



THE KEBLE EARLY MUSIC FESTIVAL

Arise my Love

THE BASILINDA CONSORT

Thursday 27 February at 7.30pm

With thanks to the Warden and Fellows of Keble College

**THE KEBLE
EARLY MUSIC
FESTIVAL**

FESTIVAL DIRECTOR Christian Wilson

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KEBLE EARLY MUSIC FESTIVAL scan this QR code
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ARISE MY LOVE

Veni Sponsa Mea

from Peter Philips' Cantionis Sacrae Quinis Vocibus (Antwerp: 1612)

In Lectulo meo

from Richard Dering's Cantiones Sacrae Quinque Vocum (Antwerp: 1634)

Indica mihi

from Richard Dering's Cantiones Sacrae Quinque Vocum (Antwerp: 1634)

Quae est ista

from Richard Dering's Cantiones Sacrae Quinque Vocum (Antwerp: 1634)

O Corona Aurea

from Peter Philips' Cantionis Sacrae Quinis Vocibus (Antwerp: 1612)

D'Wijnkelderken mijns gheests

from Lucas Mechelen's Cloosterken der gheestelijcke verrysenisse ofte der ontwordentheyte (Antwerp: 1639)

Siano pur tutte finite

Anonymus (c. 1690s)

Da le fiamme de lo sdegno

from La Prosperita di Elio Seiano (1672), music by Antonio Sartorio (1630-1681)

O Cara Spene

from Crudel tiranno Amor (1721), music by Georg Friedrich Handel (1685-1759)

Quid Mihi, O Bone Jesu

Benedikt Lechler (1594-1659)

Te Deum

Anonymus (c. 1700s/1710s)

Surge Propera mea

Anonymus (c. 1700s/1710s)

Beate mundo corde

Bonifazio Graziani (1604/5-1664)

Audite Gentes

Giovanni Legrenzi (1626-1690)

Regnum Mundi

Anonymus (c. 1700s/1710s)

INTRODUCTION

This concert presents new research on music from convents established expressly for English Catholic women across France, the Low Countries, and Portugal, which grew in size and number over the 17th and early 18th centuries. The theme is divine love, and the pieces chosen reflect the variety of ways early modern English Catholic women religious understood this love as encompassing physical, spiritual, sexual, and psychological feelings.

The first set features early 17th-century polyphony for the profession of a nun published by organists at the English Benedictine convent in Brussels (Peter Philipps and Richard Dering). These settings have yet to be recorded in their original voicing (i.e., for upper or equal voices). The second set features songs for solo voice and continuo in English, Dutch, Italian, and Latin on the theme of intimate, individualised love from late 17th- and early 18th-century manuscripts and print publications used at exiled English convents. This set will also feature some secular Italian arias that appear in music manuscripts recently identified as used by exiled English nuns in northern France. The third set returns to liturgical music for nuns' professions at exiled English convents, with anonymous settings of music for profession from late 17th-/early 18th-century manuscripts with evidence of English convent links.

ABOUT THE MUSIC AND SOURCES

Veni Sponsa Mea & O Corona Aurea

The organist-composer Peter Philips (1561–1628) is well-known for his travels across the Spanish Low Countries in exile as an English Catholic. What is less well-known is that his daughter, Mary Philips, was a nun at the English Benedictine convent in Brussels, where Peter was also based for a substantial period of time. While this had previously only been speculation, new research has solidified this link, and provided evidence for Peter Phillips' musical association with the convent. His 1612 *Cantionis Sacrae* publication contains much material for upper voices and continuo, including these two pieces, that have a strong likelihood of use at – or even coming from – the English Benedictine convent in Brussels.

In Lectulo meo, Indica mihi, & Quae est ista

Over the period of the 1610s and early 1620s, Richard Dering was the organist for the English Benedictine convent in Brussels. In the 1634 edition of his *Cantiones sacrae quinque vocum*, from which we sing tonight, he is described as 'Venerabilium Monialium Anglicarum Bruxellae, in Monasterio Beatissimae Virginis Mariae degentium Organista' ('organist for the venerable English nuns of Brussels, in the Monastery of the Blessed Virgin Mary'). As has been noted by previous musicologists (such as Jo Wainwright), there is a strong chance that much of the upper voices in this anthology could have been written for the nuns (or at the very least, certainly useful to them), judging by what we know of their liturgical practices.

D'Wijnkelderken mijns gheests

This book of songs was used at the English Franciscan convent of Saint Elisabeth in Brussels, prior to the community's relocation to Nieupoort and eventually Bruges in 1666. An exemplar of the book held in Utrecht University's Special Collections reads: 'Desen hoort toe de bibliote[que] van Clooster Ste Elisabeth op den Bergh Sion tot Brussels' ('this belongs to the library of the Convent of St Elisabeth in Brussels'). There was only convent of St Elisabeth in Brussels at this time, and that was the English Franciscan convent, which had many Dutch-speaking nuns, including its first elected Abbess, Catherine Greenbury (1597–1642, abbess from 1626–1640). Instances of Dutch music featuring in English convent recreation have also been identified in convent accounts and annals.

Siano pur tutte finite

This song is copied into a musical miscellany now held in the municipal library of Douai, a small town in northern France (Douai Ms 785 pf). The manuscript was used over the late 1680s well into the 1690s, and has a wide variety of French, Italian, and Latin songs, alongside theological and history notes, medicinal texts, a history of heraldry, and a guide to Hebrew. There is significant circumstantial evidence linking it to the English Benedictine convents in Dunkirk and Ghent, as well as various Jesuit institutions. The song was also copied into Bibliothèque nationale de France VmC Ms. 77, another manuscript with English convent links. For more information, see: Caroline Lesemann-Elliott, 'Revisiting Douai Ms 785: Musical Cultures of Exiled English Convents through the Lens of a Miscellany', *Royal Musicological Research Chronicle*, 2024, 1–53.

Da le fiamme de lo sdegno

This aria was copied into a manuscript from the Blount family music collection, now held at the Bodleian library. The Blounts were an English Catholic family based in Mapledurham, on the border between Oxfordshire and Berkshire. They amassed a large library, including much musical material, and including several manuscripts recently discovered to have been at least partially used at exiled English convents, particularly in an educational context. This aria from Antonio Sartorio's *La Prosperita di Elio Seiano* (1672) comes from one such manuscript (Ms. Mus. d.255), which was owned and/or used by two nuns at the English Poor Clare convent in Gravelines: Ann Bonaventure (née Ann) Bedingfield (1623–1697, professed in 1640) and Mary Teresa (née Dorothy) Fettiplace (1666–1705, professed 1688).

O Cara Spene

This excerpt from Handel's *Crudel tiranno Amor* (1721) was copied into another manuscript now held by the municipal library of Douai (Ms 1089). Titled in the manuscript 'favorite

menuet', the piece sits alongside many other items – particularly overtures – attributable to Handel, as well as music attributable to Domenico Zipoli (1688–1726), François Couperin [le Grand] (1668–1733), John Loeillet of London (1680–1730), and Francesco Geminiani (1687–1762). Circumstantial and material evidence places Douai Ms 1089 as a source likely used by exiled English Catholics in northern France, copied between 1728 and 1729. More notably, the late 19th-century historian M.A. Bonvarlet noted in his history of the English Benedictine convent at Dunkirk that some of the music from the convent had been deposited in the Dunkirk municipal library, citing specifically a collection of overtures by Handel. Over the past 150 years, there has been much re-organising and re-arranging of the contents of municipal libraries in northern France, particularly during wartime periods, with the Dunkirk municipal library sending much of their special collections to libraries located further inland in Flanders. It is possible that this manuscript may be the source Bonvarlet referred to in his history of the English Benedictine convent. Future research will explore this manuscript and its links to English Catholic women in exile in more depth.

Quid Mihi, O Bone Jesu

This piece comes from another manuscript in the Blount family collection (Ms. Mus. e.45). Set by the somewhat obscure Viennese Benedictine composer and music collector Benedikt Lechler (1594–1659), the text intertwines verse 26 from Psalm 72 Vulgate, crucifixion meditations, and general proclamations of spousal love for Christ. The manuscript was clearly once used by two English girls, judging by inscriptions on the back cover, including the names 'Miss Charity' and 'my dear little Francki'. Judging by the repertoire, watermarks, and contents (particularly the plethora of educational material), this manuscript was likely used for educational purposes in Flemish Brabant around the 1690s/1700s. Recent research has shown that part of this manuscript (including 'Quid Mihi, O Bone Jesu') was copied by a member of the Di Martinelli family, a family of Italian professional musicians and music teachers based in Diest and Leuven in the late 17th and early 18th centuries. Given the manuscript's clear didactic purpose, its place in a collection belonging to an English Catholic family containing at least three other manuscripts used/compiled at English convents (two of which were clearly used at English convent schools in the late 17th and early 18th centuries), and its geolocation, it seems reasonable to infer this manuscript was at least partly at some point in proximity to the English convent in Leuven (St Monica's Augustinian convent). St Monica's in Leuven was not only known to have engaged civic musicians in the past, but routinely exchanged books over the channel via school pupils. Crucially, there was an English Catholic girl with connections to the Blount family via the convent's agent, Mannock Strickland (1683–1744), named Charity Wyburn. Wyburn is described as a pupil at St Monica's from 1700–1703, dates which roughly align with the dating of this manuscript.

Te Deum, Surge Propera mea, Beate mundo corde & Regnum Mundi

The majority of the pieces in the third set of this concert come from a manuscript held by the Royal Academy of Music (MS 108). This manuscript has received relatively little scrutiny; research thus far has noted clear Roman Catholic links in the late 17th century, with the inscriptions of names potentially linking it to the Roman Catholic chapel at Somerset House or to the Oxford Latinate music scene. However, the majority of music in the manuscript features liturgical texts from convent liturgies (specifically investiture and profession) set for upper or equal voices. Where composers are attributable, they largely correspond with those composers in sources clearly placeable at exiled English convents in France. Furthermore, the text scribe bears remarkable similarity to the handwriting of Dorothy (née Elizabeth) Dabridgecourt (1644–1715), a choir nun who held multiple offices at the English Benedictine convent at Pontoise, and who was responsible for synthesising the liturgical music models of the French Royal Abbey of Montmartre into the Pontoise convent's customs. The musical style also fits perfectly with the Pontoise convents' liturgical practices, particularly the use of alternatim and brief Bass solo in the Gloria of the 'Regnum Mundi'.

Audite Gentes

This piece was copied in a manuscript held by the Bibliothèque nationale de France (MS RES F-1698/1). It is one of several manuscripts copied by a scribe hitherto known as 'copiste z'. Forthcoming research by Matteo Giannelli and Dennis Herlin has confirmed that 'copiste z' was in fact Scottish Jacobite diplomat-cum-musician, Sir David Nairne (1655–1740), who was based at the exiled Jacobite court at Saint-Germain-en-Laye just outside Paris. Nairne was an avid musical collector and musician himself, and took pains to ensure his daughters Marie and Francoise were musically proficient to a high standard. Both girls were long-term residents at the English Augustinian convent in Paris from childhood, where they had frequent visits from their father, who monitored their education closely. He also records several instances in his diary in which he witnessed – and in one case, even partook – in the musical activities of exiled English convents.

Nairne continued to take an active interest in the convent throughout his daughter's adulthood stays at the convent, and in his capacity as a diplomat for the Jacobite court at Saint-Germain. The English Augustinian convent in Paris were essentially the spiritual port of call for Mary of Modena, the exiled Jacobite queen, and a vital resource for the English Catholic mission at the time. The English Augustinian convent in Paris had frequent exchanges with the Jacobite court at Saint-Germain, including sending pupils to study music there with the Jacobite Chapel's music master, Innocenzo Fede. The convent's musical activities also engaged with the wider musical circles of both the Jacobite and Bourbon Chapels Royal. Forthcoming research will make the case that the many pieces of music for upper voices and designed for monastic use that David Nairne copied and collected included music either circulating within English convent networks in France, or perhaps even acquired via these convents.

VENI SPONSA MEA

Veni sponsa Christi, accipe coronam
quam tibi Dominus praeparavit in aeternum
pro cuius amore sanguinem tuum fudisti
et cum Angelis in paradysum introisti.
Veni, electa mea, et ponam in te thronum
meum
quia concupivit Rex speciem tuam.

IN LECTULO MEO

In lectulo meo, per noctes,
quaesivi quem diligit anima mea:
Quaesivi illum, et non inveni eum.
Surgam et circuibo civitatem per vicos et
plateas
Quaeram quem diligit anima mea,
Quaesivi illum et non inveni eum;
Invenereunt me vigiles qui custodiunt
civitatem:
'Num quem diligit anima mea vidistis?'
paululum cum per transissem eos
Inveni quem diligit anima mea.

INDICA MIHI

Indica mihi, quem diligit anima mea,
ubi cubes, ubi pascas,
quem diligit anima mea,
ne vagari incipiam post greges sodalium
tuorum;
Quam tu pulcher es dilecte mi et decorus!
Averte oculos tuos a me,
quia ipsi me avolare fecerunt;
Veni dilecte mi, egrediamur in agrum,
commoremur in villis,
Ego dilecto meo et ad me conversio eius.

QUAE EST ISTA

Quae est ista, quae ascendit de deserto,
deliciis affluens, innixa super dilectum suum?
Tota pulchra es amica mea, suavis et decora;
Veni de Libano sponsa mea, veni coronaberis

*Come, bride of Christ, receive the crown
which the Lord has prepared for you for all eternity;
for whose love you have shed your blood.
And you will enter into the Paradise among the
angels.
Come, O you my chosen one, and I will set my throne
within you:
so shall the King have pleasure in your beauty.
(paraphrase, Song of Songs 4: 8)*

*On my bed, through the night,
I sought him whom my soul delights in:
I sought him, and found him not.
I will arise and circle the city, through side streets
and thoroughfares,
I will seek him whom my soul delights in.
I sought him, and did not find him.
The watchers who guard the city found me:
'Have you seen him whom my soul delights in?'
When I had passed them by,
I found him whom my soul delights in.
(Song of Songs 3: 1,2)*

*Reveal to me, you whom my soul delights in,
where you recline at midday, where you pasture,
you whom my soul delights in,
lest I begin to wander after the flocks of your
companions.
How beautiful you are, my beloved, and graceful!
Avert your eyes from me,
for they have caused me to flee away.
Come, my beloved, let us go into the field,
let us linger in the villages;
I am my beloved's, and his course turns towards me.
(texts from Song of Songs 1:11 and 20, 6:2 and 4,
7:11-12)*

*Who is she, who ascends from the desert,
flowing with delights, leaning upon her beloved?
Thou art all beauty, my love, sweet and graceful;
Come from Lebanon, my spouse, come to be
crowned.
(Song of Songs 8:5, 4:7-8)*

CORONA AUREA SUPER CAPUT EIUS

Corona aurea super caput eius,
expressa signo sanctitatis,
gloria honoris, et ope fortitudinis.
Quoniam praevenisti eum in benedictionibus
dulcedinis,
posuisti in capite eius coronam de lapide
pretioso,
expressa signo sanctitatis,
gloria honoris, et ope fortitudinis.
Alleluya.

*Upon her head is a crown of gold,
engraved with holiness,
the glory of honour, and the power of strength.
For thou hast prevented her through blessings of
sweetness,
Thou hast set upon her head a crown of precious
stones,
engraved with holiness,
the glory of honour, and the power of strength.*

D'WIJNKELDERKEN

D'Wijnkelderken mijns gheests
In't soet besluyt der minnen
Daar d'innighste des feests
Gheviert wierdt boven sinnen'
Was dat afgrondigh goetd, dat my die wijnen
schonck,
In't Cloosterken verblijdt daar ick my in
verdronck.

*Within the little wine cellar of my soul,
In the sweet quitting of love,
There is the most intimate of feasts
Celebrated beyond the senses;
There is that abysmal goodness that filled me with
wine,
In that little cloister I rejoiced where I drowned
myself.*

Vergheten had ick my
Door't' Goddelijck ghedincken
In't kelderken Godst bly,
Daar ick ghingh wijnen drincken:
In't kelderken my toogh die mijn ziel hadde
lief,
Die my tot dien staet van te Cloosterken
verhief.

*I forgot myself
through divine remembrance
in the cellar of God's joy
where I went to become wine-drunk
in that cellar where I lay with the one whom my
soul loved
Who led me to this elevated monastic state.*

Daar wist ick wat de Bruydt
Met seraphinsche tonghe
In te Goddelijck besluydt.
Van den Wijnkelderken songhe:
D'wijnkelderken oprecht my vreught gaf
boven vreught
In't' Cloosterken mijns gronts, daar ick in
stont verheught.

*There I learned what the bride
with seraphic tongue
Committed to God's love
with that wine-drunk song:
The wine cellar truly gave me joy above joy,
In the little cloister of my grave, where I stood,
rejoicing.*

Aan dien vueren wijn
Die ick daar binnen voude
Mocht ick wel droncken zijn
Voorwaer wel sonder sonde;
O Cloosterken vol vreught! O kelderken
vol most!
Dat wijn in hemelrijck maar better zijn
en kost.

*By imbibing that fiery wine
I have folded inside,
Allowed to be drunk,
Indeed, drunk without sin;
O cloister full of joy! O cellar full of must!
May wine of heaven be better, and without
the cost.*

SIANO PUR TUTTE FINITE

Siano pur tutte finite le cagioni del mio pianto;
Annentate, piu ferite che morir per voi mi
vanto,
A gl'ossanni si condanni questo petto.
O felice mio cuor
torna a pensare
torna di soffrir
lasci d'amare chi teme di sosspir

*Let there be no more causes for my tears;
Destroyed, I boast you more wounds than death,
This breast is condemned to the Hosannas.
O my happy heart,
return to thought,
return from suffering,
let those who fear you sigh love.*

DA LE FIAMME DE LO SDEGNO

Da le fiamme de lo sdegno
nacque amore del mio core;
e s'avanza a si gran segno
che son fatta a poco a poco
tutta fiamma, e tutta foco,
e non so quando piu l'estinguero.

*From the flames of indignity
love was born in my heart;
It advances to such a great breadth
That little by little I have become
all flame, and all fire,
and I do not know when I will extinguish it.*

En fiamma di vendetta
quel'affetto che nel petto
m'avampo con tanta frette[.]
ma cangiosi poca a poco
quella fiamma in altro foco
e non so[.] quando poi l'estinguero [.]

*In flames of revenge
that affection in my breast
burns me with such haste;
But little by little
that flame changes into another fire,
and I do not know when I will extinguish it.*

O CARA SPENE

O cara spene del mio diletto,
il core amante si fida in te.
L'amato bene che torni aspetto
fido e costante al par di me.

*O dear hope of my beloved,
My loving heart trusts in you.
I await the return of my beloved,
faithful and constant as I am.*

QUID MIHI, O BONE JESU

Quid mihi[.] o bone Jesu[.]
quid mihi est in caelo[.]
aut a te quid volui super terram.
tu es enim spes mea, tu refugium meum,
tu felicitas mea, tu amor meus,
tu gaudium meum, tu Jucunditas mea,
tu delitia mea, tu omne bonum meum[.]
Quid ergo[.] quid mihi o bone Jesu
quid mihi est in caelo
aut a te quid volui super terram[.]

*Whom do I have, o good Jesus,
Whom do I have in heaven,
for there is none upon earth that I desire.
You are my true hope, you are my refuge,
You are my happiness, you are my love,
You are my joy, you are my pleasure,
You are dearest to me, you are all things good to me[.]
Therefore whom, whom do I have, o good Jesus,
whom do I have in heaven,
for there is none upon earth that I desire.*

TE DEUM

Te Deum laudamus: te Dominum confitemur.
Te aeternum patrem, omnis terra veneratur.
Tibi omnes Angeli: tibi caeli et universae
potestates.
Tibi cherubim et seraphim, incessabili voce
proclamant:
'Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.
Pleni sunt caeli et terra maiestatis gloriae
tuae.'

Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia:
Patrem immensae maiestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe:
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes,
in gloria Patris.

Iudex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria
numerari.
Salvum fac populum tuum, Domine, et
benedic hereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies benedicimus te: et
laudamus nomen tuum in saeculum, et in
saeculum saeculi.

Dignare, Domine, die isto sine peccato nos
custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos:
quemadmodum speravimus in te.
In te, Domine, speravi: non confundar in
aeternum.

*We praise thee, O God: we acknowledge thee to be
the Lord.
All the earth doth worship thee: the Father
everlasting.
To thee all Angels cry aloud: the Heavens, and all
the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy
glory.*

*The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth
acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.*

*Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man: thou
didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of
death: thou didst open the Kingdom of Heaven to
all believers. Thou sittest at the right hand of God:
in the glory of the Father.*

*We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in
glory everlasting.
O Lord, save thy people:
and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name:
ever world without end.*

*Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust
is in thee.
O Lord, in thee have I trusted: let me never be
confounded.*

SURGE PROPERA MEA

Surge propera, amica mea, formosa mea, et veni.

Iam enim hyems transiit, imber ambiit et recessit.

Flores apparuerunt in terra nostra. Tempus putationis advenit.

Vox turturis audita est in terra nostra,

Figus portavit crossus suos

vineae florentes dederunt odorem suum.

Alleluya.

Arise, my love, my fair one, and come.

Lo, now the winter is past, the rains are over and gone.

Flowers have sprung up in our land, the time of pruning is come.

The voice of the turtledove is heard in our land.

The fig tree putteth forth her green figs, and the vines give forth a good smell.

Alleluya.

BEATE MUNDO CORDE

Beate mundo corde,

Beate innocentes

que deus nobis bone preperavit

non oculi viderunt, non aures audierunt

non cor non mens humana non cogitavit.

Blessed are the pure in heart,

Blessed are the innocent,

For God has prepared for us good things

That no eyes have seen, no ears have heard,

and no human heart or mind has known.

Gaudete ergo,

Gaudete mundo corde,

Gaudete innocentes,

Gaudete ad mentem sanctem domini;

Vestra vos jubilantes innocentia ducet.

Therefore rejoice,

rejoice ye pure in heart,

Rejoice, ye innocents,

Rejoice in the holy judgment of the Lord;

Let your innocence drive your celebration.

Gaude beate, colletare carmen aeterno regi modulari;

Innocentiam servasti generosam animosam

quia fidelium

te probasti iam coronam recipis.

Rejoice ye blessed, your tuneful songs praising the eternal king;

You have preserved the innocence of the generous, courageous faithful.

You have proven yourself, now receive your crown.

Longa merces brevis vitae,

voluptaris faustitatis immortalis infinita

reportabis flumine;

Certamen consumasti iam in valle

lacrymarum.

The reward is long, life is short;

You will recoup a river of infinite pleasures and immortal happiness.

Your struggle in the valley of tears is finished.

Gemendo plorando et suspirando

tuum semen seminasti.

Iam gloriam petis et regna Caelorum

Iam gaudia metis et flores honorum.

Through your sighing and pleading

you have planted the seed;

Now you seek glory in the Kingdom of Heaven,

Now you reap joy and the flowers of honour.

AUDITE GENTES

Audite gentes, et intelligite populi vias Domini;
Quid gloriamini in malitia
et divini amoris flammam contemnitis?
Quid vanitatem mundi quaeritis,
et coelestia bona despicitis?

Sunt penae, mundi honores,
dat inania vanus amor,
inter coelites non clamor,
non tamen fletus non languores.

Solus Deus vera vita,
coeli nobis pandit bona;
Paradisi quae dat dona,
Gaudia parant infinita.

Attendite gentes, attendite
et quam vobis preparavit Dominus concupiscite
gloriam.
Delectamini in Domino, et dabit vobis
petitiones cordis.
Diligite Deum, et exaltabit vos in atrio sancto
suo.

Ad Dominum clamate,
et exaudiet vos in omni tribulatione vestra.

Habet Coelum omne bonum.
Mundus autem dat maerore;
donet gaudia sive amores,
semper inane donum,
habet Coelum omne bonum.

REGNUM MUNDI

Regnum mundi, et omnem ornatum saeculi
contempsimus propter amorem Domini mei Jesu
Christi:
quem vidi, quem amavi, in quem credidi, quem
dilexi.
Erectavit cor meum verbum bonum: dico ergo
opera Regi,
quem vidi, quem amavi, in quem credidi, quem
dilexi.

Gloria Patri et filio et spiritui sancto:
Quem vidi, quem amavi, in quem credidi, quem
dilexi.

*Hear, ye nations, and understand, ye people, the
ways of the Lord;
Why do you glorify malice and despise the
flames of divine love?
Why do you seek the vanities of the world and
despise the blessings of heaven?*

*For these are penances, worldly honors,
Vain love that gives only emptiness;
Among heavenly bodies none cry,
There are no tears or weariness.*

*God alone is true life,
Heaven opens to us its blessings;
The gifts of Paradise
furnish infinite joys.*

*Hear, ye nations, hear
and grow desirous of the glories God has
prepared for you.
Delight in the Lord, and He shall give you that
which your heart desires.
Prize the Lord above all else, and you will rejoice
in His holy temples.*

*Cry unto the Lord,
and rejoice in all your tribulations.*

*Heaven holds all blessings
while the world bestows all grief;
Even when the world gives joy or love,
All of it is void,
for Heaven holds all blessings.*

*I despised the kingdom of the world,
and all the beauty of the world for love of the
Lord Jesus Christ:
whom I saw, whom I loved, in whom I have
believed, in whom I have delighted.
My heart is inditing of good things: I speak of
things I have made for the King,
whom I saw, whom I loved, in whom I have
believed, in whom I have delighted.*

*Glory be to the Father and to the Son and to the
Holy Ghost:
Whom I saw, whom I loved, in whom I have
believed, in whom I have delighted.*

THE BASILINDA CONSORT

The Basilinda Consort is an early music ensemble founded in 2023 dedicated to exploring the musical lives of English Christian women religious. Focused on exiled English convent music, we explore the rich history of medieval and early modern English women as singers, players, composers, commentators, writers, and even bookbinders. From Tromba Marinas to Dutch ditties, we find the nooks and crannies of music history and bring their sounds to life.

Our name is inspired by the opening lyrics from an anonymous song – ‘Hail, Basilinda!’ – made for a nun at the English Benedictine convent at Dunkirk on January 27, 1686.

The term ‘Basilinda’ was defined in multiple mid-to-late 17th-century texts as an ancient Greek game, in which a mock ruler was chosen by chance. Other sources define it as a game for Twelfth night, rituals for which occurred in late Medieval and early modern England at varying points around Epiphany, Candlemas, Shrove Tuesday, or Septuagesima. These rituals also often featured the selecting of a mock ruler through lots. There is evidence that such rituals took place in early modern English convents, with recreations before Lent including such rituals, in which a nun was selected by chance to essentially be ‘queen’ for a week of recreation (in one case, via cakes with beans in them).

As Twelfth Night invites a spirit of anarchy, so too does the Early Music tradition. Disputing traditional notions of who is really “in charge”, we aim for a more collaborative, equitable rehearsal process, and a more exciting performance experience for all involved.

Margaret Lingas, Jemima Price *Soprano*

Ellie Stamp *Mezzo-Soprano*

Charlotte Sleet *Alto*

Crawford Wiley *Continuo*

Susanne Heinrich *Viol*

Caro Lesemann-Elliott *Director*



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CARO LESEMANN-ELLIOTT

Caro Lesemann-Elliott is an Oxford-based early music specialist with a special interest in gender, sexuality, social hierarchies, and urban space in early modern Europe.

Born in Ann Arbor, Michigan, Caro originally trained as a violist before undertaking Bachelor's in Music from the University of Edinburgh. They completed their master's degree in Advanced Musical Studies at Royal Holloway University of London (RHUL) in August of 2019, and stayed for their doctoral studies. They achieved their PhD in Musicology in July of 2022, with a dissertation focusing on music cultures at exiled English convents over the 17th and 18th centuries. Following their PhD, they undertook a Bodleian Visiting Fellowship in Music in autumn of 2023.

They now hold a post-doctoral research assistant position on the Music, Heritage, and Place project, a collaboration between RHUL, Newcastle University, and county record offices across England, funded by the Arts & Humanities Research Council (AHRC) and led by Professor Stephen Rose (RHUL), Professor Kirsten Gibson and Nancy Kerr (Newcastle University).

