

IBERIA & AMERICA



Music of 16th-Century Spain and New Spain

BLUE HERON

Scott Metcalfe, *director & organ*

Lydia Heather Knutson	Michael Barrett	<i>with</i>
Carol Schlaikjer	Allen Combs	Marilyn Boenau, <i>bajón</i>
	Aaron Sheehan	Olav Chris Henriksen, <i>vihuela</i>
Daniela Tošić	Mark Sprinkle	Takaaki Masuko, <i>percussion</i>
Martin Near		
	Glenn Billingsley	
	Paul Guttry	

IBERIA & AMERICA: Music of 16th-Century Spain and New Spain
Saturday, April 16, 2005 at 8 pm & Sunday, April 17, 2005 at 3 pm
First Church in Cambridge, Congregational

Saturday's concert is being recorded for future broadcast on WGBH, 89.7 FM.

UPCOMING EVENTS

A BENEFIT FOR BLUE HERON: *Les chansons du printemps*

An evening of 15th-century French songs for May Day and other days, by Dufay, Binchois, Busnoys, and others, with Lydia Knutson, Aaron Sheehan, Mark Sprinkle, and Paul Guttry, voices, and Scott Metcalfe, vielle. Hors d'oeuvres, music, and conversation about chansons, performance practice, and more.

Saturday, April 30, 2005, from 5 until about 7:15
The French Library, 53 Marlborough Street, Boston

Seating is limited. Tickets are available at the door today, or contact us at (617) 924-7501 or info@blueheronchoir.org.

BLUE HERON AT THE BOSTON EARLY MUSIC FESTIVAL: *a festive late-night concert!*

Music for the Holy Roman Emperor Maximilian I: Music by Josquin, Isaac, Senfl, and La Rue, from the repertoire of the Imperial chapel and the songbooks of Marguerite of Austria.

Wednesday, June 15, 2005, at 11 p.m.
St. Cecilia's Parish, 18 Belvidere Street, Boston

For more information or to order tickets, contact the Boston Early Music Festival at (617) 868-BEMF, or visit www.bemf.org.

IBERIA & AMERICA

I

Pange lingua gloriosi

verses 1, 3 & 5: metrical chant from Toledo *Cantoral* (c. 1544)

verses 2 & 4: Francisco Guerrero (1528–99)

verse 6: Juan Urrede (fl. later 15th century); *quinta vox* by Cristóbal de Morales (c. 1500–53)

II

Et factum est postquam · Morales

(*Lamentations, first lesson at Matins on Holy Thursday*)

III

Salté de los cielos · Gaspar Fernandes (c. 1570–1629) · LK MN AS OCH TM

Vaya la princesa · Fernandes · *coplas* CS

IV

Conditor alme siderum

chant verses 1, 3 & 5: Toledo *Cantoral*

verses 2, 4 & 6: Guerrero

INTERMISSION

V

De los álamos vengo, madre · Juan Vásquez (c. 1510–c. 1560) · LK DT AC GB OCH

Por mi vida, madre · Vásquez · CS DT MB PG OCH

Pues que no puedo olvidarte · Ginés de Morata (fl. 16th century) · LK DT AC OCH TM

VI

Fantasia que contrahaze la Harpa · Alonso Mudarra (ca. 1510–1580) · *vihuela solo*, OCH

Falalalán, falalalera · Anonymous · MN AS MB PG OCH TM

Dime robadora · Anonymous · LK CS MS OCH

VII

Fantasia · La Bella Franceschina · Gagliarda Lombarda

Luys Milán (ca. 1500–after 1560) · *vihuela solo*, OCH

VIII

Claros y frescos ríos · Anonymous · MN DT AC

Si la noche · Anonymous · AS MS PG

IX

Salve regina a 5 · Hernando Franco (1532–85)

NOTES

In the second decade of what European Christians counted as the sixteenth century, a civilisation with large and breathtakingly beautiful cities, extensive trade networks, ancient and sophisticated agricultural techniques, a religious system overseen by a specially-trained class of priests, an elaborate calendar of somber and spectacular liturgical ritual characterized by ornate costumes and music, monumental religious architecture, brilliant accomplishments in the arts, a complex political system featuring many interdependent levels within a hierarchy topped by one supreme leader, a tremendously expansive cultural energy balanced by a tragic sense of the futility of human endeavor in the face of divine will, and a distinct inclination to violence, encountered, on its eastern shores, a few representatives of a surprisingly similar civilisation from far across the waters. Thus did the Aztecs or, as they called themselves, Mexica, discover the Spaniards. In August of 1521 the Spanish conquistadors, allied to the many native peoples who detested the Mexica and their domination in Mesoamerica, won a military victory at horrendous cost, the Mexica *tlatoani* or chief speaker, Cuauhtemoc, surrendering only after months of siege, famine, and pestilence, by which point seven-eighths of the great city of Tenochtitlan-Tlatelolco had been systematically leveled by the Spaniards. Within a few years the first Franciscan friars arrived to undertake what they understood to be a vital step towards the inauguration of a millennial Christian paradise on earth, the conversion to their “True Faith” of the entire population of what was to them a New World.

This is the beginning of the modern nation of Mexico, a land whose intense religiosity, like everything Mexican, is a dazzling hybrid of native and European, with West Indian and African

elements mixed in. Nor was Christianity itself, we ought to remember, native to Europe, but of Middle Eastern origin, spread across the Old World by Romans. It was transmitted to Mexico by Christians from a land known variously in the past as ha-Sefarad or al-Andalus, a land which its sixteenth-century Christian rulers were attempting, in the face of historical reality and a long tradition of coexistence (however uneasy), to define as a homogeneous, pure, Catholic and European nation.

The Spaniards brought their own music with them, and the Franciscans used it deliberately as a evangelical and catechetical tool. The friars translated the basic texts of the catechism into Nahuatl, the lingua franca of the Aztec dominion, and taught them to the natives sung to plainchant melodies, or set to indigenous melodies and meters by native masters of song. (It is a tragedy that none of this repertoire survives.) With their own musical-religious traditions forcibly suppressed, the Indians applied their musical creativity and skills to European music as singers, players, dancers, composers, and instrument makers. They found in the new type of music something that satisfied them, even as they discovered, or created, within the imposed religion, a locus for their own ecstatic spirituality. In the process they transformed music, religion, and the Spanish culture that aspired to replace their own.

This program casts a glimpse at the riches of sixteenth-century musical life in Spanish-speaking lands on both sides of the Atlantic. We sample sacred and secular music, including two sacred but non-liturgical villancicos by a Portuguese immigrant to America, Gaspar Fernandes, whose dashing melodies and rhythms demonstrate the easy integration of religious themes with popular mu-

sical styles, themselves a hybrid of European and American characteristics. We are very pleased to present the U.S. premiere of a set of Lamentations by Cristóbal de Morales. These were recently rediscovered in a badly damaged choirbook in the archives of Toledo Cathedral by Michael Noone and have been reconstructed by him based on versions in a choirbook in Puebla, Mexico, and in an intabulation for vihuela published by Miguel Fuenllana in his *Orphénica lyra* of 1554. The two hymn settings by Francisco Guerrero are also recent finds, from a Toledo choirbook which documents Guerrero's apprenticeship with Morales in Toledo in the mid-1540s. In these hymns the polyphonic verses alternate with the swinging triple meter of Spanish mensural chant.

Although a number of remarkable works prepared in the sixteenth century by friars collaborating with natives document pre-conquest culture, these scholars seem never to have attempted to notate the actual sounds of native music, and so we do not have today anything that would permit us to reconstruct Mexica music-making before the Spaniards arrived. Nor, indeed, do we know at present all that much specific about music in the first decades of New Spain. But church archives in Mexico and Guatemala are full of both sixteenth-century European prints and slightly later copies of sixteenth-century repertoire, including large amounts of music by Morales and Guerrero, the preeminent Spanish composers of the era, alongside the works of a few European musicians who emigrated to America. The earliest of these of real distinction was Hernando Franco, a contemporary of Guerrero's. Franco was born in Galizuela de la Serena, near Badajoz, in 1532. He is recorded as a choirboy at Segovia Cathedral in 1546, and proceeded to move westwards, holding positions in Lisbon, Hispaniola, Cuba, and Guatemala City,

and finally moving to Mexico City in 1575, where he was *maestro de capilla* at the Cathedral until his death in 1585. Copied into choirbooks in both Guatemala City and Puebla, his *Salve regina* for five voices bears all the hallmarks of Spanish sacred polyphony—rich sonority, flowing melody, and emotional intensity—tinged by Franco's distinctive sense of harmony and dissonance.

The balance of the program consists of selections from the wonderful repertoire of sixteenth-century Spanish song. By turns comic, swaggering, sweet, rhythmically dazzling, and heartbroken, these gems, I think, speak for themselves.

Finally, a brief word about performance practice. The participation of instruments with voices in liturgical polyphony took hold in Spain more vigorously than elsewhere on the continent (the present tendency to exclude instruments entirely from Renaissance polyphony is, in any case, something of an exaggerated reaction against the indiscriminate inclinations of a generation or so ago). This practice flourished on Mexican soil, where polyphony in the 1530s seems to have been accompanied by trumpets, shawms, flutes, drums, and bells, at least on occasions like Corpus Christi processions. There is no question that instruments took part in secular music-making, although here we are making some informed guesses about precisely how. Our use of organ, bajón—an instrument found in the closet of virtually every church in Spain from the early decades of the century onwards—vihuela, and percussion is meant to convey something of the colorful sound world this music originally inhabited.

—Scott Metcalfe

TEXTS & TRANSLATIONS

PANGE LINGUA Pange lingua gloriosi
GLORIOSI corporis mysterium
*Hymn for Corpus sanguinisque preciosi
Christi and Vespers* quem in mundi pretium
fructus ventris generosi
rex effundit gentium.

Nobis datus nobis natus
ex intacta virgine
et in mundo conversatus
sp̄arso verbi semine
sui moras incolatus
miro clausit ordine.

In supreme nocte cene
recumbens cum fratribus
observata lege plene
cibis in legalibus
cibum turbe duodene
se dat suis manibus.

Verbum caro panem verum
verbo carnem efficit
fitque sanguis Christi merum
et si sensus deficit
ad firmandum cor sincerum
sola fides sufficit.

Tantum ergo sacramentum
veneremur cernui
et antiquum documentum
novo cedat ritui
prestat fides supplementum
sensuum defectui.

Genitori genitoque
laus et iubilatio
salus honor virtus quoque
sit et benedictio
procedenti ab utroque
compar sit laudatio.
Amen.

*Sing, tongue, of the mystery
of the glorious body
and precious blood
which, as ransom of the world,
the fruit of a noble womb,
the king of all peoples, poured forth.*

*Given to us, born for us
from an inviolate virgin,
and residing in the world,
he has sown the seed of the Word,
ending his sojourn
with a miracle.*

*On the night of the last supper,
sitting with his brothers,
after the obligations of the ritual meal
are fulfilled,
he gives himself as food to the group of twelve
with his own hands.*

*With a word, the Word made flesh
becomes true bread, which is itself flesh,
and the blood of Christ is made wine;
and if the mind fails
to make a sincere heart steadfast,
faith alone shall suffice.*

*Therefore let us greatly venerate
the sacrament, with bowed heads,
and may the ancient examples
yield to new rites:
may faith lend a supplement
to the defects of our senses.*

*To the Father and Son
be praise and jubilation,
homage, honor, and power,
and blessing,
and to him who proceeds from both
let equal praise be given.
Amen.*

ET FACTUM EST Et factum est postquam in captivitatem
POSTQUAM ductus est Israel: et Hierusalem destructa est:
Lamentations 1:1-3, etc.; sedit Hieremias flens: et planxit lamentatio-
first lesson at Matins on nem hanc in Hierusalem: et dixit:
Holy Thursday

ALEPH. Quomodo sedet sola civitas plena
populo: facta est quasi vidua domina gen-
tium. Princeps provinciarum facta est sub
tributo.

BETH. Plorans ploravit in nocte et lachrymae
eius in maxillis eius: non est qui consoletur
eam ex omnibus charis eius. Omnes amici
eius sp̄reverunt eam: et facti sunt ei inimici.

GIMEL. Migravit Iudas propter afflictio-
nem et multitudinem servitutis: habitavit
inter gentes, nec invenit requiem. Omnes
persecutores eius apprehenderunt eam inter
angustias.

HIERUSALEM, Hierusalem: convertere ad
dominum Deum tuum.

SALTÉ DE LOS CIELOS Salté de los cielos
*Corpus Christi (Puebla, al puerto de penas,
Mexico, 1610)* a leva tocaron
quedéme en tierra.

Estando en el mar
de mi eterna esencia,
por ganar del alma
mi querida prenda
bajé enamorado;
por probar de veras
las fuersas de amor
dexe mis estrellas,
a leva tocaron
quedéme en tierra.

Quedéme en dos puertos
de suma belleza,
que fuera el de cáliz
y de hostia bella;
llenélos de pan

*And it came to pass, after Israel was brought into
captivity, and Jerusalem destroyed: Jeremiah
sat weeping, and he mourned and lamented in
Jerusalem, and said:*

*ALEPH. How doth the city sit solitary, that was
full of people: she is become as a widow, she that
was great among the nations. Princess among the
provinces, she is become tributary.*

*BETH. She weepeth sore in the night, and her
tears are on her cheeks: among all her lovers she
hath none to comfort her. All her friends have
dealt treacherously with her, they are become her
enemies.*

*GIMEL. Judah is gone into captivity because of
affliction and great servitude: she dwelleth among
the heathen, she findeth no rest. All her persecu-
tors overtook her between the straits.*

*JERUSALEM, Jerusalem: return unto the Lord thy
God.*

*I sprang down from the heavens
to the port of sorrows;
departure was sounded,
but I stayed on earth.*

*From the sea
of my eternal essence,
to win the beloved, pledged to me—
the soul—
I descended, in love;
to prove in truth
the powers of love
I left my stars:
departure was sounded,
but I stayed on earth.*

*I stayed on in two ports
of the highest beauty,
which were that of the chalice
and the lovely host;
I filled them with bread*

y de vino que alegra,
y estando en los puertos
sonó la trompeta,
a leva tocaron
quedéme en tierra.

Fue al mar por el cielo,
vine a dar en tierra,
en hostia y en cáliz;
di con la tormenta:
puertos de bondad
y del cielo puerta
llenélos de pan
que al alma sustenta;
a leva tocaron
quedéme en tierra.

VAYA LA PRINCESA, VAYA
*Assumption of the
Blessed Virgin
(Puebla, Mexico, 1610)*

Aquella muger que vido
Juan, en el cielo subida,
del sol se hizo el vestido
con que estáua tan luzida,
mas agora, quando vaya,
será de su chapín suela,
y hará alfombra la tela
de que se cortó su saya.

La que adornauan estrellas,
de su cabeza el tocado,
ya le seruirán de estrado
y allí se verán más bellas,
y para quando allá vaya
todo el cielo se desuela
y hará alfombra la tela
de que se cortó su saya.

CONDITOR ALME
SIDERUM
Hymn for Advent

Conditor alme siderum
eterna lux credentium
christe redemptor omnium
exaudi preces supplicum.

*and wine which gladdens one,
and when at the ports
the trumpet sounded,
departure was sounded,
but I stayed on earth.*

*Across the sea, by way of heaven,
I came to rest on the earth
in host and in chalice;
on the way I ran into the tempest;
ports of goodness
and the gate of heaven
I filled with bread
which sustains the soul:
departure was sounded,
but I stayed on earth.*

*May the princess go, go,
although the earth mourns,
and she will make a carpet of the cloth
from which her dress was cut.*

*That woman whom John saw
in the sky,
made her garment from the sun,
with which she shone so brightly;
but now that she goes,
it will serve but for the sole of her shoe,
and she will make a carpet of the cloth
from which her dress was cut.*

*She whom stars adorned,
a scarf for her hair,
will now have them for her dais
and there they will seem even lovelier;
and for the moment she shall pass by
all heaven keeps watch,
and she will make a carpet of the cloth
from which her dress was cut.*

*Bounteous creator of the stars,
eternal light of believers,
Christ, redeemer of all,
hear the prayers of your supplicants.*

Qui condolens interitu
mortis perire seculum
salvasti mundum languidum
donans reis remedium.

Vergente mundi vespere
uti sponsus de thalamo
egressus honestissima
virginis matris clausula.

Cuius forti potentie
genu curvantur omnia
celestia terrestria
nutu fatentur subdita.

Te deprecamur agie
venture iudex seculi
conserva nos in tempore
hostis a telo perfidi.

Laus honor virtus gloria
deo patri et filio
sancto simul paraclito
in seculorum secula.
Amen.

DE LOS ÁLAMOS
VENGO, MADRE

De los álamos vengo, madre,
de ver como los menea el ayre.
De los álamos de Sevilla
de ver a mi linda amiga,
de ver como los menea el ayre.

POR MI VIDA,
MADRE

Por mi vida, madre,
amores no mengañen.
Burlóme una vez
Amor lisongero
de falso y artero
y hecho al revés.
Mi madre, por mi fe,
no mengañen.

*You who, grieving for this age's
perishing in death's destruction,
saved the ailing world,
giving remedy to the accused.*

*As nightfall descended on the world,
like a bridegroom from the chamber
you came forth, most noble
offspring of a virgin mother.*

*To whose mighty power
all bend the knee,
in heaven and on earth,
subjected to your command.*

*We pray you, holy one
and future judge of this age,
spare us at that time
from the enemy's perfidious dart.*

*Praise, honor, strength, and glory
to God the Father and the Son
and likewise to the Holy Spirit,
for ever and ever.
Amen.*

*From the poplars I come, mother,
to see how the air stirs them.
From the poplars of Seville,
to see my fair love,
to see how the air stirs them.*

*On my life, mother,
love affairs shall not deceive me.
Love fooled me once—
flattering Love,
false and wily
and inside-out.
Mother mine, in faith
they shall not deceive me.*

PUES QUE NO PUEDO OLVIDARTE
 Pues que no puedo olvidarte,
 ¡tómeme el diablo, llévete el diablo,
 el diablo que aya en ti parte!
 Elvira, pese a mal grado,
 quiéreme, siquiera un día,
 que boto a diez, vida mía,
 que bibo desesperado.
 Si en pago de mi cuidado,
 en ti creçe el descuydarte,
 ¡tómeme el diablo, llévete el diablo,
 el diablo que aya en ti parte!

*Since I cannot forget you,
 the devil take you, may the devil whisk you away,
 may the devil win you!
 Elvira, despite your unwillingness:
 love me, even for one day!
 for I swear to God, my life,
 that I live in desperation.
 If, in return for my cares,
 your neglect increases,
 the devil take you, may the devil whisk you away,
 may the devil win you!*

FALALALÁN, FALALALERA
 Falalalán, falalalera,
 falalalán, de la guarda riera.
 Quando yo me vengo
 de guardar ganado,
 todos me lo dizen:
 Pedro el desposado.
 A la hé, sí soy
 con la hija de nostramo,
 qu'esta sortijuela
 ella me la diera.
 Falalalán...

*Falalala, falalalera,
 falalala, sings the shepherd by the river.
 When I come
 from tending the flock
 everyone calls to me:
 Pedro the newlywed!
 Hey ho, you bet I am,
 and with the daughter of the boss,
 for she gave me
 this little lock of hair.
 Falalala...*

Allá rriba rriba
 en Vall de Roncales
 tengo yo mi esca
 y mis pedernales
 y mi çurroncito
 de çievros cervales
 hago yo mi lumbre,
 siéntome doquiera.
 Falalalán...

*Way up there
 in the Valley of Roncales
 I have my tinder
 and my flints
 and my shepherd's pouch
 of deerskin;
 I make myself a fire,
 sit down anywhere.
 Falalala...*

Viene la quaresma,
 yo no como nada,
 ni como sardina,
 ni cosa salada;
 de quanto yo quiero
 no se haze nada;
 migas con azeite
 házenme dentera.
 Falalalán...

*When Lent comes,
 I eat nothing,
 I don't eat sardines,
 or anything savory;
 no-one cooks a bit
 of anything I like;
 I'm getting fed up with
 bread crumbs fried in oil.
 Falalala...*

DIME, ROBADORA
 Dime, robadora, ¿que te mereçí?
 ¿Qué ganas agora que muera por tí?
 Yo siempre sirviendo, tú siempre olvidando,
 yo siempre muriendo, tú siempre matando:
 yo soy quien t'adora y tú contra mí.
 ¿Qué ganas agora que muera por tí?

*Tell me, thief, what have I deserved from you?
 What do you gain from my dying for you?
 I always serving, you always forgetting,
 I always dying, you always killing:
 I am he who adores you, and you are against me.
 What do you gain from my dying for you?*

CLAROS Y FRESCO RÍOS
 Claros y fresco ríos
 que mansamente báis
 siguiendo vuestro natural camino;
 desiertos montes míos
 que en un estado estáis
 de soledad contino;
 abes en quien ay tino
 de descansar cantando;
 arboles que bibís y al fin morís,
 oydme juntamente
 mi boz amarga, ronca y muy dolliente.

*Clear and cool streams,
 which flow gently,
 following your natural path;
 my deserted mountains,
 which are in a state
 of perpetual solitude;
 birds, who have the knack
 of resting while singing;
 trees, which live and in the end die,
 hear, together,
 my voice—bitter, hoarse, and sorrowful.*

SI LA NOCHE HAZE ESCURA
 Si la noche haze escura
 y tan corto es el camino,
 ¿cómo no venís, amigo?
 La media noche es pasada
 y el que me pena no viene:
 mi desdicha lo detiene,
 que nascí tan desdichada.
 Házeme bivir penada
 y muéstraseme enemigo:
 ¿cómo no venís, amigo?

*If the night is dark
 and the road so short,
 why do you not come, my love?
 Midnight is past
 and he for whom I suffer doesn't come:
 my misfortune stops him,
 for I was born so unfortunate.
 He makes me live in pain
 and reveals himself to be my enemy:
 why do you not come, my love?*

SALVE REGINA
 Marian antiphon
 Salve regina, mater misericordie;
 Vita, dulcedo, et spes nostra, salve.
 Ad te clamamus exsules filii Eve.
 Ad te suspiramus, gementes et flentes
 in hac lacrimarum valle.
 Eia ergo, advocata nostra,
 illos tuos misericordes oculos ad nos converte,
 Et Jesum, benedictum fructum ventris tui,
 nobis post hoc exsiliium ostende.
 O clemens, O pia, O dulcis
 virgo semper Maria.

*Hail, Queen, mother of mercy,
 our life, our sweetness, and our hope, hail!
 To you we cry, we exiled children of Eve.
 To you we sigh, weeping and wailing
 in this vale of tears.
 Therefore, you our advocate,
 turn your merciful eyes upon us,
 and show us Jesus, the blessed fruit of your womb,
 after this our exile.
 O merciful, O tender, O sweet
 ever-virgin Mary.*

BIOGRAPHIES

Blue Heron, directed by Scott Metcalfe, is an ensemble of eight to fifteen singers from the Boston area specializing in Renaissance polyphony. Blue Heron combines a commitment to vivid live performance with knowledge of the latest research into source material and historical performance practice. The ensemble's principal repertoire interests in the last few years have been late fifteenth-century Franco-Flemish polyphony, sacred and secular Spanish music between about 1500 and 1575, and neglected early sixteenth-century English music, especially the rich and unexplored repertory of the Peterhouse partbooks (c. 1540). Founded in 1999, Blue Heron presents its own series of concerts in Boston and appears regularly at Monadnock Music in New Hampshire.

Tenor **Michael Barrett** recently returned to the United States after completing a "first phase" degree program in Baroque and Classical Singing at the Royal Conservatory in The Hague, The Netherlands. While studying in Holland, Mr. Barrett worked with groups including the Huelgas Ensemble, Netherlands Bach Society, and the Schoenberg Ensemble, and with directors including Frans Brüggen, Paul van Nevel, and Frieder Bernius. In addition to his work as a singer, Mr. Barrett is currently director of the Holden Chamber Ensembles and assistant conductor of the Collegium Musicum at Harvard University.

Baritone **Glenn Billingsley** has sung leading roles with the Chautauqua, Santa Fe, Lake George and New York City Opera National companies. He has appeared in the Spoleto and Madeira Bach Festivals, toured the United States, South America, and Europe with the Waverly

Consort, and has been a member of New York's Ensemble for Early Music, the Clarion Concert Society, the Bach Aria Group, New York's Musica Sacra and numerous other choral organizations. A longtime member of the Choir of the Church of the Advent, he is a founding member of Blue Heron. Glenn helps his wife, soprano and voice teacher Monique Phinney, to support their two teenage children, Lisa and Ken, in his role as MIT's Director of Arts Development.

Marilyn Boenau plays historical bassoons in music ranging from the sixteenth to the nineteenth centuries with many ensembles and orchestras, including Philharmonia Baroque Orchestra and the Handel & Haydn Society. Trained at the Schola Cantorum in Basel, she has taught early double reed instruments at workshops and at the Longy School of Music. Marilyn is the Executive Director of Amherst Early Music, Inc, which presents the annual Amherst Early Music Festival.

Tenor **Allen Combs** is a native of Idaho Falls, Idaho, and received his education at the University of Idaho and the University of Lowell. In addition to his work with Blue Heron, Mr. Combs has performed with Schola Cantorum and Cappella Alamire. His recital repertoire embraces music from the Renaissance to the twentieth century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and "Composers in Red Sneakers." He also performs frequently at Phillips Academy, Andover, where he is a member of the voice faculty. Currently a soloist and cantor at the Church of the Advent, Mr. Combs has served as music director of the Andover Choral Society since

1990. He is also the vocal director for the Composers' Conference and Chamber Music Center at Wellesley College and music director for the New England Dance Ensemble.

Bass-baritone **Paul Guttry** enjoys a varied career including opera, oratorio, and chamber music. He recently played the Mother in Weill's *7 Deadly Sins* with Intermezzo and Balthasar in Schumann's *Genoveva* with Emmanuel Music. Paul has sung with the medieval music ensemble Sequentia and is a former member of Chanticleer. In Boston he has performed with Emmanuel Music, Handel & Haydn, the Boston Cecilia, Boston Revels, Prism Opera, and Collage New Music. Paul can be heard on BMG recordings of medieval music with Sequentia, Erato recordings of the Boston Camerata, and Koch International recordings of Bach with Emmanuel Music.

Olav Chris Henriksen has been acclaimed throughout Europe and North America as soloist and ensemble player on lutes, theorbo and early guitars. He has performed with the Boston Camerata, the Handel & Haydn Society, the Waverly Consort, Boston Baroque, Emmanuel Music, and Chanticleer. His solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label; he has also recorded for Nonesuch, Erato, Pro Musica, Telarc, Centaur and Decca. He has lectured at Harvard University; Nelson Atkins Museum, Kansas City; Musikkhögskolen, Oslo; the Museum of Fine Arts, Boston; Rutgers University; and Lincoln Center Institute. He teaches at the Boston Conservatory and the University of Southern Maine.

Soprano **Lydia Heather Knutson** has performed around the world, appearing on radio and at leading international music festivals in the US, Canada, Europe, Latin America, and Australia. She is a founding member of the medieval ensemble Fortune's Wheel, was for many years a member of the women's ensemble of Sequentia, Cologne, and has been singing with Blue Heron since 2003. Her voice has been described as "crystalline, beautiful and supple" (*La Jornada*, Mexico City), "a constant delight" (*Boston Globe*), and her technique "magnificent" (*La Repubblica*, Rome). She has recorded for Dorian, Erato, and BMG Classics/Deutsche Harmonia Mundi. In addition to singing, Dr. Knutson is a chiropractor with a private practice in Cambridge.

Takaaki Masuko has been playing different kind of percussion over 30 years and teaching at the Longy School of Music since 1988. He tours regularly with Tapestry, Hourglass, Zamir, Balmus Ensemble, and The Horseflies.

A violinist and conductor with a repertoire extending from the fifteenth century through the eighteenth, **Scott Metcalfe** directs Blue Heron and the Renaissance choir Convivium Musicum, and is concertmaster of the Trinity Consort in Portland, Oregon. Metcalfe was a founding member of La Luna and of The King's Noyse, played in every Boston Early Music Festival orchestra from 1993 through 2003, and appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. He holds a bachelor's degree from Brown University, where he majored in biology, and is currently completing a master's degree in the historical performance practice of music at Harvard, as well as learning to play the vielle and Irish fiddle.

Martin Near, countertenor, has studied composition at New England Conservatory, and was trained at Saint Thomas Choir School in Manhattan. Mr. Near sings with the Choir of Church of the Advent, and is also active as a composer in Boston. He currently studies voice with Mark St. Laurent.

Carol Schlaikjer, soprano, received her vocal training at the Music Conservatory in Cologne, Germany, and the Schola Cantorum in Basle, Switzerland. She lived for almost two decades in Germany, where she was a frequent soloist for the Lutheran Church radio broadcasts in Frankfurt am Main. She has performed throughout Europe, Australia and the U.S. as a concert and recording artist, both as a soloist and as a member of various early music ensembles, including Sequentia's Vox Feminae and the Huelgas Ensemble. Carol is co-director of the Orpheus Vocal Performance Laboratory, which holds workshops for young singers on the South Shore. She also teaches voice in after-school programs in local high schools and at her private voice studio.

Aaron Sheehan, tenor, is now enjoying his fourth season singing with Blue Heron. Other groups that he has performed with are Theater of Voices, the Handel and Haydn Society, Fortune's Wheel, and Liber unUsualis. Last fall he sang the title role in the Harvard Early Music Society's production of Monteverdi's *Orfeo*, and in June he will appear as Ivan in the Boston Early Music Festival production of Mattheson's *Boris Godunow*. He also keeps an active teaching schedule with students from Brown University and New England Conservatory's Extension School.

Tenor **Mark Sprinkle** enjoys an active and varied career as a soloist and ensemble singer in repertoire ranging from the 14th to the 18th centuries. He has appeared as a soloist with Concerto Palatino and with the Handel & Haydn Society under Grant Llewellyn and Christopher Hogwood, and sang in the Boston Early Music Festival productions of Rossi's *Orfeo*, Lully's *Theseé* and Conradi's *Ariadne*. In May 2005 he will sing the Evangelist in Bach's *St. John Passion* with the Andover Choral Society. He worked for many years with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schutz and the *St. John Passion*. He is on the voice faculties of Philips Exeter Academy, Salem State College and Boston College.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, toured with the Belgrade-based ensemble Renaissance throughout the former Yugoslavia. In the Boston area she has worked with Ensemble P.A.N., Revels, Balmus, and La Donna Musicale, and has premiered several new works. She is a founding member of Tapestry, the acclaimed vocal ensemble that records with Telarc International and MDG and tours widely throughout the US and abroad. She is also a founding member of the medieval-world fusion ensemble HourGlass.

VIII

S

I la noche haze escura Y tan corto es el
Hazeme buir penada Y nuestra fene

Camino enemigo ij Como no uenis

ij Como no uenis amigo.

L

A medra noche espasada Y el
Mi desucha lo detiene que

Que me pena no uene
naset tades dechada. ij

Y el que me pena no uene
que a set tan desfachada

C 11

ACKNOWLEDGMENTS

We are indebted to Michael Noone—musician, scholar, freelance musicologist, director of Ensemble Plus Ultra, and at present a Research Fellow at the Jesuit Institute at Boston College—for his extraordinary generosity in making available to us his editions of music he has recently rediscovered in the archives of the Cathedral of Toledo, and for all sorts of help in putting together this program.

Many thanks to Sarah Gore for thoughtful help with the translations from Spanish.

Thanks to our concert and rehearsal hosts: First Church in Cambridge, the Church of the Good Shepherd in Watertown, and Emmanuel Church in Boston. Thanks to James David Christie for the organ, and to Alan McLellan and WGBH, Philip Davis, Susan Smith, and Peter Sykes. Thanks to Judith Contrucci, Coordinator of Visual and Performing Arts for the Cambridge Public Schools.

I am very grateful to the Department of Music at Harvard University for a Richard F. French Fellowship, which supported a research trip to Mexico.

Special thanks to Joel van Lennep for first introducing me to the amazing repertoire of Spanish songs, and to him, Sarah Gore, and Anne Matthews for several delightful evenings singing them last summer.

Finally, Blue Heron is forever grateful to Cheryl Ryder, without whose founding impetus and generosity we would not exist.



program design by Evan Ingersoll

Cover photograph: Iglesia de Santo Domingo de Gúzman, Oaxaca, Mexico (Scott Metcalfe)

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Beverly Woodward & Paul Monsky
Alex Yannis

Friend

Nancy A. Ferretti
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SOURCES

Pange lingua

verses 1, 3 & 5: chant from Toledo *Cantoral* (c. 1544)
verses 2 & 4: Guerrero, *Orphenica lyra* (1554)
verse 6: Urrede, Toledo Cathedral, Biblioteca Capitular, ms.B.25 (ToleBC 25; 1549) and Tarazona 2/3; added fifth voice by Morales from Falla MS
ed. Michael Noone

Et factum est postquam

ToleBC (1549), edited and reconstructed by Michael Noone from ToleBC 21, Puebla *Libro de coro* 2, and *Orphenica lyra*, 1554

Fernandes

Cancionero musical de Gaspar Fernandes (MS, Oaxaca Cathedral, Oaxaca, Mexico), ed. Aurelio Tello, *Tesoro de la música polifónica en México*, vol. X

Conditore alme siderum

chant verses 1, 3 & 5: Toledo *Cantoral* (c. 1544)
verses 2, 4 & 6: Guerrero, ToleBC (1549)
ed. Michael Noone

Franco, Salve regina a 5

Guatemala City, Cathedral Archive, Music MS 4, ed. Robert J. Snow in *A New World Collection of Polyphony for Holy Week and the Salve Service* (Chicago, 1996). Also in Puebla *Libro de coro* 1.

Vásquez

Recopilación de sonetos y villancicos (Seville, 1556), ed. in *Monumentos de la música española* (MME), iv

Pues que no puedo olvidarte, Claros y frescos ríos

Cancionero musical de la casa de Medinaceli (c. 1569), MME xxxii

Falalalán, Dime robadora, Si la noche

Villancicos de diversos Autores, also known as the *Cancionero de Upsala* (Venice, 1556), ed. Bal y Gay and Mitjana, 1944

Mudarra

Tres Libros de Musica (Seville, 1546)

Milán

Libro de música de vihuela de mano intitulado El Maestro (Valencia, 1536)

VILLANCICOS
De diuerfos Autores, a dos,
Y A TRES, Y A QUATRO,
Y A CINCO BOZES,
AGORA NVEVAMENTE
CORREGIDOS. A Y MAS
ocho tonos de Canto llano, y ocho tonos de
Canto de Organo para que puedan,
A prouechar los que, A canto
tar comencaren.



VENETIIS,
Apud Hieronymum Scotum,

M D LVI.

The Morales Lamentations (*Et factum est postquam*) and much more wonderful music from Toledo MS 25 is available on a newly-released CD by Michael Noone's Ensemble Plus Ultra.

