

The San Diego Early Music Society

presents



The City Musick

William Lyons - director

Paul Bevan - sackbut, recorder

Gawain Glenton - cornett, recorder

Richard Van Hessel - sackbut, recorder

William Lyons - dulcian, recorder, bagpipes

Richard Thomas - cornett, recorder, bagpipes

"The Topping Tooters of the Town"

Music of the London Waits 1550-1650



Friday, October 16, 2009

8:00 p.m.

St. James by-the-Sea
743 Prospect Street, La Jolla



PROGRAM



The Night Watch Anthony Holborne fl 1584– 1602

Hackney Clement Woodcock fl c 1575

Pavan Anthony Holborne

Galliard

Pavane/Galliard Dolorosa Peter Phillips c1560 – 1628

Fantasia a 3 Edward Blanks 1550 – 1633

Eliza, her name gives honour John Bennet c1575 – c1614

Of all jolly pastimes. Anon

Cuckoo [Richard Nicholson] fl 1600

Pavane in Dm Simon Ives 1600– 1652

The Choyce

The Choyce Coranto

Canzonets a 3: Thomas Morley c1557 – 1602

See, see myne owne sweet jewell

Hould out my hart

Crewell you pull away too soone

The Bull Maske John Adson c1586– 1640

Courtly Masquing Ayre 20

Courtly Masquing Ayre 21

INTERMISSION

From 'The Whole booke of psalms' 1621:

Psalms 100: All creatures that on earth do dwell John Dowland 1563– 1626

Psalms 3: O Lord how my foes are increast Thomas Ravenscroft c1582– 1635

Psalms 12: Help Lord for Good and Godly Men Edward Blanks

The humble sute of a sinner. Robert Palmer fl 1612

In Nomine: The humble sute of a sinner Anon

The Old Measures: Inns of Court Dances c 1620

The Quadran Pavan/Galliard • Turkeyloney • The Earl of Essex Measures • Tinternell • The Oulde Alman

The Queenes Alman • The Cecilia Alman • The Black Alman

Venus' Birds. John Bennet

The Fancy Simon Ives

Mr Whitlock's Coranto

The Virgin

Hey Hoe to the Grenewoode Thomas Ravenscroft



Pauls Wharf. Brade

Lilliburlero. pub. John Playford 1651

Maiden Lane

Half Hannikin

Sellengers Rownde

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- Please be sure to turn off any electronic devices that could make noise during the performance.
 - No videotaping or recording without express permission from the performers.
 - You are warmly invited to join us for a reception in the Van Schaik room following tonight's concert.
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PROGRAM NOTES

"Why these are the city waits, who play every winter's night through the streets to rouse each lazy drone to family duty. These are the topping tooters of the town, and have gowns, silver chains, and salaries, for playing 'Lil-liburlero' to my Lord Mayor's horse through the city."

Ned Ward, *The London Spy*, 1709

London in the late 16th century had reached its peak as a centre of trade, commerce, court, and government. A cosmopolitan populace and a multitude of pleasures, virtuous or otherwise, were to be found within and without the crumbling city walls. The City of London had, by the late 1500s, rapidly outgrown the walled square mile and spilled over into the smaller villages and towns in all points of the compass, engulfing the leafy hamlets of Whitechapel, Hackney, Westbourne, and across the river into the infamous "suburbs of sin" in Southwark. Where once stood secluded monastic buildings and grand stately homes now were hastily built tenements of multiple occupancy housing, with dividing alleys so narrow one could reach across and shake hands with the person opposite. And the place stank: No proper sanitation meant rubbish and human and animal excreta piled up at street ends and the rudimentary drainage channels running through the middle of thoroughfares were clogged and overflowing. Residents would empty the brimful Jordan (chamber pot) directly into the public pathway. Long before the Great Plague of the 1660s London was subjected time and time again to visitations of epidemic disease and plague, which each time resulted in the temporary closure of all public places, including theatres.

There was splendour and spectacle too. London had become the centre of the court and the royal palaces of Whitehall, St James, and Westminster were sites revered by foreign and native visitors alike. The New Exchange, the Elizabethan stock exchange, was such a sight that rural visitors to the city had their breath snatched away by its splendour; London Bridge creaked and groaned under the weight of generations of rebuilding, festooned at the Southwark end with the heads of criminals and traitors mouldering on long pikes for all to see. The mighty Thames, wider by some hundred feet than today, carried great volumes of traffic to the many wharfs and docks to deliver goods from around the world to an increasingly demanding clientele. Pay your penny to the boatman and you crossed the river to experience the world of theatre, bear baiting, and the "stews." Here were located the two famous theatres of early 17th-century London, the Rose and Shakespeare's Globe. The two competed for audiences with all the other available attractions as well as other theatres across the river, The Curtain Theatre, and the covered hall that was Burbage's Blackfriars Playhouse.

Central to the musical life of the city were the "Waits," a professional band of musicians who were expected to play for civic and ceremonial occasions. They received an annual wage and were granted livery, raising their status above that of the common minstrel so derided and mistrusted by the city authorities.

Waits in London were considered some of the best in the land, rivalled only perhaps by those of Norwich. These musicians were primarily players of wind instruments, the shawm, curtal, cornett, and sackbut, and these would have been a common sight and sound on the streets and in the halls and churches of the parishes of London. As Anthony Baines puts it:

"Of all musical sounds that from day to day smote the ears of a sixteenth-century town resident, the deafening skirl of the shawm band in palace courtyard or market square must have been the most familiar."

As well as their civic duties, waits were free to solicit employment in other aspects of city life. The ever-popular theatres that had sprung up in and around the city in the latter 1500s could provide regular work for the wait. Stage directions in the plays of Shakespeare and his contemporaries call for "hoboyes," "recorders," "cornetts," and "shawms" as well as providing cues for songs and dances. Waits were versatile and could play several instruments, including strings and soft wind. These talents were useful in the theatre, and when Thomas Morley dedicated his *First Booke of Consort Lessons* (1599) to the London Waits, he praised their highly skilled playing and declared "my love towards them."

This band would have been responsible for much of the music played at the sophisticated venue of the Blackfriars theatre in London. The theatre was the size of a small hall (it had belonged the Blackfriars monastery before the dissolution) and was covered, unlike most theatres such as the Globe and the Rose. Therefore it could operate in the winter months, and as part of a move towards more sophisticated performances for the educated elite, the admission charges were considerably higher than elsewhere. It was here that the lawyer Bulstrode Whitelocke recalled visiting to cultivate the favour of the waits who played there, even persuading Simon Ives to arrange and harmonise a "coranto" he had composed. *Mr Whitlock's Coranto* is that very piece, one of the few that can definitely be linked to the wait repertoire.

Waits would also have been hired to play for the many dances, plays and masques that were organised by the Gentlemen of the Inns of Court. Ostensibly there to provide a legal training for students, the various "Inns of Court" in London provided a finishing school for young men and was to all intents and purposes the de facto university of London. Grays Inn, The Temple, and Lincolns Inn were the major Inns, and it fell to them to provide musical entertainments for themselves and the gentry of London. The city waits would have been the obvious choice as providers of music, unless musicians from court were brought in instead. The sequences of masque tunes by the waits, John Adson, Simon Ives, and the anonymous "Old Measures" would have been the typical musical fare at the frequent "maskings" and "disguises" presented at the Inns.

Waits also played a part in parochial life of the city. In some cities and towns waits were required to fulfil ancillary duties by undertaking the role of night watchmen. As responsible members of their parish and perhaps even of their local guild or fraternity they would contribute towards the musical life of their local church. The second part of the concerts begins with a sequence of psalms as might well have been sung and played by waits for services and in the time of religious holidays and pageants.

This concert is then a homage to the frequently unsung talents of the wait. So often confused latterly as mere night watchmen, the city musicians were in fact highly regarded and much in demand. They were able to regulate their profession, thus maintaining a high standard and reputation. Their work encompassed major civic events, the theatre, dance hall, church, and, from 1571, a regular public performance on Sundays at the Royal Exchange, constituting perhaps the first public concerts in England.

❖ William Lyons 2009



BIOGRAPHIES

William Lyons, director

William Lyons has been performing, composing, arranging, and researching music since the age of thirteen. He is director of the acclaimed early music ensemble The Dufay Collective, with whom he has toured throughout the world and made a series of highly successful recordings. As researcher and programmer for the ensemble he has produced new performing editions of Medieval and Renaissance repertoire, most recently that of *The Play of Daniel*, released to critical acclaim.

William is director of the Medieval and Renaissance Studies programme at both the Guildhall School of Music and Drama and the Royal College of Music. William is soon to begin a Research Fellowship at Southampton University.

For over ten years William has worked as player, researcher, musical director, and composer at Shakespeare's Globe Theatre and has been involved in many productions there. Most recently he has composed for two new plays: Howard Brenton's *In Extremis* (2006-7) and Glyn Maxwell's *Liberty* (2008 and on tour). William's music is a synthesis of old and new musics, interweaving ancient and modern styles to create rich and sonorous textures.

William has composed, arranged for, and been historical advisor on many films, including *Pride & Prejudice*, *Elizabeth the Golden Age*, *Harry Potter 3*, and *Shrek 3(!)*.

Richard Thomas

Richard studied at the University of Wales, the Royal Academy of Music, and the Schola Cantorum, Switzerland. As part of his Master of Arts degree, Richard undertook research into the William Shaw Silver State Trumpets housed in the Jewel House, at the Tower of London.

Richard's interest in the performance practice of historical brass instruments (including the natural trumpet, keyed bugle, slide trumpet, and cornett) has enabled him to work with The Wallace Collection, the English Baroque Soloists, The King's Consort, Florilegium, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, Ex Cathedra, the New London Consort, the Gabrieli Consort, Opera North, English Touring Opera, Norwegian Opera, the Early Opera Company, Alamire, London Pro Arte Baroque, Counterpoint, Musiciens de Louvre – Grenoble, performed many times at the BBC Proms and has made numerous commercial recordings.

Richard has worked closely with William Lyons, director of The City Musick, at Shakespeare's Globe Theatre as well as with the Dufay Collective and performing on film sound tracks for *Shrek 3*, *The Golden Age*, and *Bedtime Stories*.

Richard is a founder member and director the acclaimed sackbut and cornett ensemble, QuintEssential, teaches cornett at Trinity College of Music, London, and is an active researcher and editor of Renaissance music.

Paul Bevan

Paul Bevan graduated from the Guildhall School of Music and Drama in 1984 where he studied recorder with Philip Pickett and Rainer Schulein and trombone with Eric Crees and Denis Wick. Since then he has played with many of the leading early music ensembles in Britain, including The Dufay Collective and The Gabrieli Players. He played first trombone for the Bournemouth Sinfonietta for several years and has been involved with theatre work at the National Theatre and in a number of productions at Shakespeare's Globe Theatre including *A Winter's Tale*, *Measure for Measure*, *Antony and Cleopatra* and *The Merry Wives of Windsor*.

Richard Van Hessel

Richard Van Hessel is a founding member of the Whole Noyse. He studied trombone at S.U.N.Y. at Purchase with Roger Smith and John Swallow, and has performed at Shakespeare festivals in California, Utah and Oregon, where he also served as director of the musicians. Mr. Hessel has a special interest in the English Ballad literature of the 16th through 18th centuries, and has published a collection of ballads, *A Reveller's Jovial Companion*. He plays with the ensemble The Carman's Whistle, which specializes in this repertoire. Mr. Hessel has performed with Philharmonia Baroque Orchestra of the West, the American Bach Soloists, the American Classical Soloists, and at the Aston Magna Festival. He can be heard on recordings with The Whole Noyse, Magnificat, the American Bach Soloists, and the Vancouver Cantata Singers.

Gawain Glenton

Gawain is quickly establishing himself as one of Europe's leading cornetto players, working regularly with some of the finest interpreters of Renaissance and Baroque music. This last year alone included performances with ensembles such as Concerto Palatino, The Amsterdam Baroque Orchestra (Ton Koopman), His Majesty's Sackbuts and Cornetts, The Gabrieli Consort and Players (Paul McCreesh), Cantus Kölln (Konrad Junghänel), and Les Talens Lyriques (Christophe Rousset). He is also a member of The English Cornett and Sackbutt Ensemble.

Additionally Gawain has collaborated with the harpist Kirsty Whatley in founding the ensemble In Echo which is dedicated to the performance of music from the 16th and 17th centuries.

Gawain recently completed his studies at Basel's renowned Schola Cantorum Basiliensis where he studied cornetto with Bruce Dickey and voice with Gerd Türk.

