



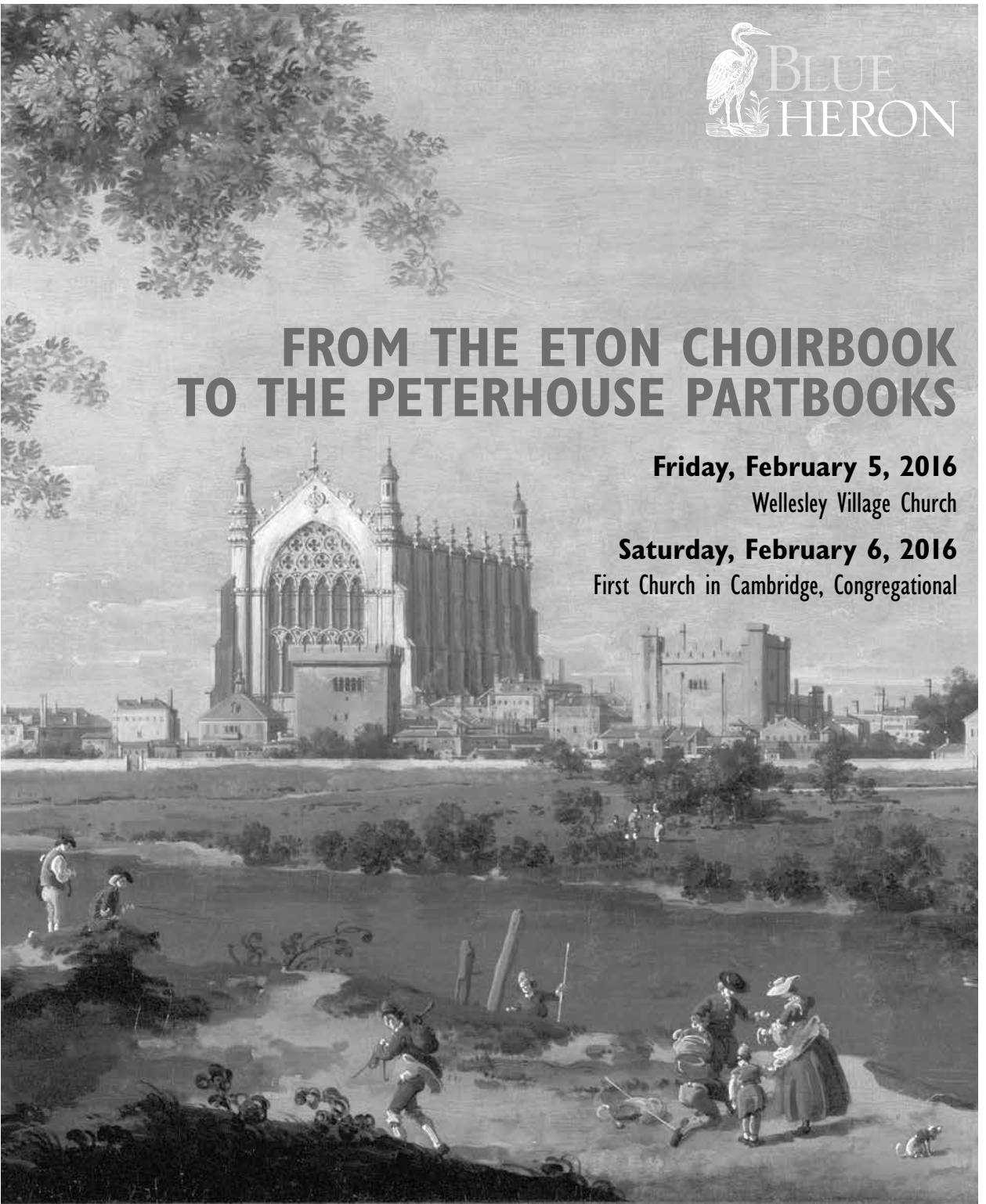
FROM THE ETON CHOIRBOOK TO THE PETERHOUSE PARTBOOKS

Friday, February 5, 2016

Wellesley Village Church

Saturday, February 6, 2016

First Church in Cambridge, Congregational



From the Eton Choirbook to the Peterhouse Partbooks

I.

Salve regina (I) MR TW SW / JA PD MN / JB AN AS / DM MB JM / PG SH JTW
John Browne (fl. c. 1500)

II.

That was my woo AS JTW
Robert Fayrfax (1464–1521)

Three rounds

Downbery down JM SB AN
William Daggere (?)

Alone I leffe alone AS AN MB
Doctor Cooper (?)

Hey nowe nowe JM AS AN
Kempe (?)

Adew mes amours et mon desyre SW AN JM MB
William Cornysh (d. 1523)

III.

Ve nobis miseris SB AS / JM AN / MB JB / DM PG / SH JTW
John Mason (c. 1480-1548)

Intermission

IV.

Exultet in hac die MR TW SW / JA PD MN / AS JM / MB DM / PG SH JTW
Hugh Sturmy (early 16th century)

V.

Alas it is I MN JB PG
Edmund Turges (b. c. 1450)

I am a joly foster JB DM SH
Anonymous

Madame d'amours MR JM AS DM
Anonymous

VI.

Ave Maria ancilla trinitatis MR TW SW / JA PD MN / SB AS / JM JB / PG SH DM
Hugh Aston (c. 1485–1558)

Blue Heron

Scott Metcalfe, *director*

<i>treble</i>	Margot Rood, Teresa Wakim, Shari Alise Wilson
<i>mean</i>	Jennifer Ashe, Pamela Dellal, Martin Near
<i>tenor & contratenor</i>	Michael Barrett, Steven Bradshaw, Jonas Budris, Jason McStoots, Alexander Nishibun, Aaron Sheehan
<i>bass</i>	Paul Guttry, Steven Hrycelak, David McFerrin, John Taylor Ward

Pre-concert talk by Scott Metcalfe sponsored in part by The Cambridge Society for Early Music



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Blue Heron PO Box 372 Ashland MA 01721 • (617) 960-7956 • info@blueheronchoir.org • www.blueheronchoir.org

From the Eton Choirbook to the Peterhouse Partbooks

Sacred & secular music in England, c. 1500–1540

Sources

The sacred works on this program reveal a particularly English phenomenon, the votive antiphon, at the zenith of its development—or rather, at two peaks represented by two sources copied four decades apart. The first is the Eton Choirbook, an enormous collection of antiphons and Magnificats copied at and for the chapel at Eton College between around 1500 and 1504. Of the original 93 pieces in the Choirbook, 43 survive intact. The second source is a set of partbooks copied in 1540 at Magdalen College, Oxford, for Canterbury Cathedral, which had recently been dissolved by Henry VIII as a monastic foundation and refounded as a secular cathedral subject not to an abbot, a member of a religious order, but to a bishop and thus to Henry as head of the Church of England. These partbooks eventually found their way to Peterhouse, the oldest and smallest of the Cambridge colleges, where they reside today. Known as the Peterhouse partbooks, they contain 72 works: Masses, Magnificats, and antiphons.

Aside from Eton and Peterhouse, few sources of English church music remain. A mere three choirbooks (including Eton), four sets of partbooks (including Peterhouse), and one organ manuscript transmit almost all of the music preserved from the period between the late fifteenth century and the Reformation in 1547. (Compare this paucity to, for example, the *sixteen* choirbooks once owned by a single establishment, Magdalen College, in 1524.) The rest were deliberately destroyed after the Reformation or were simply lost to neglect or decay. Very likely there was once another grand book of music at Eton that contained all the polyphonic Masses the choir

must have sung. Furthermore, the surviving Eton Choirbook is now missing more than half of its original contents, while the tenor partbook and part of the treble book of the Peterhouse set disappeared centuries ago, and it is only through the astonishing creative efforts of the English musicologist Nick Sandon that we are able to sing this music today. In the case of *Ave Maria ancilla trinitatis* by Hugh Aston, fully two-fifths of the five-voice polyphonic texture have been restored by Sandon in a brilliant feat of reimagination.

The votive antiphon

The votive antiphon was an extra-liturgical form, not part of the regular Divine Office but appended to it. Addressed most often to Mary, sometimes to Jesus, very occasionally to another saint, in England it was typically sung after Vespers and Compline in a separate evening devotion, perhaps by a group of singers gathered before an altar or image. The Marian antiphon (according to Frank Lloyd Harrison, the eminent historian of music in medieval Britain) “was the universal and characteristic expression of the devotional fervour of the later Middle Ages.” The most popular texts were available to the non-scholastic public in prints such as the diglot *Prymer* or Book of Hours issued by Robert Redman; Redman’s 1537 English version of the *Salve regina* is reproduced among the translations in our program. At its simplest, a votive antiphon might be monophonic or even spoken. The polyphonic works by Browne, Mason, and Aston performed today represent the form at its most ornate.

John Browne *Salve regina*

John Browne's biography is shrouded in mystery, for the name is too commonplace even to permit a definitive identification, but he may have come from Coventry and was clearly esteemed at Eton. Had the Eton Choirbook not survived, we would know nothing whatsoever of the 15 works by him that it once contained, as they are found in no other extant source. Aside from them, only a fragment of one voice of another piece and three carols that may be by the same man still exist, and six of his pieces originally in Eton are lost, their existence attested only by titles in the index. But in Eton, Browne's music is accorded pride of place: his eight-voice *O Maria salvatoris mater* stands first in the book, and more works by him were included than by any other composer. He left us two settings of the *Salve regina*, the most popular of all votive antiphon texts, which in England usually featured three stanzas of verse tropes inserted between the acclamations "O clemens, O pia, O dulcis Maria." The tropes expand upon the images of the original text and offer an opportunity for a more extended devotion. Hallmarks of Browne and the "Eton style" in general are: the overall compass of three octaves from bass to treble; the splendid and carefully calculated sonorities of the passages for the full five voices; the deployment of ever-varied groupings of voices in sections of reduced texture; the use of brief points of imitation—very freely treated and varied—as structural guideposts at new lines of text and new entries of voice-parts; the rhythmically complicated and highly melismatic melodies. In analysing Browne's music, the scholar Fabrice Fitch emphasizes his "rhetorical efficiency" or skill in using all the above-mentioned techniques of texture, form, and counterpoint to heighten the "dramatic or rhetorical dimension" of his music.

John Mason *Ve nobis miseris*

The Eton style, somewhat refined and simplified, is echoed in the Peterhouse repertoire of about a generation later. The music of John Mason, like Browne's, was nearly lost. We know of only four works, all in the Peterhouse partbooks and thus now incomplete. Three of these are "for men" only, compressing five active and melismatic parts for adult males—low bass, bass-baritone, low tenor, and two higher tenors—into a compass of just over two octaves. *Ve nobis miseris* (like *Quales sumus O miseri*, recorded on Volume 1 of our series of *Music from the Peterhouse Partbooks*) sets an otherwise unknown text in learned and highly rhetorical Latin; Mason's music is eloquent and moving, managing the five overlapping parts with great skill while beautifully shaping the musical argument in parallel to that of the words. The last sentence paraphrases Matthew 25:34, Jesus's "delectable invitation" to enter the Kingdom of Heaven.

Hugh Sturmy *Exultet in hac die*

The much more compact *Exultet in hac die* is addressed to St. Augustine of Canterbury, or as a late fifteenth-century English source has it, "Saynt Austyn that brought crystendom in to Englonde." It is one of only two pieces in the Peterhouse partbooks that might have been taken over from the repertoire of the dissolved Benedictine monastery into that of the refounded cathedral. (The other is the anonymous *Missa sine nomine* we performed on our series in the fall of 2014; the two works will both appear on Volume 5.) In the Benedictine rite *Exultet in hac die* is the antiphon to the Magnificat at First Vespers on the feast of St. Augustine in late May. The tenor of Sturmy's charming setting sings the plainchant melody in long notes throughout.

Hugh Aston *Ave Maria ancilla trinitatis*

The last work on the program is by Hugh Aston, a favorite composer of Blue Heron's since we sang his *Ave Maria dive matris Anne* on our very first concert in October 1999. Among the many marvelous and individual voices of the Peterhouse composers, Aston stands out for the emotional immediacy of his music, which seems to me to go directly to one's heart. In *Ave Maria ancilla trinitatis* each "Ave Maria" is granted a unique character, yet all feel direct and personal. After all the salutations, an added text (by Aston himself?) addresses the Blessed Virgin on behalf of a single speaker, marvellously embodied here by a dozen singers, seeking her intercession "at the hour of my death," before the music finally spills over into bars and bars of ecstatic vocalising in one of the most luxuriantly extended melismatic *Amens* imaginable. *Ave Maria ancilla trinitatis* is fairly lengthy, but the music is so varied and so beautifully paced that the passage of time goes almost unremarked. Like Browne's, Aston's lines are rhythmically complicated and melismatic, if somewhat less gothically intricate than those of the earlier composer. And Aston is every bit Browne's at "rhetorical efficiency": like Browne (and Mason), Aston uses texture to articulate the structure of his text and has a wonderful way of guiding the listener along a long journey to a satisfying end, by means of harmony, melody, and counterpoint.

Secular songs

If we have very few early Tudor sources of sacred polyphony, the situation for secular song is even more dire, for a mere three manuscripts transmit virtually all that we know of the repertory, fewer than 150 songs. Our selections are drawn from

two manuscripts. The *Fayrfax MS* (so called for the arms of the composer Robert Fayrfax on the title page and the several works ascribed to him therein) contains music mostly by composers at the court of Henry VII and dates from c. 1505. We sample two serious songs, *That was my woo* by Fayrfax and *Alas, it is I* by Edmund Turges (or possibly Fayrfax, for it is also ascribed to him). The texts of both are seven-line stanzas of the form rhyme royal, *ababbcc*, in an ostentatiously ornate style often called "aureate." The other songs come from *Henry VIII's MS* of c. 1510-20, which, although not actually owned by Henry VIII, contains 34 pieces ascribed to him and seems to represent a courtly repertory, lighter in tone than that of the *Fayrfax MS*, from the early years of Henry's reign. It cannot be said that Henry's are the best works in the volume. Instead we have chosen a trio of elaborate, virtuosic, and frankly odd rounds by characters named Daggere, Cooper, and Kempe; *Adew mes amours* by William Cornysh; a rollicking and mildly obscene "foster" ("forester") song; and the lovely, anonymous *Madame d'amours*.

The text of *Adew mes amours* is in late medieval Anglo-French, still a court language in England. It looks rather barbarous and likely would sound so, too, were we able to hear it spoken by Henry's courtiers. The spelling makes it clear that these Englishmen pronounced the French words more or less as if they were English. (Perhaps things have not changed so much.) The syntax of *Madame d'amours*, although in English apart from its first line, is perplexingly difficult to sort out; the "translation" given below is offered without confidence that it is exactly correct, although probably it comes close. Like many courtly French texts of the fifteenth century, both *Madame d'amours* and *That was my woo* might be read as addressed to "my lady" or to Our Lady.

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 specially trained higher 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 tended to lie slightly 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 to be known simply as *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 ditti-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.* 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.

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 bee 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.

Although not so well documented for earlier eras, 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

* “Shrill” meant high or bright and did not carry the negative connotations it has now. 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).

ij tenors aund iij Countertenors yoman or grome of the vestry j Childeryn of the chapell v viz ij Tribills and iij Meanyes.”

As for our forces, 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 Berkshire country house of Richard Ford in 1586, described “a chapel, set aside for the celebration of the Church’s offices” and musical forces that included “an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. 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 were sung either by adult male falsettists or by 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 for which we have detailed evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir—that of the household chapel of the Earl of Northumberland—was divided very much

as ours is, 3/3/2/2/3 from top to bottom. Eton College around 1500 also had relatively modest numbers, normally 10-11 boy choristers who might be divided into trebles and means, and five lay clerks (the professional adult male singers); various scholars, fellows, or chaplains might be drafted in for larger works if they were trained in polyphony. 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.

As always, we are immensely grateful to Nick Sandon for his matchless skill in restoring this wonderful music and allowing it to sound anew. A thorough account by Sandon of the history of the Peterhouse partbooks and his restoration work may be found in Volume 1 of Blue Heron’s CD series, *Music from the Peterhouse Partbooks*, along with a recording of Aston’s *Ave Maria ancilla trinitatis*. Mason’s *Ve nobis miseris* and Sturmy’s *Exultet in hac die* will appear on Volume 5, to be released next season.

—Scott Metcalfe

Texts & Translations

Salve regina, mater misericordie, vita dulcedo
et spes nostra, salve. Ad te clamamus exules
filii Eve. Ad te suspiramus, gementes et flentes
in hac lacrimarum valle. Eya ergo, advocata
nostra, illos tuos misericordes oculos ad nos
converte, et Jesum, benedictum fructum
ventris tui, nobis post hoc exilium ostende.

Virgo mater ecclesie,
Eterna porta glorie,
Esto nobis refugium
Apud patrem et filium.

O clemens.

Virgo clemens, virgo pia,
Virgo dulcis, O Maria,
Exaudi preces omnium
Ad te pie clamantium.

O pia.

Funde preces tuo nato
Crucifixo, vulnerato,
Et pro nobis flagellato,
Spinis puncto, felle potato.

O dulcis Maria, salve.

Hayle, quene, mother of mercy, our lyfe, our swetenes,
our hope, all hayle. Unto thee do we crye, whyche are
the banyshed chyldren of Eva. Unto thee do we syghe,
wepyng & waylyng in this vale of lamentacyon. Come of
therefore, our patronesse. Caste upon us those pytefull
iyes of thyne. And after this our banyshement, shewe
unto us the blessed fruite of thy wombe Jesu.

Virgin mother of the congregacion
Gate of glory that never is donn
Be for us a reconciliacion
Unto the father and the sonne.

O mercifull.

Virgin mercifull, virgin holy
O swete virgin, o blessed Mary
Heare theyr prayers graciously
Whiche crye and call unto thee.

O holy.

Praye for us unto thy sonne,
Wounded and crucified for us all
And sore turmented with flagellation
Crowned with thorne, & fedde with gall.

O swete Mary, [hayle].

This Prymer in Englyshe and in Laten
(Robert Redman: London, 1537)

That was my woo is nowe my most gladness,
That was my payne is nowe my joyus chaunce,
That was my ffeere is nowe my sykyrness,
That was my grefe is now my alegeaunce.
Thus hath nowe grace enrychyd my plesaunce,
Wherfor I am and shal be tyll I dye
Your trewe servaunt with thought, hart and body.

That which was my woe
chaunce fortune
sykyrness security
alegeaunce ease, relief

Downbery down!

Now am I exild my lady fro
And no cause gevyn therto:
Wherfor to her I me complayn, hey now!
Trustyng that dysdayn
Sone shal be slayne
And never more to remayne.

fro from

sone soon

Alone I leffe, alone,
And sore I sigh for one.

leffe live

Hey nowe nowe!

My love is lusty, plesant and demure
That hath my hart in cure;
As the hauke to the lure,
So my hart to her I ensure,
Hey nowe nowe, hey nowe!
Glad to do her plesure
And thus I wyll endure.

ensure make follow

Adew mes amours et mon desyre,

Je vous depraunce de part amant;
Et sy je vous a fayt deplesure,
Sy n'a pas saunce commandamant.
Pardon a moy tres humblement
Je le demand;
J'a my mon cure a servys loyalmant:
Elas! je bien perdieu ma payne.

Farewell my love and my desire,
I take my leave from you as a lover;
and if I have displeased you,
It was not without being commanded.
Pardon me, most humbly
I beseech you;
I applied myself to faithful service:
Alas! I have quite wasted the effort.

Ve nobis miseris, quia cum ad peccata commissa inspicimus et supplicia intelligimus que pro his pati debemus, non parvum timorem habemus.

Quid ergo? Remanebimus quasi desperati? sine consilio? sine adiutorio?

No! Sed ad te, fontem pietatis et misericordie, Jesu Christe, currimus et festinamus, in quo jam tot et tantos peccatores absolutos vidimus et agnoscimus.

Obsecramus te igitur, domine deus noster, da nobis gratiam tuam, ut a vitiis et a morte anime resurgentes in virtutibus semper floreamus et in soliditate fidei ambulemus, ut que sursum sunt queramus et sapiamus, non que super terram.

Tibi gratias agimus, bone Jesu, pro inceptis in nobis gratie tue donis, que deprecamur ut misericorditer perficias nosque in viam salutis dirigas.

Per tue claritatis virtutem purga animas nostras a tenebris peccatorum, et per eandem virtutem in die universalis resurrectione delicatam tuam invocationem gaudenter cum electis tuis audiamus te dicente, “Venite benedicti patris mei, percipite regnum quod vobis paratum est ab origine mundi.” Amen.

Exultet in hac die fidelium ecclesia

In qua angelis est leticia.

Alleluia consonet plebs anglica.

Augustinus en transivit

Et cum Christo semper vivit.

Alleluia consonet plebs anglica.

Jam beatus semper euge

Super pauca fidelissime.

Alleluia consonet plebs anglica.

Ave nostrum ave dulce desiderium:

Pro servis tuis ora dominum.

Alleluia.

Woe to us wretches, for when we consider the sins that we have committed and understand the torments that we are doomed to suffer for them, we have no small fear.

What then? Shall we remain as if without hope? without counsel? without help?

No! On the contrary, we run and hasten to thee, O Jesus Christ, fount of love and mercy in which we have already seen and recognized so many and great sinners absolved.

We therefore pray thee, O Lord our God, grant us thy grace, so that rising from sins and death of the soul we may always abound in virtues and walk in firmness of faith, so that we may seek and be aware of the things that are above, not those on earth.

We give thee thanks, O good Jesus, for the gifts of thy grace begun in us, which we beg that thou wilt mercifully complete and guide us in the way of salvation.

Through the strength of thy brightness make our souls clean of the darkness of sins, and through the same strength let our flesh arise to glory on the day of the universal resurrection, so that in the resurrection to come we with thy chosen people may joyfully hear thy delectable invitation as thou sayest, “Come, ye blessed of my father, take possession of the kingdom that was prepared for you from the beginning of the world.” Amen.

Let the church of the faithful rejoice on this day on which the angels are joyful.

Let the English people together sing Alleluia.

Behold, Augustine has made the crossing and lives with Christ for ever.

Let the English people together sing Alleluia.

Now the blessed one hears, “Well done, Thou most faithful over small things.”

Let the English people together sing Alleluia.

Hail, O thou our sweet desire:

pray God on behalf of thy servants.

Alleluia.

Alas, it is I that wote nott what to say

For why I stond as he that is abusyd;
Ther as I trusted I was late cast away,
And no cause gevyn to be so refusyd;
But pite it is that trust shulde be mysusyd
Other by colour or by fals semblaunce;
Wher that is usyd can be no surance.

I am a joly foster

And have ben many a day,
And foster will I be styll
For shote ryght well I may.

Wherfore shuld I hang up my bow
Upon the grenwod bough?
I cane bend and draw a bow
And shot well enough:
I am a joly foster.

Wherfor shuld I hang up my horne
Upon the grenwod tre?
I can blow the deth of a dere
As well as any that ever I see:
I am a joly foster.

Wherfor shuld I tye up my hownd
Unto the grenwod spray?
I can luge and make a sute
As well as any in May:
I am a joly foster.

Madame d'Amours,

All tymes or ours
From dole dolours
Ower Lord yow gy
In all socours
Unto my pours
To be as yours
Untyll I dye.

And make you sure
No creatur
Shall me solur
Nor yet retayne
But to endure
Ye may be sure
Whyls lyf endure
Loyall and playne.

wote know

For why For the reason that

Either by outward appearance or False seeming
surance assurance, confidence

foster forester

luge throw something so that it lodges / *sute* pursuit

My Lady of Love,
at all times and hours
from painful sorrows
may Our Lord guide you,
into every succor,
unto my utmost powers,
that I be yours
until I die.

And be assured
that no other creature
shall solace
nor retain me,
but I shall remain—
of this you may be sure—
while life endures,
loyall and true.

Ave Maria, ancilla trinitatis humillima.

Ave Maria, preelecta dei patris filia
sublimissima.

Ave Maria, sponsa spiritus sancti amabilissima.

Ave Maria, mater domini nostri Jesu Christi
dignissima.

Ave Maria, soror angelorum pulcherrima.

Ave Maria, promissa prophetarum
desideratissima.

Ave Maria, regina patriarcharum gloriosissima.

Ave Maria, magistra evangelistarum
veracissima.

Ave Maria, doctrix apostolorum sapientissima.

Ave Maria, confortatrix martyrum validissima.

Ave Maria, fons et plenitudo confessorum
suavissima.

Ave Maria, honor et festivitas virginum
jocundissima.

Ave Maria, consolatrix vivorum et mortuorum
promptissima.

Mecum sis in omnibus tribulationibus et
angustiis meis materna pietate, et in hora
mortis mee suscipe animam meam et offer
illam dulcissimo filio tuo Jesu, cum omnibus
qui se nostris commendaverunt orationibus.

Amen.

Hail, Mary, most humble handmaid of the Trinity.

Hail, Mary, most exalted chosen daughter of
God the Father.

Hail, Mary, most loving bride of the Holy Spirit.

Hail, Mary, most worthy mother of our Lord
Jesus Christ.

Hail, Mary, most comely sister of the angels.

Hail, Mary, most longed-for promise of the
prophets.

Hail, Mary, most glorious queen of the
patriarchs.

Hail, Mary, most truthful lady of the evangelists.

Hail, Mary, most wise teacher of the apostles.

Hail, Mary, most potent comforter of martyrs.

Hail, Mary, sweetest fount and source of plenty
for confessors.

Hail, Mary, most joyful reward and object of
celebration for virgins.

Hail, Mary, most ready consoler of living and
dead.

Be with me in all my troubles and perils with
thy motherly affection, and in the hour of my
death receive my soul and present it to thy
most sweet son Jesus, together with all who
have commended themselves to our prayers.

Amen.

— Translations from the Latin by
Nick Sandon (except *Salve regina*)



About the Artists

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. 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. Its specialities include 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, copied c. 1540 for Canterbury Cathedral. The ensemble also regularly performs earlier music, and recently collaborated with A Far Cry in concerts featuring Gabriel Fauré’s *Requiem* and *Le Cantiques des Cantiques* for twelve voices by Jean-Yves Daniel-Lesur, composed in 1952.

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*, including many world premiere recordings of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, Robert Hunt, and Richard Pygott; four discs have been released to date and Volume 5 will follow in 2016. Blue Heron’s recordings also include a CD of medieval plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (University of California, Davis) and Blue Heron have won the 2015 Noah Greenberg Award from the American Musicological Society; the prize will help fund the preparation and world premiere recording of Cipriano de Rore’s complete first book of madrigals (1542).

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 long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497); entitled *Ockeghem@600*, it will wind up in the 2020-21 season, just in time to commemorate the composer’s circa-600th birthday.

Mustering up “rock solid technique” and “the kind of vocal velvet you don’t often hear in contemporary music” (*Boston Phoenix*), soprano **Jennifer Ashe** has been praised for performances that are “pure bravura... riveting the audience with a radiant and opulent voice” (*The Boston Globe*). A strong advocate of new works, she has sung with Boston Musica Viva, Sound Icon, Fromm Festival, Boston Microtonal Society, Harvard Group for New Music, New Music Brandeis, New Gallery Concert Series, Guerilla Opera, Ludovico Ensemble, and the Callithumpian Consort. She is a faculty member of the Summer Institute for Contemporary



Performance Practice and sings with the Handel & Haydn Society and Boston Baroque. Ashe degrees in voice and vocal pedagogy from the New England Conservatory and the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she teaches for Music Together Arlington and the Dana Hall School of Music in Wellesley and is the Handel & Haydn teaching artist at the John F. Kennedy School in Jamaica Plain.

Michael Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Netherlands Bach Society, L'Académie, Seven Times Salt, and Exsultemus, and can be heard on the harmonia mundi and Blue



Heron record labels. Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music. He has taught courses at Boston University and the Cambridge Center for Adult Education and served as a choral director at Bridgewater

State University. With his wife Anney he is co-owner of The Green Room, a multi-purpose arts studio in Union Square, Somerville, where he teaches voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard, an MM in choir conducting from Indiana University Jacobs School of Music, and a diploma in Baroque and Classical singing from the Royal Conservatory in The Hague, and he recently received a DMA in choral conducting from Boston University.

Steven Bradshaw has appeared as a soloist with The Philadelphia Chamber Orchestra, Tempesta di Mare, Piffaro, Bang on a Can, Old City Baroque, The Bach Collegium of Philadelphia, and Network for New Music. He sings with Seraphic Fire and his sextet, Variant 6, and has performed and



recorded with Roomful of Teeth, The Choir of Trinity Wall Street, Spire, The Thirteen, Fuma Sacra, Opera Philadelphia, Yale Choral Artists, and Apollo's Fire. He is a founding member of The Crossing (Philadelphia), with upcoming collaborations

with ICE, Quicksilver, The American Composers Orchestra, and PRISM Saxophone Quartet. Earlier this season, Steven premiered David Lang's *Lifespan*, for three whistlers and a four billion-year-old fossil, and gave over 300 performances. In addition to his singing career, Steven is a dedicated visual artist. He contributed a large-scale visual component to the premiere of Gavin Bryars's *The Fifth Century* by The Crossing with PRISM Saxophone Quartet, and his artwork has been featured at Gristle Gallery (New York), Arch Enemy Arts, Grindcore-House, Philamoca (Philadelphia), Baker+Hesseldenz (Tucson), and Stephen Romano Gallery (Brooklyn) in the exhibition *Lexicon Infernali*.

Tenor **Jonas Budris** is a concert soloist, stage performer, and ensemble musician, engaging new works, early music, and everything in between with equal passion. As a concert soloist, Mr. Budris performs frequently with Boston Baroque



and the Handel & Haydn Society, and he often sings in their choruses as well. He sings in the weekly Bach Cantata Series at Emmanuel Music, where he was named a Lorraine Hunt Lieberman Fellow. He is also a core member of the Skylark Vocal

Ensemble. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Guerilla Opera

and Opera Boston. Recent roles include Henrik in *A Little Night Music* (Emmanuel Music), Garcin in *No Exit* (Guerilla Opera), Anfinomo in *Il ritorno d'Ulisse in patria* (Boston Baroque), Agenore in *Il re pastore* (Grand Harmonie), and Acis in *Acis and Galatea* (Blue Hill Bach Festival).

Pamela Dellal, mezzo-soprano, has enjoyed a distinguished career as an acclaimed soloist and recitalist. She has appeared in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered John



Harbison's chamber work *The Seven Ages* in New York, San Francisco, Boston, and London. 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 over twenty-five years and has performed almost all 200 of Bach's extant sacred cantatas. She has recorded for Arabesque, Artona, BMG, CRI, Dorian, Meridian, and KOCH. She serves as faculty at the Boston Conservatory and at the Longy School of Music of Bard College.



Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and

around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

Steven Hrycelak, bass, is equally at home as an operatic, concert, and ensemble performer. He is a member of the Grammy-nominated Choir of Trinity Wall Street, both as ensemble singer and soloist. Other ensembles include ekmeles, the New



York Virtuoso Singers, Toby Twining Music, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a soloist with NYS Baroque, Pegasus, Publick Musick, the Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi's Seneca with Opera Omnia was hailed by *The New York Times* as having "a graceful bearing and depth." He has traveled the US, Canada, and Europe singing in Frank London's klezmer musical *A Night in the Old Marketplace*. Mr. Hrycelak has degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a vocal coach and accompanist.

Baritone **David McFerrin** has achieved critical acclaim in a wide variety of repertoire. On the opera stage this season he sings three roles with Boston



Lyric Opera, including the Officer in Phillip Glass's two-character drama *In the Penal Colony*. Past opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, and the Rossini Festival in Germany. Earlier this fall Mr. McFerrin was a

soloist on the Handel & Haydn Society's California tour, made his debut with the Vermont Symphony in Schubert's Mass in G, and performed a program of Praetorius with New York's early music ensemble TENET. Past concert highlights include a Carnegie Hall debut with Gustavo Dudamel and the Israel Philharmonic, Monteverdi's *Vespers of 1610* at St. Mark's Basilica in Venice, and appearances with the Boston Pops. Mr. McFerrin has also performed at the Blossom, Caramoor, and Ravinia Festivals and completed four summer residencies at the Marlboro Music Festival in Vermont.

Jason McStoots has performed around the world and the US with such groups as Boston Lyric Opera, Pacific MusicWorks, Les Délices, The Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the



Tanglewood Music Center. He has recently appeared as Tabarco in Handel's *Almira* and Apollo in Monteverdi's *Orfeo* with the Boston Early Music Festival and he can be heard on BEMF's 2015 Grammy-winning recording of Charpentier, their

Grammy-nominated recording of Lully's *Pysché*, and a disc of music by John Blow. Also a voice teacher and stage director, he teaches at Brandeis University, where he recently restarted the opera workshop project.



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), Montreal Baroque (dir. Eric Milnes), 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.

Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet



of Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, was the countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat mater* with JuventasNewMusicEnsemble, sang 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. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near was Music Director of Exsultemus from 2009 to 2012.

With a vibrant instrument and sensitive stage presence, tenor **Alexander Nishibun** has been singled out as “a delight...capable of stealing the show with a gesture” (*Portland Press Herald*). Nishibun performs widely in the greater Boston area and collaborates with ensembles throughout the US, singing with Vox Humana, Les Canards Chantants, Cappella Clausura, the Handel &



Haydn Society, Kinnara Ensemble, and the Skylark Vocal Ensemble. He has appeared with the Portland Opera Young Artists Program and the Boston Early Music Festival Young Artists Program, as well as with the New England

Conservatory’s Carr Collegium and Boston University in performances of Bach motets and a 2014 undertaking of the B-Minor Mass in which he was a soloist. Nishibun is a staff tenor with Trinity Church, Boston, where he recently sang solo arias in Handel’s *Messiah* and Bach’s *Magnificat*. www.alexandernishibun.com



Margot Rood, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire. Recent solo engagements include her Carnegie Hall debut in Shawn Jaeger’s *Letters Made with Gold*, Golijov’s *Three Songs* with *A Far Cry*,

Handel’s *Messiah* with Rhode Island Philharmonic and Pärt’s *Passio* with Boston Modern Orchestra Project. Recent stage performances include Johanna in *Sweeney Todd* with St. Pete Opera and Emily Webb in Rorem’s *Our Town* with Monadnock Music. Ms. Rood is the recipient of numerous awards including the St. Botolph Emerging Artist Award (2015) and the Lorraine Hunt Lieberson

Fellowship at Emmanuel Music (2015). She is a core member of Lorelei Ensemble, Boston’s 9-voice women’s ensemble specializing in early and new music.

Aaron Sheehan has established himself as one of the leading American tenors of his generation,



equally comfortable in oratorio and chamber music as on the opera stage; last year he won a Grammy Award (Best Opera Recording) for a disc of Charpentier with the Boston Early Music Festival. His singing has taken him to many festivals and

venues, including Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, and early music festivals of Boston, San Francisco, Houston, Tucson, Washington, and Madison, and he has performed with the Green Mountain Project, Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Charlotte Symphony, Boston Cecilia, Pacific Chorale, Boston Early Music Festival, Tempesta di Mare, Aston Magna Festival, Washington National Cathedral, Bach Collegium San Diego, Tragicomedia, Folger Consort, Les Voix Baroques, and many other ensembles.

Praised for her “gorgeous, profoundly expressive instrument” (*Cleveland Plain Dealer*) and voice of “extraordinary suppleness and beauty” (*The New York Times*), soprano **Teresa Wakim** was First Prize Winner of the 2010 International Soloist Competition for Early Music in Brunnenthal, Austria, and a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston. Noted solo engagements include Bach’s *B Minor Mass*, *St. John Passion*, and *Magnificat* with the Amsterdam Baroque Orchestra, Bach’s *Magnificat* with

Wiener Akademie Orchester, Bach's *Wedding Cantata* and Mendelssohn's *Hear My Prayer* with the Cleveland Orchestra, Bach's *Missa Brevis* with the San Francisco Symphony, Brahms's *Ein Deutsches Requiem* with the Omaha Symphony, Mozart's *Exsultate Jubilate* with the



New World Symphony, Handel's *Messiah* with the Charlotte, San Antonio, and Tucson Symphonies, Pamina in Mozart's *The Magic Flute* with Apollo's Fire, and a title role in Handel's *Acis and Galatea* with Musica Angelica and the Boston Early Music

Festival. A featured soloist on four Grammy-nominated recordings with the Boston Early Music Festival and Seraphic Fire, she has also recorded to critical acclaim with Blue Heron, the Handel & Haydn Society, and Musik Ekklesia.

John Taylor Ward's performances have been praised by *The New York Times* for their "impressive clarity and color" and "velvety suaveness" and by *The Washington Post* for "finely calibrated precision and heart-rending expressivity." Taylor



has appeared as a principal artist on five continents, joining ensembles such as Les Arts Florissants (as a laureate of the *Jardin des Voix*), Collegium Vocale Ghent, and the Boston Camerata. Other recent credits include several roles in the Boston Early

Music Festival's cycle of Monteverdi operas and the premiere staging of a new opera for the Teatro Mayor of Bogotá, Colombia, with the ensemble L'Arpeggiata. Originally from Boone, NC, Taylor is a graduate of the Eastman School of Music and holds two advanced degrees from Yale University. He is a recipient of the Margot Fassler Award for

excellence in research and performance (2012), the Yale School of Music Alumni Prize (2013), the Harriet Hale Wooley Scholarship for American Artists in Paris (2013), and the Carmel Bach Festival's Virginia Best Adams Fellowship (2014).

Soprano **Shari Alise Wilson** is among the new generation of singers specializing in early and



modern music. Recent highlights include David Lang's *Little Match Girl Passion* with Sydney Skybetter & Associates and Ear Heart Music, Bach's *St. Matthew Passion* with Conspirare at the Victoria Bach Festival, Buxtehude's *Membra Jesu*

Nostri with Pegasus Early Music and New York Baroque, a world premiere performance and recording of music by Gavin Bryars with Crossing Choir and Prism Quartet, and a world premiere performance of John Luther Adams's *Sila* at Lincoln Center. Ms. Wilson made her New York City solo debut at Merkin Hall in the world premiere of Benjamin C. S. Boyle's *Cantata To One in Paradise* and is an active ensemble singer, performing with the Grammy-award winning ensemble Conspirare, Ensemble Crossing Choir, Santa Fe Desert Chorale, Spire Ensemble, Publick Musick, the Handel & Haydn Society, Blue Heron, and Emmanuel Music. She can be heard on Blue Heron's discs of Nicholas Ludford's *Missa Regnum mundi* and *Missa Inclinator meum*, Conspirare's Grammy-award winning *Sacred Spirit of Russia*, and Kile Smith's *Vespers* with Crossing Choir and Piffaro.

Acknowledgments

Blue Heron's existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. We offer our grateful thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains and rebuilt our website; the site was originally built by Evan Ingersoll, who also designed our programs for many years.

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

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

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- DEC. 20** Christmas in Medieval England › *Providence*
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GRAPHIC DESIGN Melanie Germond

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COVER IMAGE Detail of painting of Eton Chapel by Canaletto, c. 1754