

# BYRD ENSEMBLE

directed by Markdavin Obenza

www.byrdensemble.com | 4722 Fauntleroy Way SW #123, Seattle, WA 98116

## ALLEGRI MISERERE

Saturday, April 27, 2024, at 7:30 p.m.  
Holy Rosary Church - 4139 42nd Ave SW, Seattle, WA 98116

Sunday, April 28, 2024, at 3:00 p.m.  
Trinity Parish Church - 609 8th Ave, Seattle, WA 98104

### PROGRAM

<b>John Sheppard</b> (1515-1558)	Reges Tharsis
<b>Thomas Tallis</b> (1505-1585)	Suscipe quaeso
<b>John Tavener</b> (1944-2013)	Funeral Ikos
<b>Manuel Cardoso</b> (1566-1650)	Sitivit anima mea
<b>Eric Whitacre</b> (b. 1970)	Sainte-Chapelle

#### *Intermission*

<b>Gregorio Allegri</b> (1582-1652)	Miserere Ruth Schauble, <i>soprano solo</i>
<b>Arvo Pärt</b> (b. 1935)	Which was the son of...
<b>Robert White</b> (1538-1574)	Exaudiat te

WE CONCLUDE OUR 20TH ANNIVERSARY SEASON continuing our theme of making contemporary connections with Renaissance masterpieces with a program centered around the famous Allegri *Miserere*—arguably the only work from the Renaissance era that has stood the test of time to achieve legendary status, much like the Mona Lisa.

The Renaissance greats alongside Allegri—Sheppard, Tallis, Cardoso, and White—though not on the same pop star level as Allegri, communicate with equal depth. Rich in sonority, meaning, and history, we can catch a glimpse of the world that preceded us and hear their unmistakable influence on modern composers—Whitacre, Pärt, and Tavener.

The museum pieces of the past have a place in today's world, but we must make contemporary connections with them. Devotion, despair, honor, and love are themes of the human condition that will continue to course through the vein of human existence until the end. With each note we sing, we propel our history into the future.

### BYRD ENSEMBLE

DIRECTOR  
Markdavin Obenza

SOPRANO  
Julia Baker  
Margaret Obenza  
Ruth Schauble

ALTO  
Sarra S. Doyle  
Joshua Haberman

TENOR  
Orrin Doyle  
Sam Faustine

BASS  
Clayton Moser  
Willimark Obenza  
Matthew Peterson

Please support the Byrd Ensemble by making a donation below.



This project was supported, in part,  
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20  
BYRD  
ENSEMBLE



Photo: Willi Pixel

## ABOUT THE PROGRAM

**John Sheppard** (1515-1558), often overshadowed by the more renowned Byrd and Tallis, served under three monarchs—Edward VI and his half sisters, Mary and Elizabeth—and was a key figure in Mary Tudor’s program to compose elaborate polyphony for the Sarum Rite, which was restored in 1553. A member of the Chapel Royal, Sheppard was buried in Westminster on December 21, 1558. A new strain of pandemic influenza had swept England in 1557, killing one in ten Londoners, including Sheppard himself.

Unfortunately, much of Sheppard’s music has survived incomplete; however, because it was often the chant part that was missing (in the tenor) it has been possible to reconstruct his music. This is the case for *Reges Tharsis*, a responsory for the Feast of Epiphany scored for SSAATB, Sheppard’s favorite scoring for maximum harmonic punch.

**Thomas Tallis** (1505-1585) composed under four successive Tudor monarchs (Henry VIII, Edward VI, Mary I, and Elizabeth I) during a period of extreme political and religious instability. Henry VIII wanted to divorce Catherine of Aragon, so he broke away from the Catholic Church in 1534, paving the way for the Protestant Reformation, which favored simpler forms of writing and introduced sacred music in the vernacular. The Reformation flourished until Mary I’s accession in 1553. Mary I, a devout Catholic determined to crush the Protestant faith, restored the Catholic Rite to the English church during her brief reign, and the compositional style reverted back to the more elaborate and florid writing prevalent earlier in the century.

*Suscipe quaeso, Domine* is one of Tallis’s finest compositions and one of the great masterpieces of 16th-century England. Written for seven voices, *Suscipe* is set to text by 6th century Spanish Saint Isidore of Seville. The size of the choral forces and the nature of

the text suggest that it may have been composed for a major public occasion, perhaps in 1554 for the Service of Absolution when Cardinal Pole, who had been appointed Archbishop of Canterbury by Queen Mary I, absolved England from schism, bringing England back into the Catholic fold.

**Arvo Pärt** (b. 1935) is possibly the world's most-performed living composer. After some time spent experimenting with neoclassical styles, Pärt decided to use Schoenberg's twelve-tone technique and serialism in his compositions, displeasing the Soviet establishment enough to cause them to ban his early works. Pärt, not pleased with his output, went into several periods of contemplative silence, during which he studied choral music from the 14th through 16th centuries. Out of this period of musical soul-searching emerged a unique compositional style that informed his music beginning in the 1970s: *tintinnabuli*. Tintinnabuli, meaning "a small bell," is a compositional technique consisting of a pairing of two voices, a scalar melodic voice against an arpeggiated tintinnabuli voice.

*Which was the son of...* is a setting of Luke's Genealogy of Jesus, an order of Jesus's descent and lineage—essentially a long list of names not dissimilar to what one would find in a phone book. Pärt wrote the work for the youth choir Voices of Europe, who gathered in Reykjavik in 2000 to celebrate its status as European Capital of Culture that year. The choir featured ten singers each from the nine previous Cultural Capitals, aged between 18 and 23. Pärt's unusual choice of text hearkens to Iceland's deep-rooted tradition of passing on family names from one generation to generation and his wish to impart this biblical story of civilization to young people. Pärt avoids monotony by varying two basic elements: chord and melody. The latter leads to the multi-voiced polyphony at the end of the composition, where the names of Jesus' oldest patriarchs, Adam and God, are highlighted

**John Tavener** (1944-2013)—not to be confused with Tudor composer John Taverner—like Pärt has undergone a remarkable musical and spiritual reformation. After accepting the Orthodox Christian faith, he developed a new musical style, one that favored a slow, minimalist unfolding of melodic material.

Tavener and Pärt are often described as mystic minimalists—to describe late 20th-century composers who focus on religious themes. Like Pärt, Tavener developed his compositional voice after joining the Russian Orthodox Christian faith. His mother died in 1985, and he was unable to compose for a short time after.

Tavener's *Funeral Ikos* is a setting of text from the Orthodox service for the burial of priests. Tavener's interest in chant is obvious in the unmeasured solemn verses, but the "Alleluia" refrain is distinctly his.

**Manuel Cardoso** (1566-1650) is one of the three great Portuguese composers of the Renaissance (the others are Filipe de Magalhães and Duarte Lobo). In the early 1620s, Cardoso was resident at the ducal household of Vila Viçosa, where he met the Duke of Barcelos, who later became King John IV. King John IV—nicknamed John the Restorer—was a patron of music and the arts, a writer on music, and a composer. During his reign, he collected one of the largest libraries in the world (which was unfortunately destroyed in the Lisbon earthquake) and helped fund the publication of Cardoso's music. Many of Cardoso's works, particularly the polychoral compositions, also perished in the Lisbon earthquake.

Cardoso's funeral motet *Sitivit anima mea* (My soul thirsts) for six voices showcases not only the unique Portuguese sound, but a mastery of the turn of phrase.

**Eric Whitacre** (b. 1970), America's most popular choral composer, wrote *Sainte-Chapelle* (2013) for the 40th Anniversary of the Tallis Scholars. *Sainte-Chapelle* tells a story of a girl's experience standing inside Sainte-Chapelle, a Gothic royal chapel at the center of Paris. The piece illustrates her awe of the stained glass windows filling the chapel, creating a jewel-box space flooded with colors of yellow, burgundy, and green from all directions. Whitacre uses chant to tell the story. *Sainte-Chapelle* begins with only men's voices, which are joined by the women at "Sanctus," functioning as a refrain.

**Gregorio Allegri** (1582-1682) was an Italian composer who sang in the Papal choir in 1629. His setting of Psalm 51, *Miserere mei, Deus*, is easily the most famous vocal work of the Renaissance, largely because of an edition from the early 20th century with a transcription error that includes a high C for the soprano in the odd-numbered verses sung by a quartet. Composed during the reign of Pope Urban VII, probably during the 1630s, the Pope forbade anyone from transcribing it by threat of excommunication. Legend says that a 14-year-old Mozart visited Rome in 1770 and wrote out the piece perfectly from memory after one hearing at the Sistine Chapel, releasing the Vatican's guarded secret into the world. Mozart was summoned to Rome and, to his surprise, praised for his musical genius. (Some theorize that Mozart's father, Leopold, fabricated the legend to boost Mozart's fame in Austria.)

*Miserere* has evolved since its inception. Originally the work was simply a succession of chords to which the psalm was chanted. Through the years of performance by the Papal choir, embellishments were added by the singers and the piece became a legendary work, albeit with the transcription error. In the spirit of this tradition, Joshua Haberman has developed further embellishments for this performance.

**Robert White** (c. 1538–1574) was a leading composer in the generation of composers between Tallis and Byrd. Like any active composer in England during the early years of Elizabeth I's reign, White was forced to make stylistic compromises as a result of the Reformation but did not exactly comply. Instead of writing Anglican music in English, White preferred writing in the Catholic style of Tallis's youth for Elizabeth I's Protestant Church, resulting in a unique compositional style that wedded the old with the new.

His psalm motet *Exaudiat te Dominus* is a prayer for a monarch to triumph over his (her) enemies. It is one of White's most impressive works. There is a slow expansion that occurs in this piece. It begins with a trio for mean, alto and bass, then moves on to a five-part full section for mean, alto, tenor, and two basses, and finally evolves to a rich seven-voice texture for the big "Amen" section.

-Markdavin Obenza

## ABOUT THE BYRD ENSEMBLE

Described as "pure and radiant" (Gramophone), "immensely impressive" (Early Music Review), and "rich, full-voiced, and perfectly blended" (Early Music America), the Byrd Ensemble has been internationally acclaimed for its performances and recordings of chamber vocal music, particularly Renaissance polyphony. The Byrd Ensemble, directed by Markdavin Obenza, is a Seattle-based professional ensemble made up of 10 to 12 singers.

Since 2004, the ensemble has performed in the greater Seattle area and tours across the United States. In a performance in London, John Rutter described the ensemble as "a fine group that has achieved an enviable standard of tuning, blend, and ensemble."

The Byrd Ensemble signed with the Scribe Records label in 2011 and has since produced seven records which have been internationally acclaimed by Early Music America, Gramophone, and Early Music Review.

The Byrd Ensemble is represented by Artist Manager Marianne LaCrosse of Suòno Artist Management ([marianne@suonoartistmanagement.com](mailto:marianne@suonoartistmanagement.com)).

## ABOUT MARKDAVIN OBENZA

ARTISTIC DIRECTOR MARKDAVIN OBENZA is a choral director, recording producer, singer, and composer. He is also the director of Seattle-based choral ensemble Radiance, specializing in the performance of American choral music, and is the director of choral activities at Trinity Parish Church in Seattle, WA. As the creative director and producer for independent record label Scribe Records, Markdavin has produced CD recordings for over 40 choirs and soloists, of which several have been reviewed in *Gramophone*, *Early Music America*, *Early Music Review*, and *Fanfare*. Markdavin has also produced and directed a number of virtual choirs, including Caroline Shaw's *and the swallow*, which was featured on *Modern Choral Masterworks*, broadcast by the Canadian Broadcasting Corporation. He has also produced "concertmentaries" and musical broadcasts in collaboration with various music ensembles and artists during the pandemic, including *Shaker Spirituals in Maine* (2021), featuring composer Kevin Siegfried and Radiance, for the Library of Congress American Folklife Center.

## UPCOMING CONCERT



### Seattle Baroque Orchestra **VIVALDI'S VENICE** WITH THE BYRD ENSEMBLE May 4, 2024 at 7:30 PM – May 5, 2024 at 2:00 PM

#### **Saturday, May 4, 2024, at 7:30 p.m.**

Bastyr University Chapel

14500 Juanita Dr NE, Kenmore, WA 98028

#### **Sunday, May 5, 2024, at 2:00 p.m.**

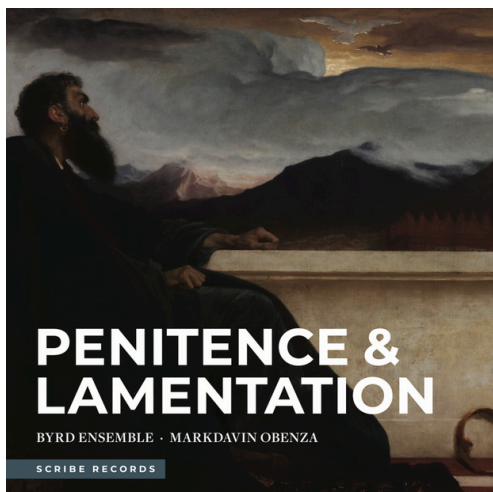
Trinity Parish Church

609 8th Ave, Seattle, WA 98104

In collaboration with the Seattle Baroque Orchestra, co-directed by Kris Kwapis and Markdavin Obenza, we travel to Venice to celebrate virtuosic music written by the Red Priest. In addition to his beloved Gloria written for the famed Ospedale della Pietà orphanage in Venice, the program includes his Concerto for Trumpet and Oboe and his dazzling Bassoon Concerto in B-flat major, "La Notte" RV 501.

## "PENITENCE AND LAMENTATION" IS ON SALE!

We are thrilled to announce the release of our seventh recording on the Scribe Records label, "Penitence & Lamentation." You can listen to and purchase the album on all streaming platforms. We have a limited number of CDs for sale at this concert.



For our 20th Anniversary season, we are pleased to release *Penitence & Lamentation*, the album of Renaissance motets that includes the world-premiere recording of *Fallings* by American composer Nico Muhly, commissioned by the Byrd Ensemble, in honor of 400 years since the death of our namesake, William Byrd.



## TEXTS AND TRANSLATIONS

### Reges Tharsis

John Sheppard (1515-1558)

Reges Tharsis et insulae munera offerent,  
reges Arabum et Saba dona  
domino Deo adducent.

*The kings of Tharsis and the isle offer their gifts,  
the kings of Arabia and Sheba  
bring gifts to the Lord God.*

Et adorabunt eum omnes reges terrae,  
omnes gentes servient ei.  
Gloria Patri et Filio et Spiritui Sancto.

*And all the kings of the earth worship him,  
all peoples bow before him.  
Glory be to the Father and to the Son and to the Holy  
Ghost.*

- Psalm 71:10-11 (Vulgate)

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### Suscipe quaeso

Thomas Tallis (1505-1585)

Suscipe quaeso Domine vocem confitentis.  
Scelera mea non defendo: peccavi.  
Deus, miserere mei, peccavi: dele culpas meas gratia tua.  
Si enim iniquitates recordaberis, quis sustineat?  
Quis enim justus se dicere audeat sine peccato  
esse?  
Nullus est enim mundus in conspectu tuo.

*Receive, I beseech, O Lord, the voice of one who confesses.  
I do not defend my misdeeds: I have sinned.  
O God, have mercy upon me. By thy grace blot out my sins.  
For if thou shalt remember iniquities, who could endure it?  
For who is so righteous that he dare say that he  
is without sin?  
For none is pure in thy sight.*

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### Funeral Ikos (1981)

John Tavener (1944-2013)

Why these bitter words of the dying,  
O brethren, which they utter as they go hence?  
I am parted from my brethren.  
All my friends do I abandon, and go hence.  
But whither I go, that understand I not, neither what shall  
become of me yonder; only God who hath summoned me  
knoweth.  
But make commemoration of me with the song: Alleluia.  
But whither now go the souls?  
How dwell they now together there?  
This mystery have I desired to learn, but none can impart  
aright.  
Do they call to mind their own people, as we do them?  
Or have they forgotten all those who mourn them and make  
the song: Alleluia.

If thou hast shown mercy unto man,  
O man, that same mercy shall be shown thee there; and if  
on an orphan thou hast shown compassion, that same shall  
there deliver thee from want.  
If in this life the naked thou hast clothed, the same shall  
give thee shelter there, and sing the psalm: Alleluia.

Youth and the beauty of the body fade at the hour of death,  
and the tongue then burneth fiercely, and the parched  
throat is inflamed.

The beauty of the eyes is quenched then, the comeliness of  
the face all altered, the shapeliness of the neck destroyed;  
And the other parts have become numb, nor often say:  
Alleluia.

We go forth on the path eternal, and as condemned, with  
downcast faces, present ourselves before the only God  
eternal.  
Where then is comeliness?  
Where then is wealth?  
Where then is the glory of this world?  
There shall none of these things aid us, but only to say oft  
the psalm: Alleluia.

With ecstasy are we inflamed if we but hear that there is  
light eternal yonder; that there is Paradise, wherein every  
soul of righteous ones rejoiceth.

Let us all, also, enter into Christ that we all may cry aloud  
thus unto God: Alleluia.

Sitivit anima mea

Manuel Cardoso (1566-1650)

Sitivit anima mea ad Deum fortem vivum;  
quando veniam et apparebo ante faciem Dei mei?  
Quis dabit mihi pennas sicut columbae,  
et volabo et requiescam?

*My soul thirsts for God who is great and ever-living;  
When shall I come and appear before the face of my God?  
Who will give me wings like a dove,  
and I shall fly and be at rest?*

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Sainte-Chapelle

Eric Whitacre (b. 1970)

Virgo castissima  
Advenit in capellam;  
Et angeli in vitro  
Molliter cantaverunt,  
“Hosanna in excelsis!”

*An innocent girl  
Entered the chapel;  
And the angels in the glass  
Softly sang,  
“Hosanna in the highest!”*

Illa castissima  
Susurravit,  
“Sanctus! Sanctus! Sanctus!”  
Lux implevit spatium,  
Multiformis colore;  
Et audivit vocem suam  
Resonare,

*The innocent girl  
Whispered,  
“Holy! Holy! Holy!”  
Light filled the chamber,  
Many-coloured light;  
She heard her voice  
Echo,*

“Sanctus! Sanctus! Sanctus!”  
Molliter angeli cantaverunt,

*“Holy! Holy! Holy!”  
Softly the angels sang,*

“Dominus Deus Sabaoth, pleni sunt coeli et terra  
Gloria tua!  
Hosanna in excelsis!  
Hosanna in excelsis!”

*“Lord God of Hosts, Heaven and earth are full  
Of your glory!  
Hosannah in the highest!  
Hosannah in the highest!”*

Vox in lumen se transformat,  
Et lumen canit,

*Her voice becomes light,  
And the light sings,*

“Sanctus! Sanctus! Sanctus!”  
Lumen canit molliter,

*“Holy! Holy! Holy!”  
The light sings softly,*

“Dominus Deus sabaoth,  
Pleni sunt coeli et terra  
Gloria tua!”

*“Lord God of Hosts,  
Heaven and earth are full  
Of your glory!”*

-Charles Anthony Silvestri, b.1965

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*Intermission*

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## Miserere

Gregorio Allegri (1582-1652)

Miserere mei, Deus:  
secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum,  
dele iniquitatem meam.  
Amplius lava me ab iniquitate mea:  
et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.  
Tibi soli peccavi, et malum coram te feci:  
ut justificeris in sermonibus tuis, et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.  
Ecce enim veritatem dilexisti:  
incerta et occulta sapientiae tuae manifestasti mihi.

Asperges me hyssopo, et mundabor:  
lavabis me, et super nivem dealbabor.  
Audi tui meo dabis gaudium et laetitiam:  
et exsultabunt ossa humiliata.  
Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus:  
et spiritum rectum innova in visceribus meis.  
Ne proicias me a facie tua:  
et spiritum sanctum tuum ne auferas a me.  
Redde mihi laetitiam salutaris tui:  
et spiritu principali confirma me.  
Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus, Deus, Deus salutis meae:  
et exsultabit lingua mea iustitiam tuam.

Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium, dedissem utique:  
holocaustis non delectaberis.  
Sacrificium Deo spiritus contribulatus:  
cor contritum, et humiliatum, Deus, non despicias.

Benigne fac, Domine, in bona voluntate tua Sion:  
ut aedificentur muri Ierusalem.  
Tunc acceptabis sacrificium iustitiae, oblationes, et  
holocausta:  
tunc imponent super altare tuum vitulos.

*Have mercy on me, O God,  
according to your great compassion.  
And according to the multitude of your tender mercies,  
blot out my offenses.  
Wash me thoroughly from my iniquity,  
and cleanse me from my sin.  
For I acknowledge my offenses,  
and my sin is always before me.  
Against you only have I sinned, and done this evil before you,  
so you are justified when you speak, and right in your  
judgment.  
For behold, I was conceived in iniquity,  
and in sin did my mother conceive me.  
For behold, you love truth in the inward parts,  
the uncertain and hidden things of your wisdom you  
have made manifest to me.  
Sprinkle me with hyssop, and I will be clean,  
wash me, and I will be whiter than snow.  
Make me hear of joy and gladness,  
and my bones which you have humbled will rejoice.  
Hide your face from my sins,  
and strike out my iniquities.  
Create in me a clean heart, O God,  
and renew a right spirit within me.  
Cast me not away from your face,  
and take not your holy spirit from me.  
Restore to me the joy of your help,  
and with your spirit strengthen me.  
I will teach your ways to the unjust,  
and the godless will convert to you.  
Deliver me from bloodguiltiness, O God, God of my salvation,  
and my tongue will exalt your justice.*

*O God, open my lips,  
and my mouth will announce your praise.  
Now if you had wanted sacrifice, I surely would have,  
but burnt offerings do not please you.  
Sacrifice to God is a broken spirit,  
a contrite and humbled heart, O God, you will not  
despise.  
Be benevolent, O God, in your good will with Sion,  
rebuild the walls of Jerusalem.  
Then you will accept the sacrifice of justice, gifts, and  
burnt offerings,  
then they will lay calves upon your altar.*



Which was the son of...

Arvo Pärt (b. 1935)

And Jesus himself began to be about thirty years of age,  
being (as was supposed) the son of Joseph, which was  
the son of Heli,  
Which was the son of Matthat, which was the son of Levi,  
which was the son of Melchi, which was the son of  
Janna, which was the son of Joseph,  
Which was the son of Mattathias, which was the son of  
Amos, which was the son of Naum, which was the son of  
Eslī, which was the son of Nagge,  
Which was the son of Maath, which was the son of  
Mattathias, which was the son of Semei, which was the  
son of Joseph, which was the son of Juda,  
Which was the son of Joanna, which was the son of  
Rhesa, which was the son of Zorobabel, which was the  
son of Salathiel, which was the son of Neri,  
Which was the son of Melchi, which was the son of Addi,  
which was the son of Cosam, which was the son of  
Elmodam, which was the son of Er,  
Which was the son of Jose, which was the son of Eliezer,  
which was the son of Jorim, which was the son of  
Matthat, which was the son of Levi,  
Which was the son of Simeon, which was the son of  
Juda, which was the son of Joseph, which was the son  
of Jonan, which was the son of Eliakim,

Which was the son of Melea, which was the son of Menan,  
which was the son of Mattatha, which was the son of Nathan,  
which was the son of David,  
Which was the son of Jesse, which was the son of Obed,  
which was the son of Booz, which was the son of Salmon,  
which was the son of Naasson,  
Which was the son of Aminadab, which was the son of Aram,  
which was the son of Esrom, which was the son of Phares,  
which was the son of Juda,  
Which was the son of Jacob, which was the son of Isaac,  
which was the son of Abraham, which was the son of Thara,  
which was the son of Nachor,  
Which was the son of Saruch, which was the son of Ragau,  
which was the son of Phalec, which was the son of Heber,  
which was the son of Sala,  
Which was the son of Cainan, which was the son of Arphaxad,  
which was the son of Sem, which was the son of Noe, which  
was the son of Lamech,  
Which was the son of Mathusala, which was the son of Enoch,  
which was the son of Jared, which was the son of Maleleel,  
which was the son of Cainan,  
Which was the son of Enos, which was the son of Seth, which  
was the son of Adam, which was the son of God.

-Luke 3:23-38

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Exaudiat te

Robert White (1538-1574)

Exaudiat te Dominus in die tribulationis;  
protegat te nomen Dei Jacob.  
Mittat tibi auxilium de sancto,  
et de Sion tueatur te.  
Memor sit omnis sacrificii tui,  
et holocaustum tuum pingue fiat.  
Tribuat tibi secundum cor tuum,  
et omne consilium tuum confirmet.  
Lætabimur in salutari tuo;  
et in nomine Dei nostri magnificabimur.  
Impleat Dominus omnes petitiones tuas;  
nunc cognovi quoniam salvum fecit  
Dominus christum suum.  
Exaudiet illum de cælo sancto suo,  
in potentatibus salus dexteræ ejus.  
Hi in curribus, et hi in equis;  
nos autem in nomine Domini Dei nostri invocabimus.  
Ipsi obligati sunt, et ceciderunt;  
nos autem surreximus, et erecti sumus.  
Domine, salvum fac regem,  
et exaudi nos in die qua invocaverimus te.

*May the LORD answer you in the day of trouble,  
the Name of the God of Jacob defend you;  
Send you help from his holy place  
and strengthen you out of Zion;  
Remember all your offerings  
and accept your burnt sacrifice;  
Grant you your heart's desire  
and prosper all your plans.  
We will shout for joy at your victory  
and triumph in the Name of our God;  
May the LORD grant all your requests.  
now I know that the LORD gives  
victory to his anointed.  
He will answer him out of his holy heaven,  
with the victorious strength of his right hand.  
Some put their trust in chariots and some in horses,  
but we will call upon the Name of the LORD our God.  
They collapse and fall down,  
but we will arise and stand upright.  
O LORD, give victory to the king  
and answer us when we call.*

LAST CALL! SPOTS STILL AVAILABLE ON OUR RENAISSANCE COURSE IN PORTUGAL

# *International Renaissance Course 2024*

JULY 8-15, 2024 | LISBON, PORTUGAL

## THE GOLDEN AGE OF PORTUGUESE POLYPHONY

Magalhães, Lobo, Cardoso



JULY 8 - 15 | LISBON, PORTUGAL

BYRD INTERNATIONAL SINGERS 2024

**We have 1 spot available in all voice parts** for our upcoming Renaissance course 2024 in Lisbon, Portugal, July 8-15, 2024. The course will explore Renaissance polyphony by Portuguese composers, including Filipe de Magalhães (c. 1571–1652), Duarte Lobo (1565-1646) and Manuel Cardoso (1566-1650).

Set in Lisbon's historic Baixa Pombalina district, this 4-star hotel features a terrace with stunning panoramic city and São Jorge Castle views. 32 total singers—eight sopranos, altos, tenors, and basses—will be selected through an application process to participate in the course. Experience singing Renaissance polyphony is preferred but not required.

“Last year's course was incredibly fun and rewarding! It felt like a week-long celebration of choral singing.”

—ISAIAH RAGLAND

“The Byrd International Singing Course was an incredible leveling-up experience for this hardcore amateur. Even though we sang for 6-8 hours per day for a week, my voice didn't ever really feel tired. From the rehearsals to family-style meals to informal small-group concerts to sight-reading at the poolside bar until the wee hours of the morning, I got to be fully immersed in the collaborative creative process itself and loved every minute. I also met some wonderfully generous and talented people and have made some lasting friendships and connections.”

-JOHN & JEN MILIUS

**PLEDGE YOUR SUPPORT FOR NEXT SEASON!**



# 2024-2025: WORLD TRAVELER

Help make our upcoming season a reality by pledging your support today! Our goal is to collect a total of **\$35,000 in pledges** for our 2024-2025 concert season by July 31, 2024. Submit your pledge by following the QR code below and we'll follow up!

## **#1: THE TUDORS: Music from Tudor England**

An exploration of Renaissance music from Tudor England, this program features Latin motets by the finest composers of the era: John Taverner, Robert White, William Cornysh, John Sheppard, Thomas Tallis, and William Byrd.

## **#2: A BACH CHRISTMAS**

Ushering in the Christmas season with a performance of Bach's *Wachet Auf* & *Magnificat* with a period orchestra!

## **#3: POLYPHONY FROM SCOTLAND & ENGLAND**

Music featuring English and rarely performed Scottish Renaissance composers—MacMillan, Blackhall, and Carver.

## **#4: OUT OF THE DARKNESS**

Renaissance and modern motets by Taverner, Lotti, Tallis, Palestrina, Allegri, and Taverner, as well as a world premiere TBD.

**PLEDGE YOUR  
SUPPORT AND  
RECEIVE A FREE  
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## 2023-2024 SEASON DONORS

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### MOTET (\$500 to \$1,000)

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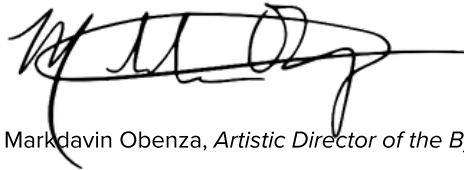
### POLYPHONY (\$100 to \$499)

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### POLYPHONY (\$100 to \$499)

Carl McNabb  
Jennifer Milius  
Bethany Prezbindowski  
Michael Prezbindowski  
Julie Sharif  
Deborah Stephenson  
Ann Stickney  
Joseph Van Wassenhove  
Myles Wimmer

Since 2004, the Byrd Ensemble has been committed to performing vocal chamber music, particularly Renaissance polyphony, at the highest level. Over the last few years, we have diverted more attention and resources towards education and outreach. Through our international courses, collaborations, performances, and masterclasses, we have connected with young singers from our local music educational institutions and professional-track ensemble singers from all over the world in hopes of passing on our love for vocal chamber music. Making a donation is the best way to support our work. Thank you for your support.



Markdavin Obenza, *Artistic Director of the Byrd Ensemble*

Your donation is tax deductible. Please let us know if you prefer your donation to be anonymous.



You can also send a check to:

The Byrd Ensemble  
4722 Fauntleroy Way SW #123  
Seattle, WA 98116

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