is no other God.
The field he must retain.

And if the world was full of devils
and would want to utterly devour us,
we are not too afraid,
we shall yet succeed.
The prince of this world,
as sour as he makes himself
he does nothing to us yet.
That is because he is judged.
One small word can fell him.

Das Wort sie sollen lassen stahn
Und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan
Mit seinem Geist und Gaben.
Nehmen sie den Leib,
Gut, Ehr, Kind und Weib,
lass fahren dahin.
Sie haben's kein Gewinn.
Das Reich muss uns doch bleiben.

The word they must leave standing
and have no thanks for it.
He is with us well in the plan
With his spirit and gifts.
Should they take the body,
Goods, honour, child and wife,
let them go from here.
They have no gain.
The kingdom must yet remain ours.

Jan Pieterszoon Sweelinck:
Estans assis aux rives aquatiques

Estans assis aux rives aquatiques de Babylon
plorions melancoliques, nous souvenans du
païs de Sion.
Et au milieu de l'habitation où de regrets, tant
de pleurs espondismes, aux saules verts nos
harpes nous pendismes.

While seated on the watery river-banks of
Babylon, we wept inconsolably as we
remembered the land of Sion.
And in the midst of the dwelling-place where
we poured out our longing and so many tears,
we hung our harps on the green willows.

Giovanni Pierluigi da Palestrina:
Tu es Petrus

Prima pars

Tu es Petrus, et super hanc petram
ædificabo Ecclesiam meam;

Et portae inferi non prævalebunt adversus eam.
Et tibi dabo claves regni cælorum.

Secunda Pars

Quodcumque ligaveris super terram
erit ligatum et in cælis:
et quodcumque solveris super terram
erit solutum et in cælis.
Et tibi dabo claves regni cælorum.

Part One

You are Peter, and upon this rock
I will build my church;

The gates of hell will not prevail against her.
I will give you the keys to the kingdom of
heaven.

Part Two

Whatever you bind on earth
will be bound also in the heavens:
and whatever you set free on earth
will be freed also in the heavens.
I will give you the keys of the kingdom of
heaven.

Josquin des Prez: *Miserere*

Tertia pars

Domine, labia mea aperies, et os mea
adnuntiabit laudem tuam.
Miserere mei, Deus,
Quoniam si voluisses sacrificium dedissem
Utique holocaustis tibi non delectaberis.

Miserere mei, Deus.
Sacrificium Deo spiritus contribulatus
contritum et humiliatum, Deus, non despicias.

Miserere mei, Deus.
Benigne fac, Domine,
in bona voluntate tua Sion,
Ut aedificentur muri Hierusalem.
Miserere mei, Deus.
Tunc acceptabis sacrificium iustitiae oblationes
et holocausta;
Tunc imponent super altare tuum vitulos.
Miserere mei, Deus.

William Byrd: *Infelix ego*

Prima pars

Infelix ego, omnium auxilio destitutus,
Qui cælum terramque offendi.
Quo ibo? Quo me vertam?
Ad quem confugiam?
Quis mei miserebitur?
Ad cælum levare oculos non audeo,
Quia ei graviter peccavi.
In terra refugium non invenio,
Quia ei scandalum fui.

Walter Lambe: *Nesciens mater*

Nesciens mater virgo virum
Peperit sine dolore salvatorem saeculorum.
Ipsum, regem angelorum, sola virgo lactabat
Ubera de caelo plena.

Thomas Tallis: *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.

Part Three

Lord, you will open my lips, and my mouth will
proclaim your praise.
Have mercy on me, God.
For if you had wished it, I would offer a sacrifice,
though certainly you will not take pleasure in
burnt offerings.
Have mercy on me, God.
A troubled soul making a penitential and
humble sacrifice to God is not something you
will despise.
Have mercy on me, God.
Look kindly, Lord,
with your good will, on Sion
So that the walls of Jerusalem may be built.
Have mercy on me, God.
Then you will receive for your righteousness a
sacrifice, prayers and burnt offerings;
Then the people will place calves on your altar.
Have mercy on me, God.

Part One

Wretched am I, lacking all sources of help,
I who have displeased heaven and earth.
Where shall I go? Where shall I turn?
To whom shall I flee?
Who will take pity on me?
I do not dare raise my eyes to heaven,
For I have sinned grievously against it.
I find no refuge on earth,
For I have been a cause of offence to it.

Not knowing a man, the mother, a virgin,
Gave birth without pain to the saviour of the
world.
The virgin all by herself suckled him, the king of
angels, with a breast filled from heaven.

Holy God, holy and strong,
holy and immortal,
have mercy on us.
Now, Christ, we turn to you and beg you to
have mercy.
You who came to redeem the lost,
Do not condemn those you have redeemed.
Through your cross you redeemed the world.
Amen.

William Byrd: *Infelix ego*

Secunda pars

Quid igitur faciam? Desperabo.
Absit.
Misericors est Deus,
Pius est salvator meus.
Solus igitur Deus refugium meum:
ipse non despiciet opus suum,
non repellet imaginem suam.

Part Two

Therefore, what shall I do? I will give up hope.
No – let this not happen.
God is merciful,
My saviour is holy.
God alone, therefore, is my refuge:
He will not scorn his own handiwork,
He will not reject his own likeness.

Thomas Tallis: *Hear the voice and prayer*

Hear the voice and prayer of thy servants that
they make before thee this day,
that thine eyes may be open toward this house
night and day, even toward this place, of which
though hast said 'My name shall be there.'
And when thou hear'st, have mercy on them,
That thine eyes...etc.

Thomas Tallis: *Verily, verily I say unto you*

Verily, verily I say unto you,
except ye eat the flesh of the Son of Man and
drink His blood, ye have not life in you.
Whoso eateth my flesh and drinketh my blood
hath eternal life, and I will raise him up at the
last day.
For my flesh is meat indeed, and my blood is
drink indeed.
He that eateth my flesh and drinketh my blood
dwelleth in me, and I in him.

**Thomas Tallis:
*Missa Puer natus est nobis - Agnus Dei***

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.

**William Byrd:
*Mass for Four Voices - Kyrie***

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

William Byrd: *Infelix ego*

Tertia pars

Ad te, igitur, piissime Deus,
Tristis ac mærens venio
Quoniam tu solus spes mea,
Tu solus refugium meum.
Quid autem dicam tibi?
Cum oculos levare non audeo,
Verba doloris effundam,
Misericordiam tuam implorabo,
Et dicam; 'Miserere mei, Deus,
Secundum magnam misericordiam tuam'.

Part Three

Therefore, to you, most holy God
I come, sad and weeping
Since you alone are my hope
You alone my refuge.
But what shall I say to you?
Since I do not dare raise my eyes
I will pour out words of grief,
I will beg for your pity
And I will say; 'Have mercy on me, God,
According to your great mercifulness.'

Biographies

Brighton Consort was formed by the late Daphne Elston in 1971 and is best known for its ambitious exploration of the rich repertoire of renaissance and early baroque music. Its Musical Directors have included Deborah Roberts, Katie Thomas, James Dixon and the present director Greg Skidmore. Several choir members are also closely involved in the running of the Brighton Early Music Festival. Brighton Consort's programmes have included collaborations with Ensemble Reza, the Paul Nieman Brass Ensemble and Nick Houghton, and the choir has performed in the Voices of London Festival and at various events in the Royal Pavilion, Brighton. Although our core repertoire is mainly renaissance choral music, in order to offer variety to audiences and singers alike our programmes often include contemporary pieces and items from other musical periods too.

Born in Canada, **Greg Skidmore** arrived in England as an undergraduate at Royal Holloway College, University of London. After graduating with First Class Honours in Music, his post-graduate Choral Scholarship at Wells Cathedral led him to Lay Clerkships at Gloucester Cathedral and Christ Church Cathedral in Oxford. He now lives in London and pursues a varied career as a consort, choral, and solo oratorio singer alongside work as a conductor and workshop leader.

Solo engagements have included working with ballet dancer Carlos Acosta in his *A Classical Farewell* at the Royal Albert Hall; Stravinsky's *Canticum Sacrum* with the City of Birmingham Symphony Orchestra in Symphony Hall, Birmingham; Purcell's *Ode for St Cecilia's Day* with the Orchestra of the Age of Enlightenment; Purcell's *Fairy Queen* with the Gabrieli Consort; Bach's *St. Matthew* and *St. John Passions*, *Mass in B Minor*, and *Christmas Oratorio*, all with *Ex Cathedra*; and Monteverdi's *1610 Vespers* at the Brighton Early Music Festival, and with I Fagiolini and the BBC Singers at the Barbican Centre's Milton Court Concert Hall.

Equally comfortable in choral and consort singing, he has appeared with The Tallis Scholars, The Sixteen, The Cardinall's Musick, I Fagiolini, *Tenebrae*, The Gabrieli Consort, Alamire, *Contrapunctus*, The Eric Whitacre Singers, EXAUDI, Collegium Vocale Ghent, Cappella Amsterdam, La Grand Chapelle (Madrid), and the Tafelmusik Baroque Chamber Choir (Toronto), among many others. He can be heard on recordings released by Decca,

Deutsche Grammophon, Harmonia Mundi USA, Gimell, and others, including two recent Gramophone Early Music Award winning discs: Alamire's 'The Spy's Choirbook' and the most recent in The Tallis Scholars' Josquin Masses series. In 2015, he featured in I Fagiolini's Betrayal, a fully staged presentation of the madrigals and sacred music of Carlo Gesualdo. In 2019, I Fagiolini toured their recent recording project Leonardo: Shaping the invisible extensively in the UK and abroad. In February 2022, Greg made his hundredth appearance with The Tallis Scholars.

While at Christ Church in Oxford, he began a course of doctoral research in Musicology at the University of Oxford and started his own men's voices consort, I Dedicati. More recently he was appointed Musical Director of The Lacock Scholars and regularly gives concerts with them, creating site-specific evenings that weave polyphonic music with plainsong and silence. Greg recently completed major coaching projects with students at the University of York and the Guildhall School of Music and Drama and he has given workshops and masterclasses in the UK, France, Canada, New Zealand, and Australia in association with The Sixteen, I Fagiolini, and on his own. He has assisted both Eamonn Dougan (Associate Conductor, The Sixteen) and Justin Doyle (Chief Conductor, RIAS Kammerchor) at the Ludlow Summer School. He is increasingly engaged in Canada as a guest conductor, clinician, and record producer, founding The Canadian Renaissance Music Summer School in 2018. He has been published in Early Music and his writing has appeared in programmes and CD liner notes for The Tallis Scholars, The Sixteen, The Cardinal's Musick, The Gabrieli Consort, Tenebrae, and Ex Cathedra.

Singing with Brighton Consort

We are always looking to hear from enthusiastic new singers in all voice parts.

Brighton Consort performs mainly Renaissance choral music but, to offer variety to audiences and singers alike, programmes often include contemporary pieces and items from other musical periods too. We normally present three concert programmes per year, usually with two performances of each. We rehearse on Wednesday evenings (7:30pm-10:00pm) at St George's Church, Kemptown. Rehearsals take place throughout the year, with a break during July and August.

At the moment, we don't have a formal audition procedure, so the best way to inquire about joining us is to get in touch. We'll ask you a little bit about your experience and suitability for what we do, but we are a welcoming and flexible bunch! We're very open to meeting new people and can't wait to hear from you.

To reach us, please email info@brightonconsort.org.uk

Next Concerts

Christmas Carol Concert at the Royal Pavilion

in collaboration with **The Paddock Singers**

Thursday, 15 December 2022

7:30pm

Join us in the seasonally dressed Royal Pavilion for a special evening of Christmas carols.

The Music Room is the setting for the entertainment and during the interval you are invited to enjoy a glass of prosecco and a mince pie in the palace's beautiful Banqueting Room.

Doors open at 7pm

Tickets: £34 / £30 for members & concession (16 years & under)

To purchase tickets, visit
brightonmuseums.org.uk/event/christmas-carol-concert

Roots and Branches

How choral music from the Renaissance still flowers in the present

A collaboration between **Brighton Consort** and **The University of Sussex Chamber Choir**

Saturday, 25 February 2023

7:00pm

Meeting House, University of Sussex, Falmer, Brighton

This a cappella choral concert will contain music written during the Renaissance and later periods and traces how Renaissance music influenced later composers, namely Mozart, Vaughan Williams, and WH Harris, among others, throughout the centuries. The two groups will share this concert, singing together in William Byrd's 'Mass for Four Voices'.

For more information, please contact:

info@brightonconsort.org.uk
or
chamberchoir@societies.sussexstudent.com

For more information about these and other events, or to browse through our past projects and learn more about Brighton Consort, please visit our website:

brightonconsort.org.uk