

LUXMUSICAELONDON

THE NEW TROY

Programme

John Coperario (c. 1575-1626)

Gray's Inn

(from "The Lordes Maske" 1613)

Henry Lawes (1595-1662)

Anacreon's Ode (Englished)

(from "Ayres and Dialogues", The First Book 1653)

William Lawes (1602-1645)

"Harp" consort in G minor

John Jenkins (1592-1678)

A boat, a boat

(a catch from "Catch that Catch Can" pub. J. Hilton 1658)

John Playford (1623-1687)

Faronell's Ground (from "Division Violin" Ed. Playford 1688)

John Bull (1562-1628)

Ophelia's Walsinghame

(transcription from "Fitzwilliam Virginal Book" c. 1660)

Tobias Hume (1579 1645)

Hark Hark

William Byrd (1542-1623)

From the depths of sin

(from "Songs of Sundrie Kinds" pub. Thomas Easte 1589)

Down in a dungeon deep

(a catch from "Catch that Catch Can" pub. J. Hilton 1658)

John Dowland (1542-1623)

If That A Sinner's Sighs be Angels Food.

(From "A Pilgrims Solace" 1612)

Nicholas Lanier (1588-1666)

Symphonias in G minor and G major

-interval-

Henry Lawes (1595-1662)

Anacreon's Ode (Setting of Greek Text)

(from "Ayres and Dialogues", The First Book 1653)

John Jenkins (1592-1678)

Fantasia No. 10

Thomas Campion (1567-1620)

Move Now with Measured Sound)

(From A mask in the Honour of Lord Hayes and his Bride 1607)

Christopher Tye (ca. 1505 — before 15 March 1573)

Sit Fast

John Jenkins (1592-1678)

Air No. 10

Nicholas Lanier (1588-1666)

Hero's Complaint to Leander

(from GB-Ob Broxbourne 84)

John Playford (1623-1687)

Paul's Steeple (from "Division Violin" Ed. Playford 1688)

Nicholas Lanier (1588-1666)

Fire Fire

Lanier Fire Fire

Christopher Tye (c. 1505-1573)

In Nomine Crye

Thomas Morley (1557-1602)

Fire, Fire

Thomas Morley (1557-1602)

Il Lamento

Thomas Campion (1567-1620)

Ode on the 5th of November

(from "First Book of Ayres" c.1613)

Notes

From as early as the 9th century, British historians and poets have believed that Britain was founded by Brutus of Troy, legendary descendent of the Trojan hero Aeneas. With the etymological links between 'Britain' and the Latin 'Brutus', this origin story prevailed through British history and into the 17th century, where London's rising literary and musical culture became engrossed in classical mythology. Soon, it became widely declaimed that London had been founded in the hopes of creating a new Troy.

The first half of the 17th century saw London double in population, expand beyond its walls and become a truly global city in terms of trade and culture, while navigating the aftermath and religious turmoil of a recent civil war. The combination of increased travel, increased artistic cultural involvement, and increased political and social tensions brought a newfound engagement with the story of Britain's beginnings. The nation's historians, poets, and patrons sought to assert their own classical heritage so as to hold their own against the other dominant European cultures. They sought to position London as the cultural epicentre of Europe, much like Troy is often the focal point of classical history.

We will investigate Britain's alternative origin story by exploring the music that was inspired by the classical history that Londoners felt coursing through their veins, as well as music that represents the attitudes and cultural context. Our programme follows a journey around landmarks of the city that sought to achieve cultural dominance. These buildings brought the architectural ideas of the ancient world to London, housed some of this daring new music, and inspired some of the most popular tunes and pervaded the drinking songs that would have echoed through the streets.

We begin with the Inns of Court which, in addition to being professional associations for barristers, played an important role in encouraging English theatre by holding revels, plays and Masques (grand blends of music, drama and dance). One of these locations, Gray's Inn inspired the opening piece of the programme, which, like Paul's steeple, is an example of the remarkable number of popular tunes of the time that are named after landmarks. The steeple of St Paul's cathedral was replaced by Wren's iconic dome. Like the Inns of Court were a hub for English theatre, St Paul's church yard and surrounding area were the centre of the London book trade where much of the music performed in this concert was first published. This includes *Move Now with Measured Sound* and are Lanier's *Fire Fire*, both of which are taken from masques which would often feature nobility dancing the parts of Mythic heroes.

The pervading attraction to classical mythology was reflected in the lyrics of songs, the music itself and, indeed, the interaction between the two. Henry Lawes decision to set Anacreon's Ode, (in which the singer takes on the persona of an ancient poet) in both ancient Greek and English highlights this for us. Not only do his lyrical and linguistic decisions suggest to us a desire to link the two cultures together, but his differing melodic choices between the two settings demonstrates the composer's attempts to musically explore the different principles of rhetoric behind these different languages.

A key figure in this new musical approach was Nicholas Lanier. Sent on an art buying mission to Italy by the Charles I, Lanier became fascinated with their musical innovations and brought the Italian compositional style back along with the paintings. *Hero's Complaint to Leander* takes on another classical structure, Aristotle's theories of Tragic Drama. Its recitative style foregrounds the words, with irregular melodic figures designed to maximise the dramatic and declamatory impact. The piece was a success with the king, who requested to hear it on multiple occasions, and Samuel Pepys who asked his hired musician to transcribe it for him.

A tour of London would not be complete without a visit to The Globe Theatre. In her "Mad Scene", Ophelia sings a fragment of Walsingham (Song setting of a poem in dialogue by Sir Walter Raleigh). We have adapted a set of keyboard variations by John Bull for our consort, their increasing complexity, virtuosity and fragmentation seem to reflect the trajectory of Ophelia's descent into madness.

Other pieces in the programme are grouped around the landmarks in which they were performed, chosen to reflect the particularly tempestuous life of 17th-century Londoners following a civil war that left religious tensions boiling over. William Lawes, who composed the Harp Consort, was one of the many casualties of the war. William Byrd, a catholic, composed *From Depths of Sin* seems to capture this period of intensity and transformation. *Campion's Ode on the 5th of November* is a hymn honouring the failure of the gunpowder plot by catholic rebels.

Here are two excerpts from Holinshed's chronicles detailing the myth of London's Trojan heritage.

"Brutus, who after as he grew in some stature, and hunting in a forest slew his father unawares and therupon for fear of his grandfather, Silvius Posthumus he fled the countrie with a retinue of such as followed him passing through divers seas, at length he arrived in the Ile of britaine."

...

"He began to build and lay the foundation of a city in the tenth or (as other thinke) in the second year after his arrivall, which he named (saith Gal. Mon.) Troinovant, or, (as Hum. Lloydh saith) Troinewith, that is, new Troy, in remembrance of that noble citie of Troy from whence he and his people were for the greater part descended."