



Cantemus 
Singers

The Virgin Queen

*Works by Byrd, Morley and
Selections from The Triumphs of Oriana*

March 16 ~ 7:30 p.m.

March 17 ~ 3:00 p.m.

Church of the Holy Trinity
Eaton Centre

Tickets at the Door -- \$20

Kids Under 12 Free

416-578-6602

www.cantemus.ca



PROGRAM FOR MARCH 16 & 17, 2019

Fair Phyllis I Saw	John Farmer
April is in My Mistress' Face	Thomas Morley
It was a lover and his lass	Thomas Morley
Weep, weep mine Eyes	John Wilbye
O what Shall I do	John Wilbye
Humour say	John Dowland
Joan, quoth John	Richard Nicholson
Two Madrigals from Trionfo di Dori	
Hor ch'ogni vento tace	Orazio Vecchi
Se cantano gl'augelli	Giovanni Gabrieli
Selections from The Triumphs of Oriana	
Hark, hear you not	Thomas Bateson
Lightly she whipped	John Mundy
All creatures now are merry minded	John Bennet
Mass for 4 voices	William Byrd
Memento salutis auctor	William Byrd

By the time the Italian madrigal had been “discovered” by the English and rapidly popularized in the Royal Court and wealthy households during the 1590’s via new English-language songs, Elizabeth I had already established herself as a strong monarch, having thwarted several uprisings, disposed of potential rivals such as Mary Queen of Scots and crushed the Spanish Armada. All this while remaining unmarried.

Not surprising then that a cult developed around her marital status, with poets and artists depicting her as a virgin or a goddess or both. Musically, the culmination of this cult worship was a collection of 25 madrigals called the Triumphs of Oriana [Oriana was a poetic name used for Elizabeth], written in honour of the Queen in 1601 by Thomas Morley and 22 other prominent composers of the day. The collection was modeled on a similar Italian collection called *Il Trionfo di Dori* (The Triumph of Doris), a set of madrigals assembled to commemorate the wedding, and celebrate the wife of a wealthy Venetian nobleman. In our concert, we pay tribute to both collections, but leave you to pick the winner!

We invite you to enjoy our program of these and other famous English madrigals, as well as one of the most important religious works of the Elizabethan period, William Byrd’s *Mass for Four Voices*. Composed in 1592, likely for performance in private households that were secretly Catholic, it represents the brilliant culmination of the English Catholic musical tradition that was extinguished by Henry VIII and his Protestant successors. The sublime *Agnus Dei* of this Mass is considered one of the masterpieces of the period.