

The Cardinal's Musick

directed by David Skinner

The Falcon & Fetterlock – Music for a Royal Foundation

7.30pm
St Mary's Church, Fotheringhay

THE MAUSOLEUM AND HALL OF THE HOUSE OF YORK

Salve regina **Plainchant**

Sanctus **William Type** (fl.1437)

Agnus Dei **William Type**

Ave Maria **William Cornysh** (d.1502)

Joan is sick **Richard Davy** (d.1538)

Somewhat musing **Robert Fayrfax** (d.1521)

Pastime with good company
King Henry VIII (d.1547)

Stabat mater **Richard Davy**

Interval

THE REFORMATION AND JOHN SADLER'S PART-BOOKS

Te Deum **Hugh Aston** (d.1558)

Job tonso capite **Clemens non Papa** (d.1555/6)

Aspice Domine **Philip van Wilder** (d.1553)

Dum transisset sabbatum
Thomas Tallis (d.1585)

Ne irascaris **William Byrd** (d.1623)

Fotheringhay today is better known as the fifteenth-century seat of the Dukes of York, the birthplace of Richard III, and, infamously, as the scene of the execution of Mary Queen of Scots in 1587. From 1415 to 1548, however, the town was dominated by the largest college of chantry priests in the realm and was one of the most impressive musical establishments in late medieval England. As the burial place of the great fifteenth-century Dukes of York (Edward and Richard), it became a

royal mausoleum; and, while being situated just off the Great North Road (some ten miles west of Peterborough), the college and castle served as a retreat for the great and the good of English society, and attracted much royal patronage.

The choir at Fotheringhay was unusually large for its time, with thirteen boys and eight singing-men on staff (the average make up of similar choirs rarely exceeded six boys and four singing-men). Their duties would have included no less than ten services a day, plus commemoration Masses and, according to the season, any other additional liturgical requirements. Edward IV re-founded the college (along with St George's, Windsor) in 1463, and by the 1490s choir numbers seem to have augmented to no less than ten singing-men, who came from various institutions including King's College Cambridge, Magdalen College Oxford (where Richard III and Edward IV are known to have visited), and the Chapel Royal itself. Henry VII granted the manor and lands of Fotheringhay to his wife, Elizabeth of York, and, thereafter, Henry VIII granted the same to his six wives in turn; the king is known to have lodged in the town on occasion, and at least once with his ill-fated fifth wife Katherine Howard. Other famous personages known to have frequented the college include Margaret Beaufort (mother of Henry VII), John Longland, bishop of Lincoln, Thomas Cromwell and Thomas Cranmer. Such notable guests would have been entertained in Hall by the singing-men and boys, as well as by visiting actors and musicians.

All that now remains of Fotheringhay College is the (still quite splendid) parochial nave, while traces of the heavily grassed-over foundations of the chancel and collegiate buildings can clearly be seen from the west tower. This concert provides the first modern musical narrative of Fotheringhay College, and much (if not all) of the music will here be heard within these walls for the first time in 450 years.

Featured in the first half will be music that would have been performed on occasion in the Lady Chapel, the chancel (the parish side of the church where we now all sit), as well as some secular items that might have been sung in the Hall.

The second half will begin with a work especially acquired by the Master of Fotheringhay – Aston's Te Deum laudamus – for performance before the

ministers of Edward VI on the occasion of the dreaded visitation that was to seal the fate of the College. This will be followed by a selection from John Sadler's part-books. Sadler was the first Master of the Grammar School at Fotheringhay, appointed in March 1548, the same time as the dissolution of the College. As the singing-men and boys moved on to uncertain futures, Sadler moved in and seems to have taken the opportunity to acquire some of the music that was then performed at Fotheringhay. Few sources of Latin church music have come down to us, and Sadler's part-books are considered to be one of the most important English collections of Latin church music from the second half of the 16th century. Only recently have the part-books been linked with Fotheringhay, and, quite appropriately in this Golden Jubilee year, of the many treasures that have been stripped from this once great Royal Foundation, here is wealth that can perhaps be more easily reinstated.

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David Skinner is co-director (with Andrew Carwood) of The Cardinal's Musick. He gained his doctorate in 1995 from Oxford, and from 1997 to 2001 was a Postdoctoral Research Fellow of the British Academy at Christ Church. He is currently one of the UK's leading experts on late medieval English music and on Reformation musical studies.

Besides his work with The Cardinal's Musick he has been an academic adviser for The Tallis Scholars and The Sixteen, and frequently performs masterclasses on music history and on singing from early music notation in both the UK and abroad.

David has published widely on music and musicians of late medieval England; current projects include a facsimile edition of the Lambeth Choirbook (Roxburghe Club) and a book on music and reformation in English collegiate churches (Oxford University Press). He is Assistant General Editor of Early English Church Music, for whom he is editing the complete collected works of the early Tudor composer Nicholas Ludford. He is presently a Lecturer in Music at Magdalen College, Oxford, and conducts university choirs at Reading and Royal Holloway, London.

The Cardinal's Musick

Since its foundation in 1989 by Andrew Carwood and David Skinner, The Cardinal's Musick has been a highly successful and innovative ensemble. Taking its name from the 16th century English Cardinal, Thomas Wolsey, the group's reputation grew through its extensive study of music from the English Renaissance. Originally an a capella vocal group, The Cardinal's Musick now has its own period instrumental ensemble and embraces a wide range of styles and periods, from a complete reconstruction of a Tudor mass in Hampton Court to the world premieres of commissions from composers Michael Finnissy and Simon Whalley.

The Cardinal's Musick is currently engaged in a remarkable project to record the works of one of England's greatest composers, William Byrd. Their first disc of music by Fayrfax won a Gramophone Award, whilst their Victoria Missa Gaudeamus was runner-up in 2000 and Byrd's Music for Passiontide and Easter runner-up in 2001.

This concert will be recorded by BBC Radio 3 for future transmission.

Fotheringhay's Royal Connections

The concerts at Fotheringhay coincide with Fotheringhay's Royal Connections, an exhibition featuring archive material, historical items and spectacular period costumes linked with Fotheringhay's many associations with royalty, in particular Richard III who was born there, and Mary Queen of Scots, who was imprisoned at Fotheringhay Castle and beheaded there. The exhibition runs from 5-21 July.