



A Byrd in the hand

Gramophone Awards 2007:

Cardinall's scoop Early Music

Award for second successive year

The Cardinall's Musick is proud to be the recipient of the Gramophone Award for Early Music for 2007. This prestigious award was given for the tenth volume in our series devoted to the music of William Byrd and is a ringing endorsement to the project. Not only is this award for the singers of the group but also for our producer Jonathan Freeman-Attwood, our engineers Martin Haskell (who has made nearly thirty discs with us now) and Iestyn Rees, and the whole team at Hyperion Records who put so much time and effort into the production and selling of the finished product.

In 1995 we won our first award for a disc devoted to music by Robert Fayrfax. The Cardinall's were runners-up in 1999 and 2000 and received the Early Music Award once again in 2006 for our disc of Thomas Tallis. This latest Award takes our number to three but not only that, but we are the first group to receive a Gramophone Award for two consecutive years.

As this report goes to press, we have just returned from Arundel having recorded a wonderful disc of music by the German composer Hieronymus Praetorius. This should be available by Christmas but before then, the eleventh disc in our series of William Byrd will appear: only two more discs and we will have recorded the complete Latin church music.

Diary for 2008

- 4 Apr **Concert: Keeping up appearances**
Wigmore Hall
 William Byrd—the man, his music & his faith
-
- 7–10 May **Concerts: The Bootmaker's Daughter**
 Brighton Festival
 From William Byrd to traditional tavern songs
-
- 21 May **Education concert**
Wigmore Hall
 Tune in with the Tudors
-
- 11 Jul **Concert: William Byrd**
 Brinkburn Festival
-
- 19–21 Sep **Concerts: Witnesses—confessors and martyrs**
 Musica Sacra Maastricht
 The music of William Byrd
-
- 15 Oct **Concert: The Tudors**
 Canterbury Festival



Gramophone review

The Cardinall's Musick's director Andrew Carwood describes William Byrd as 'the finest composer of his age'. And faced with such exquisite music, it's hard to disagree. Intelligent and richly melodic, the two major works presented here are also embedded in the creative tension between Catholic and Protestant beliefs and practices of the period. Byrd managed to tread carefully and successfully through this minefield, serving for many years in the Chapel Royal before moving to Essex where he composed—and even dared to publish—music for the Catholic liturgy. These works date from that time and reveal a strikingly inventive, progressive understanding of late-sixteenth-century musical development, in the use of rhythm and in the melodic setting of the words. Carwood and his singers rise to sumptuous heights.



NEW OFFICE

Please note that The Cardinall's Musick has very recently moved offices.

Our new contact details are as follows:

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cardinallsmusick.com/contact.asp



Andrew Carwood at St Paul's

Cardinall's director takes up the reins at world famous cathedral

On 1 September 2007, Andrew Carwood rolled up his sleeves and started work with the choir of St Paul's Cathedral. This prestigious appointment is rather unusual in the history of cathedral music, for not only has Andrew not held a cathedral director's position before, but he is no organist either. For many years now tradition has dictated that the organist of a cathedral should direct the choir. In this radical departure, the Dean & Chapter of St Paul's have signalled that this need not be the case any longer.

'I am delighted and honoured to accept the job at St Paul's,' said Carwood, 'and to follow in such an illustrious line of musicians.' When asked about the difficulties of not being an organist, he replied, 'There is no reason why the conductor of a group of singers should have to be an organist, however, one does need a good working knowledge of the repertoire and be sympathetic to work that

organists have to do. It's a little like being an orchestral conductor. You don't have to play all of the instruments yourself but you have to understand what they can do and how they work. I am very lucky to have an excellent team of organists at St Paul's and I very much hope that their positions will be enhanced by this change in direction.'

When asked if he thought this would lead to more singers being appointed to run cathedrals, Andrew suggested that this need not be the case.

'Cathedral chapters need to appoint the best musicians to run their music. There are many excellent organist-conductors running choirs in the country today and I see no reason why that should change. However, if this means that one or two places may feel like opening up to singer-conductors that will be no bad thing.'

stpauls.co.uk

St John's retrospective

Matthew Rye enjoys a Yuletide festival of seasonal music at St John's, Smith Square

Christmas would not be Christmas without our traditional appearance in the annual Festival at St John's, Smith Square. In 2007 we celebrated the music of Bach and his forebears which included two of his six magnificent

motets—*Komm, Jesu, komm* and *Singet dem Herren*. Here's what the *Telegraph* had to say:

The Cardinal's Musick: Illuminating treats

As so much about Christmas music spirals further down-market, St John's, Smith Square, continues to hold its head high above the carolling rabble with its annual Yuletide festival, now in its 22nd year. Only »

'Keeping up appearances' at Wigmore Hall



On Friday 4 April The Cardinal's Musick return to Wigmore Hall for the first concert in a number of years. We are performing music by William Byrd, a composer at the centre of our work. The title of the programme, *Keeping up appearances*, is no reference to the sitcom of the same name but

refers the struggle that Byrd and many of his Catholic colleagues had of preserving their faith intact whilst living under a regime which suppressed their beliefs.

There will be music which the group is performing for the first time and the huge eight-part *Quomodo cantabimus* which TCM have not sung for a number of years. The ever popular *Mass for four voices* is featured, as is a variety of pieces in both Latin and English as we explore the ways in which Byrd played the system and survived.

Christmas review continued

« the very best seasonal music is programmed and the results are often illuminating. Opening night this time featured The Cardinal's Musick, under its founder and artistic director Andrew Carwood, with an evening of celebratory music from the 17th- and 18th-century German-speaking lands.

As Carwood explained in his introductions—amply making up for the lack of notes on the music in the printed programme—the influence of Italy was strong north of the Alps, with Latin texts featuring among the vernacular. The Cardinal's Musick began with a rousing motet by Heinrich Schütz, *Jauchzet dem Herren*, which tapped another transalpine trend, that of double choirs in the Venetian fashion. It was the ideal summation of the one-voice-to-a-part ensemble singing upon which this group thrives, with its eight voices blending well, but also delineating the contrapuntal and antiphonal parts. Two smaller-scale Schütz pieces in this initial Advent half of the concert revealed the singers' admirable solo qualities, with *Rorate*

caeli desuper for two sopranos and bass and *Fürchte dich nicht* for two basses.

German music, of course, reached its apogee with Bach, who subsumed various multinational traits into his work. Each half of the concert culminated in one of his motets, *Komm, Jesu, komm*, expressing the uncertainties of Advent, and *Singet dem Herren*, a confident song of rejoicing. The thrilling opening to this second work induced a real frisson, but there was also subtlety in the central counterpointing of chorale and aria.

As befits the arrival of Christmas after the expectation of Advent, the second half was more exuberant, and alongside a carol composed jointly by Michael Praetorius and Samuel Scheidt, there was a daringly pictorial setting of the *Magnificat* by the unrelated Hieronymus Praetorius, and a *Singet dem Herren* (same title, different text) by Schütz.

The singing throughout was vital, vibrant and full of colour, and the musicians were given supportive foundation from continuo organist Mark Williams, who even allowed himself a few flourishes in the *Magnificat*. In all, the perfect start to the season.