

Christopher Tye - Complete Consort Music (2017)

Wpisany przez bluesever

Sobota, 21 Październik 2017 13:11 -

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1 *In nomine a4* 2 *In nomine "Trust"* 3 *In nomine "Rachel's weeping"* 4
Dum transisset Sabbatum I 5 *Laudes Deo* 6 *In nomine "Free from all"* 7 *In*
nomine "Round" 8 *In nomine "Weep no more, Rachel"* 9 *In nomine "Say so"* 10
In nomine "Follow me" 11 *Christus resurgens* 12 *In nomine "Cry"* 13 *Rubum*
quem 14 *In nomine "Hold fast"* 15 *In nomine "Seldom seen"* 16 *In nomine "Re la*
re" 17 *Dum transisset Sabbatum III* 18 *Sit fast (prima et secunda pars)* 19 *In*
nomine "Surrexit non est hic" 20 *In nomine "Believe me"* 21 *In nomine "Report"* 22
In nomine a5 23 *In nomine "I come"* 24 *Dum transisset Sabbatum II* 25 *O lux*
beata Trinitas 26 *In nomine "My death bed"* 27 *In nomine "Blameless"* 28 *In*
nomine "Farewell my good one forever" 29 *Dum transisset Sabbatum IV* 30 *Amavit*
eum Dominus 31 *In nomine a6* Phantasm (Ensemble): Emilia Benjamin - treble and
tenor viols Jonathan Manson - tenor viol Mikko Perkola - bass viol Markku Luolajan-Mikkola -
bass viol Laurence Dreyfus - treble viol and director + Emily Ashton - tenor viol (31)

This recording from the award-winning viol consort focuses on an important 16th century composer and radical thinker Christopher Tye. experiments embraced within his mystical but surprisingly approachable instrumental works.

There are pieces depicting the biblical Rachel weeping for her children, an In Nomine counted in lengths of five beats (unheard of before the nineteenth century) and obsessional works – such as Sit fast – which test the rhythmic skills of musicians with passages of dizzyingly modernist metrical complexity.

Phantasm take a radically different approach to previous recordings, delivering a performance that brings out the music's ceaseless energy, rhythmic articulation, and provocative harmonies – in short, one that highlights Tye's insights as music for today. ---linnrecords.com

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Renaissance composer Christopher Tye is remembered for his sacred choral music, particularly for the hymn tune Winchester Old, also known as While Shepherds Watched Their Flocks, but his instrumental works hold a special significance for being among the earliest examples of English chamber music. Tye's output has been criticized for being densely textured and loose in structure, and it has been compared unfavorably to the works of Tye's younger and more admired contemporary, William Byrd. Yet this album by the viol consort Phantasm demonstrates that Tye was capable, assured, and even daring in his contrapuntal invention and use of cross-relations for expressive effect, and it provides compelling evidence of Tye's musical sophistication. The In nomine, a form derived from the Benedictus of John Taverner's Missa Gloria Tibi, was particularly fruitful in Tye's hands, though the 21 examples on this program have a secular rather than liturgical feeling, perhaps suggesting their use as court music, far removed from any religious purpose. The other selections bear sacred titles as well, which seem to allude to underlying plainchants, though the technical difficulty of the music suggests that singing was never intended, and that the pieces were purely instrumental. Phantasm delivers polished sonorities and warm expressions, and the liveliness of the group's playing maintains interest, even though the overall mood is serious and often reflective. ---Blair Sanderson, allmusic.com

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