



# Lammermuir Festival

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19 September 2021, 8:00pm | St Mary's Parish Church, Haddington

## *Renaissance Protest Songs* **Marian Consort**

**Anon.** In su quell'aspro monte

**Manuel Cardoso** Lamentations for Maundy Thursday

**Duarte Lobo** Pater peccavi

**Anon.** Viva Cristo e chi li crede

**Anon.** Che fai qui, core?

**Estêvão Lopes Morago** Emendemus in melius

**William Byrd** Aspice Domine

**Anon.** Ecce quam bonum

**Duarte Lobo** Gloria from *Missa Veni Domine*

**Aires Fernandez** Circumdederunt me dolores mortis

**Anon** Non fu mai el piu bel sollazzo

**Thomas Tallis** Lamentations of Jeremiah I

**Anon.** Iesu, sommo conforto

**Anon.** La carita e spenta

**Robert White** Ad te levavi oculos meos

**Anon.** Da che tu m'hai dimostro

**Duarte Lobo** Audivi vocem de caelo



**LOTTERY FUNDED**

# Lammermuir Festival 2021

Welcome to the 12th Lammermuir Festival — we're so glad to be back!

Two years ago, when we celebrated the landmark of our 10th festival we (perhaps fortunately!) had no inkling of what would unfold only a few months later. Then last year we mounted a small online festival and were grateful for the enthusiastic support, not only of our regular audience, but of many new Lammermuir followers around the world.

This year feels like both a celebration and a rebirth — not quite 'business as usual', but very much a festival that we have yearned, through many bleak months, to bring back to this beautiful part of Scotland and to share with you.

We have made a virtue of the new reality of international travel restrictions by inviting many old friends among our distinguished artists, but there are new faces too — headed by our Artist in Residence, the American pianist Jeremy Denk, and by vocal ensemble The Gesualdo Six. We explore a rich variety of repertoire and offer unique projects such as Hugo Wolf's *Italian Songbook*, an anniversary tribute to Dennis Brain, an intriguing afternoon chez the Wagners and a recital dedicated to a great British piano duo. We are delighted to welcome Scottish Opera back and look forward to BBC Radio 3's series of live vocal recitals.

For Covid-safety reasons we have concentrated many of our events in the larger venues in order to retain social distancing of one metre in our audience seating.

We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

We are fortunate indeed to have a number of generous individual donors, trusts and sponsors who, along with the support of our Friends of the Lammermuir Festival, make the festival possible. We thank each and every supporter most warmly, for without them we simply would not exist.

**Hugh Macdonald and James Waters**  
Joint Artistic Directors

Next year's Lammermuir Festival dates:

**9-19 September 2022**



## Lammermuir Festival

### Become part of the Lammermuir Festival Family

Our valued supporters are at the very heart of our festival, helping it flourish, prosper and reach out so that as many people as possible can enjoy it every year.

To ensure that we can continue to bring people together in celebration of beautiful music in beautiful places, we need your support and invite you to become a Lammermuir Festival Friend.

To learn more about the benefits of becoming a Festival Friend and to sign up, please visit [www.lammermuirfestival.co.uk/friends](http://www.lammermuirfestival.co.uk/friends).

### Welcome to St Mary's Parish Church, Haddington

The Collegiate Church of St Mary the Virgin is one of the great ecclesiastical buildings of mediaeval Scotland, founded in 1380 and known for centuries as 'The Lamp of Lothian'. It was severely damaged in the 16th Century during Henry VIII's 'Rough Wooing' of Scotland, and after the Reformation only the nave was used as a parish church, with the choir and tower remaining roofless.

It was finally restored to its former glory in the 1970s, and is Scotland's longest church as well as one of its most beautiful, with a wonderfully warm, resonant acoustic.

*Lammermuir Festival is grateful to the Minister and Kirk Session of St Mary's Parish Church for making the church available for this concert.*

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## Programme notes

The frequency with which composers of the Renaissance set disconsolate religious texts, not only for the period from Ash Wednesday to Holy Saturday but for use throughout the year; speaks both of the quotidian nature of death at the time and the resulting need to contemplate suffering, mortality and the possibility of salvation, but also of the artistic and expressive potential that such words offered. Settings of doleful devotional and biblical passages also presented an effective and potentially covert vehicle for personal political sentiment, and such is the case with works by Portuguese composers living under foreign rule: Portugal was governed by the Spanish Habsburgs from 1580 to 1640, and many longed for the restoration of the Portuguese monarchy, a sentiment which found expression in the cult of 'Sebastianism', a belief that the young King Sebastian, who vanished in 1578 during an ill-advised military campaign in Morocco, might one day return to reclaim his throne.

Very little is known about **Aires Fernandez** beyond a possible association with the Monastery of Santa Cruz in Coimbra, where almost all of his surviving works, including ***Circumdederunt me dolores mortis***, are preserved in manuscript. Set by many other composers as part of the *Officium Defunctorum* (Office of the Dead), Fernandez's work was also known to have been performed during Holy Week by the Royal Chapel of the Dukes of Braganza from 1640, and is justly renowned as 'one of the great expressive masterpieces of sixteenth-century Iberian polyphony'. **Manuel Cardoso's** setting for six voices of a portion of the Lamentations for Maundy Thursday is found in his published collection *Livros de Varios Motetes, Officio da Semana Santa, e Outras Cousas*, printed in Lisbon in 1648 when the composer was an astonishing eighty-two years old, having spent much of his career at the Carmelite convent in the city. These Lamentations most likely pre-date John IV's restoration to the Portuguese throne, and as a favourite of the music-loving monarch, Cardoso can quite readily be supposed to have supported the Sebastianist cause.

A fellow resident of Lisbon, first as *maestro de capilla* at the Hospital Real and subsequently as director of music at the cathedral, **Duarte Lobo's** ***Missa Veni Domine***, based on the motet by Palestrina of the same name, is almost certainly a Sebastianist work: Lobo's choice of this particular musical model for his mass setting was likely motivated by the allusive nature of its text, which asks God to return without delay in order to 'ease the wrong done to your people, and call back to their land those who have been dispersed. Stir up your power; O Lord, and come, that you might save us, and call back to their lands those who have been dispersed.' In light of the prevailing political situation, the selection of this particular motet can easily be read as an expression of feelings towards the occupying Habsburg dynasty.

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Lobo's *Audivi vocem de caelo* is drawn from the funeral rite, and is one of two motets appended to the composer's eight-voice *Missa Pro Defunctis* in his 1621 *Liber Missarum* print. Lobo's motet highlights the more sanguine qualities of the words, which are equally associated with the Feast of All Saints. Through a combination of mellifluous polyphony and carefully chosen moments of homophonic clarity, as well as a striking solo for the uppermost voice, Lobo lends a pictorial quality to his work which marks it as the product of a considerable compositional talent. The same may also be said of *Pater peccavi*, the other of the pair of motets found at the conclusion of Lobo's 1621 volume. Here the prayer 'Miserere mei, Deus' is included as a repeated *cantus firmus* in the second soprano voice, with the four freely composed parts woven around this simple chant-like melody. Of even sparer musical means is **Estêvão Lopes Morago's** *Emendemus in melius*, which evokes the stark reminder of the text in a style mixing homophony with more contrapuntal polyphonic textures in a manner reminiscent of the later works of **Thomas Tallis**.

Tallis, a devout Catholic and therefore at odds with the prevailing religious climate of his own country, may have written his own pair of settings of the *Lamentations of Jeremiah* as a commentary on the position of recusants such as himself in Elizabethan England, although unlike his younger colleague and friend **William Byrd** he was notably guarded about his personal religious beliefs. This pragmatism is almost certainly what allowed Tallis to survive the changing religious and political agendas of the Reformation and remain employed as a member of the royal household under Henry VIII, Edward VI, Mary Tudor and Elizabeth I. Elizabeth was notably tolerant of Latin-texted religious music behind closed doors, and given the proliferation of settings of the *Lamentations* dating from England in the 1560s and Tallis's privileged position as a Gentleman of the Chapel Royal, it is equally possible that Tallis chose these words for their expressive potential, something more than matched in his music, making it among his finest compositions.

This same ambiguity of purpose also characterises **Robert White's** *Ad te levavi oculos*: Tallis's contemporary, White lived through this notably turbulent period of English history and his substantial surviving corpus of Latin sacred music, thought to be a channel for the beliefs he could not openly voice in Elizabethan England, was also prized for its quality. The noted bibliophile and music collector Robert Dow even lionised the composer in his personal music manuscripts with the tribute 'Maxima musarum nostrarum gloria White Tu peris aeternum sed tua musa manet' ('White, you glorious leader of our art, you have died, but your muse lives on in eternity'). Dow was even more in awe of **William Byrd**, who he described as 'a glory to our race, and a nightingale to our people'. Unlike his older colleagues, Byrd seemingly had no compunctions about hiding his beliefs, freely associating himself with notable Catholic patrons and attending secret devotional gatherings in their country houses. His *Aspice Domine* is among the pieces issued in the 1575 *Cantiones sacrae*, a joint collection with Tallis designed to win favour with Elizabeth, and is one of a significant number of Byrd's vocal works that serve as allegories for his feelings about the plight of the English Catholic community, with the masterful musical framing of the text lending it a startling directness and immediacy.

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Rather less musically intricate but equally engaging are the Florentine *Laude* associated with the firebrand religious reformer **Girolamo Savonarola**. Many of the *Laude* were repurposed popular songs, their original lewd or offensive texts replaced with devotional ones by poets including Savonarola himself, and were a part of his project to reform the citizenry and root out the debauchery that he saw as pervasive in Florence and in particular during the season of Carnival. The *Laude* were often sung in procession by huge gatherings of Florentine boys, known as the *fanciulli*, who had previously spent their time in gangs in the city's piazzas pelting one another with stones, an often fatal pursuit. After Savonarola was hanged and burned at the stake for heresy, the *Laude* took on new meaning, becoming a vehicle for his supporters (known as the *piagnoni*, or 'weepers') to express their veneration of the martyred friar in clandestine private performances, a practice which continued well into the second half of the sixteenth century. Ironically, despite his censures against elaborate polyphonic music, which he felt to be indulgent and to detract from worshippers' contemplation of the divine, Savonarola, through his heartfelt meditation on the *Miserere* - '**Infelix Ego**' - written on the eve of his execution, would have a considerable influence on some of the most notable composers of the sixteenth century, among them William Byrd, who likely felt a kinship with Savonarola through their shared sense of being dangerously at odds with the prevailing orthodoxy of the establishment.

Rory McCleery

## Texts and Translations

*In su quell'aspro monte*

In su quell'aspro monte  
Dove contempla la Magdalena,

Andian con dolci canti  
E con la mente santa e serena,

Cantando Gloria a Dio,  
Che tutta l'ha di grazia piena.

Mirate, peccatori,  
Quella che fu già tanto terrena:

Maria santa vi mostra  
Di gran pietade un'alta vena.

Tutto il suo cuor arde  
E ne l'amor non si rafrena.

Amor, amor, Amore!  
Grida il tuo cuor con ogni vena.

Girolamo Savonarola

*Lamentations for Maundy Thursday*

Vau:  
Et egressus est a filia Sion  
Omnis decor ejus;  
Facti sunt principes ejus velut arietes  
Non inveniunt pascua,  
Et abierunt absque fortitudine  
Ante faciem subsequentis.

Zain:  
Recordata est Jerusalem  
dierum afflictionis suae,  
Et praevaricationis,  
Omnium desiderabilium suorum,  
Quae habuerat a diebus antiquis,  
Cum caderet populus ejus in manu hostili,  
Et non esset auxiliator;  
Viderunt eam hostes,  
Et deriserunt sabbata ejus.

Jerusalem, Jerusalem,  
convertere ad Dominum Deum tuum.

Up to that harsh mountain,  
Where the Magdalen is in contemplation,

Let us go with sweet songs  
And with pious and serene mind,

Singing glory to God,  
Who had filled it completely with grace.

Look, sinners,  
She who was once so worldly:

Holy Mary shows you  
Another venue of great mercy.

Her entire heart burns  
And she doesn't restrain her love.

Love, love, love!  
Your heart shouts out with every vein.

Vau:  
And from the daughter of Zion has departed  
All her beauty;  
Her princes have become like rams  
That find no pastures,  
And they have fled without strength  
Before the face of the pursuer.

Zain:  
Jerusalem remembered,  
in the days of her affliction  
and wandering,  
All her precious things  
That she had from ancient days,  
When her people fell into the hand of the foe,  
And there was none to help her;  
Enemies saw her  
And derided her Sabbaths.

Jerusalem, Jerusalem,  
turn to the Lord your God.

*Pater peccavi*

Pater peccavi in caelum et coram te.  
Iam non sum dignus vocari filius tuus.

*Viva Cristo e chi li crede*

Viva Cristo e chi li crede:  
Su, Fiorenza, all'operare,  
Che Iesu vuol coronare  
Chi morra per questa fede.

O Iesu, che cosa brami  
Da Fiorenza, pien d'amore?  
Vien' per grazia nel suo core,  
Falle noti e tua legami.

Purga e'nfiamma col splendore  
La memoria e l'intelletto,  
Si che'l core e'l suo affetto  
Si trasformi in te per fede.

Fiorentin, per farvi erede  
Della Gloria de' beati,  
Siate or qui tutti 'nvitati  
A morir per questa fede.

Filippo Cioni

*Che fai qui, core?*

Che fai qui, core?  
Vane al tuo dolce amore.

L'amor e Iesu Cristo,  
Che dolcemente infiamma,  
Fa lieto ogne cor tristo,  
Che a Lui sospira e brama.  
Chi puramente l'ama  
Si spoglia d'ogne errore.

Se tu stai quivi in terra,  
Sera tua vita amara;  
In ogne loco e Guerra  
E fede e pace rara;  
Sel t'e la vita cara,  
Vane al divin splendore.

Girolamo Savonarola

Father, I have sinned against heaven and before you;  
I am no longer worthy to be called your son.

Long live Christ and whoever believes in Him!  
Arise, Florence, to the task,  
Because Jesus wants to crown  
Those who will die for this faith.

O Jesus, what do you desire  
From Florence, so full of love?  
Come, please, into her heart, make your bonds  
known to her:

Cleanse and enflame with splendour  
Our mind and intellect,  
So that the heart and its affection  
Is transformed in you through faith.

Florentines, to make yourselves heirs  
Of the glory of the blessed,  
You are now all invited here  
To die for this faith.

What are you doing here, heart?  
Go to your sweet love.

Love is Jesus Christ,  
Which sweetly enflames, and  
Makes every sorrowful heart happy  
That sighs for and desires him.  
Whoever loves him chastely  
Rids himself of every error.

If you stay here on earth,  
Your life will be bitter;  
In every place there is war  
And faith and peace are scarce;  
If life is dear to you,  
Go to the divine splendour.

*Emendemus in melius*

Emendemus in melius quae ignoranter peccavimus,  
ne subito praeoccupati die mortis quaeramus  
spatium poenitentiae  
et invenire non possimus.

Let us amend what we have transgressed through  
ignorance, lest, should the day of death suddenly  
overtake us, we seek time for repentance  
and cannot find it.

*Aspice Domine*

Aspice, Domine, quia facta est desolata civitas  
plena divitiis, sedet in tristitia.  
Non est qui consoletur eam, nisi tu,  
Deus noster.

Behold, O Lord, how the city is laid waste that was full  
of riches, and sits in mourning.  
She has none to comfort her, but only you,  
O Lord our God.

*Ecce quam bonum*

Ecce quam bonum  
Et quam iocundum  
Habitare fratres in unum.

Behold how good  
and how pleasant it is  
For brethren to dwell together in unity.

O quanto e gran dolcezza  
A fare a tutti un cuore,  
Con iubilo e prontezza  
Donarlo al Salvatore,  
E con un gran fervore  
Cantare Ecce quam bonum.

O what great sweetness it is  
for everyone to be of one heart,  
with rejoicing and readiness  
to offer it to the Saviour,  
and with a great fervour  
to sing: 'Behold how good it is.'

Quivi martiri assai  
Stanno intorno a cantare,  
E non si satian' mai  
Di lesu ringratiare,  
E sempre lui laudare  
Cantando Ecce quam bonum.

Here so many martyrs  
Stand around singing,  
And they never grow tired  
Of thanking Jesus,  
And always praising Him  
Singing: 'Behold how good it is.'

Luca Bettini

*Gloria in excelsis Deo*

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, rex caelestis, Deus Pater  
omnipotens,  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi, miserere nobis;  
qui tollis peccata mundi,  
suscipe deprecationem nostram;  
qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus. Tu solus Dominus.  
Tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

Glory to God in the highest  
and on earth peace to men of good will.  
We praise you. We bless you.  
We adore you. We glorify you.  
We give you thanks for your great glory.  
Lord God, king of heaven, God the Father almighty,  
Lord, only-begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
you who take away the sins of the world, have mercy  
on us; you who take away the sins of the world,  
receive our prayer;  
you who sit at the right hand of the Father, have mercy  
on us. For you only are holy.  
You only are Lord.  
You only are most high, Jesus Christ.  
With the Holy Spirit, in the glory of God the Father.  
Amen.

*Circumdederunt me dolores mortis*

Circumdederunt me dolores mortis:  
dolores inferni circumdederunt me:  
praecupaverunt me laquei mortis.

*Non fu mai el piu bel sollazzo*

Non fu mai el piu bel sollazzo  
Piu giocondo ne maggiore  
Che per zelo e per amore  
Di lesu diventar pazzo.

La pazzia di lesu sprezza  
Quel che'l savio cerca e brama,  
Stati, honor, pompe e ricchezza,  
Placer, feste, Gloria e fama.  
Sempre cerca honor et ama  
Quel che'l savio ha in odio tanto,  
Poverta, dolori e pianto,  
El Christian perche gl'e pazzo.

Poverta e el suo thesoro,  
Humilta la sua excellentia,  
Charita le gemme e l'oro  
La tua Croce la Scientia.  
Discipline e penitentia  
Son le sue prime delitie,  
E suoi gaudi e le letitie  
E martyrii, perche gl'e pazzo.

Come pazzo ogn' huom gridando  
lesu mio la croce prenda  
La sua croce et iubilando  
Sopra lei tutto si extenda.  
Nel tuo pecto ogn' huomo ascenda  
Et di lui facci suo nido.  
Ognun gridi com'io grido  
Sempre pazzo, pazzo, pazzo.

Girolamo Benivieni

*Lamentations of Jeremiah I*

Incipit lamentatio  
Jeremiae prophetae.  
Aleph. Quomodo sedet sola  
civitas plena populo:  
facta est quasi vidua  
domina gentium:  
princeps provinciarum  
facta est sub tributo.

The anguish of death surrounds me;  
the pains of Hell are all about me;  
the snares of death have captured me.

Never was there more beautiful pleasure,  
More joyful or more great,  
Than through zeal and through love  
Of Jesus to become crazy!

The craziness of Jesus spurns  
That which the wise man seeks and desires:  
Power; honour, pomp, and riches,  
Pleasure, celebrations, glory and fame.  
He always seeks honour and loves  
That which the wise man hates so much:  
Poverty, sorrow, and tears,  
The Christian, because he is crazy.

Poverty is his treasure,  
Humility is his excellence,  
Charity his jewels and gold,  
His science is Your cross.  
Discipline and penitence  
Are his first delights,  
And his torments are joys  
And happiness, because he is crazy.

Shouting 'My Jesus, the cross'  
Like a crazy man,  
Let everyone take up the cross, and rejoicing  
Extend himself fully on it.  
Let everyone ascend into Your bosom  
And make his home in it,  
Let everyone cry out, as I cry out,  
Always crazy, crazy, crazy!

Here begins the lamentation  
of the Prophet Jeremiah.  
Aleph. How desolate lies the city  
that was once thronged with people;  
the one-time queen of nations  
has become as a widow;  
once a ruler of provinces,  
she is now subject to others.

Beth. Plorans ploravit in nocte,  
et lacrimae eius in maxillis eius:  
non est qui consoletur eam  
ex omnibus caris eius:  
omnes amici eius spreverunt eam,  
et facti sunt ei inimici.

Jerusalem, Jerusalem,  
convertere ad Dominum Deum tuum.

*lesu, sommo conforto*

lesu, sommo conforto  
Tu se' tutto el mio amore,  
E' l' mio beato porto  
E santo redentore.  
O gran bonta,  
Dolce pieta,  
Felice quel che teco unito sta.

lesu, fammi morire  
Del tuo amor vivace,  
lesu, fammi languire  
Con te, Signor verace.

O croce, fammi loco  
E le mie membra prendi,  
Che del tuo santo foco  
El cor e l'alma accendi.

Inflamma el mio cor tanto  
Del tuo amor divino,  
Si ch'arda dentro quanto  
Che para un Serafino.

Girolamo Savonarola

*La carita e spenta*

La carita e spenta  
Amor di Dio non c'è.

Non s'ama el ben commune,  
Ciaschedun' ama se.

Chi piu argento aduna,  
Piu savio tenuto e.

Sol in luxuria e gola,  
Dilecto e gusto c'è.

Beth. By night she weeps in sorrow  
and tears run down her cheeks;  
of all who love her;  
there is none to console her;  
all her friends have spurned her  
and have become her enemies.

Jerusalem, Jerusalem,  
turn to the Lord, your God.

Jesus, highest solace,  
You are all my love,  
And my blessed refuge  
And holy redeemer:  
O great goodness,  
Sweet mercy,  
Happy is he who is united with you!

Jesus, make me die  
Of Your life-giving love;  
Jesus, make me languish  
With You, true Lord.

O Cross, make a place for me  
And take my limbs,  
For my heart and soul  
Are kindled by your holy fire.

Inflame my whole heart  
With Your divine love,  
That it may burn so much inside  
That it resembles a fiery seraph.

Charity is extinguished,  
There is no love of God.

No one loves the common good.  
Each loves only himself.

Whoever gathers more money,  
Is considered to be more wise.

Only in lust and greed  
Is there delight and enjoyment.

Che deggio dir Signore,  
Se non gridare, o me?

Toglestici el Propheta,  
Martir factio per te.

Clemente et dolce Patre  
Ora Deum pro me.

Benedetto Luschino

*Ad te levavi oculos meos*

Ad te levavi oculos meos:  
qui habitas in caelis.  
Ecce sicut oculi servorum,  
in manibus dominorum suorum,  
sicut oculi ancillae in manibus dominae suae:  
ita oculi nostri ad Dominum Deum nostrum,  
donec misereatur nostri.

*Da che tu m'hai dimostro tanto amore*

Da che tu m'hai dimostro tanto amore,  
Servo di Cristo, con quel dolce sguardo,  
E con quel don che or m'e doppio dardo,  
Sempre t'avro nel mezzo del mie core.

Nelli tormenti e pene ero somersa,  
E tu pietosamente subvenisti:  
Ogni Letizia stava per me persa,  
Quando la tuo pietade ad me apristi:  
l'ti chiamavo, e tu alfin venisti,  
Come pietoso padre ad una figlia,  
Con quella faccia lucida e vermiglia,  
Che rutilava lucido splendore.

Caterina de' Ricci

*Audivi vocem de caelo*

Audivi vocem de caelo dicentem mihi: beati  
mortui qui in Domino moriuntur:

What must I say, Lord,  
If not cry out alas?

You took our prophet from us,  
Made a martyr for You.

Merciful and sweet Father,  
Pray to God for me.

I lift my eyes up to you:  
You that lives in the heavens.  
Behold, as the eyes of servants  
look to the hand of their masters,  
and as the eyes of a maiden to the hand of her  
mistress: so our eyes wait upon the Lord our God,  
until he has mercy on us.

Since you have shown me so much love,  
Servant of Christ, with that sweet glance,  
And with that gift which now is a double dart,  
I will always have you in the centre of my heart.

I was submerged in torments and pain  
And you mercifully came to my aid:  
All joy was lost to me,  
When you revealed to me your mercy.  
I called you, and you finally came,  
Like a tender father to his daughter,  
With that bright vermilion face  
That glowed with brilliant reddish light.

I heard a voice from heaven saying to me: blessed  
are the dead who die in the Lord.

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## Marian Consort

**Caroline Halls, Lucy Cox** soprano

**Rosie Parker** mezzo-soprano

**Rory McCleery** countertenor & artistic director

**Edward Ross** tenor

**Edmund Saddington** bass

The **Marian Consort** is a vocal ensemble that presents bold and thrilling performances across the UK, Europe and North America. Led by founder and director, Rory McCleery, the group is composed of the very best singers in a flexible, intimate ensemble, allowing clarity of texture and subtlety of interpretation that illuminates the music for performer and audience alike. TMC features regularly on BBC Radio 3, and has released eleven recordings to critical acclaim, praised for 'precision and pellucid textures' (*The Times*).

The Marian Consort performs music from the fifteenth century to the present day, with a focus on bringing to light and championing lesser-known works by composers such as Vicente Lusitano, Raffaella Aleotti, and Jean Maillard. New music is of vital importance to TMC, and in recent years it has commissioned Dani Howard, Cheryl Frances-Hoad, Gabriel Jackson, Donna McKeivitt, and Ben Rowarth. TMC regularly collaborates with ensembles, including the Carducci Quartet, Berkeley Ensemble, and Illyria Consort.

The Marian Consort is a pioneer of projects which move beyond the confines of the traditional concert, most notably *Breaking the Rules*, a staged concert-drama based on the life and crimes of Carlo Gesualdo called 'daring and vivid' by *The Guardian*. Other highlights include performances in the Bascule Chamber underneath London's Tower Bridge; the premiere of Dani Howard's *Unbound* at Three Choirs Festival; and a Wigmore Hall recital presented in partnership with BBC Radio 3. The Marian Consort will make its debut tour of Japan in 2023.



# Lammermuir Festival

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