

Professor Andrew Kirkman, a specialist in fifteenth-century sacred music and director of the award winning Binchois Consort (Hyperion Records), became music director in the year 2000. He developed Collegium into its current form: a 17-member vocal ensemble specializing in sacred Renaissance polyphony, often exploring the unjustly neglected repertoire from this "Golden Age".

Collegium presents varied and interesting concert programs of early choral and instrumental music, some of them in collaboration with the instrumental music faculty and students of the Mason Gross School, at venues in New Brunswick, NJ, and around the tri-state area. Concerts performed on the academic calendar of events are currently funded by the Mason Gross Dean's Office. From its inception, Collegium has remained a "town-gown" ensemble of talented students, alumni, faculty, community members and professionals, all dedicated to the preservation and performance of early music in the Rutgers community.

For more information on **Rutgers Collegium Musicum**, Professor Andrew Kirkman and Mason Gross School of the Arts, please access the following sites: www.masongross.rutgers.edu/index_flash.html www.music.rutgers.edu/info/fac-bio/kirkman/ Please contact Collegium's business manager, Gloria Kierniesky (gloriakiern@comcast.net) about sponsorships, concerts and private events.

Timothy J. Smith, assistant director

Timothy J. Smith earned a degree in sacred music from Westminster Choir College, Princeton, NJ. He joined Collegium in 2003 as tenor section leader and became assistant director the following year. He serves as the group's director on this recording.

Mr. Smith has sung with the world's leading orchestras, including The New York Philharmonic,

The Philadelphia Orchestra, The London Symphony Orchestra, The Royal Concertgebouw, Amsterdam, and The Berlin Philharmonic. He has also sung with professional choirs, including the Schola Cantorum, Orlando, FL, Gloria Musicae, Sarasota, FL, The Cambridge Singers, London, England, under direction of John Rutter, and the Choir of S. Clements, Philadelphia, Pa. As a choral director, Mr. Smith leads a semi-professional choir, *Vox Fidelis*, which specializes in sacred Renaissance music. Vox prepares concerts and leads various church services throughout the tri-state area, including a Compline series at Christ Church in Bordentown, NJ.

Mr. Smith is a voice, piano, and music theory instructor at the Academy of Music, Spotswood, NJ, as well as part-time lecturer at Mason Gross School of the Arts, Rutgers University.

Producer and engineer: Bob Sellman

Recorded in Mount S. Mary Academy Chapel, Watchung, NJ USA, 22 & 23 August 2009
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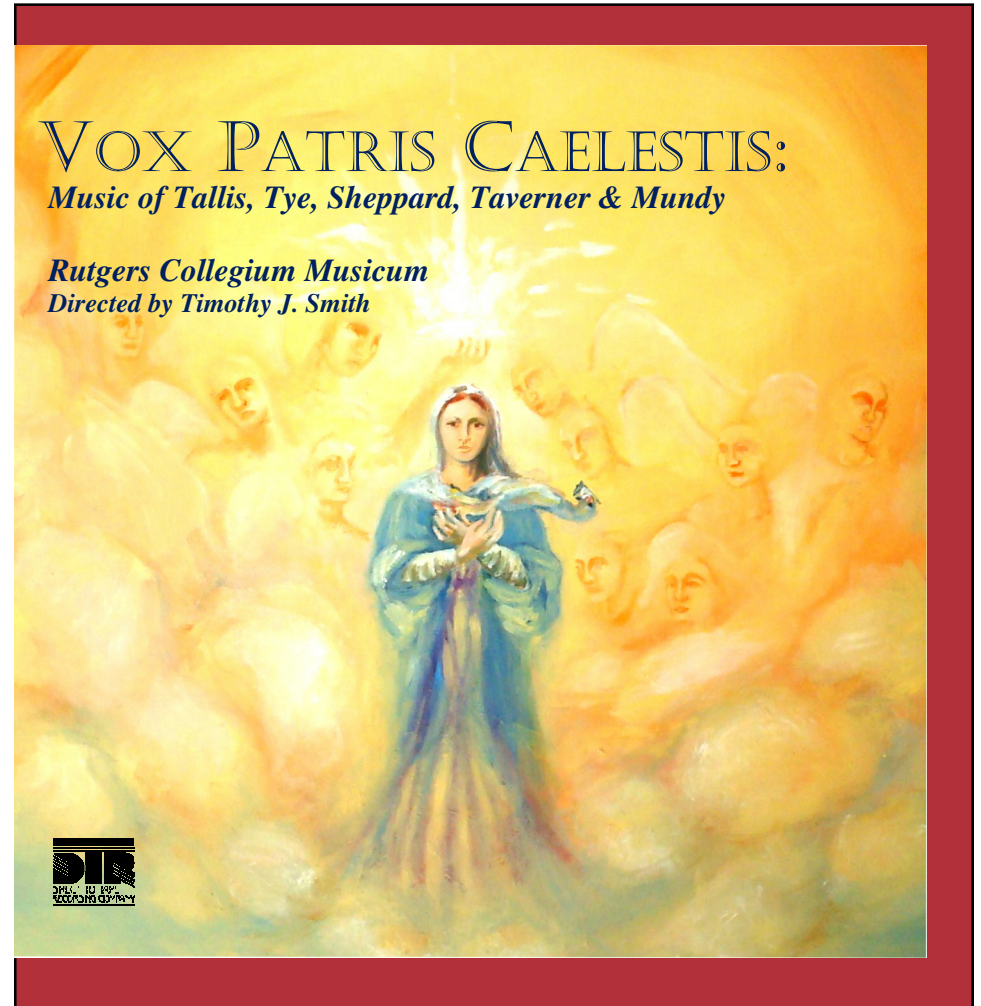
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DTR2022

VOX PATRIS CAELESTIS:

Music of Tallis, Tye, Sheppard, Taverner & Mundy

Rutgers Collegium Musicum
Directed by Timothy J. Smith



Thomas Tallis is perhaps one of the most familiar names in Tudor polyphony, not only because of his energetic compositional style, but because his musical productivity encompassed the reign of four Tudor monarchs. Composers such as Tallis, as well as his colleagues on this disk, remained subject to the artistic conflict between the new English-texted and rhythmically neutral compositions for a growing Protestant public, and the traditional Latin-texted, chant-based, compositions for many of the private chapels of the Tudor court. Tallis' *Loquebantur variis linguis* represents this latter type of composition, a respond on the plainchant for First Vespers at Pentecost. *Loquebantur* is a rhythmically vigorous work, scored for seven voice parts, that invokes the descent of the Holy Spirit upon the followers of Christ, causing them to speak in many tongues.

Christopher Tye received music degrees from Cambridge and he spent most of his career as an organist and choirmaster in Ely Cathedral. Anthony Wood relates that: *Dr. Tye was a peevish and humorous man, especially in his latter days, and sometimes playing on the organ in the Chapel of Queen Elizabeth, which contained much music but little of delight to the ear, she would send the Verger to tell him that he played out of tune; whereupon he sent word that her ears were out of tune.*

There is no record of when Tye wrote his *Missa Euge bone*, and many have suggested that it was perhaps composed to fulfill a requirement for his music degrees at Cambridge (Bachelors in 1536, Doctorate in 1545). Paradoxically, as a Latin mass in a traditional six-part scoring for treble, mean, two contratenors, tenor and bass, *Euge bone* seems to follow older polyphonic models, while at the same time, its compact nature, limited melismatic writing, and duple meter seem more in line with contemporary Reformation composition. The six-part scoring, plus occasion-

al sections for further divided parts called gymel (from the Latin for "twin"), also imply that the mass may have been composed for a special occasion. However, certain text omissions from the Credo and the lack of a Kyrie, which would have been performed as plainchant, indicate that the mass was written with clarity and efficiency in mind. The title of *Euge bone* indicates that the mass was perhaps a parody of a lost motet or other liturgical music, perhaps Tye's motet *Quaesumus omnipotens* (originally written for King Henry VII, revised for Henry VIII, and later adapted for general use). The text implores God to lead His servants, "[May we] serve you while living this life on earth, and after the course of this life we may come to you."

John Sheppard was employed at Magdalen College Oxford in the 1540's and later at the Chapel Royal beginning in 1552. Much of Sheppard's music has survived incomplete, often from tenor part-books gone missing, as in the case of his motet *Reges Tharsis*. Luckily, Sheppard's fondness for basing his motets on plainchant tenors surrounded by vigorous counterpoint allows for the missing tenor parts to be re-supplied from other chant sources. This particular motet, the third respond at Matins for Epiphany, employs the traditional six-part choir mentioned above, but with expanded ranges, particularly for the treble voice. Sheppard's direct use of cross relations in this motet was a somewhat familiar technique for many early sixteenth-century English composers, used for sheer pleasure of sound rather than for any particular meaning suggested by the text.

Both *Reges Tharsis* and *In manus tuas (I)*, as well as Tallis' *Loquebantur*, are examples of alternatim settings, where polyphony based on chant is alternated with direct plainchant. This was a common practice in pre-Reformation composition, characteristic of musical settings for the Offices (the daily monas-

tic services) in the last decades of the Latin rite in England. *In manus tuas (I)*, based on the last words of Christ, provides a meditative contrast to the more turbulent *Reges Tharsis*.

John Taverner began his career as a chorister and lay clerk at the collegiate church of Tattershall, Lincolnshire. He was invited to Oxford in 1525 by Cardinal Wolsey to become the very first instructor of the choristers at his magnificent new foundation, Cardinal College (now Christ Church). Taverner's motet *Quemadmodum* is an example of a votive antiphon, an extra-liturgical piece designed for more intimate devotion. Interestingly, *Quemadmodum* survives with title, but no text, in all of its four sources, which has led many to believe that the piece could have been composed for instruments. However, modern editors have supplied Taverner's music with the Vulgate Latin version of Psalm 41: "Quemadmodum desiderat cervus ad fontes aquarum" (Like as the hart desireth the water-brooks). Taverner's five-voice version of *Dum transisset Sabbatum* is an alternatim setting of a Matins respond for Easter Sunday describing the arrival of the three Marys at Christ's tomb. The two manuscript sources for this piece both date from more than thirty years after Taverner's death and survive partially incomplete. The treble part was restored from a four-voice version of this piece and re-supplied with the intervening plainchant that would have been sung from an antiphoner or from memory.

Unlike the other composers listed above, William Mundy spent most of his working career within the city of London, later becoming a Gentleman of the Chapel Royal. His motet *Vox Patris caelestis* is one of the crowning glories of all pre-Reformation style Tudor polyphony: a large-scale votive antiphon written for the Feast of the Assumption of the Virgin Mary (August 15). The composition of votive anti-

phons was specifically revived during the reign of the Catholic Queen Mary who encouraged traditional florid polyphony. *Vox Patris* was composed sometime during the mid-1550's, most likely for St. Mary-at-Hill, and probably would have been sung by the parish choir and select singers from the Chapel Royal. The text of this piece was taken from various sources including the Biblical Song of Songs, the Golden Legend, devotional poems, contemporary sermons, English mystery plays, and the Assumption antiphon *Tota pulchra es* (All lovely art thou). Aside from the sheer size of *Vox Patris*, the architectural sense of this piece is quite astounding. Comprised of nine substantial sections, perhaps representing the nine orders of angels, Mundy alternates sections for full choir with passages for various combinations of voices, including extended gymel. Mundy's vocal lines are certainly ornate, yet exceptionally elegant, and progress towards a powerful affirmation, "Veni, veni, veni, caelesti gloria coronaberis" (come, come, come, and be crowned with heavenly glory), concluding with an elaborate final Amen.

—Jessica Chisholm

Rutgers Collegium Musicum

Rutgers Collegium Musicum is the early music vocal ensemble of Mason Gross School of the Arts, Rutgers University. Collegium was founded in 1966 by Rutgers music professor Dr. Scott Whitener, solely as an instrumental ensemble, specializing in music of the Renaissance. In the 1970's, Collegium evolved into a complement of 12 vocalists and 10 instrumentalists, performing both sacred and secular Renaissance repertoire. The group was expanded to 30 members in the late 1980's, and for the next several years their concert repertoire included music of the Baroque.

Vox Patris Caelestis:

Music of Tallis, Tye, Sheppard, Taverner & Mundy

The Rutgers Collegium Musicum

Directed by Timothy J. Smith

Thomas Tallis (1505-1585)
1. Loquebantur variis linguis 4.10

Christopher Tye (c.1505-c.1572)
Missa Euge Bone
2. Gloria 7.09
3. Credo 5.56
4. Sanctus & Benedictus 7.21
5. Agnus Dei 6.15

John Sheppard (c.1505-c.1559)
6. Reges Tharsis 4.43
7. In manus tuas (I) 3.49

John Taverner (c.1490-1545)
8. Quemadmodum 7.31
9. Dum transisset Sabbatum 8.16

William Mundy (c.1529-1591)
10. Vox Patris caelestis 21.31

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<http://www.dtrmusic.com>



The Rutgers Collegium Musicum

Directed by Timothy J. Smith

Soprano: Jessica Chisholm, Carey Hackett,
Diana Whitener

Alto: Amy Brosius, Joseph Hill, Ginny Keil,
Gloria Kierniesky, Elizabeth Verderosa

Tenor: Paul McLean, Kevin O'Malia,
David Marsh, Eric Swartzentruber

Bass: Stephen Bearse, Bill Buella, Chuck Keeton,
David Keil, Daniel Zuckerman

Andrew Kirkman, director

Widely recognized as some of the most prolific composers of the English Renaissance, this disc explores the beauty and spacious writing of these English masters, while responding to a sort of 'pre-Reformation' compositional style by using only Latin texts of the Catholic liturgy. The tremendous sincerity of the texts, and the absolute verve and pomp of the music make this recording a most essential part of any CD collection.

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