



IN CELEBRATION OF
TOMÁS LUIS DE VICTORIA (1548–1611)

SUNDAY, MARCH 13, 2011 · 4 PM | St. Ignatius of Antioch Episcopal Church, New York City

SATURDAY, MARCH 19, 2011 · 8 PM | First Church in Cambridge, Congregational

IN CELEBRATION OF
TOMÁS LUIS DE VICTORIA (1548–1611)

SUNDAY, MARCH 13, 2011 · 4 PM | St. Ignatius of Antioch Episcopal Church, New York City

SATURDAY, MARCH 19, 2011 · 8 PM | First Church in Cambridge, Congregational

PROGRAM

Lauda mater ecclesia a 4 — Francisco Guerrero (1528–99)

Ave virgo sanctissima a 5 — Guerrero

SW DT JM BF PG

Paradisi porta a 6 — Juan Escibano (c. 1478–1557)

BW DT PD ZW PG CB

Salve regina a 8 — Tomás Luis de Victoria (1548–1611)

SW PD ZW PG / DT JM MS CB / DS

Magnificat sexti toni a 12 — Victoria

BW DT JM GB / PD ZW MS PG / SW DS BF CB / DS

Lauda mater ecclesia a 4 — Victoria

—INTERMISSION—

Officium Defunctorum a 6 — Victoria

Introitus Requiem aeternam

Kyrie

Graduale Requiem aeternam

Offertorium Domine Jesu Christe

Sanctus – Benedictus

Agnus Dei

Communio Lux aeterna

Motectum Versa est in lucum

Responsorium Libera me, Domine

BLUE HERON

Pamela Dellal, Daniela Tošić, Brenna Wells, Shari Wilson, *cantus*
Jason McStoots, Zachary Wilder, *altus*
Allen Combs, Brad Fugate, David Scott, Mark Sprinkle, *tenor*
Cameron Beauchamp, Glenn Billingsley, Paul Guttry, *bassus*
Daniel Stillman, *dulcian*
Scott Metcalfe, *director*

Pre-concert talk in Cambridge by Michael Noone (Boston College),
sponsored by the Cambridge Society for Early Music.

This concert is presented in honor of
Early Music America's 25th Anniversary.



Blue Heron · 45 Ash Street, Auburndale MA 02466

(617) 960-7956 · info@blueheronchoir.org · www.blueheronchoir.org

Blue Heron Renaissance Choir, Inc. is a 501(c)(3) tax-exempt entity.

This organization is funded in part by the Massachusetts Cultural Council, a state agency.



VICTORIA & THE *OFFICIUM DEFUNCTORUM*

Your name is an omen of your worth, Victoria: you are victorious over the pleasant hills of Terpsichore, the lovely fields washed by the Tmolus; you are happy victor over the garden of Apollo.... Phoebus himself seems to have given you his chelys, Orpheus his lyre, tuneful Arion his cithara, and Amphion himself has given you the modulations of his voice; Pieros rejoices that his daughters the Muses survive in you, the Muses whom you conquer in tuneful song. The beasts, the birds, the rocks and stones follow you, while Thessalian Tempe, wooded Cyrrha, Pindu, Parnassos and Oeta, the mountains of Hercules, are laid bare of their trees when you tune your songs with your divine playing. Phoebus, the Muses and the Graces rejoice to hear you sing, and they ask whether Orpheus himself has come to life again, especially when you celebrate in mournful song the empress Maria.... With such funeral rites, Victoria, with such songs did you lament the holy passing of the Lady of both of us, as Thracian Orpheus lamented the passing of Eurydice, or like the dying swan or the Daulian nightingale which repeats its sad laments with mournful voice.

From "A song in praise of Victoria" by his colleague Martin Pescenio Hasdale, from 1605 print of the *Officium Defunctorum* (translated from the Latin by Helen Ellsom).

Today's program pays tribute to Tomás Luis de Victoria in this 400th year since his death. Victoria's life and career followed one classic pattern of the non-Italian Catholic musician in an age when the Italian peninsula was the gravitational center of artistic Europe, attracting great artists of every discipline to its cities, courts, and churches: youthful training at home, further study and early to mid-career in Italy, acquisition of various preferments and benefices granted by Rome, followed by a return to the homeland. This summarizes the career of Du Fay, Josquin, Morales, and numerous less famous musicians, including Juan Escribano.

Victoria was born in 1548 in Avila, one generation after St Theresa of Avila (1515–82). He was the seventh child born to a privileged family; his relatives included priests, lawyers, a naval commander, and a merchant in Florence who married the sister-in-law of Grand Duke Cosimo I de' Medici. Following musical studies as a boy at Avila Cathedral, Victoria was sent by about 1565 to the Collegio Germanico in Rome. The College had been founded not long before by Jesuits, who themselves were relative newcomers as an organized society, having been approved in 1540 by Pope Paul III. Victoria thus found himself near the fervent heart of the Catho-

lic Reformation. He was associated with the Jesuit College first as a boarding student and singer, then from 1571 to 1573 as a teacher of music, and finally from 1573 to 1576 as *maestro di cappella*. Musicians have always pieced together a living from numerous jobs, it seems, and during these years Victoria worked in other positions as well, including those of choir director to the cardinal-bishop of Augsburg (1568–71) and singer and organist at the Aragonese church of Santa Maria di Monserrato for at least five years beginning in 1569. In 1575 he was ordained as a priest.

In 1578 Victoria was appointed chaplain of San Girolamo della Carità, first seat of the community of secular priests called the Congregazione dei Preti dell'Oratorio, which was organized by Filippo Neri in 1556 and formally approved by papal bull in 1575; Neri himself resided at San Girolamo until 1583. During his years in Neri's circle Victoria published collections of hymns, Magnificats, masses, and motets. The 1585 *Motecta festorum totius anni* included two motets by the outstanding Spanish composer of the generation before, still very much alive, Francisco Guerrero. In the dedication of the 1583 volume of masses Victoria expressed his wish to return to Spain and a few years later, in 1586, he was named chaplain to the sister of the Spanish king and Holy Roman Emperor Philip II, the Dowager Empress Maria, who lived in retirement at the Monasterio de las Descalzas de Santa Clara in Madrid.

The community of 33 cloistered “barefoot” nuns at the convent included Maria's daughter, the princess Margarita. When Victoria arrived the nuns were served by a choir of twelve men and four boys who sang the Office and two masses daily. The chaplains

lived adjacent to the convent and enjoyed the attentions of a personal servant, meals served in their private quarters, and a month's holiday each year. Instrumentalists engaged at the major feasts of Easter and Corpus Christi added extra luster to the music. In 1601 a royal decree further provided for a dulcian player for all musical services and increased the number of boys to six. (Our ensemble today reflects the composition of Victoria's choir in Madrid, with four women taking the place of the boys, nine men, and a dulcian player reinforcing the lowermost voice. We distribute our thirteen voices variously, according to the needs of each work, with many pieces sung one to a part; this seems to have been the norm at most times, with extra singers—usually just one more per part—added for greater grandeur or solemnity.)

Maria died on February 26, 1603 and was buried in the convent cloister three days later. Public obsequies were held towards the end of April at the much larger Church of SS Peter and Paul. For this occasion Victoria composed his *Officium Defunctorum*, including a Requiem Mass, an extra-liturgical funeral motet on texts from Job (*Versa est in luctum*), and a responsory (*Libera me Domine*) for the Absolution following the Mass. It was published in Madrid in 1605 and dedicated to Margarita, “you, who surpassing all your line in distinction and wealth, scorned even the gift of beauty for the sake of Christ, refused marriage with the greatest princes and scorned the pleasures and luxuries of the court. You preferred to be bound in union with Christ by choosing the monastic life... I have long intended to praise your holy undertaking, and nothing seems to me to be more suitable than that I should recall the musical work which I composed

for the funeral of your most gracious mother and publish it under the patronage of your name, like the song of the swan” (from Victoria’s dedicatory letter). The *Officium Defunctorum* was Victoria’s last publication and is his last known composition.

The *Officium Defunctorum* has long enjoyed a reputation as Victoria’s supreme accomplishment, the ultimate creation of a genius whose singing seemed able to attract beasts and stones alike, so powerful as to be capable of clearing mountains of all their trees. The man who praised him in these terms—Victoria’s colleague at the Monasterio de las Descalzas—compared the Requiem to the lament of Orpheus for Eurydice. It is very much worth wondering how the piece might work such wonders, but I don’t think I can offer any convincing answers. As a distinguished local composer remarked to me recently, it’s one of those pieces that look simple on paper but are profoundly eloquent in sound. The Mass is based on a complete plainchant Mass and the plainchant is heard in alternation with Victoria’s polyphony as well as in the midst of the polyphony, as a freely treated cantus firmus in one of the upper voices. The plainchant melody is nearly always present, but is often impossible to distinguish from the rest of the texture, as it tends to move at more or less the same speed. The freely-composed lines draw some material from the cantus firmus, adding new motifs to it. The affect throughout appears to be sober, even austere, with moments of (relative) rhetorical drama reserved for the more anguished or dreadful texts, like the motet *Versa est in luctum* or the responsory, *Libera me*, but even the calmest passages can seem to burn with barely-contained intensity.

In the first half of the concert we offer some different views of the composer, with three works published in Rome in the 1580s. Two of these show Victoria contributing to the Roman polychoral tradition, so remarked upon in its manifestations in the next century. The *Salve regina* divides its eight voices into two choirs, the *Magnificat sexti toni* (“in the sixth mode”) sets its twelve voices in three; in both cases the divisions are slightly asymmetrical, with the first choir somewhat higher. We conclude the first half with the wonderfully mellifluous hymn setting, *Lauda mater ecclesia*. Victoria uses a Roman tune for the hymn, different from that of Guerrero’s setting with which we open. Guerrero’s tune is specifically Spanish and the plainchant, sung *alternatim* with the polyphony, is distinguished by a peculiarly Iberian manner of performance, with long and short notes alternating in a swinging triple meter. The other work by Guerrero, *Ave virgo sanctissima*, as Robert Stevenson observes, “became so popular that [Guerrero] was regarded as the quintessential composer of the perfect Marian motet.” Intensely expressive and compact, it lingers long around the G minor harmonies of its final before expanding marvelously to G major on “maris stella,” quoting on the word “Salve” the familiar opening gesture (*la sol la re*) of the most familiar of Marian antiphons, *Salve regina*, and then turning towards ravishing B flat sonorities at “margarita pretiosa”—all this while the two upper parts proceed in canon at the unison.

The remaining work, *Paradisi porta*, introduces the composer Juan Escribano, who left us besides this six-voice motet just one Magnificat, one set of Lamentations, an *Oratio Jeremiae prophetae*, and

two secular songs in Italian. Although of modest dimensions, *Paradisi porta* is packed with technical wizardry. Again the upper two parts are in canon, this time at the upper fifth, their melody derived from a plainsong antiphon. Furthermore, as Stevenson points out, “the proportions of *Paradisi porta* beautifully illustrate the perfections of the number 7. Sectionalized by its cadences, this motet divides into $7 + (14 + 14) + 28 + 7$ breves [or bars] = a total of 70 breves.... The ‘portals’ of seven breves at each side support an arch comprising the middle group. The significance of the word *porta* as applied to the Virgin is doubly underlined [as] he requires [an inner voice] to sing ‘porta’ to the notes of the Salve Regina plainsong initium”—the same four-note gesture mentioned above that is quoted in Guerrero’s *Ave virgo* on the original word, “Salve.” Stevenson argues that Escribano “set a precedent to be followed by Morales, Guerrero, and Victoria when he showered his richest learning on a motet composed in honor of the Virgin.” Whatever the specific relationship of Escribano to these later masters, the piece is certainly worthy of hearing alongside their music, and its combination of contrapuntal virtuosity and expressive intensity is one that marked the greatest music of the Spanish Golden Age.

—Scott Metcalfe



WHY “BLUE HERON”?

Back in 1999 we thought long and hard about the right name for a new professional vocal ensemble that would specialize in Renaissance music. All the good historical names were already long gone—used over and over again—and anyway we wanted something that would suggest that historical “correctness” was not our highest goal. We wanted something that was memorable and easily pronounceable; preferably in English, with some local flavor to it. Now, there are Great Blue Herons all over Boston and Massachusetts; they can be seen around ponds everywhere and up and down the Charles River. In fact, they are found along the entire east coast, from Cape Breton Island to the Gulf of Mexico, and along the entire Pacific coast, too. (They are even found as occasional vagrants in Europe.)

Striking, memorable, with good graphic possibilities... But it’s a dada name, really. Does anyone remember the recorder trio Sour Cream? Frans Brügger, Walter van Hauwe, and Kees Boeke. A truly countercultural enterprise from the 1960s. They dressed all in white and played both old and new music.

Someone once mentioned to us a medieval legend which had it that the heron was the only bird that sang in parts, but we have been unable to substantiate the tale.

PERFORMANCE PRACTICE CORNER

A new feature in our program booklets, this section will address various questions under the general rubric of “performance practice” or, Why do we do what we do? Have a question you’d like to see answered here? Email it to info@blueheronchoir.org.

WHAT’S IN A NAME? ALTUS AND ALTO, CONTRATENOR AND COUNTERTENOR

Modern American choirs are divided into four basic voice types. Sopranos and altos are women with higher and lower voices, respectively; tenors and basses are men, similarly sorted. In the early music world one also often encounters a voice type called countertenor, which is an adult man singing in falsetto; his range is usually more or less that of a female alto and he may be called a male alto. Between and around these basic ranges we find many subcategories like mezzo-soprano (a lowish soprano) and baritone (somewhere between a bass and a tenor), but for simplicity’s sake, let’s stick to the five mentioned above. These labels all have their counterparts in the sixteenth century, but in several cases the meaning of the term has changed, because a 16th-century vocal ensemble was constituted differently from what we now call a choir. (For one thing, men and women were not permitted to sing together in liturgical settings, so all the voice parts of a typical church choir were sung by males, although women sang everywhere else: in secular song and chamber music, in sacred music sung in the home, in opera, and in convents.) The result nowadays is that it may be confusing for audience members who are trying to match the personnel list on programs like ours with the singers they see on stage. And just what are you supposed to call that guy singing really high like a woman? The aim of this note is to offer some answers.

In the early fifteenth century, polyphonic music (music for many voices) was mostly written in three parts, falling into two ranges. The top part, generally unlabelled in the sources, came to be called *cantus* or *discantus* (both meaning “song” or “melody,” more or less) or *superius* (“higher”). The two lower parts, both in the same range, were called *tenor* (from “tenere,” to keep or hold fast; it was the structural foundation of the counterpoint and the part that generally carried any preexistent tune like a plainchant melody) and *contratenor* (because it was composed “against the tenor”). In range, their tenors and contratenors corresponded very closely to our tenor. As 15th-century composers added more parts to their music, the first to be added was usually a lower part which might be called a *contratenor bassus*: a “low part written against the tenor.” Over time the part called contratenor tended to migrate slightly above the tenor and could be called a *contratenor altus*: a “high part written against the tenor,” but still sung by a man we might call a high tenor. By the sixteenth century the standard four-part distribution was usually labelled as *cantus*, *altus*, *tenor*, and *bassus*: substitute *superius* for *cantus*, translate into English via Italian (music’s *lingua franca*) and you have soprano, alto, tenor, and bass. Right?

Not quite! Remember that terrible prohibition against women and men singing together in church? So the top part in the 16th-century church choir was usually taken by an adult man singing in falsetto; less frequently, by a boy or, in some places, a castrato. That top part, the *cantus*, did not extend very high—not into what we might consider normal soprano territory. And remember, too, that the *contratenor altus* was not a falsettist, but rather a high tenor. With those two things in mind, their choir looks rather different from ours. Their high-

est part is not our soprano, but rather a man or a boy singing in what we might call alto or mezzo-soprano range; their alto is a high tenor; their tenor is a lowish tenor, by our lights; their bass is more or less ours—that is, the lower of the two basic male voice types. Allowing for all sorts of exceptions and subtleties (of course! we’re talking about human artistic endeavor here), this remained the norm well into the seventeenth century.

This, at least was the situation in continental Europe. English choirs beginning in the latter part of the fifteenth century also cultivated boys with a special high range. These were called trebles and they sang in what we would consider more normal soprano range. (This is not the only way in which England differed from the rest of Europe, but that could be the topic of another essay.) Long after trebles were common in England, this higher range came to be widely adopted in Europe. In Bach’s standard four-part distribution, for example, a “soprano” was a boy treble. The alto part, meanwhile, moved slightly upward to become, by the eighteenth century, the province of lower boys or falsettists, formerly the cantus singers of the sixteenth century. The contratenor altus, always a rather special breed, fell out of general use. Eventually male falsettists went out of fashion, castration came to be universally regarded as an unacceptable method of producing an opera star or any other sort of high male singer, and women and men formed choirs together with women singing soprano and alto. As for “countertenor,” the English term for contratenor, once the speciality itself was extinct and its meaning forgotten or misunderstood, the word came to be applied to the now-exotic species of male falsettist. Alfred Deller (1912-79), the most famous male falsettist of the twentieth century, was largely responsible for

reviving the voice type and misapplying the term “countertenor” to describe it.

But back in Spain in the sixteenth century, *cantus* meant a falsettist or normal, lowish boy, and *contratenor*, *contratenor altus*, or *altus*, a high tenor. Our altus singers are just that, high tenors, and the part this evening is sung by Jason McStoots and Zachary Wilder. (In the 12-voice Magnificat David Scott also takes an altus part.) Free from the strictures of the ecclesiastical past, Blue Heron employs either falsettists or women (generally mezzo-sopranos) to sing cantus parts. Tonight we have all women.

For more about historical performance practice, visit the Blue Heron website, www.blueheronchoir.org, and look under Education.

TEXTS & TRANSLATIONS

Lauda mater ecclesia,

Lauda Christi clementiam,
Quae septem purgat vitia
Per septiformem gratiam.

Maria soror Lazari,
Quae tot commisit crimina,
Ab ipsa fauce tartari
Redit ad vitae limina.

Post fluxae caris scandala,
Fit ex lebetes phiala,
In vas translata gloriae
De vase contumeliae.

Aegra currit ad medicum,
Vas ferens aromaticum,
Et a morbo multiplici
Verbo curatur medici.

Surgentem cum victoria,
Jesum videt ad inferis,
Prima meretur gaudia,
Quae plus ardebat ceteris.

Uni Deo sit gloria,
Pro multiformi gratia,
Qui culpas et supplicia
Remittit et dat praemia. Amen.

Ave virgo sanctissima

Dei mater piissima,
maris stella clarissima:
Salve semper gloriosa,
margarita pretiosa,
sicut lilium formosa,
nitens, olens velut rosa.

Paradisi porta per Evam cunctis clausa est,
et per Mariam virginem iterum patefacta est.
Alleluia.

Salve regina, mater misericordiae,

Vita dulcedo et spes nostra, salve.
Ad te clamamus exsules filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.

Praise, mother church,
Praise the clemency of Christ,
Which purges the seven sins
Through his sevenfold grace.

Mary, the sister of Lazarus,
Who committed many sins,
From the very maw of hell
Returned to the threshold of life.

After the offences of her flesh
This lowly jug was made a sacred vial,
Transformed into a vessel of glory
From a vessel of contempt.

Sick, she runs to the physician
Bearing a jar of perfume,
And of her many ills
Is cured by the doctor's word.

She sees Jesus rising victorious
From the infernal depths,
Thus earning that first joy
Which burns bright beyond all others.

Glory be to the one God
For his multiform grace,
Which pardons sin, remits punishment,
And grants rewards. Amen.

Hail, most holy virgin,
most merciful mother of God,
brightest star of the sea:
Hail, ever-glorious one,
precious pearl,
beautiful as the lily,
glittering, sweet-smelling as the rose.

The door of Paradise was closed to all by Eve,
and by the virgin Mary is again thrown open.
Alleluia.

Hail queen, mother of mercy,
our life, our sweetness and our hope, hail!
To you we cry, exiled children of Eve;
to you we sigh, weeping and wailing
in this vale of tears.

Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte,
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis virgo Maria.

Magnificat anima mea dominum,
et exaltavit spiritus meus in deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce enim
ex hoc beatam me dicent omnes generationes.
Quia fecit michi magna qui potens est,
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria patri et filio et spiritui sancto:
sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

Lauda mater ecclesia

OFFICIUM DEFUNCTORUM

Introitus

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Ps. Te decet hymnus Deus in Sion, et tibi reddetur
votum in Jerusalem; exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

Graduale

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
V. In memoria aeterna erit justus:
ad auditione mala non timebit.

Come then, 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 gentle, O sweet virgin Mary.

My soul magnifies the Lord,
and my spirit has rejoiced in God my savior.
For he has regarded the lowliness of his handmaiden:
behold, henceforth all generations shall call me blessed.
For he that is mighty has made me great,
and holy is his name.
And his mercy from generation to generation
is on them that fear him.
He has shown strength with his arm: he has scattered the
proud in the imagination of their hearts.
He has put down the mighty from their seat
and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was promised to our forefathers,
to Abraham and his seed forever.
Glory be to the Father, and the Son, and the Holy Spirit:
as it was in the beginning, is now, and forever shall be,
world without end. Amen.

see above

The Office of the Dead

Introit

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon them.
A hymn, O God, becomes you in Sion: and a vow shall
be paid to you in Jerusalem. Hear my prayer: all flesh
shall come to you.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gradual

Eternal rest grant unto them, O Lord:
and let perpetual light shine upon them.
The just man shall be in everlasting remembrance:
of hearing evil he has no fear.

Offertorium

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat tartarus ne cadant in obscurum; sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus.

V. Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae ...

Sanctus, sanctus, sanctus, dominus deus sabaoth. Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine domini.

Hosanna in excelsis.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Communio

Lux aeterna luceat eis, Domine: cum sanctis tuis in aeternum, quia pius es.

V. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis: cum sanctis tuis in aeternum, quia pius es.

Motectum

Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi, Domine: nihil enim sunt dies mei.

Responsorium

Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra: dum veneris judicare saeculum per ignem.

V. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira: Quando caeli movendi sunt et terra.

V. Dies illa dies irae calamitatis et miseriae, dies magna et amara valde: Dum veneris judicare saeculum per ignem.

V. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison. Christe eleison. Kyrie eleison.

Offertory

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the fathomless abyss: free them from the lion's jaws, that hell not engulf them and they fall into darkness, but may the the holy standard-bearer Michael lead them into the holy light, which you promised of old to Abraham and his seed.

Sacrifices and praise we offer to you, Lord: accept them for those souls for whom we make memorial this day; let them, Lord, pass from death unto life. Which you promised of old to Abraham ...

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them rest.

Lamb of God, who takes away the sins of the world, grant them eternal rest.

Communio

May eternal light shine upon them, O Lord: with your saints forever, for you are merciful.

Eternal rest grant unto them, Lord, and let perpetual light shine upon them: with your saints forever, for you are merciful.

Motet (Job 30:31, 7:16)

My harp is turned to mourning, and my music to the voice of weeping. Spare me, Lord, for my days are nothing.

Responsory

Deliver me, Lord, from eternal death on that awful day: When the heavens and the earth shall be shaken: when you come to judge the world by fire.

I am made to tremble and I fear, because of the judgement and the wrath to come:

When the heavens and the earth shall be shaken.

That day, that day of wrath, calamity and misery, a great and exceeding bitter day:

when you come to judge the world by fire.

Eternal rest grant unto them, Lord, and let perpetual light shine upon them.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

BIOGRAPHIES

The vocal ensemble **Blue Heron** combines a commitment to vivid live performance with the study of original source materials and historical performance practice. Blue Heron's principal repertoire interests are fifteenth-century English and Franco-Flemish polyphony, from Dunstable and Du Fay through Ockeghem to the generation of Josquin; Spanish music between 1500 and 1600; and neglected early sixteenth-century English music, especially the rich repertory of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. The ensemble has also reached outside these areas to perform very early music (organum by the twelfth-century French composer Perotin) and very recent music (new works by the Australian composer Elliott Gyger). Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in 2007; its second, of music from the Peterhouse partbooks by Hugh Aston, Robert Jones, and John Mason, followed last year. Both discs have received international critical acclaim and the Peterhouse CD recently made the Billboard charts.

Founded in 1999, Blue Heron presents its own series of concerts in Cambridge, Massachusetts, and has appeared at other venues throughout the Northeast, including the Boston Early Music Festival, St. Ignatius of Antioch and the 92nd Street Y in New York City, and Monadnock Music in New Hampshire. In July 2008 the ensemble made its West Coast debut at Festival Mozaic in San Luis Obispo, California, and in October 2009 celebrated its tenth birthday by opening the 20th-anniversary season of the Boston Early Music Festival concert series. Earlier this season Blue Heron performed with the Renaissance wind band Piffaro and the viol consort Parthenia in Philadelphia, at Dumbarton Oaks in Washington, D.C., and on the series Music Before 1800 in New York City. The ensemble is in residence at Boston College for programs in October and March.

Cameron Beauchamp, bass, is in demand throughout the country as a soloist and chamber musician. Currently living in Austin, he sings regularly with Blue Heron, Conspirare, Miami's Seraphic Fire, New York's Roomful of Teeth, Atlanta's New Trinity Baroque, and the Santa Fe Desert Chorale, and he is co-director of the Austin-based Convergence Vocal Ensemble. Cameron has been an artist in residence at Stanford University, the University of Utah, the University of North Texas, Williams College, College of the Holy Cross, Harvard University, the University of Oregon, and Mass MoCA. He has recorded on Harmonia Mundi, Pro Organo, GIA, Edition Lilac, Klavier, and PBS, as well as with Blue Heron, and appears on two Grammy-nominated albums and one *Downbeat* award-winning album.

Before entering the world of academic and arts fund raising, baritone **Glenn Billingsley** made his debut with the New York City Opera National Company and sang with the Santa Fe, Chautauqua, and Lake George Opera companies, appeared in the Spoleto and Madeira Bach Festivals, toured Europe and the Western Hemisphere with the Waverly Consort and the SEM Ensemble, and did significant solo work in New York with Musica Sacra, the Ensemble for Early Music, the Bach Aria Group, Johannes Somary's Amor Artis Chorale, and others, as well as with numerous choral organizations in Boston. A longtime member of the Choir of the Church of the Advent, he has been a part of Blue Heron since its founding in 1999. Glenn and his wife Monique Phinney, who is on the voice faculty of The Boston Conservatory, have two adult children: guitarist, drummer, and songwriter Ken, and dancer and singer Lisa.

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, Cappella Alamire, and Exsultemus. His recital repertoire embraces music from the Renaissance to the twenty-first century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and with Composers in Red Sneakers. He performs frequently at Phillips Academy, Andover, where he has been a member of the voice faculty since 1987. Currently a soloist and chorister at the Church of the Advent, Mr. Combs has also sung with the choirs of Emmanuel and Trinity Church. He has been music director and conductor of the Andover Choral Society since 1990, is the vocal director for the Composers' Conference and Chamber Music Center at Wellesley College, and served for five years as music director for the New England Dance Ensemble in Derry, New Hampshire.

Pamela Dellal, mezzo-soprano, is an acclaimed soloist and recitalist whose singing has been praised for her "exquisite vocal color," "musical sensitivity," and "eloquent phrasing." She has been featured in leading roles in operas of Purcell, Mozart, Britten, and others. With *Sequentia*, Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. Passionate about chamber music, early music, and contemporary music, she performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road. She has been a regular soloist in the Emmanuel Music Bach Cantata series for twenty-five years and has performed almost all 200 of Bach's extant sacred cantatas. Recent appearances include the premiere of a new John Harbison work, *The Seven Ages*, at Merkin Concert Hall in New York City, followed by performances in San Francisco, Boston and London.

Dr. **Brad Fugate**, baritone, was raised in the mountains of North Carolina and began his academic musical studies at Furman University in Greenville, SC. He continued his education by obtaining a master's degree in conducting at Cincinnati College-Conservatory of Music. He then made the decision to study voice full-time and in 2006 completed a doctorate in Vocal Performance at UNC Greensboro. His dissertation focused on the relationships between the use of the counter-tenor in Western musical comedy and culture's changing views of gender and sexuality. Brad is currently working toward a Ph.D. in historical musicology at Boston University, where his research continues to center on sociological issues and vocal constructs. His second dissertation will use the contemporary adult treble male voice as a touchstone to explore issues of identity, reception theory, gender/sexuality, phenomenology, trans-historiography, and cultural concepts of voice. Dr. Fugate teaches voice performance and an opera/musical theater workshop at Brown University and music appreciation at Boston University. He also sings at the Church of the Advent, Boston, and with regional opera and musical theater companies.

Bass-baritone **Paul Guttry** enjoys the variety of opera, oratorio, and a specialization in early music. A former member of Chanticleer, Paul has performed throughout the USA and internationally with *Sequentia*, the Boston Camerata, and New York's Ensemble for Early Music. He has appeared in concert and opera with the Seattle Early Music Guild, St. Paul's Ex Machina, the Plymouth Music Series in Minneapolis, the Austin-based choir *Conspirare*, and the Santa Fe Pro Musica. In Boston he has appeared as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Intermezzo,

Boston Revels, and Collage. In addition to Blue Heron's discs, Paul can be heard on recordings of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on recordings of Bach by Emmanuel Music.

Tenor **Jason McStoots** has performed around the world and throughout the US in opera, oratorio, and recital. He has been described by critics as "a natural, a believable actor and a first-rate singer," "light and bluff, but neither lightweight nor bland, and with exemplary enunciation," and as having "a silken tenor voice" and "sweet, appealing tone." Recent appearances include a Japanese tour of Bach's *St. Matthew Passion* and McStoots's European debut in the *Christmas Oratorio* with the Bach Ensemble in Belgium, both under the direction of Joshua Rifkin; Monteverdi's *Return of Ulysses* and *1610 Vespers* in Seattle, directed by Stephen Stubbs; and Handel's *Acis and Galatea* with the Boston Early Music Festival. McStoots has appeared with Boston Lyric Opera, Pacific MusicWorks, the Boston Camerata, the Handel Choir of Baltimore, the New Haven Symphony, Tragicomedia, and the Tanglewood Music Center. He can be heard on recordings with Blue Heron on the Blue Heron label and, for the CPO label, on the Grammy-nominated recording of Lully's *Psyché* and a newly-released disc of music by Charpentier.

Scott Metcalfe is a specialist in music between 1400 and 1750 whose career as a violinist and conductor has taken him all over North America and Europe. He has been invited to serve as guest director by Emmanuel Music, Monadnock Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in works by Monteverdi, Biber, Buxtehude, Handel, Bach,

and others. In January 2010 he led the Green Mountain Project in an all-star 400th-anniversary performance of Monteverdi's *1610 Vespers* in New York City, which the *New York Times* called "quite simply terrific" and *New York Magazine* named one of the Top Ten Classical Music Events of 2010; the production was revived this past January before a standing-room only audience. Metcalfe is Music Director of Early Music America's first Young Performers Festival, to be held in conjunction with the Boston Early Music Festival in June 2011. Besides playing and directing, he keeps busy writing, teaching, translating, and editing. He is at work on a new edition of the songs of Gilles Binchois, in collaboration with Sean Gallagher, and is a lecturer in choral repertoire and performance practice at Boston University.

David Thorne Scott, tenor, is an active performer in many styles including chamber music and jazz. He sings with the choral ensembles Cut Circle and Philovox and was a finalist in the professional division of the Boston NATS Song and Aria Festival. David's album "Shade" was chosen as a Top 5 Vocal Jazz CD by the Jazz Education Journal. As a member of the vocal jazz quartet Syncopation (called "a 21st-century Manhattan Transfer or Lambert, Hendricks and Ross" by the *Boston Globe*) he sang and played trumpet with the Boston Pops on their Fourth of July Fireworks Spectacular. He appeared as a guest soloist on Mina Cho's "Originality" album, which received a four-star review in *DownBeat Magazine* (March 2011). His arrangements for jazz choir are published by Hal Leonard, while his arrangements for his vocal jazz quintet Vocalogy are published by University of Northern Colorado Jazz Press. He also performs jazz, standards and original songs as a self-accompanying singer/pianist. David is Associate Professor at Berklee College of Music,

where he teaches voice, improvisation, ensembles, and vocal arranging.

This season tenor **Mark Sprinkle** will sing the part of the Evangelist in the St. John Passion with the Seraphim Singers in Cambridge, Massachusetts and with Oriana in Burlington, Vermont. In past seasons he has appeared as Evangelist with Chorus Pro Musica (Boston) and with the Boulder Bach Festival in Boulder, Colorado. He has sung with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Concerto Palatino, the Boston Camerata, the Boston Early Music Festival, and Blue Heron. He has performed at music festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and was a Fellow of the Britten-Pears School. In addition to singing and teaching, Mark is an American Canoeing Association Open Water Sea Kayaking Instructor and a Registered Maine Guide.

A player of a wide variety of medieval and Renaissance wind instruments, **Daniel Stillman** has toured extensively with the Boston Shawm & Sackbut Ensemble, the Boston Camerata, and the Waverly Consort, and has performed and recorded with the Gabrieli Players and Taverner Players (London), Oltremontano (Antwerp), Apollo's Fire (Cleveland), the Folger Consort (Washington, DC), La Nef and Les Sonneurs (Montreal), Trinity Consort (Portland, OR), and the avant-garde ensemble Roger Miller's Exquisite Corpse. Recent performances include a concert in Istanbul with the Boston-based group Dünya, and local concerts with the 7 Hills Renaissance Wind Band. He is a member of the trombone section of Boston Baroque and has appeared with the Handel & Haydn Society, Washington [DC] Bach Consort, Arcadia Players, and the Boston Early Music Festival Orchestra. Dan is a highly sought-after instructor of Renaissance wind instrument and has taught

at Wellesley College, the Longy School of Music, Tufts University, and the Five College Early Music Program (Amherst, MA), as well as for the Amherst Early Music Festival, the San Francisco Early Music Society, and the Texas Toot. He can be heard on some two dozen recordings on numerous labels.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, is a soloist and chamber musician who specializes in early, contemporary, and world music repertoires. She has performed in concerts throughout the U.S., Europe, and South America. Ms. Tošić is a founding member of the internationally renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America's Recording of the Year and the medieval-world fusion ensemble HourGlass. She has premiered numerous new works and performed Steve Reich's *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra conducted by Marin Alsop. In the Boston area Ms. Tošić performs regularly with Blue Heron, La Donna Musicale and Clash of Civilizations. Recent appearances include the role of *Yangchen* in a premiere of Sheila Silver's *The White Rooster*, a dramatic cantata composed for six Tibetan singing bowls, hand percussion, and four treble voices commissioned by the Freer Gallery of Art and the Arthur M. Sackler Gallery, and *Humilitas* in Capella Clausura's production of Hildegard's *Ordo Virtutum*. Ms. Tošić has recorded for Telarc, MDG, and several independent labels.

With a voice labeled as "fresh," "ethereal," and "elegant," soprano **Brenna Wells** is garnering attention for her varied performances. Her recent operatic roles include *La Poésie* and *La Paix* in *Les Arts Florissants*, *Galatea* in *Acis and Galatea*, *Venus* in *L'Europe Galante*, *Sandman* in *Hansel and Gretel*, *Anna II* in *The Seven Deadly Sins*, and *Première Nymphé de l'Acheron* in the Boston Early Music Festival's production and Grammy-nominated

recording of Lully's *Psyché*. In 2005 she made her Carnegie Weill Hall Debut as a winner of the International Chamber Music Ensemble Competition, and returned to Carnegie Hall under the baton of Ton Koopman. Ms. Wells has sung and recorded with the BEMF Orchestra, Blue Heron, Britten-Pears Baroque Orchestra, Apollo's Fire, Boston Baroque, Opera Boston, L'Académie, and the Handel & Haydn Society. She has appeared in many festivals worldwide including the London Handel Festival, Aldeburgh Festival, Amherst Early Music Festival, and the BBC Proms. The 2010-11 season marks her soloist debut in Boston's Symphony Hall under the direction of Harry Christophers and an appearance as the First Witch in BEMF's chamber opera production of Purcell's *Dido and Aeneas*. She is also featured on two new recordings, Marc-Antoine Charpentier's *Actéon* and John Blow's *Venus and Adonis*, both on the CPO label.

Described as possessing a "remarkably clear, flexible lyric tenor," **Zachary Wilder** is a much sought-after performer on both the operatic and concert stage. He has performed with numerous groups across the United States, including Apollo's Fire, Boston Early Music Festival, Camerata Ventepane, Emmanuel Music, Harvard Baroque Orchestra, Houston Bach Society, Mercury Baroque, Pacific Musicworks, and Seraphic Fire. He recently made his European debut as Renaud in Lully's *Armide* at the Théâtre de Gennevilliers in Paris. He will be returning to France in summer 2011 to perform as Coridon in Handel's *Acis and Galatea* at Festival d'Aix en Provence and again at La Fenice in Venice. He was recently named the 2010-2011 Lorraine Hunt Lieberson Fellow at Emmanuel Music and is a former Gerdyne Young Artist at the Opera Theatre of Saint Louis as well as a Tanglewood Music Center Fellow. Highlights from the 2010-2011 season include Schumann's *Das Paradies und die Peri*, the Evangelist in Bach's *St. Matthew's Passion*, the

Sailor in BEMF's production of Purcell's *Dido and Aeneas*, a recital of Portuguese song for the Portuguese Consulate of Boston, and Mozart's *Requiem*, as well as his Carnegie Hall debut in Bach's B-Minor Mass with L'Ensemble Médical of Munich.

Shari Wilson is among the new generation of singers specializing in early and modern music. The range of ensembles with which she has appeared testifies to her versatility and stylistic sensitivity: Blue Heron, Exsultemus, La Donna Musicale, Lorelei Ensemble, Choral Arts Society of Philadelphia, Piffaro, Schola Cantorum, Boston Secession, and the Festival of Two Worlds (Spoleto, Italy). Shari made her New York City solo debut in 2006 at Merkin Hall in a world premiere performance of Benjamin C.S. Boyle's *Cantata: To One in Paradise*; recent performances have also included a residency with the American Bach Soloists Academy, Gabriel in Haydn's *Creation* with Marsh Chapel Collegium, and a program of Scottish music with Seven Times Salt for the SoHIP concert series. Her work at the Festival of Two Worlds brought collaborations with artists including Gian Carlo Menotti, Richard Hickox, Carlos Saura, and Gunther Kramer. She sings with the acclaimed ensemble The Crossing, based in Philadelphia under the direction of Donald Nally, with whom she performed the regional premiere of David Lang's *Little Match Girl Passion*, and she can be heard on the recent recording of Kile Smith's *Vespers* with Piffaro and The Crossing. In May she will return to San Francisco to sing with the American Bach Soloists under the direction of Jeffrey Thomas. Of a recent Bach performance a Philadelphia critic wrote that she "sang with ... tonal beauty, timbral clarity, lyrical phrasing and rhythmic vitality."

ACKNOWLEDGMENTS

Although Blue Heron appears to be a performing ensemble, we are much more than that, for without the hard work and financial support of board members, staff, volunteers, donors, and concertgoers, the ensemble would not exist. Those of us fortunate enough to have music as our trade give most grateful thanks to those who love listening to music enough to join us in the endeavor of creating, nurturing and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

We have benefitted greatly this season from a new residency at Boston College, a project spearheaded by Professor Michael Noone, which has brought us to BC to teach classes, coach student ensembles, hold open rehearsals, and perform public concerts. We look forward to the extension of this program in the future. In the meantime we extend our thanks to Prof. Noone, the faculty and students of the Music Department, and all the members of the college community who have welcomed us so warmly.

Evan Ingersoll (Angstrom Images) designs our programs and built our website, Erik Bertrand maintains the website, Chris Clark (Cave Dog Studio) designs our publicity materials and program covers, and Philip Davis records our concerts. All of them support us generously in ways that extend beyond their professional services. We are fortunate to have such expertise on our side.

Thanks to our hosts at St. Ignatius of Antioch in New York, its rector, the Rev'd Dr. Andrew C. Blume, and its organist and choirmaster, Douglas Keilitz.

Special thanks to Dan Stillman for making a new edition of the *Salve regina*.

Thanks to the Cambridge Society for Early Music for supporting the pre-concert talks.

Many thanks to our devoted volunteers for their help this evening and throughout the year.

We are honored and grateful to have so many generous donors. Blue Heron would not exist without you. Many thanks to you all!

DONATIONS FROM MARCH 1, 2010 THROUGH MARCH 1, 2011

ANGEL

Philip H. Davis
Harry J. Silverman

BENEFACTOR

Laurie Francis-Wright
Massachusetts Cultural Council
William & Elizabeth Metcalfe
Richard L. Schmeidler

GUARANTOR

Linda C. Black Foundation
John & Harriet Carey
Mary E. Jackson
Benjamin Krepp
Erin E McCoy
Cheryl K. Ryder
William J. Vaughan

PATRON

Anonymous
Margaret & James Bradley
Cambridge Society for Early Music
Ellen & John Harris
Scott Metcalfe
Peter & Cindy Nebolsine
Ellen H. Powers & Klaus Bibl
Katherine L. Rosenfield
Joan Margot Smith

SPONSOR

Gail & Darryl Abbey
Marilyn Boenau
John F. Dooley
David R Elliott
Connie & Don Goldstein
David Halstead
Mastwood Charitable Foundation
Julianne Lindsay & Dick O'Connor
Anne H. Matthews
Petsi Pies
Susan S. Poverman
Cynthia C. Schlaikjer
Andrew Sigel
Michal Truelsen & Jody Wormhoudt

SUPPORTER

Lorraine Adams
Julie Rohwein & Jonathan Aibel
Anonymous
Peter Belknap & Jennifer Snodgrass
Thomas Bisson
Noel Bisson
Joan Boorstein
John Paul & Diane Britton
Robert Cochran
Nathaniel S. Coolidge
Elizabeth Davidson
In Memory of Susan Auld Hansen
May & Carl Daw
Pamela Dellal
Nuria Diaz-Canales & Marus Casal
Helen Donovan
Alan Durfee
Eastern Bank Charitable Foundation
Samuel Engel & Anne Freeh Engel
Clare Esparolini
Fred Franklin
Michelle Gurel
Bill Dufay
Jane Wegscheider Hyman
IBM International Foundation
Lydia Knutson & Fred Langenegger
Ron Lacro & Jon Schum
Catherine Liddell
Samuel Lorber
James Martin
Perry & Susan Neubauer
Virginia Newes
Keith Ohmart & Helen Chen
James M Paisner
Richard R. Rivard
Ann Besser Scott
Irving House at Harvard
Polly Stevens
Tom & Valerie Stone
Robert Strassler
George A. Thompson
John Yannis

FRIEND

Anonymous
Bank of America
Erik & Karina Bertrand
Linda Black
Joan Campbell
Martha W. Davidson
Mary Frances Davis
Stan Everett
Harriet Feinberg
Jim Fowle
Sarah Gates
Edward S Ginsberg
Martha Gruson
Ivan Hansen
Kenneth Hoffman
Tom Kelly & Peggy Badenhausen
Karen V. Kelly
Waltrud Lampe
Penelope Lane
Civale Lawrence
Stephen Livernash
Michael P. McDonald
John Nesby
Lee Ridgway
Mary Lynn Ritchie
Mary L Robertson
Robb Scholten
Susan Cornwall
Isabel Suzarte
Dr Marsha Vannicelli
Martha Weisberg
Heather Wiley
Martin & Phyllis Wilner
Linda C. Woodford
Beverly Woodward & Paul Monsky
Elizabeth Wylde
Alex Yannis
Sasha X Yin

BLUE HERON'S LATEST CD!



Blue Heron's second CD presents superb music by three English composers of the early 16th century: Hugh Aston, Robert Jones, and John Mason. Although their music is gorgeous and of superlative quality, Aston, Jones, and Mason are virtually unknown to performers and scholars today, for the primary extant source of the music—in the case of Robert Jones's, the sole extant source—is now incomplete through the loss of one partbook and a portion of another, out of an original set of five. The set, known as the Peterhouse partbooks for its present location in the library of Peterhouse, Cambridge, was copied in 1540 for Canterbury Cathedral and is the largest and most important source of English music surviving from the period just before the Reformation; it contains over seventy works, fifty of which are unique to Peterhouse. Blue Heron's recording uses brilliantly idiomatic reconstructions by

Nick Sandon, a British musicologist now living in France, who has devoted his career to the music of the Peterhouse partbooks.

This is the first disc in a projected series of recordings of music from the Peterhouse partbooks and includes world premiere recordings of three works and the first of another in the form recorded here.

“...my sense of Aston's voice owes much to Blue Heron's imaginative realization of his scores. Through an array of interpretive choices – fine gradations of dynamics; pungent diction; telling contrasts of ethereal and earthly timbres; tempos that are more lusty than languid; a way of propelling a phrase toward a goal – the music takes on narrative momentum, its moods dovetailing with the theme of the text. It is good to feel a hint of turbulence, of mortal fear, in performances such as Blue Heron's ...; with that quiver of passion, the music inspires even greater awe.”

Alex Ross | *The New Yorker*, January 10, 2011

“simply gorgeous....Each selection is a gem....a splendid addition to anyone's collection.”

Karen Cook | *Early Music America*, Spring 2011

“... the American ensemble BLUE HERON [has] a fine sense of the idiom of this distinctive music, and their performances are rich, muscular and expressive ... the singing and interpretations are impeccable.”

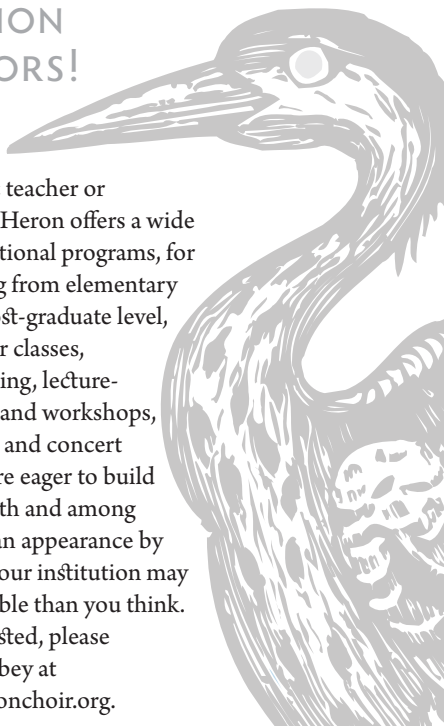
D. James Ross | *Early Music Review* (UK), June 2010

“It would be impossible to overstate the luscious beauty of this recording, and its deep musical and historical significance is beyond argument. The sound quality is warm, rich and inviting. ...I simply have to rate this disc as utterly essential in every way.”

Rick Anderson | *Music Media Monthly*, June 2010

ATTENTION EDUCATORS!

Are you a music teacher or professor? Blue Heron offers a wide variety of educational programs, for students ranging from elementary school to the post-graduate level, including master classes, ensemble coaching, lecture-demonstrations, and workshops, as well as recital and concert programs. We are eager to build relationships with and among educators, and an appearance by Blue Heron at your institution may be more affordable than you think. If you are interested, please contact Gail Abbey at office@blueheronchoir.org.



JOIN

Join Blue Heron's mailing list to receive all the news about our concerts in the Boston area, in New York, and on the road. If you sign up for the e-mail list, you will also receive our quarterly newsletter, only available through e-mail, and bulletins about special events, such as workshops, educational events, parties, and CD releases. All this can be done through our website, blueheronchoir.org, where you will also find a detailed concert history, past programs and notes, essays on performance practice, pictures of the musicians, podcasts, and more.

ON SALE TODAY

Blue Heron's first CD, featuring music of Guillaume Du Fay, including three iso-rhythmic motets, two hymns, the Sanctus "Papale," and a selection of chansons. Also available through our website, and through CD Baby: www.cdbaby.com.

... glorious performances with incandescent singing ... a triumph for an American ensemble in a field long dominated by Europeans.

Craig Zeichner | *Early Music America*, Fall 2007

This debut marks Blue Heron as a leading new actor in the field of early Renaissance music, both for studying the sources and bringing them to life.... Altogether, this is one of the finest Dufay collections to come out in recent years...

J. F. Weber | *Fanfare*, September/October 2007

The most attractive aspect of this recital is its feeling of immediacy and freshness.... For me, the high points are the Sanctus Papale, for which it is very welcome to have such a confident and poised rendition; and some of the later songs, for example Malheureux cuer, que veux tu faire, and the cheeky Puisque vous estes campieur... More, please.

Fabrice Fitch | *Goldberg*, August/September 2007

Guillaume Du Fay

motets • hymns • chansons • sanctus papale

Blue Heron
Scott Metcalfe



BLUE HERON WORKSHOP

Would you like to SING music from this concert? Come to Blue Heron's annual workshop for the opportunity to rehearse and sing music of Victoria under the direction of Scott Metcalfe. The workshop is open to all, but please pre-register and let us know what voice-part you prefer. You must be able to read music.

Saturday, April 16, 2011 • 10:00 am–2:30 pm

Church of the Good Shepherd

9 Russell Ave. (corner of Mt. Auburn St.), Watertown
fully accessible · on the 71 bus line near Watertown Square

\$45 per person (includes box lunch)

Register through the website (www.blueheronchoir.org),
email us (office@blueheronchoir.org), or phone us at (617) 960-7956.

BOARD OF DIRECTORS

John A. Yannis, president
Christopher Thorpe, treasurer
Richard L. Schmeidler, clerk
Andrew Blume
Philip H. Davis
Erin McCoy
Harry Silverman
Giovanna Vitelli

OFFICE ADMINISTRATOR

Gail Abbey

VOLUNTEERS

Darryl Abbey
Daryl Bichel
Jaime Bonney
Susan Delaney
Barney Gage
Alexandra Hawley
Anne Kazlauskas
Benjamin Krepp
John Nesby
Cheryl Ryder
Cynthia C. Schlaikjer
Jennifer Smith

COLOPHON

cover image: Monasterio de las Descalzas Reales, Madrid, photo by Enrique Cordero (Creative Commons license)

background image: our current-favorite image of fan vaulting is Steve Cadman's photo of the Peterborough Retrochoir, Creative Commons license.

Text is set in Adobe *Arno Pro*, titles in HYPATIA SANS PRO.
program design by Evan Ingersoll
program content copyright ©2011 Blue Heron Renaissance Choir, Inc.

BLUE HERON NEXT SEASON

2011-2012 THIRTEENTH SEASON AT FIRST CHURCH IN CAMBRIDGE · SATURDAYS AT 8 P.M.

OCTOBER 15, 2011

Blue Heron with guest ensemble Ensemble Plus Ultra (UK, dir. Michael Noone)
A 16th-century Meeting of England & Spain

DECEMBER 16 & 17, 2011

Christmas in Medieval England
carols, motets, and plainchant for Advent and Christmas from 15th-century England

MARCH 31, 2012

Music for Three Sovereigns

Motets for the Emperor Maximilian I and songs for his daughter Marguerite, including settings of the last words of Dido, Queen of Carthage, from the Aeneid; music by Josquin, Isaac, Senfl, and others

AND MORE, including concerts in New York City! Join one of our mailing lists, electronic or postal, and stay abreast of all our activities.