

# MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 4



## Music from the Peterhouse Partbooks, vol. 4

restored by Nick Sandon

### Nicholas Ludford (c. 1490-1557)

1 Ave cujus conceptio (8:51)

### Sarum plainchant

2 Kyrie Deus creator omnium (2:27)

### Robert Jones (fl. 1520-35)

Missa Spes nostra

3 Gloria (8:31) 4 Credo (9:07)

5 Sanctus (10:26) 6 Agnus dei (8:37)

### Robert Hunt (early 16th century)

7 Stabat mater (17:51)

Total time 65:51

### Blue Heron

*treble* Jessica Petrus (1, 5–6),  
Julia Steinbok, Sonja Tengblad,  
Shari Wilson (3–4, 7)

*mean* Jennifer Ashe, Pamela Dellal,  
Martin Near

*contratenor* Owen McIntosh, Jason McStoots

*tenor* Michael Barrett, Mark Sprinkle,  
Sumner Thompson (1–6)

*bass* Paul Guttry, Steven Hrycelak,  
David McFerrin

Scott Metcalfe, *director*

*Ave cujus conceptio*, *Missa Spes nostra*  
& *Stabat mater* edited and restored by  
Nick Sandon (Antico Edition RCM127,  
RCM118, and RCM103). *Kyrie Deus creator*  
*omnium* edited by Nick Sandon (Antico  
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at the Church of the Redeemer,  
Chestnut Hill, Massachusetts

*Engineering & mastering* Joel Gordon  
*Producer* Eric Milnes  
*Editing* Eric Milnes & Joel Gordon

*Cover photo*  
*Trillium erectum*, Wake Robin.  
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*All other photos*  
Liz Linder ([www.lizlinder.com](http://www.lizlinder.com))

*Graphic design*  
Melanie Germond

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Translations of *Ave cujus conceptio*  
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## The Peterhouse partbooks

This CD is the fourth in Blue Heron's series of recordings of long-unsung music from the so-called Henrician set of partbooks now residing at Peterhouse, Cambridge. The partbooks, originally five in number, contain a large collection of music: nineteen Masses, seven Magnificats, and forty-six antiphons (mostly votive antiphons addressed to the Virgin Mary). They were copied by the singer and scribe Thomas Bull at Magdalen College, Oxford, in the latter years of the reign of Henry VIII, just before Bull left Oxford to take up a new position in the choir of Canterbury Cathedral.

Bull wrote down, within a very short time, a great quantity of music in plain, carefully checked, and highly legible copies intended for liturgical use, rather than for study or for presentation to a wealthy patron as a gift. (A presentation manuscript would demand decoration and fancy trimmings.) He appears to have been commissioned to supply a complete repertoire of polyphonic music for Canterbury Cathedral. The monastic foundation at Canterbury had been dissolved by Henry VIII in April 1540, one of nearly a dozen monastic cathedrals dissolved in the years 1539-41. Most were refounded in short order as secular (i.e. non-monastic) institutions, which were subject not to an abbot—a member of a religious order who answered to the pope—but to a bishop and thence to

the king, who had recently declared himself head of the Church of England. Now, monks sang mostly plainchant and did not generally attempt virtuosic polyphonic music, but the new foundation cathedrals aspired to more pomp and circumstance, and so by the late summer of 1540 Canterbury Cathedral had assembled a roster of ten "queresters" (choristers, "quire" being the normal sixteenth-century spelling of the word), their master, and twelve vicars-choral, the professional singing-men. Thomas Tallis is listed first of the "vyccars"; Thomas Bull is sixth. In addition to singers, the refounded cathedral required an entire library of up-to-date polyphonic repertory: this Bull supplied, bringing more than seventy works with him from Oxford.

The brilliant new choral institution at Canterbury would not last long, however. Henry died in 1547 and the Protestant reformers who came to power upon the accession of his young son, Edward, took a dim view of such popish decorations as professional choirs and the sophisticated Latin music they sang. The elaborate polyphonic music of late medieval English Catholicism became, at best, obsolete; at worst it was seen as a gaudy ornament to a despicable ritual. Many musical manuscripts were lost and many destroyed, and if a manuscript escaped deliberate destruction by zealots, it might yet be subjected to other indignities:

A great nombre of them  
whych purchased those  
superstycyouse mansyons  
[the former monasteries], reserved  
of those librarye bokes, some to  
serve theyr jakes [privies], some  
to scoure theyr candelstyckes,  
and some to rubbe their bootes.  
Some they solde to the grossers  
and sope-sellers, & some they sent  
over see to the bokebynders, not  
in small nombre, but at tymes  
whole shyppes full, to the won-  
derynge of the foren nacyons.... I  
knowe a merchaunt man, whych  
shall at thys tyme be namelesse,  
that boughte the contentes of two  
noble lybraryes for .xl. shylllynges  
pryce, a shame it is to be spoken.  
Thys stuffe hath he occupied in  
the stede of graye paper [wrap-  
ping-paper] by the space of more  
than these .x. yeares, & yet he hath  
store ynough for as many yeares to  
come.

The Preface, "Johan Bale to the  
Reader," *The laboryouse Journey  
& serche of Johan Leylande for  
Englandes Antiquitees* (1549)

Very few collections of church music survived the upheaval. The main sources extant from the entire first half of the sixteenth century are a mere three choirbooks, four sets of partbooks, and one organ manuscript. (Compare this paucity to, for example, the sixteen choirbooks owned in 1524 by Magdalen College, Oxford.) We do not know what happened to Bull's five partbooks between 1547 and the early years of the next century, but by the 1630s they had made their way to the library of Peterhouse, where they would survive yet another cataclysm of destruction, that wrought by the Puritans in the 1640s.

Or, at least, some of Bull's five partbooks survived. At some point the tenor book disappeared, along with several pages of the treble. Now, of the 72 pieces in the set, 39 are transmitted uniquely, while another dozen or so are incomplete in their other sources. The result is that some fifty pieces of music—a significant portion of what remains to us of pre-Reformation sacred music—now lack their tenor, and some of these are also missing all or part of their treble. The Peterhouse repertoire includes music by the most famous masters of the early sixteenth century, such as Robert Fayrfax, John Taverner, and Thomas Tallis, alongside music by less celebrated but nonetheless first-class composers such as Hugh Aston and Nicholas Ludford, and a number of wonderful pieces by musicians whose careers are less well documented and who have been virtually forgotten

for the simple reason that so few of their works still exist: Richard Pygott, John Mason, Robert Jones, Robert Hunt, and others. Some of these men cannot be identified with certainty, and, although Bull was quite scrupulous in providing ascriptions for the music he copied, two of the unique Peterhouse works are anonymous.

We are able to sing the Peterhouse music today thanks to the extraordinarily skilled recomposition of the missing parts by the English musicologist Nick Sandon.<sup>1</sup> Sandon completed his dissertation on the Peterhouse partbooks in 1983, including in it recompositions of most of the missing lines; in the years since he has been refining his work and issuing it in Antico Edition. For Robert Jones's *Missa Spes nostra* and Nicholas Ludford's *Ave cujus conceptio* Sandon recomposed the entire tenor line. In the case of Robert Hunt's *Stabat mater*, both tenor and treble parts are lost, so fully two-fifths of the polyphonic texture you will hear in this piece have been restored by Sandon in a brilliant feat of reimagination.

### Ludford's *Ave cujus conceptio*

Of the three composers on this recording, only Nicholas Ludford has won any measure of latterday fame, and his name is hardly a household word. Ludford was certainly a mar-

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<sup>1</sup> Sandon also pieced together the story of the genesis of the partbooks that I have related above.

velous composer, but that any one today has any sense of his accomplishment is due largely to the accident of his music being preserved in some quantity. His music—large-scale festal Masses, small-scale Lady Masses, antiphons, and one Magnificat—survives in four of the seven choral sources mentioned above; three, that is, in addition to the Peterhouse partbooks, which were copied, as we have seen, at Oxford around 1540. The other three sources were copied between the late 1510s and the mid-1520s and can all be connected in some way to Ludford's employer for most of his career, the Royal Free Chapel of St. Stephen in the Palace of Westminster.

*Ave cujus conceptio* sets five stanzas on the Five Corporal Joys of Our Lady: her Conception, Nativity, Annunciation, Purification, and Assumption. The text was a popular one, printed in many Books of Hours and set by several other English composers. Ludford's music is genial and ebullient, filled with cascades of melisma.

### Jones's *Missa Spes nostra*

Virtually nothing is known about Robert Jones except that he was a singer in the Royal Household Chapel from at least summer 1520 until about 1534. His *Missa Spes nostra* and Magnificat (recorded on volume 1

of this series) survive only in the Peterhouse partbooks; these pieces, plus the bass part of a three-voice song, are all that remain of the work of a highly skilled and inspired composer. While sharing its grammar and vocabulary with works by contemporaries like Tallis and Taverner, Jones's music is at the same time the unique creation of a mature composer with a distinct individual voice.

The *Missa Spes nostra* is based on a plainchant antiphon sung at Matins on Trinity Sunday, implying that the Mass was originally composed for that Sunday. Jones uses the entire chant as a cantus firmus in the tenor in every movement of the Mass, and its striking first gesture—rising from the final (or home base) of the mode through the triad above and up to the seventh scale degree—is given to the treble at the beginning of each movement.

Some surprising harmonies in the *Missa Spes nostra* derive, like the treble's opening melody, from features of the plainchant cantus firmus. The first and third phrases of the chant both end on the third degree of the mode, and Jones tends to arrive at cadences on that note. On occasion he raises the third above to major, and the resulting sonority (a major chord on the third scale degree, with the fifth degree of the mode sharpened) is striking: compare the exordium of the Gloria, with its opening trio coming to rest on a minor triad on the last syllable of "hominibus," with that of the Credo and its major third in the corresponding place on the last syllable of the treble's "omnipotentem." Jones plays with the idea of alternation between major and minor harmonizations of the third scale degree to considerable effect throughout the Mass, in the Gloria (for example) pausing at "Jesu Christe" on the dissonant harmony of a major third

Spes no - stra, sa - lus no - stra,  
 ho - nor no - ster, O be - a - ta  
 tri - ni - tas.

The chant *Spes nostra* (antiphon to the fifth psalm at Matins, Trinity Sunday); Oxford, Bodleian Library, MS Laud Misc. 299, f. 171.

plus a minor sixth above the lowest note, the sixth resolving downward only after a breath at “Cum sancto”; or in the Credo at “Et iterum” directly juxtaposing minor and major triads.

Jones is also fond of unusual voicings for final chords. No two are the same, and some of his choices are surprising, especially that of the Agnus dei, which lacks a fifth and doubles the third at the octave in the two highest voices. Despite these somewhat quirky features, the Mass is mostly characterized by supple melody and lustrous harmony. The Sanctus and Agnus dei, especially, feature impassioned passages of radiant melisma (and of course there is more opportunity for extended melisma in these movements than in the much wordier Gloria and Credo); a particularly ravishing moment is the extended “miserere nobis” of the second petition of the Agnus dei, set for the four upper voices.

As usual in sixteenth-century English settings of the Mass Ordinary, the *Missa Spes nostra* does not include a polyphonic Kyrie, so we preface it with the plainchant Kyrie sung on Trinity Sunday in the Sarum use, *Deus creator omnium*, an elaborately troped version of the ninefold plea for mercy to God and Christ. Our performance alternates between sides of the choir and features higher voices singing in octaves with lower, as occurred whenever choirboys sang plainchant with adult men.

## Hunt's *Stabat mater dolorosa*

The Peterhouse partbooks are the only extant source of music by Robert Hunt, a composer even more obscure than Jones. He has not been identified and only two pieces by him survive. (His *Ave Maria mater dei* will appear on volume 5 of this series.) Hunt's *Stabat mater* draws its text from a well-known hymn generally attributed to the 13th-century Franciscan friar Jacopone da Todi. The hymn gained in popularity towards the end of the 15th century, an era of fervent devotion to the Virgin, and after 1500 was featured in printed Sarum Books of Hours, the primers or prayer-books which devout lay people used to align their personal spiritual lives with the monastic office or hours. In tandem with the text's new currency, musical settings began to appear in the 1490s, including five in the Eton Choirbook, copied c. 1500, by Browne, Davy, Cornysh, and Fayrfax. Four other pre-Reformation English settings survive, of which Hunt's was perhaps the last to be copied.

In the *Stabat mater*, “the Virgin's grief is presented, not as an end in itself, but as a means of arousing and focusing sympathetic suffering in the heart of the onlooker. In this literal compassion, this identification with the sufferings of Christ by sharing the grief of his

Mother, lay salvation.”<sup>1</sup> Late medieval manuscripts appended an indulgence ascribed to Pope Boniface VIII (d. 1303) which granted a number of years release from time in Purgatory. As a 1521 Sarum Book of Hours put it, “Our holy father Bonifacius hath granted unto all thaim that devoutly says thys lamentable contemplation of our blessyd lady stondyng onder the crosse wepyng and havyng compassion with her swethe sone Jesus .vii. yeres of pardon and .xl. lentys. And also pope Jhon the .xxii. hath graunted .ccc. days of pardon.”<sup>2</sup>

The tableau portrayed by the text was depicted in every English church, where a cross or Rood, flanked by Mary and the disciple John, dominated the chancel arch. The original hymn comprises twenty paired tercets, but Hunt’s version, like that set by all other English composers, includes just four stanzas of two tercets each from the original, replacing the remaining stanzas with pairs of quatrains. These restate and intensify the images and ideas of the opening stanzas, creating a double cursus of increasing vividness. The first four stanzas present Mary lamenting at the foot of the cross, exclaim at the depth of her sorrow (“O quam tristis”), ask what man could not be moved to tears at the sight (“Quis est homo qui

<sup>1</sup> Eamon Duffy, *The stripping of the altars* (1992), p. 259; see also Duffy’s study of primers in chapters 6-7.

<sup>2</sup> Magnus Williamson, *The Eton Choirbook: facsimile and introductory study* (2010), p. 55.

non fleret”), and beg Mary that her grief ignite a fire of love for Christ in “my heart.” The second half opens with the same words as the first and with the same rhyme — “Stabat mater dolorosa” becoming “Stabat mater rubens rosa”—but now the drama of the passion is heightened by the presence of a crowd screaming “Crucify,” and the petition with which the hymn concludes is made not on behalf of an individual believer, but for “us.”

Hunt’s music responds to the words with great sensitivity—and Sandon’s treble and tenor match perfectly the eloquence of the three surviving parts. Changes of scoring, harmonic shifts, and full stops are all deployed to amplify the rhetorical force of the text. Note, for instance, how the first section using all five voices, “O quam tristis,” halts in mid-verse on the word “tristis” just as the second stanza begins, focussing the listener’s attention on the exclamation and preparing us to hear its echo in the second stanza of the second half, “O quam gravis.” The music is grave and sombre at one moment and veers at the next into a turbulent evocation of the shrieking crowd or the cosmic battle between the crucified Christ and Satan. Several surprising harmonic turns inspired by the text foreshadow that of the very last measures, when the sun seems to emerge suddenly from the clouds.



## Vocal scoring and voice types

The five-voice scoring of pre-Reformation English polyphony employs four basic voice types: treble (sung by a boy with a high voice), mean (sung by a boy with an ordinary voice), tenor, and bass. Tenor parts are further divided into tenor and contratenor, the latter a part written “against the tenor” and originally in the same range. Beginning around the 1520s English contratenor parts tend to lie about a third higher than the tenor. On the continent this bifurcation happened somewhat earlier: the higher part was called a contratenor altus, a “high part written against the tenor,” eventually shortened to altus. A contratenor was not a man singing in falsetto (like the modern “countertenor”) but a high tenor.

An anonymous early Jacobean document describes these five voice types succinctly:

Nature has disposed all voices, both of men and children, into five kinds, viz: Basses (being the lowest or greatest voices), Tenors being neither so low or so great, Countertenors (being less low and more high than tenors) of which three kinds all men’s voices consist. Then of children’s voices there are two kinds, viz. Meane voices (which are higher than men’s voices) and Treble voices, which are the highest kind of Children’s voices.

Charles Butler provides more detail (and some fanciful etymology) in *The principles of musik* (1636):

The Base is so called, because it is the basis or foundation of the Song, unto which all the other Partes bee set: and it is to be sung with a deepe, ful, and pleasing Voice.

The Tenor is so called, because it was commonly in Motets the dit-ti-part or Plain-song. . . or (if you will) because neither ascending to any high or strained note, nor descending very low, it continueth in one ordinari tenor of the voice and therefore may be sung by an indifferent [that is, average] voice.

The Countertenor or Contratenor, is so called, because it answereth the Tenor, though commonly in higher keyz [clefs]: and therefore is fittest for a man of a sweet shrill voice.<sup>1</sup> Which part though it have little melodi by itself. . . yet in Harmoni it hath the greatest grace specially when it is sung with a right voice: which is too rare.

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<sup>1</sup>“Shrill” meant high or bright and did not carry any negative connotations. The word might describe the sound of a lark or a trumpet, as in “the shrill-gorg’d Larke” (King Lear IV.vi.58) or “the shrill Trumpe” (Othello III.iii.351).

The Mean is so called, because it is a middling or mean high part, between the Countertenor, (the highest part of a man) and the Treble (the highest part of a boy or woman) and therefore may be sung by a mean voice.

The Treble is so called, because his notes are placed (for the most part) in the third Septenari [i.e. the highest of the three octaves of the normal composite range of human voices], or the Treble clefs: and is to be sung with a high cleere sweete voice.

These are early seventeenth-century witnesses, but the division of male voices into five types dates back to well before the Reformation. An entry in the early sixteenth-century Household Book of the Earl of Northumberland, for example, divides the “Gentillmen and childeryn of the chapell” as follows: “Gentillmen of the chapell viij viz ij Basses ij tenors aund iij Countertenors ... Childeryn of the chapell v viz ij Tribills and iij Meanyes.”

Since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble parts are sung by women, rather than boys. Charles Butler suggests the possibility in the passage quoted above, and indeed, no less

a musician than William Byrd is known to have participated in liturgical music-making with a mixed choir. The English Jesuit William Weston, visiting the country house of Richard Ford in 1586, described services in “a chapel, set aside for the celebration of the Church’s offices” with musical forces that included “an organ and other musical instruments and choristers, male and female, members of his household.... Mr Byrd, the very famous English musician and organist, was among the company.”

While sixteenth-century English choirs employed boys on the “mean” line, on the continent parts in this range might be sung by adult male falsettists, castratos, or boys. Our mean is sung by one male falsettist and two women. Contratenor, tenor, and bass lines are sung by high, medium, and low mens’ voices, respectively.

In its size and distribution our ensemble very closely resembles the one pre-Reformation choir—that of the household chapel of the Earl of Northumberland—for which we have evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On various occasions between about 1505 and the early 1520s, Northumberland’s choir was divided very much as ours is, with our three trebles, three means, two contras, two or three tenors, and three basses. Grand collegiate foundations

such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces. Between 1500 and 1547 Magdalen College usually maintained a complement of 16 boys and 9 or 10 men; the Canterbury staff list of 1540 includes 10 choristers and 12 men (13 counting the master of the choristers), whom we might imagine to have divided themselves 5/5/4/4/4, if the entire choir ever sang polyphony together. I know of no evidence, however, that connects a particular complement or distribution of forces to the performance of a specific piece of music.

## Pitch

In the notes to Volume 3 of this series and in a forthcoming chapter in a collection of essays about the musical manuscripts at Peterhouse,<sup>1</sup> I argue that the most common performing pitch of sacred vocal polyphony in sixteenth- and early seventeenth-century England was likely a “Quire-pitch” of around A473, nearly a semitone and a half above the modern standard of A440. In the past Blue Heron has adopted a standard of about A466, an integral semitone above

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<sup>1</sup> Metcalfe, Scott. “Performance practice in Peterhouse’s chapel: scoring, voice types, number of singers, and pitch,” in Scott Mandelbrote (ed.), *Music, politics, and religion in early seventeenth-century Cambridge: the Peterhouse partbooks in context* (Woodbridge: Boydell and Brewer, forthcoming).

A440 and just slightly lower than English Quire-pitch. In preparing this program we found *Ave cujus conceptio* and the *Missa Spes nostra* to lie somewhat too low for our ensemble at A466.<sup>2</sup> Singing them a whole tone higher, however, as Praetorius recommends in cases when a high-clef piece transposed down feels too low for the singers,<sup>3</sup> pushed the treble part uncomfortably high, so we settled on a semitone up, plus a little, roughly corresponding to A448 plus a whole tone. The *Stabat mater* we sing at A448, more or less—more or less, because none of these pieces uses A for a final, so orienting one’s pitch to A makes little sense. For what it is worth, A448 is an equal semitone below A473. I am not sure that raising the pitch slightly above A440 made any real difference; at the time it seemed a useful experiment to make, but it cost us considerable effort and in subsequent performances we have reverted to pitches related to A440 by integral semitones.

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<sup>2</sup> Once these pieces were transposed down a fourth, as their high-clef notation (G-clef on the bottom line of the staff for treble, C-clef on the top line for bass) and one-flat signature imply. See notes to Volumes 2 and 3 for more about notation in high or low clefs.

<sup>3</sup> *Syntagma musicum* III, Part II, ch. 9.

*bis* *Am se*  
*bis* *Am se*  
*bis* *quia tu solus sanctus tu*  
*solus dominus tu solus altissimus Iesu Christe tu sanctus*  
*tu spiritus in gloria de i patris d*  
*ni*  
*Patrem omnipotentem factorem visibilium*  
*et invisibilium*  
*in* *et in unum*

Robert Jones, *Missa Spes nostra*, end of Gloria and beginning of Credo, in the treble partbook: Perne Library, Peterhouse (Cambridge), MS 40, f. 33v. Courtesy Peterhouse, Cambridge, and the Digital Image Archive of Medieval Music.

## Pronunciation

Up until the twentieth century, Latin was pronounced basically like the vernacular tongue and sounded quite different from place to place across Europe. Erasmus (a relatively late witness) describes how the French used their peculiar “u” in Latin and modified its accentuation to suit their own proclivities; Germans confused “b” and “p”; Spaniards were unable to distinguish between “b” and “v.” When the French ambassador addressed the Emperor Maximilian in Latin at a banquet, the Italians thought he was speaking French. The German who replied was even less comprehensible, and a Danish orator might as well have been speaking Scots, for all Erasmus could understand. We employ a pronunciation corresponding to what we know of English Latin from the early sixteenth century, which has the considerable advantage for Americans of resembling how we might pronounce Latin if we were to apply the vowels and consonants of our own English to it.

—Scott Metcalfe

*A thorough account by Nick Sandon of the history of the Peterhouse partbooks and his restoration work may be found in Volume 1 of this series of Music from the Peterhouse Partbooks.*

## BLUE HERON



The 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. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English

music, especially the unique repertory of the Peterhouse partbooks. 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, featuring music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, Robert Hunt, and Richard Pygott, including many world premiere recordings; volume 5 will be released in 2016. Blue Heron has also recorded a CD of music from c. 800-1400 to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress and Dumbarton Oaks in Washington, D.C., in California at Festival Mozaic in San Luis Obispo and at the Berkeley Early Music Festival; in Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia; and for a visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology. Blue Heron has been ensemble in residence at the Center for Early Music Studies at Boston University and at Boston College. In 2015 the ensemble embarked on a new long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497).

[www.blueheronchoir.org](http://www.blueheronchoir.org)

## Scott Metcalfe

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) and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois.





Jason McStoots

Martin Near

Sonja Tengblad

Julia Steinbok

David McFerrin

Mark Sprinkle





Pamela Dellal  
Scott Metcalfe

Owen McIntosh  
Steven Hrycelak

Paul Guttry  
Shari Wilson

Jennifer Ashe

Michael Barrett

*not pictured: Jessica Petrus, Sumner Thompson*

## TEXTS & TRANSLATIONS

### 1 **Ave cujus conceptio,**

Solemni plena gaudio,  
Celestia terrestria  
Nova replet letitia.

Ave cujus nativitas  
Nostra fuit solemnitas,  
Ut lucifer lux oriens  
Ipsium solem preveniens.

Ave pia humilitas,  
Sine viro fecunditas,  
Cujus annuntiatio  
Nostra fuit redemptio.

Ave vera virginitas,  
Immaculata castitas,  
Cujus purificatio  
Nostra fuit purgatio.

Ave plena in omnibus  
Angelicis virtutibus,  
Cujus fuit assumptio  
Nostra glorificatio.

Hail, thou whose Conception,  
filled with devout joy,  
makes heaven and earth  
replete with a new gladness.

Hail, thou whose Nativity  
was our celebration,  
like the morning star, a dawning light  
preceding the sun itself.

Hail, thou humble obedience,  
fertility without man's intervention,  
whose Annunciation  
was our redemption.

Hail, thou true virginity,  
spotless chastity,  
whose Purification  
was our purgation.

Hail, thou filled with all  
angelic virtues,  
whose Assumption  
was our glorification.

### 2 *KYRIE*

**Deus creator omnium** tu theos ymon nostri pie eleyson.

Tibi laudes conjubilantes regum rex Christe oramus te eleyson.

Laus virtus pax et imperium cui est semper sine fine eleyson.

Christe rex unice patris almi nate coeterne eleyson.

Qui perditum hominem salvasti de morte reddens vite eleyson.

Ne pereant pascue oves tue Jesu pastor bone eleyson.

Consolator spiritus supplices ymas te exoramus eleyson.

Virtus nostra domine atque salus nostra in eternum eleyson.

Summe Deus et une vite dona nobis tribue misertus nostrique  
tu digneris eleyson.

O God, creator of all things, thou our merciful God, have mercy.

Singing your praises, O Christ, king of kings, we pray to thee, have  
mercy.

Praise, power, peace, and dominion to him who is forever without  
end: have mercy.

O Christ, sole king, born coeternal with the forgiving father, have  
mercy.

Thou who saved lost humanity, giving life for death, have mercy.

Lest your pastured sheep should perish, O Jesus, good shepherd, have  
mercy.

Consoler of suppliant spirits below, we beseech thee, have mercy.

Our strength, O Lord, and our salvation in eternity, have mercy.

Highest and only God, grant us life, the gift of compassion to those  
whom you favor: have mercy.

③ **Gloria** in excelsis deo, et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine deus, rex celestis, deus pater omnipotens. Domine fili unigenite, Jesu Christe. Domine deus, agnus dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria dei patris. Amen.

Glory to God in the highest, and on earth peace to all of good will. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory. Lord God, heavenly king, almighty God the Father. Lord Jesus Christ, only begotten Son. Lord God, lamb of God, Son of the Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

④ **Credo** in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Amen.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. Amen.

⑤ **Sanctus**, sanctus, sanctus, dominus deus sabaoth. Pleni sunt celi et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine domini. Osanna in excelsis.

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.

⑥ **Agnus dei**, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, grant us peace.

7 **Stabat mater dolorosa**

Juxta crucem lacrimosa,  
Dum pendebat filius,  
Cuius animam gementem,  
Contristantem et dolentem  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti,  
Que merebat et dolebat  
Dum videbat et gerebat  
Penas nati incliti.

Quis est homo qui non fleret  
Matrem Christi si videret  
In tanto supplicio?  
Quis non potest contristari  
Matrem Christi contemplari  
Dolentem cum filio?

Eya mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam.  
Fac ut ardeat cor meum  
In amando Christum deum  
Ut illi complaceam.

The grieving mother  
stood beside the doleful cross  
while her son hung there,  
and the sword went through  
her weeping soul,  
sorrowing and lamenting.

Oh, how sad and afflicted  
was that blessed mother  
of the only-begotten,  
who sorrowed and lamented  
while she saw and experienced  
the sufferings of her illustrious son.

Who is the man who would not weep  
if he saw the mother of Christ  
in such great anguish?  
Who would not be moved to compassion  
if he beheld the mother of Christ  
grieving with her son?

Ah, mother, fount of love,  
make me feel the force of grief  
so that I may mourn with thee.  
Make my heart take fire  
in loving Christ the God  
that I may be pleasing to him.

Stabat mater rubens rosa  
Juxta crucem lachrimosa  
Videns ferre criminosa  
Nullo reum crimine.  
Et dum stetit generosa  
Juxta natum dolorosa  
Plebs tunc clamat clamorosa,  
"Crucifige, crucifige!"

O quam gravis illa pena  
Tibi virgo pene plena,  
Commemorans preamena  
Jam versa in mesticiam.  
Color rose non est inventus  
In te mater dum detentus  
Stabat natus sic contentus  
Ad debellandum Sathanam.

Per hec nata preamata  
Natum tuum qui peccata  
Dele cuncta perpetrata  
Deprecare dulciflue,  
Ut nostra tergens ingrata  
In nobis plantet firme grata,  
Per quem dando prelibata  
Prestet eterna requie.

Amen.

The mother stood, blushing red,  
beside the dolorous cross,  
watching him borne in ignominy  
who was guilty of no crime.  
And while the noble woman stood there  
beside her suffering son,  
the people cried out clamorously,  
"Crucify, crucify!"

Oh, how intense was that grief  
to thee, maiden full of sorrows,  
remembering great happiness  
now turned into sorrow.  
No natural complexion was found  
in thee, mother, while fixed there  
thy son stood, thus intent  
on doing battle with Satan.

For this reason, most beloved daughter,  
in sweet-flowing words beseech  
thy son, that he will cancel all sins  
that have been committed,  
so that, wiping away our unworthiness,  
he may plant worthiness firmly within us,  
and by giving us this aforesaid gift  
may bestow everlasting repose.

Amen.

Translations of *Ave cujus conceptio* and *Stabat mater*  
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Each of Blue Heron's CD covers alludes to the music recorded within. The dahlia on our Du Fay disc refers to *Flos florum*, flower of flowers. Vol. 1 of the Peterhouse series features a seascape: the works on the disc honor the Virgin Mary, *Stella maris*, star of the sea. The claw on the cover of Vol. 2 suggests the monstrous talons of the dragon that swallowed St Margaret, for whose feast Ludford may have composed the *Missa Regnum mundi*. The fleece on the cover of Vol. 3 recalls the eleventh stanza of *Ave fuit prima salus*, citing Psalm 71 (Vulgate), which itself borrows the image from the story of Gideon's fleece in Judges 6. The trillium on the cover of this volume evokes the Trinity, for whose feast the *Missa Spes nostra* appears to have been composed.

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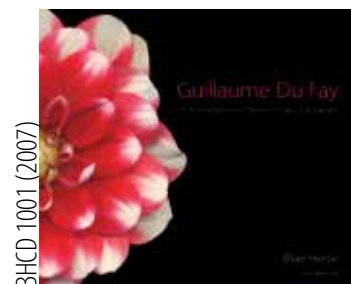
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