Sacred polyphony in England from the Eton Choirbook to Byrd’s *Gradualia*

Lecture 2: Taverner and the Mass

Letter from Cardinal Wolsey, 1528: ‘As for Master Taverner, I have not commit him to prison...as for Taverner and Radley, they be unlearned, and not to be regarded.’

**Reading**

Hugh Benham, *John Taverner: His Life and Music* (Aldershot: Ashgate, 2003), especially chapters 1, 5, 9, and 10


Hugh Benham, *Latin Church Music in England*, ch. 8–9

**Editions**

*John Taverner I: Six-part Masses*, ed. Hugh Benham, Early English Church Music 20

*John Taverner IV: Four- and Five-Part Masses*, ed. Hugh Benham, Early English Church Music 35: contains *The Western Wind, Mean*, and *Plainsong*

*John Taverner V: Five-Part Masses*, ed. Hugh Benham, Early English Church Music 36: contains *Mater Christi* and *Small Deovtion*


*Ludford: Five- and six-part Masses and Magnificat*, ed. David Skinner, Early English Church Music 46

*Nicholas Ludford: Collected Works*, ed. John Bergsagel, Corpus mensurabilis musicæ 27

*Fayrfax: I* Magnificat, Mass and Antiphon (*O bone Jesu*), ed. Roger Bray, Early English Church Music 43

*Fayrfax: II* Two Masses: ‘Tecum principium’ and ‘O quam glorifica’, ed. Roger Bray, Early English Church Music 45


**Recordings**

There are numerous recordings of Taverner’s Masses, including by The Sixteen. The Cardinall’s Musick has recorded the Masses of Ludford and Fayrfax.