



SONG OF SONGS / SONGS OF LOVE

SATURDAY, JUNE 9, 2012 · 8 PM · First Church in Cambridge, Congregational

SUNDAY, JUNE 10, 2012 · 4 PM · St. Ignatius of Antioch Episcopal Church, New York City

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I

Song of Songs 1:1-4 (spoken)

Sicut lilium inter spinas SW JM AS CB / PD OM MS PG

Sebastián de Vivanco (c.1550-1622)

De los álamos vengo, madre MN JM ZW CB

Juan Vásquez (c.1500-c.1560)

Surge, propera, amica mea

Francisco Guerrero (1528-99)

II

Song of Songs 2:8-13 (spoken)

Ojos morenos, ¿quándo nos veremos? SW PD MS ST CB

Vásquez

Claros y frescos ríos MN DT ZW

anonymous (Cancionero de Medinaceli, MS, c.1569)

Tota pulchra es, Maria

Guerrero

III

Song of Songs 3:1-5 (spoken)

Ay luna que reluzes DT OM MS PG

anonymous (Villancicos de diversos Autores, 1556)

Si la noche haze oscura JM AS PG

anonymous (Villancicos de diversos Autores, 1556)

Sigo silencio tu estrellado manto / I attend, Silence, to your starry mantle (spoken)

Francisco de la Torre (?1534-1594)

Vadam et circuibō civitatem

Tomás Luis de Victoria (1548-1611)

INTERMISSION

IV

Song of Songs 2:1-7 (*spoken*)

Dime, robadora PD MN ZW

anonymous (Villancicos de diversos Autores, 1556)

Morenica me era yo SW DT AS ST CB

Vásquez

De las dos hermanas JM MS ST PG

Vásquez

No sabe qué es amor quien no te ama / He knows not what love is who loves not you (*spoken*)

Lope de Vega (1562–1635)

Veni dilecte mi DT JM ZW PG / MN OM ST CB

Vivanco

V

Song of Songs 5:2-8 (*spoken*)

Trahe me post te

Guerrero

cantus

Desdeñado soy de amor AS ZW CB

anonymous (Villancicos de diversos Autores, 1556)

Pamela Dellal, Martin Near,

Daniela Tošić, Shari Wilson

A la noche / To the night (*spoken*)

Lope de Vega

contratenor

Owen McIntosh, Jason McStoots

Anima mea liquefacta est MN OM JM MS PG

Nicolas Gombert (c.1495-c.1560)

tenor

Aaron Sheehan, Mark Sprinkle,
Sumner Thompson, Zachary Wilder

Ojos claros y serenos SW PD OM AS

Guerrero (Cancionero de Medinaceli, MS, c.1569)

bassus

Cameron Beauchamp, Paul Guttry

Pues que no puedo olvidarte MN DT ST

Ginés de Morata (Cancionero de Medinaceli, MS, c.1569)

VI

Song of Songs 4:7-11 (*spoken*)

Marilyn Boenau, *bajón*

Tota pulchra es SW OM AS PG CB

Gombert

Kateri Chambers, *actress*

Scott Metcalfe, *director*

Descendid al valle, la niña PD JM ST CB

Vásquez

Pre-concert talk by Michael Noone
(Boston College) sponsored in part by
The Cambridge Society for Early Music
(Cambridge only).

Vidi speciosam sicut columbam

Victoria

THE SONG OF SONGS AND SONGS OF LOVE IN SIXTEENTH-CENTURY SPAIN

difficilem...et periculo proxima de amoris
natura disputationem

*“to discuss the nature of love is difficult
and dangerous”*

Origen (3rd century), *In Canticum Canticorum*¹

THE SONG OF SONGS

The Hebrew love poem known as the Song of Songs was likely written down sometime in the third century BCE and was admitted to the canon of Hebrew Scripture long after the Torah and the Prophets, probably towards the end of the first century CE. In the two millennia since it has customarily been interpreted by its religious guardians as an allegory—mystical, theological, historical, ecclesiastical, or otherwise. Learned commentaries have explained that the Song represents “the love of God and Israel, Christ and the Church, or Christ and the believer’s soul; the chaste love of the Virgin Mary; the marriage of Solomon and Pharaoh’s daughter, or of the active and passive intellect; the discourse of Solomon with Wisdom; the trials of the people of Israel; or the history of the Church.”² We have much to thank these interpreters for, and not only their enormous contributions to scholarship on the history and language of the Song. It is likely that the religious-allegorical view of the Song—boosted by the later, erroneous ascription of the poem to Solomon, one of Israel’s most famous kings—made possible its inclusion in the canon of Holy Scripture, without which it may have been lost to us forever. But as anyone who reads the original poem without an *a priori* commitment to a religious meaning is bound to see, the Song of Songs is plainly about love between two human beings, a young woman and a young man (a girl and a boy, really) in the freshness of their first passion, and specifically about erotic love. This is made obvious by the repeated use

of the Hebrew verb *dodim*, “a comprehensive term for lovemaking” with an unambiguously sexual meaning.³

For centuries, however, the Song has been read by Jews and Christians as part of holy scripture. Western Christians read the poem in translation, at first in Greek or in the Latin of the early versions of Biblical texts known as the *Vetus Latina*. In the fourth century Jerome made two versions of the Song, the first a revision of the *Vetus Latina*, the second translated directly from the original Hebrew; the latter was incorporated into Jerome’s complete Latin Bible, the Vulgate. Translated into Latin prose, the Song’s intoxicatingly sensuous images eventually found their way into texts of antiphons, responsories, and other items of the Catholic liturgy. Here passages are often freely remixed and rearranged, suggesting that the makers of liturgy knew the poem so thoroughly that they didn’t refer back to a written original, in an attempt to quote it accurately, but simply drew on their memory. This phenomenon is most evident in the text of the final motet on our program, *Vidi Speciosam sicut columbam*. A respond sung on the Feast of the Assumption of the Blessed Virgin on August 15, the text lifts one striking line directly from the Song (“Who is this, who rises out of the desert like a pillar of smoke from the spices of myrrh and frankincense?”) and surrounds it with a profusion of images found scattered throughout the poem: doves, rivers, scented garments, and flowers.

The erotic meaning of the Song has sometimes been evaded or obscured by its translators. Where the Hebrew has *dodim*, for example, the King James Version uses the more general “love”; the Vulgate has *ubera*, literally meaning “breasts” but in Latin often intended in a figurative sense as richness or fertility, perhaps suggesting abundant love. (The Vulgate also uses *ubera* in the literal sense: compare its meaning in, for example, *Veni dilecte mi* and *Trahe me post te*.) Some transformations wrought by the scriptural versions

are more neutral: the Hebrew *tappuach*, for example, which present-day scholars generally identify as an apricot, became *malus* or apple, a fruit not found in biblical Palestine. Other changes produce a reading even more intensely sensual than the original. The Hebrew *libbabtini*, which Bloch and Bloch render, with the King James, as “You have ravished my heart,” is in the Vulgate *vulnerasti cor meum*: “You have wounded my heart.” And where the Hebrew continues, “You have ravished my heart with ... one link of your necklace,” Jerome’s Latin has the considerably more physical image “with one hair of your neck.”

THE SONG IN SPAIN

The texts set to music by Francisco Guerrero, Tomás Luis de Victoria, Sebastián de Vivanco, Nicolas Gombert, and other sixteenth-century composers are drawn from the liturgies of various feasts of the Virgin Mary. Many of the verses are intensely erotic: “My soul melted when my beloved spoke”; “I will climb into the palm tree and take hold of its fruit: and may your breasts be like clusters of grapes on the vine, and the scent of your mouth like apples.” Language like this addressed to the Mother of God signals a marvelously expansive concept of the divine. Nowadays we are apt to find the expression of erotic sentiment as a way of celebrating the relationship of a believer to Mary confusing, discomfiting, or even unseemly. There is no doubt that the frank sexuality of the Song has often proven challenging to its religious interpreters. But we twenty-first century Americans tend to speak and act, without examining our own preconceptions or questioning their correspondence to our own real lives, as if sexuality and spirituality, or the sacred and secular, are somehow separable or even opposed to one another—as if human beings themselves don’t fully contain both things, or as if God created the soul but not the body; as if sex itself were not a gift of creation, or as if our constitutional principle regarding the establishment of religion in the body politic has some sort of analogy within the human creature as well.

We’re not the first to be so confused, by any means, but we shouldn’t assume that such attitudes are, or ever were, universal. Antipathy towards sex is not necessarily the attitude of the Hebrew scriptures, as Ariel and Chana Bloch point out, citing various passages in Proverbs:

Three things I marvel at,
four I cannot fathom:
the way of an eagle in the sky,
the way of a snake on a rock,
the way of a ship in the heart of the sea,
the way of a man with a woman.

Proverbs 30:18–19

Let your fountain be blessed;
take delight in the wife of your youth,
a loving doe, a graceful gazelle.
Let her breasts fill you with pleasure,
be entranced always by her love.

Proverbs 5:18–19

In the Song motets composed by Guerrero, Victoria, Vivanco and Gombert, the voluptuousness of the language is matched everywhere by a profound sensuousness in the music. However these sixteenth-century human beings may have interpreted the Song of Songs, their music puts us directly in touch with all the unmediated sensual power of the original lyric. When a man as pious as Francisco Guerrero (who made a pilgrimage to the Holy Land in 1588–9 at the age of 60, published a book about his travels a year later, and was preparing for a return voyage when he died at age 71) writes sacred music as powerfully sensuous as *Tota pulchra es, Maria* or *Trahe me post te*, one can only embrace the generous inclusiveness of his spirituality. The music of this evening’s program invites us to sing love songs to God as well as to one another.

Our program explores settings of the Song of Songs by three sixteenth-century Spanish composers, including two of the greatest musicians of the century,

Francisco Guerrero and Tomás Luis de Victoria, and a strong and distinctive contender, Sebastián de Vivanco. (Notable by his absence is Cristóbal de Morales, who seems not to have written a single Song motet.) We also include works by Nicolas Gombert, a contemporary of Morales's who travelled extensively in Spain as part of the famous *capilla flamenca* ("Flemish chapel") employed by the Habsburg emperor Charles V, the grandson of Ferdinand and Isabella. Gombert's music is found in numerous Spanish manuscripts and in the *Villancicos de diversos autores* printed in Venice in 1556. His expressive, sometimes highly dissonant style was esteemed by Spanish musicians and inspired tributes such as Morales's *Missa Aspice Domine*, based on one of his motets. Gombert's counterpoint often presents the performer with knotty problems in the application of the principles of *musica ficta* and *recta*. Certain chromatic alterations were usually unspecified by fifteenth- and sixteenth-century composers, leaving it to the singer to decide when, for example, to raise a leading note at a cadence, or to alter B-natural to B-flat in order to avoid a direct tritone relationship with F. Inspired by the work of Peter Urquhart, who has written extensively on these issues, our solutions follow the linear logic of the individual parts. The result, especially in *Tota pulchra es*, is a texture dense with expressive dissonance, in which two chromatically different forms of a note (natural and lowered by a flat, or natural and raised by a sharp) sometimes occur simultaneously.

SONGS OF LOVE

Side by side with the sacred polyphony, the program presents selections from the enormous and delightful repertoire of Spanish love songs, by turns sweet, saucy, heartbroken, bitter, swaggering, urgent, and comic. We feature the songs of Juan Vásquez, printed in two collections of 1551 and 1560, and draw as well from the *Villancicos de diversos autores* published in 1556 (also called the *Cancionero de Upsala* after the present location of its only surviving copy) and the manuscript known as the *Cancionero musical de la*

casa de Medinaceli, which contains the date 1569. Many of the songs, like so much of the Song, are set in a natural world that reflects and enhances the mood of the speaker. Sometimes nature is used as a distraction. The boy in *De los álamos* says to his mother, who must have been pestering him about his whereabouts, "Oh, I was just over in the poplar groves, mother, enjoying the way the wind blows through the leaves, over in the poplars in Seville, mother..." Somewhere in the midst of all the breezy chatter about trees he slips in, just once, that he may also have seen his girlfriend.

To all these voices discussing the nature of love—the Hebrew poem, its English translation, Jerome's Latin Bible, the Catholic liturgy, the English of the King James Bible—we add two more, those of the sixteenth century poets Lope de Vega and Francisco de la Torre, speaking of silence, night, love, and God. Their works will be read in English translation: the original Spanish may be found in the texts provided.

PITCH AND PERFORMING FORCES

If you have heard or sung some of the music on this program before, you may be surprised by some lower sounds than you are used to. A great deal of sixteenth- and early seventeenth-century music was written down in a system of so-called high clefs. There is plenty of explicit evidence, dating at least as far back as 1543, that the high clefs signalled the performers to transpose down a fourth or fifth. The instances of high-clef notation most familiar nowadays are *Lauda Jerusalem* and the *Magnificat* of Monteverdi's *Vespers* of 1610, but these are merely the best known cases of a widespread practice. The repertoire affected includes much of Victoria and a great deal of Palestrina; on this program, both settings of *Tota pulchra es* (by Guerrero and by Gombert), *Veni dilecte me*, *Trahe me post te*, and *Vidi speciosam*, as well as a number of the songs. Once transposed down, the music no longer suits our idea of an SATB choir but it does lie more happily for the normal Renaissance ensemble of male falsettists (or boys, or their female counterparts, mezzo-sopranos),

high and low tenors, and basses; no longer bright and high, it returns to the dark, rich, and sonorous palette the sixteenth century seems to have favored. This evening we add further richness in the form of the *bajón* or dulcian. Spaniards appear to have combined voices and instruments in sacred music more freely than was normative elsewhere in Europe, and a *bajón* was a standard member of a sixteenth-century Spanish choir, where it reinforced the bass with its reedy tone.

—Scott Metcalfe

1 *Patrologiae cursus completus, series graeca*, 13, c64; cited in Ann W. Astell, *The Song of Songs in the middle ages*, 1990, p. 1–2

2 Ariel Bloch and Chana Bloch, *The Song of Songs: a new translation* (Berkeley, 1995), introduction, “In the garden of delights,” pp. 34–5.

3 Bloch and Bloch, pp. 27–8.

TEXTS & TRANSLATIONS

I (SONG OF SONGS 1:1–4)

The Song of Songs, which is Solomon's.

*Kiss me, make me drunk with your kisses!
Your sweet loving
is better than wine.*

*You are fragrant,
you are myrrh and aloes.
All the young women want you.*

Take me by the hand, let us run together!

*My lover, my king, has brought me into his chambers.
We will laugh, you and I, and count
each kiss,
better than wine.*

Sicut lilium inter spinas

Sebastián de Vivanco (c.1550–1622)

Sicut lilium inter spinas, sic amica mea inter filias.
Sicut malus inter ligna silvarum, sic dilectus meus
inter filios. Sub umbra illius quam desideraveram
sedi: et fructus dulcis gutturi meo.

Song of Songs 2:2–3

Like a lily among thorns, so is my love among daughters.
Like the apple among the trees of the woods, so is my
beloved among sons. I sat in his shade, as I had so much
desired, and the fruit was sweet to my taste.

De los álamos vengo, madre

Juan Vásquez (c.1500–c.1560)

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.

I'm coming from the poplars, mother,
watching how the air stirs them.
From the poplars of Seville
(seeing my fair love),
just watching the air stir them.

Surge, propera, amica mea

Francisco Guerrero (1528–99)

Surge, propera, amica mea, columba mea, formosa
mea, et veni. Iam enim hyems transiit, imber abiit
et recessit. Flores apparuerunt in terra, tempus
putationis advenit.

Vox turturis audita est in terra nostra; ficus protulit
grossos suos, vineae florentes dederunt odorem
suum. Surge, surge, amica mea, et veni.

Song of Songs 2:10–12

Cantus firmus: Veni, sponsa Christi.

Arise, hasten, my love, my dove, my fair one, and come.
Lo, the winter is over, the rains are over and gone.
Flowers appear in the land, the time of pruning is come.

The voice of the turtle is heard in our land, the fig puts
forth green fruits, the flowering vine gives off its scent.
Arise, arise, my love, and come.

Cantus firmus: Come, bride of Christ.

II (SONG OF SONGS 2:8–13)

*The voice of my love: listen!
bounding over the mountains
toward me, across the hills.*

*My love is a gazelle, a wild stag.
There he stands on the other side
of our wall, gazing
between the stones.*

*And he calls to me:
Hurry, my love, my friend,
and come away!*

Look, winter is over,
the rains are done,
wildflowers spring up in the fields.
Now is the time of the nightingale.
In every meadow you hear
the song of the turtledove.

The fig tree has sweetened
its new green fruit
and the young budded vines smell spicy.
Hurry, my love, my friend,
come away.

Ojos morenos, ¿quando nos veremos?

Vásquez

Ojos morenos,
¿quando nos veremos?
Ojos morenos
de bonica color,
soys tan graciosos
que matays de amor.

Oh brown eyes,
when will we see each other again?
Brown eyes,
of such a pretty color,
you are so charming
that you kill with love.

Claros y frescos ríos

*anonymous (Cancionero de Medinaceli, MS,
c.1569)*

Claros y frescos 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 doliente.

Clear and cool streams,
which flow gently
along 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 most sorrowful.

Tota pulchra es, Maria

Guerrero

Tota pulchra es Maria, et macula non est in te.
Veni de Libano, sponsa mea, veni coronaberis.

You are all beautiful, Mary, and there is no flaw in you.
Come from Lebanon, my bride, come, you shall be
crowned.

Vulnerasti cor meum, soror mea sponsa, in uno
oculorum tuorum, et in uno crine colli tui.

You have wounded my heart, my sister, my bride, with
one glance of your eyes, and with one hair of your neck.

Song of Songs 4:7–9

III (SONG OF SONGS 3:1–5)

*At night in my bed I longed
for my only love.
I sought him, but did not find him.*

*I must rise and go about the city,
the narrow streets and squares, till I find
my only love.
I sought him everywhere
but I could not find him.*

*Then the watchmen found me
as they went about the city.
"Have you seen him? Have you seen
the one I love?"*

*I had just passed them when I found
my only love.
I held him, I would not let him go
until I brought him to my mother's house,
into my mother's room.*

*Daughters of Jerusalem, swear to me
by the gazelles, by the deer in the field,
that you will never awaken love
until it is ripe.*

Ay luna que reluzes
anonymous (Villancicos de diversos Autores, 1556)

¡Ay, luna que reluzes,
toda la noche m'alumbres!
Ay, luna tan bella,
alúmbresme a la sierra,
por do vaya y venga.
Toda la noche m'alumbres.

Ah, shining moon,
light my way all night!
Ah, moon so lovely,
light my way through the hills
wherever I come and go.
Light my way all night!

Si la noche haze oscura
anonymous (Villancicos de diversos Autores, 1556)

Si la noche haze oscura
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 bivar 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 my enemy.
Why do you not come, my love?

Sigo silencio tu estrellado manto
Francisco de la Torre (?1534–1594)

Sigo silencio tu estrellado manto
de transparentes lumbres guarnecido,
enemiga del Sol esclarecido,
ave noturna de agorero canto.

El falso mago Amor con el encanto
de palabras quebradas por olvido,
convirtió mi razón, y mi sentido,
mi cuerpo no, por deshazelle en llanto.

Tú que sabes mi mal, y tú, que fuiste
la ocasión principal de mi tormento,
por quien fuí venturoso, y desdichado.

Oye tú solo mi dolor: que al triste
a quien persigue, cielo violento,
no le está bien que sepa su cuydado.

*Obras del bachiller Francisco de la Torre
(Madrid, 1631), Soneto 5*

Vadam et circuibo civitatem
Tomás Luis de Victoria (1548–1611)

Vadam et circuibo civitatem: per vicos et plateas
quaeram quem diligit anima mea; quaesivi illum, et
non inveni. Adiuro vos, filiae Jerusalem, si inveneritis
dilectum meum, ut annuntietis ei quia amore
languo.

*Qualis est dilectus tuus, quia sic adiurasti nos? Dilectus
meus candidus et rubicundus, electus ex milibus.
Talis est dilectus meus, et est amicus meus, filiae
Jerusalem. Quo abiit dilectus tuus, o pulcherrima
mulierum? Quo declinavit? et quaeremus eum tecum.
Ascendit in palmam et apprehendit fructus eius.*

Song of Songs 3:2, 5:8–10, 5:16, 6:1, 7:8

I attend, Silence, to your starry mantle
adorned with transparent lights:
enemy of the illustrious Sun,
nocturnal bird with ill-omened song.

The false magician Love, with the spell
of words broken by oblivion,
transformed my reason, and my senses,
but not my body, to dissolve it in weeping.

You who know my woe, and you, who were
the principal occasion of my torment,
because of whom I was blessed, and cursed:

May you alone hear my pain: for to a wretched man
persecuted by a violent sky
it does no good for his cares to be known.

I will rise and go about the city: in alleys and in broad
streets I will seek him whom my soul loves; I sought
him, but I found him not. I charge you, O daughters of
Jerusalem, if you find my beloved, to tell him that I am
weak with love.

What is your beloved, that you so charge us? My beloved
is white and ruddy, the choicest among thousands.
Such is my beloved, and such is my love, O daughters of
Jerusalem. Where has your beloved gone, O loveliest of
women? Where has he turned to? and we shall seek him
with you. He has climbed into the palm tree and taken
its fruit.

INTERMISSION

IV (SONG OF SONGS 2:1-7)

*I am the rose of Sharon,
the wild lily of the valleys.*

*Like a lily in a field
of thistles,
such is my love
among the young women.*

*And my beloved among the young men
is a branching apricot tree in the wood.
In that shade I have often lingered,
tasting the fruit.*

*Now he has brought me to the house of wine
and his flag over me is love.*

*Let me lie among vine blossoms,
in a bed of apricots!
I am in the fever of love.*

*His left hand beneath my head,
his right arm
holding me close.*

*Daughters of Jerusalem, swear to me
by the gazelles, by the deer in the field,
that you will never awaken love
until it is ripe.*

Dime, robadora
anonymous (Villancicos de diversos Autores, 1556)

Dime, robadora, ¿que te merecí?
¿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?

Morenica me era yo

Vásquez

Morenica me era yo,
dizen que sí, dizen que no.
Unos que bien me quieren
dizen que sí;
otros que por mi mueren
dizen que no.

Me, I used to be a little cutie—
some say yes, some say no.
Those who love me much
say yes;
others who die for me
say no.

De las dos hermanas

Vásquez

De las dos hermanas, do sé,
válame la gala de la menore.
La menor es más galana,
más pulida y más loçana;
a quien quiere mata y sana.
¡Válame la gala de la menore!

Knowing the two sisters as I do,
may the charm of the younger favor me!
The younger is more elegant,
more refined, and more beautiful:
him who loves, she kills and heals.
May the charm of the younger favor me!

No sabe qué es amor quien no te ama

Lope de Vega (1562–1635)

No sabe qué es amor quien no te ama,
celestial hermosura, esposo bello;
tu cabeza es de oro, y tu cabello
como el cogollo que la palma enrama.

He knows not what love is who loves not you,
celestial beauty, bridegroom fair;
your head is of gold, and your hair
like the treetop woven by the palm,

Tu boca como lirio que derrama
licor al alba, de marfil tu cuello,
tu mano el torno y en su palma el sello
que el alma por disfraz jacintos llama.

your mouth like a lily which spills
liquor at dawn; of ivory your neck;
your hand the wheel, and on its palm the seal
which the soul, disguising, calls hyacinths.

¡Ay, Dios!, ¿en qué pensé cuando, dejando
tanta belleza y las mortales viendo,
perdí lo que pudiera estar gozando?

My God! what thought I when, abandoning
such beauty and seeing mortal things,
I lost what I might have been enjoying?

Mas si del tiempo que perdí me ofendo,
tal prisa me daré, que una hora amando
venza los años que pasé fingiendo.

But if I take offense at the time I've lost,
I shall make such haste that one hour of love
will defeat the years I spent in feigning.

Rimas sacras (Madrid, 1614), Soneto 46

Veni dilecte mi

Vivanco

Veni, dilecte mi, egrediamur in agro, commoremur in villis. Mane surgamus ad vineas; videamus si floruit vinea, si flores fructus parturiunt, si floruerunt mala punica: ibi dabo tibi ubera mea. Mandragorae dederunt odorem suum, in portis nostris omnia poma nova et vetera, dilecte mi, servavi tibi.

Song of Songs 7:11–13

Come, my beloved, let us go forth into the field, let us lodge at the farms. Let us go up early to the vineyards, to see if the vine flourishes, if the flowers of the fruit appear, if the pomegranates bud forth: there I will give you my love. The mandrakes give forth their aroma; at our gates all manner of fruits, new and old, O my beloved, I have stored away for you.

V (SONG OF SONGS 5:2–8)

I was asleep but my heart stayed awake.

Listen!

my lover knocking:

“Open, my sister, my friend,
my dove, my perfect one!
My hair is wet, drenched
with the dew of night.”

*“But I have taken off my clothes,
how can I dress again?
I have bathed my feet,
must I dirty them?”*

*My love reached in for the latch
and my heart
beat wild.*

*I rose to open to my love,
my fingers wet with myrrh,
sweet flowing myrrh
on the doorbolt.*

*I opened to my love
but he had slipped away.
How I wanted him when he spoke!*

*I sought him everywhere
but I could not find him.
I called his name
but he did not answer.*

*Then the watchmen found me
as they went about the city.
They beat me, they bruised me,
they tore the shawl from my shoulders,
those watchmen of the walls.*

*Swear to me, daughters of Jerusalem!
If you find him now
you must tell him
I am in the fever of love.*

Trahe me post te
Guerrero

Trahe me post te, virgo Maria, curremus in odorem unguentorum tuorum. Quam pulchra es et quam decora, carissima, in delitiis: statura tua assimilata est palmae, et ubera tua botris. Dixi: ascendam in palmam, et apprehendam fructum eius; et erunt ubera tua sicut botri vineae, et odor oris tui sicut malorum.

Song of Songs 1:4, 7:6–8

Draw me after you, virgin Mary: we will run toward the fragrance of your perfumes. How beautiful you are, and how fair, dearest, in charms: your stature is like to a palm tree, and your breasts the clusters of its fruit. I said, I will climb into the palm tree and take hold of its fruit: and may your breasts be like clusters of grapes on the vine, and the scent of your mouth like apples.

Desdeñado soy de amor
anonymous (Villancicos de diversos Autores, 1556)

Desdeñado soy de amor:
guardeos Dios de tal dolor!
Desdeñado y malquerido,
maltratado y aborrecido;
del tiempo que os he servido
no tengo ningún favor:
guardeos Dios de tal dolor!

I am scorned by love:
God keep you from such pain!
Disdained and hated,
ill-treated and abhorred;
for all the time I have served you
I have not one token of favor:
God keep you from such pain!

A la noche
Lope de Vega (1562–1635)

Noche fabricadora de embelecocos,
loca, imaginativa, quimerista,
que muestras al que en ti su bien conquista,
los montes llanos, y los mares secos.

To the night

Night, creator of deceptions,
crazy, fantastical, chimerical,
who shows to him who conquers his good in you
mountains as flat and the seas dry;

Habitadora de cerebros huecos,
mecánica, filósofa, alquimista,
encubridora vil, lince sin vista,
espantadiza de tus mismos ecos.

La sombra, el miedo, el mal se te atribuya,
solicita, poeta, enferma, fría,
manos del bravo, y pies del fugitivo.

Que vele, o duerma, media vida es tuya;
si velo, te lo pago con el día,
y si duermo, no siento lo que vivo.

Rimas (Madrid, 1602), no. 137

Anima mea liquefacta est

Nicolas Gombert (c.1495–c.1560)

Anima mea liquefacta est ut dilectus locutus est:
quesivi et non inveni illum, vocavi illum et non
respondit mihi. Invenerunt me custodes civitatis,
percusserunt me et vulneraverunt me: tulerunt
pallium meum custodes murorum.
Filie Jerusalem, nuntiate dilecto meo quia amore
languo.

Song of Songs 5:6–8

Ojos claros y serenos

Guerrero (Cancionero de Medinaceli, MS, c.1569)

Ojos claros y serenos,
si de un dulce mirar sois alabados,
¿por qué si me miráis, miráis airados?
Si quanto más piadosos,
más bellos parecéis a quien os mira,
no me miréis con ira,
porque no parezcáis menos hermosos.
¡Ay, tormentos rabiosos!
Ojos claros y serenos,
ya que así me miráis,
miradme al menos.

dweller in hollow brains,
mechanic, philosopher, alchemist,
vile concealer, sightless lynx,
frightened by your own echoes:

Darkness, fear, and evil be yours-
solicitous, poet, sick, frigid,
hands of a braggart and feet of a fugitive.

Whether I wake or sleep, half my life is yours:
if I'm awake, I pay you for it when day comes,
and if I sleep, I'm not aware that I'm living.

My soul melted when my beloved spoke: I sought him
and could not find him, I called him and he did not
answer me. The watchmen of the city found me, they
struck me down and wounded me: the keepers of the
walls took away my cloak.
Daughters of Jerusalem, tell my beloved that I am sick
with love.

Bright and serene eyes,
if by a sweet glance you are honored,
why, if you glance at me, do you look angry?
If however more compassionate,
the more lovely you appear to him who regards you,
do not regard me with anger,
so that you might not appear less beautiful.
Ah, violent torments!
Bright and serene eyes,
even if you look at me thus,
look at me, at least.

Pues que no puedo olvidarte

*Ginés de Morata (Cancionero de Medinaceli, MS,
c.1569)*

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

Since I cannot forget you,
may the devil take you, may the devil seize you,
may the devil win you!
Elvira, despite your unwillingness,
love me, even for just one day!
for I swear to God, my life,
that I live a desperate man.
If in return for my troubles
your neglect of me increases,
may the devil take you, may the devil seize you,
may the devil win you!

VI (SONG OF SONGS 4:7-11)

You are all beautiful, my love,
my perfect one.

Oh come with me, my bride,
come down with me from Lebanon.

Look down from the peak of Amana,
look down from Senir and Hermon,
from the mountains of the leopards,
the lions' dens.

You have ravished my heart,
my sister, my bride,
ravished me with one glance of your eyes,
one link of your necklace.

And oh, your sweet loving,
my sister, my bride.
The wine of your kisses, the spice
of your fragrant oils.

Your lips are honey, honey and milk
are under your tongue,
your clothes hold the scent of Lebanon.

Tota pulchra es
Gombert

Tota pulchra es, amica mea, et macula non est in te.
Veni de Libano, columba mea, veni coronaberis.

Song of Songs 4:7–8

You are all beautiful, my love, and there is no flaw in you. Come from Lebanon, my dove, come, you shall be crowned.

Descendid al valle, la niña
Vásquez

Descendid al valle, la niña,
que ya es venido el día.
Descendid, niña de amor,
que ya es venido el alvor.
Vereys a vuestro amador
qu'en veros se alegraría,
que ya es venido el día.

Come down to the valley, my girl,
for the day is already come.
Come down, girl of love,
for the dawn is already come.
You shall see your love,
who would be cheered to see you,
for the day is already come.

Vidi speciosam sicut columbam
Victoria

Vidi speciosam sicut columbam ascendentem
desuper rivos aquarum, cuius inestimabilis odor
erat nimis in vestimentis eius, et sicut dies verni
circumdabant eam flores rosarum et lilia convallium.
Quae est ista quae ascendit per desertum sicut
virgula fumi ex aromatibus myrrhae et thuris? et
sicut dies verni circumdabant eam flores rosarum et
lilia convallium.

Song of Songs 3:6 etc.

I beheld the beautiful one like a dove arising from above
the rivers of water, whose matchless scent was strong in
her garments, and as on a spring day she was surrounded
by flowers of roses and lily of the valley.
Who is this, who rises out of the desert like a pillar of
smoke from the spices of myrrh and frankincense? and
as on a spring day she was surrounded by flowers of roses
and lily of the valley.

English version of spoken verses from the
Song of Songs translated from the Hebrew
by Ariel Bloch and Chana Bloch, *The Song of
Songs: a new translation* (Berkeley, 1995). *Text
spoken by the girl in italics*; that spoken by the
boy in Roman. All other translations by Scott
Metcalf; translations of biblical texts draw
from the version of the King James Bible of 1611.

BLUE HERON

The vocal ensemble **Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for the “expressive intensity” of its interpretations; the *Boston Musical Intelligencer* calls Blue Heron “a fantastic model for the fully-realized potential of early music performance in the 21st century.” Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide and fascinating repertoire, including 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 repertoire 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. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks* with a disc of music by Hugh Aston, Robert Jones, and John Mason. Both recordings have received international critical acclaim and the Peterhouse CD made the Billboard charts. The second volume of the Peterhouse series, featuring works by Nicholas Ludford and Richard Pygott, was released in March.

Founded in 1999, Blue Heron presents subscription series in Cambridge, Massachusetts, and in New York City. The ensemble has appeared at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before 1800; at Dumbarton Oaks in Washington, D.C., and Monadnock Music in New Hampshire; in Pittsburgh for the Renaissance and Baroque Society; and with the wind band Piffaro

and the viol consort Parthenia in Philadelphia. Blue Heron made its West Coast debut at Festival Mozaic in San Luis Obispo, California, and will return to California this June for a debut at the Berkeley Early Music Festival.

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.

Marilyn Boenau received a Soloist’s Diploma from the Schola Cantorum in Basel, Switzerland, where she studied recorder and shawm with Michel Piguët, and dulcian and bassoon with Walter Stiftner. She performs with Philharmonia Baroque Orchestra, the Handel & Haydn Society, Boston Baroque, Tempesta di Mare, and Opera Lafayette. She can be heard on recent recordings of Rameau arias with Opera Lafayette (Washington, DC), and Fasch suites with Tempesta di Mare (Philadelphia). She has performed Renaissance music with the Folger Consort and with Andrew Lawrence-King’s Harp Consort. Her playing has been called “breathtaking” by the *Portland Oregonian*. Marilyn is the Executive Director of Amherst Early Music, Inc., which presents the Amherst Early Music Festival at Connecticut College in New London.

Kateri Chambers hails from the San Francisco Bay Area and now performs widely as an actor, dancer, and

musician. She has degrees from Guildhall School of Music & Drama, Peabody Conservatory, and Johns Hopkins University. She is researching French vocal ornamentation for her DMA dissertation at Boston University. She can currently be seen with the Maryland Historical Society Players and has recently acted with theatre companies and for embassies in the Boston and Washington, D.C., areas.

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.

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. This summer he will sing the role of Osmin in the Connecticut Early Music Festival’s production of Mozart’s *Die Entführung aus dem Serail*. 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 music of Bach by Emmanuel Music.

Tenor **Owen McIntosh** is the recipient of a master’s degree from the New England Conservatory of Music. Heralded by critics as “stylistically impeccable,” “he sings with vocal energy and rhythmic bite” and his “strong yet sweet tenor voice” produces the “clearest lines and most nuanced performances.” Recent performances include the title role in Helios Early Opera’s production of *David et Jonathas* by Charpentier, Bach’s *B Minor Mass* with Tucson Chamber Artists, the Evangelist in Telemann’s *St. Luke* and *St. John Passions*, Coprimario soloist in Opera Boston’s production of *The Nose*, and a Jordan Hall performance of Benjamin Britten’s *Serenade for Tenor and Horn*. Mr. McIntosh is also a member of various ensembles, including Blue Heron, Exsultemus, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, Harvard Baroque, Tucson Chamber Artists, and Seraphic Fire.

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 his 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

the Green Mountain Project, 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 *Pysché* and a newly-released disc of music by Marc-Antoine Charpentier and John Blow.

Scott Metcalfe has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director), whose performances of Monteverdi's *Vespers* have been hailed by *The New York Times* as "quite simply terrific" and by *The Boston Globe* as "stupendous." Metcalfe has been a guest director of TENET (New York), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), and he conducted Early Music America's Young Performers Festival Ensemble in its inaugural performance at the 2011 Boston Early Music Festival. Metcalfe also enjoys a career as a baroque violinist and currently plays with Cleveland's Les Délices (dir. Debra Nagy), Montreal's Arion, and other ensembles in Boston, Montreal, and elsewhere. When not playing or directing, he is at work on a new edition of the songs of Gilles Binchois (c.1400-1460) and teaches choral repertoire and performance practice at Boston University.

Countertenor **Martin Near** began his professional singing life at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. Mr. Near enjoys a varied singing career, exploring his passions for early music—both as a soloist and in ensemble settings—and new music. In March 2011 he took the role of

Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in Buxtehude's *Heut triumphieret Gottes Sohn* with Boston Baroque. In 2008, Mr. Near appeared as alto soloist with Boston Cecilia in Bach's *Mass in B Minor*, and was praised as "winsome and lyrical" in the role of David in Handel's *Saul* with the Harvard University Choir and Baroque Orchestra in 2009. He also relishes ensemble work as a renowned ensemble singer with Emmanuel Music, Boston Baroque, and Handel & Haydn Society, and as a producer for Cut Circle's upcoming CD release, *Roman Warriors: L'homme armé Masses* by *Marbrianus de Orto* and *Josquin des Prez*. A founding member of the professional early music ensemble Exsultemus, Mr. Near has been Music Director since 2009. Recent engagements include appearing as countertenor soloist in Dominick DiOrio's *Stabat Mater* with Juventas New Music Ensemble.

Grammy-nominated tenor **Aaron Sheehan** has quickly established himself as one of the leading American tenors of his generation. His voice is heard regularly in the U.S. and Europe and he is equally comfortable in repertoire ranging from oratorio and chamber music to the opera stage. His singing has taken him to many festivals and venues, including Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, the early music festivals of Boston, San Francisco, Houston, Tucson, Washington, D.C., and Madison. Known especially for his Baroque interpretations, Aaron has made a name as a first-rate singer of oratorios and cantatas. He has appeared in concert with Blue Heron, the Green Mountain Project, Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Charlotte Symphony, Boston Cecilia, Charleston Bach Festival, Baltimore Handel Choir, Pacific Choral, Boston Early Music Festival, Tempesta di Mare, Aston Magna Festival, Washington National Cathedral, Bach Collegium San Diego, Tragicomedia, Folger Consort, and Les Voix Baroques.

Tenor **Mark Sprinkle** has sung throughout the US and Europe and has appeared as a soloist and ensemble singer with such distinguished conductors as Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, Harry Christophers, and Craig Smith. He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Concerto Palatino, Boston Baroque, the Handel & Haydn Society, Blue Heron and many other groups. He was a founding member of the Cambridge Bach Ensemble and can be heard on their recording of vocal music of the German Baroque, "The Muses of Zion." An active Bach Evangelist, his singing has been described as "expressive," "very rewarding," "outstanding," "vivid," and "supremely stylish." He has sung the part with the Handel & Haydn Society, The Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. He was a fellow of the Britten Pears Institute and has sung at the Bergen Music Festival in Norway, Scotland's Edinburgh Festival, and the Aldeburgh Festival, UK.

Praised for his "elegant style" (*Boston Globe*), **Sumner Thompson** is one of today's most sought-after young baritones. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and the new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at

St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concertus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.

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.

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, the Boston Early Music Festival, Camerata Ventepane, Emmanuel Music, Harvard Baroque Orchestra, Houston Bach Society, Mercury Baroque, Pacific Musicworks, Portland Baroque Orchestra, San Antonio Symphony, and Seraphic Fire. He made his European debut as Renaud in Lully's *Armide* at the Théâtre de Gennevilliers in Paris, returning to France in the summer of 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 the 2010-2011 Lorraine Hunt Lieber-son Fellow at Emmanuel Music in Boston and is a former Gerdine Young Artist at the Opera Theatre of Saint Louis as well as a Tanglewood Music Center Fellow. Summer plans include the Carmel Bach Festival Adams Vocal Masterclass as well as the Aldeburgh Music Festival with Christoph Rousset. He will be joining the cast of *Jardin des Voix* for an international tour with William Christie in 2013.

Soprano **Shari Alise Wilson** is among the new generation of singers specializing in early and modern music, demonstrating great versatility and stylistic sensitivity. Recent highlights include performances at the Houston Early Music Festival with La Donna Musicale, Bach's Magnificat with American Bach Soloists, Handel's *Messiah* with the Austin-based Ensemble VIII, David Lang's *Little Match Girl Passion* with Boston Modern Orchestra Project, and the NYC debut of Kile Smith's *Vespers* with Piffaro and The Crossing Choir. An active ensemble singer, Ms. Wilson sings with Boston's acclaimed Blue Heron, La Donna Musicale, Lorelei Ensemble, Exsultemus, and the Philadelphia-based Crossing Choir under the direction of Donald Nally. She made her New York City solo debut in 2006 at Merkin Hall in a world premiere performance in Benjamin C.S. Boyle's *Cantata: To One in Paradise*, and has travelled to the Festival of Two Worlds in Spoleto, Italy, she collaborated with artists including Gian Carlo Menotti, Richard Hickox, Steven Mercurio, Carlos Saura, and Gunther Kramer. In the fall of 2012 she will join Austin's Conspirare for the International Polyfolia Choral Music Festival in Saint-Lo, as well as Miami's Seraphic Fire for the opening of the new season. She can be heard on Blue Heron's newly-released world premiere CD, *Nicholas Ludford: Missa Regnum mundi* and Kile Smith's *Vespers* with Piffaro and The Crossing Choir.

BLUE HERON'S 5-CD RECORDING PROJECT: MUSIC FROM THE PETERHOUSE PARTBOOKS

Blue Heron has undertaken a recording project of international musical significance: a five-disc series of Music from the Peterhouse Partbooks – a glorious collection of music from the golden age of English church music by the greatest composers working in England c. 1510–1540.

Blue Heron will record three more CDs in the series over the next few years. The Peterhouse partbooks, copied in 1540 for Canterbury Cathedral, are the largest and most important extant source of pre-Reformation English sacred music, but the repertoire has gone unsung, unheard, and unregarded, largely on account of the disappearance, centuries ago, of one of the five partbooks and a portion of another. For providing a remedy to this situation we are indebted to the English musicologist Nick Sandon, retired from the University of Exeter, who has devoted the greatest part of his professional life to the Peterhouse music and by now has published brilliant and idiomatic reconstructions of nearly all of the incomplete music. Blue Heron has been involved with the Peterhouse repertoire since its founding in 1999 and is deeply steeped in the particularities of its richly melismatic style; the ensemble is thus ideally suited to act as an ambassador on behalf of this wonderful music and Doctor Sandon, its devoted restorer, who has joined Blue Heron as an advisor in this undertaking.

A set of five CDs will surely help restore the Peterhouse repertoire to the central position in music history and in concert life that it merits. This is an expensive and ambitious undertaking, and we thank those who have provided seed money in this early phase. Please consider providing a significant gift in support of our plans for a 5-CD Peterhouse set, which will help expose more and more of this important repertoire to the world. Please contact John Yannis (jy@blueheronchoir.org) to discuss plans for a special recording fund.

Blue Heron's series of recordings of music from the Peterhouse Partbooks is made possible by our Peterhouse Partners, a leadership group of donors who pledge support for the complete 5-disc series, enabling Blue Heron to bring this extraordinary and neglected repertoire to a wider modern audience. We are deeply grateful for their vision, commitment, and generosity.

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To learn more about becoming a Peterhouse Partner, please contact Blue Heron at office@blueheronchoir.org.

ACKNOWLEDGMENTS

DONATIONS FROM JUNE 4, 2011
THROUGH JUNE 4, 2012

Blue Heron is much more than an ensemble of musicians. Without the devotion, hard work and financial support of a community of board members, staff, volunteers, donors, and concertgoers, Blue Heron would not exist. Those of us fortunate enough to have music as our trade give most grateful thanks to all those who join us in this endeavor of creating, nurturing and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Thanks to our rehearsal hosts, The Church of the Good Shepherd in Watertown, The Church of Our Saviour in Arlington, and Grace Church in Newton.

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

Many thanks to all our 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!

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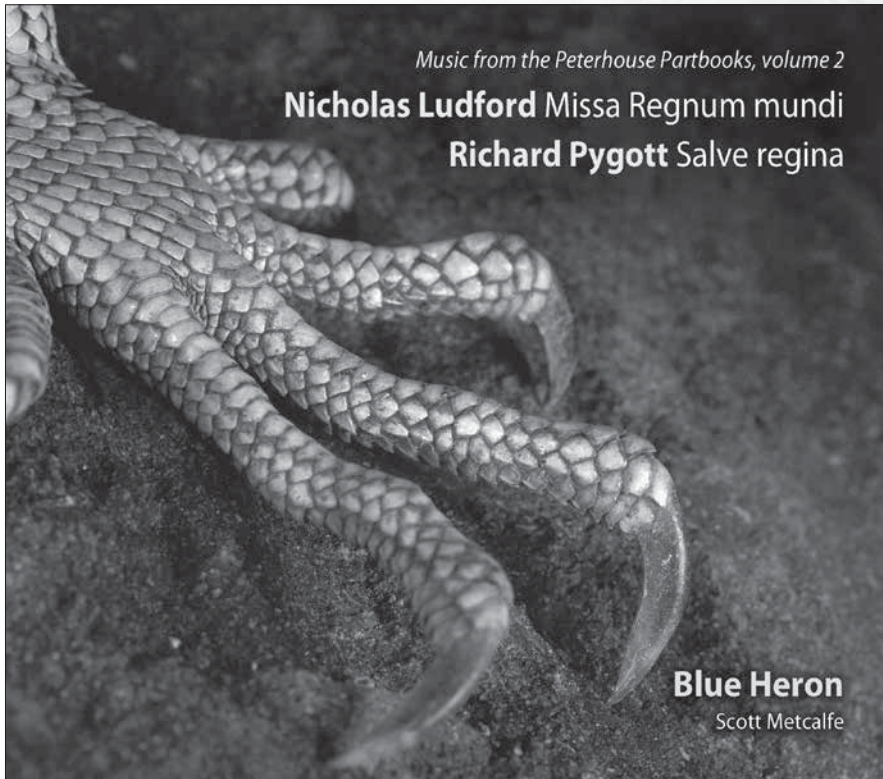
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JUST RELEASED!



Music from the Peterhouse Partbooks, vol. 2
Nicholas Ludford *Missa Regnum mundi* · Richard Pygott *Salve regina*
Restored by Nick Sandon

The second installment in Blue Heron's 5-CD series of *Music from the Peterhouse Partbooks* features Nicholas Ludford's radiant *Missa Regnum mundi*, sung in a musical context like that of its probable original occasion, a festal mass for St Margaret, with plainchant items from the Proper according to the Use of Salisbury. The disc concludes with Richard Pygott's extraordinary *Salve regina*, one of the longest votive antiphons extant and a marvel of rhetorical expression.

This is the world premiere recording of all the music on the disc.

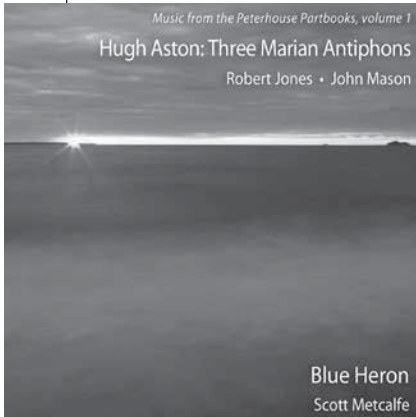
“...transcendently rich and sweet... Fascinating as the history is, it would matter little if the music were less gorgeous—but as it turns out, this is music of rare beauty, and as always, Blue Heron does it full justice.”

Rick Anderson | *Music Media Monthly*

MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 1

HUGH ASTON: THREE MARIAN ANTIPHONS

ROBERT JONES: *MAGNIFICAT* · JOHN MASON: *QUALES SUMUS O MISERI*



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.”

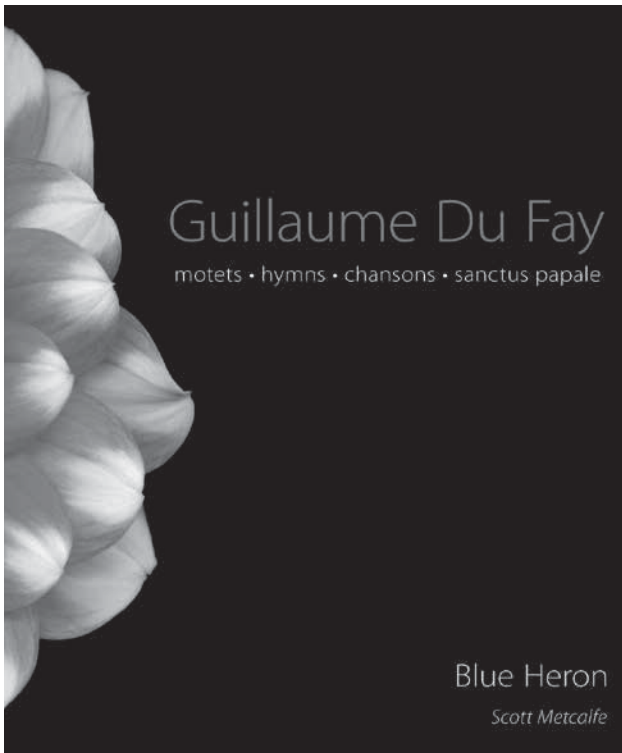
Karen Cook | *Early Music America*, Spring 2011

“... 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



Guillaume Du Fay

motets • hymns • chansons • sanctus papale

Blue Heron

Scott Mercafe

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...

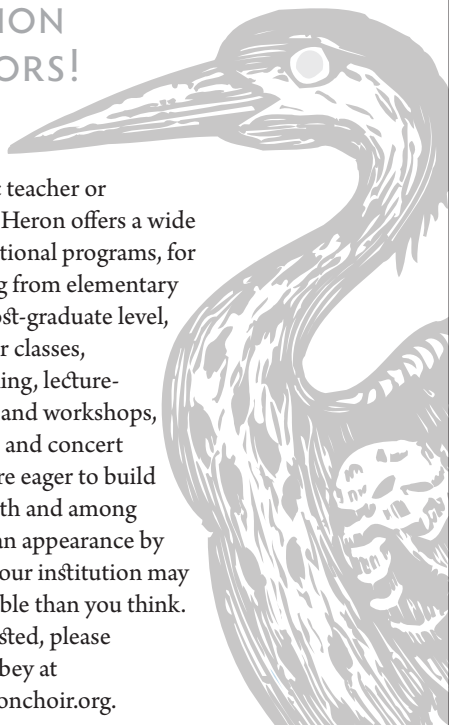
J. F. Weber | *Fanfare*, September/October 2007

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

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.



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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 occasional 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.



BLUE HERON

SCOTT METCALFE, MUSIC DIRECTOR

2012-2013 SEASON

FRIDAYS & SATURDAYS AT 8 P.M. AT FIRST CHURCH IN CAMBRIDGE / SUNDAYS AT 4 P.M. IN NEW YORK CITY

October 13 in Cambridge / October 14 in New York City (St. Ignatius of Antioch)

And at St. Cecilia Parish, Boston, on October 11

NICHOLAS LUDFORD: MISSA INCLINA COR MEUM (NORTH AMERICAN PREMIERE)

& other music from the Peterhouse Partbooks (c. 1540)

December 21 & 22 in Cambridge

CHRISTMAS IN 15TH-CENTURY FRANCE & BURGUNDY

Music by Du Fay, Josquin, Obrecht, Brumel & others

March 2 in Cambridge

DIVINE SONGS

Connections and exchanges between secular song and sacred music, featuring the music of Johannes Ockeghem (c. 1425–1497)

May 4 in Cambridge / May 5 in New York City (St. Luke's in the Fields)

CHANSONS DE PRINTEMPS

Songs for spring from 16th-century France and nearby, with music by Le Jeune, Sermisy, Jannequin, Sweelinck & others, with the viol consort Parthenia (New York)

residency at Boston College • spring workshop • and more! www.blueheronchoir.org

COLOPHON

cover image: Balcony of Lindaraxa, Palace of the Lions, at Alhambra, Granada, Spain. *courtesy Wikimedia Commons.*

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

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