



Christmas in 15th-Century France & Burgundy

Friday, December 16, 2016 • 8 pm | Saturday, December 17, 2016 • 2:30 & 8 pm
First Church in Cambridge, Congregational

Christmas in 15th-Century France & Burgundy

<i>Advent</i>	O clavis David (O-antiphon for December 20) plainchant	
	Factor orbis Jacob Obrecht (1457/8-1505)	JA MN / OM JM / SR MS / MB ST / PG CB
	O virgo virginum (O-antiphon for December 24) plainchant	
	O virgo virginum Josquin Desprez (c. 1455-1521)	MN OM JM MB PG CB
	Conditor alme siderum (alternatim hymn for Advent) Guillaume Du Fay (c. 1397-1474)	MN OM MB
	Ave Maria gratia dei plena Antoine Brumel (c. 1460-c.1512)	DT PD JA
<i>Christmas</i>	O admirabile commercium / Verbum caro factum est Johannes Regis (c. 1425-1426)	MN PD JM ST CB
	<i>intermission</i>	
	Letabundus (Christmas sequence) Du Fay	DT OM MB / PD MS SR
	Praeter rerum seriem Adrian Willaert (c. 1490-1562)	MN OM MS JM SR ST CB
<i>New Year's Day</i>	La plus belle et douce figure Nicolas Grenon (c. 1380-1456)	DT CW SM
	Dieu vous doinst bon jour et demy Guillaume Malbecque (c. 1400-1465)	JA OM SR / LJ CW SM
	Dame excellent ou sont bonté, scavoit Baude Cordier (d. 1397/8?)	OM MS ST PG
	De tous biens playne (instrumental) Johannes Tinctoris (c. 1435-?1511)	LJ CW SM
	Margarite, fleur de valeur Gilles Binchois (c. 1400-1460)	DT SR MB
	Ce jour de l'an voudray joie mener Du Fay	PD JM MB / LJ CW SM
<i>Christmas</i>	Gloria Spiritus et alme Johannes Ciconia (c. 1370-1412)	JM MS PG CB
	Nato canunt omnia Brumel	PD DT / OM JM / SR MS / MB ST / PG CB

Pre-concert talk by Irit Kleiman (Boston University), sponsored in part by The Cambridge Society for Early Music.

The Saturday concerts are being recorded by WCRB (99.5 FM) for broadcast on Christmas Day at 7:00 pm on *In Concert* (classicalwcrb.org/programs/concert).



Jennifer Ashe
Pamela Dellal
Martin Near
Daniela Tošić
Michael Barrett
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Jason McStoots
Stefan Reed
Mark Sprinkle
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Cameron Beauchamp
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rebec

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lute & voice

Scott Metcalfe
harp, director



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CHRISTMAS IN 15TH-CENTURY FRANCE & BURGUNDY

“IN DARKNESS AND IN THE SHADOW OF DEATH”

By mid-December, here in the northeastern corner of the United States, the days have been getting shorter for six months. Compared to northern Europe, of course, New England suffers a relatively mild case of sun deprivation. Boston lies at about 42 degrees north, roughly the latitude of Rome; Paris is nearly 600 miles further north. At the winter solstice Paris sees nearly an hour less daytime than our nine hours; the Low Countries, still further north, endure even shorter days. But for all of us living in the middle regions of the northern hemisphere, the fall brings more and more darkness, and by the time winter finally arrives we live more in darkness than in light.

Whatever the reasons early Christians settled on December 25 to celebrate the birth of Christ, observing the savior’s birthday just a few days after the solstice locates the feast at the cusp of the year, when the sun begins, imperceptibly at first, to climb again in the sky. The penitential, prophetic, and preparatory season of Advent falls during the darkest weeks of the year, and it is there that our program begins.

ADVENT & CHRISTMAS

The plainchant antiphon *O clavis David* is one of a series of seven ancient “O antiphons” sung to the same melody, one for each of the seven days before Christmas Eve. The O antiphons evoke the Messiah to come in various attributes: O Sapientia (wisdom), O Adonai (Lord), O radix Jesse (root of Jesse), O clavis David (key of David), O Oriens (the morning star), O Rex (king), O Emanuel (“God with us”). The initial letters of each word (after O) spell out the promise in a reverse acrostic, SARCORE, “ero cras”: “Tomorrow I shall be there.” An eighth antiphon for Christmas Eve, *O virgo virginum*, was often added to the original seven. In it, the daughters of Jerusalem demand of the virgin Mary that she explain the unique wonder of her conception of Jesus. She admonishes them that what they seek to know is a divine mystery.

Obrecht's *Factor orbis* quotes both *O clavis David* and *O virgo virginum*, one at the end of each half of the motet, along with texts and some tunes from seventeen other liturgical items. The liturgical texts, mostly for Advent, are introduced by a plea to the Maker of the world to hear the cries of his servants "on this day that brings light." The musicologist Jennifer Bloxam interprets *Factor orbis* as a sermon in music, an exegesis of the scripture "Canite tuba in Sion" ("Sound the trumpet in Sion": Joel 2:1), but to fully comprehend this sermon as it is preached in musical time is impossible, for at times five different texts are sung simultaneously. The motet's continuously shifting textures bring now one, now another text to the foreground. The opening plea, sung in imitative duet by the highest voices, comes to a cadence as a third voice enters with "Veni Domini," "Come, Lord," whereupon the duetting voices, joined by the bass, break into the acclamation "Noe!" The entrance of the tenor on the cantus firmus "Canite tuba" is marked by a long hemiola in all parts. At the introduction of two non-Advent texts, "Deus qui sedes super thronos" (Epiphany) and "Media vita in morte sumus" (Lent), the texture changes from counterpoint to homophony; the effect is heart-stopping. The homophonic texture is in turn swept away by a return to counterpoint that moves twice as fast as anything beforehand, and this concludes the first part. This "double-time" music appears again to wind up the second part, now at a somewhat slower speed determined by the proportional relationship

between the mensurations of the two sections, gathering all the voices together for the final cries of "Noe!"

Josquin's *O virgo virginum* sets the O-antiphon in its entirety, quoting the complete plainchant melody in the top voice and alluding to it in the five others. Josquin deploys his six voices in antiphonal groups, for example setting the high trio against a low one. Equally characteristic is the hypnotic overlapping of short motives (as at "fiet istud" in the *prima pars* and "Filiae" at the beginning of the *secunda pars*). A disorienting metrical shift at "hoc quod cernitis" heightens the sense of mystery: here the mensural organization shifts proportionally from two beats per bar to three, but at the same time an extended hemiola at the next higher level of organization divides every pair of bars into three, disrupting the listener's sense of pulse.

EMULATION & HOMAGE

The composers on our concert represent several generations of musicians from northern France or modern-day Belgium. Du Fay was born near Brussels and trained as a choirboy in Cambrai. Malbecque seems to be from Maalbeek, north of Brussels. Grenon hailed from Paris or nearby, Ciconia was a proud native of Liège, and Cordier proclaimed his birthplace to be Reims. Regis's birthplace is unknown, but he spent most of his working life in Soignies, about 50 miles northeast of Cambrai. Tinctoris was born in the early

1430s near Nivelles. Josquin was born near St-Quentin in Picardy, Obrecht in Ghent in Flanders, and Brumel possibly near Chartres. The latest of our composers, Willaert, came from the southern Low Countries, perhaps Bruges.

As northern musicians followed their itinerant careers, their paths crossed in one place or another—Malbecque sang with Du Fay in the papal chapel, for example; Du Fay and Grenon worked together at Cambrai Cathedral, which attempted (unsuccessfully) to hire Regis—and the music they composed was disseminated into all the corners of Europe. In such circumstances it is not surprising to come across instances of compositional emulation or rivalry. Regis's *O admirabile commercium*, Obrecht's *Factor orbis*, and Brumel's *Nato canunt omnia* form a trio of works in which Obrecht and Brumel pay homage to Regis. All three motets are for five voices and feature multiple texts and cantus firmi: Reinhard Strohm has described *O admirabile commercium* as a "huge Christmas pie," stuffed full of antiphons, gospel texts, plainchant, and popular devotional songs (*cantiones*). Regis, who seems to be reinventing the motet each time he composes one, reserves one of his most genial inspirations for the close of *O admirabile*, a marvellous suspension of forward motion at the (nonsense?) words "Sus, valla sus in orisus," as if the jubilant choir falls suddenly into a reverent hush at the cradle of the newborn.

The relationship of *Nato canunt omnia*, in particular, to Regis's motet is unmistakable. Brumel's work quotes one of the same Christmas *cantiones*, the rollicking "Magnum nomen domini Emanuel"—an unusual moment of pure levity in a highbrow genre—and the striking, heraldic fifths that begin the *secunda pars* ("Puer natus est") are taken directly from *O admirabile*, with more voices thrown in for good measure. Where *Factor orbis* conveys the penitence and prophetic mysticism of Advent, *Nato canunt omnia* is filled with through out with the high spirits of Christmas, manifested not least in a superabundance of jaunty cross relations (e.g. F natural and F sharp sounding in close proximity or simultaneously).

All of the music discussed above quotes plainchant melodies; so do Du Fay's settings of *Conditor alme siderum* and *Letabundus* and Willaert's sonorous *Praeter rerum seriem*. The Du Fay pieces are intended for *alternatim* performance, each verse of plainchant answered by a verse in polyphony in which the topmost voice sings an elaborated version of the chant melody. Willaert's *Praeter rerum seriem* sets the plainchant in a three-voice canon embedded among four freely composed voices. The rubric "Trinitas in unitate" makes explicit the symbolism of the canon—three parts of one substance. By writing for seven voices Willaert surely intended to surpass, at least in one dimension, Josquin's six-voice work on the same text.

NEW YEAR'S WITH THE VALOIS

Europeans have long celebrated the season around the winter solstice with the ritual exchange of gifts and wishes for good luck and a prosperous new year. The custom in its present form coalesced around the Christian feast of Christmas only in the late nineteenth century, but its roots in western culture can be traced as far back as the ancient Near East. Romans of the imperial era marked the Kalends of January with a festival several days in length, during which the people offered tributary gifts called *strenae* to the emperor in exchange for presents of money. Medieval Europe absorbed the Roman New Year's festivities into its own calendar, modifying them somewhat according to the evolving sensibilities of the Christian church, but the tradition of giving presents at New Year's persisted despite the efforts of the church to suppress what it regarded as pagan beliefs in good luck omens and the efficacy of ceremonial gift exchange. In France, the Latin *strena* passed into the vulgar tongue as *estraise* (*estreine*, *étrenne*, etc.), retaining its meaning of "omen of good fortune" as well as "New Year's gift."

New Year's was celebrated with peculiar intensity at the courts of the Valois nobles who ruled both France and Burgundy in the late fourteenth and early fifteenth century, and members of the courts exchanged precious gifts in enormous quantity. Philip the Bold, duke of Burgundy from 1364 to 1404, disbursed an average of 6.5 percent of his annual budget on *estraines*, while his nephew and political enemy



The so-called Goldene Rössl or Golden Knight (French, c. 1400-1405). The sole *étrenne* known to have survived aside from songs and manuscripts, it was given by Isabeau of Bavaria to her husband, king Charles VI of France, on New Year's Day, 1405, and pawned that very year to pay off debt. (Photo: Bayerisches Nationalmuseum)

Louis d'Orléans spent no less than 19,000 *livres* at New Year's in 1404. (At the time a good horse or a finely ornamented harp might be had for around 50 *livres*, a house for a hundred or so.) Illuminated books, jewel-encrusted saltcellars, enamelled serving vessels, golden cups, reliquaries, pendants, brooches, rings, horses, dogs, hunting falcons: all changed hands in an ostentatious public ritual which honored the chivalric virtue of *largesse* (liberality, generosity), cemented social ties, established position within the courtly hierarchy, and allowed the rich and powerful to flaunt their wealth.

Just as it does today, all this flamboyant materialism sometimes benefitted those further down the social ladder, the artisans and craftspeople who fashioned the sumptuous *objets d'art* prized by their noble commissioners. The makers of New Year's gifts included poets and musicians, and it is a small irony that while one single, superb little golden and bejeweled tabernacle is the only known *estraise* aside from manuscripts to have survived—much of the rest having been melted down and sold off to finance the endless wars pursued by a bellicose and perpetually cash-strapped nobility—27 songs remain to us that commemorate the occasion. (Ten of them are by Guillaume Du Fay.) While we don't know the exact circumstances in which New Year's songs were written, we can imagine that a courtier would provide a composer with verses to set to music, and the song would then be presented to the courtier's lady love or perhaps performed at a public celebration. In exchange for his *strena* a courtier might hope to win the lady's amorous favor, while the musicians could expect a gift of money or household necessities. We know, for example, that in January 1454 Johannes Ockeghem presented Charles VII a book of music as an *estraise*, receiving four ells of scarlet cloth worth 44 *livres*, while in 1459 a single song "most richly illuminated" earned him another 44 *livres*. (Neither book nor song is known to be extant.)

In keeping with the conventions of chivalric love, these fifteenth-century New Year's

songs are not boisterous, champagne-inspired toasts. Elegantly crafted and finely wrought, their merit as gifts was measured in part by their ingenuity or *estrangeté* (novelty), and most are marked with a graceful sort of melancholy, for courtly love can never be consummated, only yearned and suffered for.

A WORD ON WORDS

It is a bitter truth that some of the most joyous Christmas texts are marred by venomous barbs aimed at Jews and others regarded by Christianity as unbelievers; some of these were set to beautiful music. There is no single or perfect solution to this problem. Our view is that we musicians are not playing roles in some sort of historical drama, nor is it our job in this concert to preserve the historical record by reciting it neutrally. (That is a critical task, but it's not ours.) We are performers who want to enjoy what we are doing and convey that enjoyment to our audience, and we don't feel obliged to sing words we find hateful, so our choice on this occasion is to emend the words. If you are interested in the original text of *Letabundus*, you can no doubt find it on the internet somewhere—or, in the spirit of early music, try a library.

The happiest of holidays to one and all!

—Scott Metcalfe

TEXTS & TRANSLATIONS

O clavis David et sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit: veni et educ vinctum de domo carceris, sedentem in tenebris et umbra mortis.

O key of David and scepter of the house of Israel, who opens and no one shuts, who shuts and no one opens: come and lead the captive from the house of prison, sitting in darkness and in the shadow of death.

O-antiphon for December 20

Factor orbis, Deus, nos famulos

Exaudi clamantes ad te tuos,
Et nostra crimina laxa
Die ista lucifera.
Noe, noe!

Veni Domine et noli tardare: relaxa facinora plebis tue Israel.

Ecce Dominus veniet, noli timere, alleluia.

Canite tuba in Sion, quia prope est dies Domini.

Ad te Domine levavi animam meam: Deus meus in te confido, non erubescam.

Crastina die erit vobis salus.

Deus, qui sedes super thronos et iudicas equitatem, esto refugium pauperum in tribulatione: quia tu solus laborem et dolorem consideras.

Media vita in morte sumus: quem querimus adiutorem nisi te Domine?

O clavis David et sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit: veni et educ vinctum de domo carceris, sedentem in tenebris et umbra mortis.

Canite tuba in Sion, quia prope est dies Domini: ecce veniet ad salvandum nos, alleluia.

Spiritus Domini super me, evangelizare pauperibus misit me.

Veniet fortior me, cuius non sum dignus corrigiam calciamentorum eius solvere.

Maker of the world, God, hear us,
Your servants, crying unto you
And loose the bonds of our sins
On this day that brings light.
Noel, noel!

Come, O Lord, and delay not: loose the bonds of the grievous sins of your people Israel.

Behold the Lord shall come, fear not.

Sound the trumpet in Sion, for the day of the Lord is near.

To you, O Lord, have I lifted up my soul: O my God, in you I put my trust; let me not be ashamed.

On the morrow you shall have salvation.

O God, who sits upon the throne and judges justice, be the refuge of the poor in tribulation: for you alone consider labor and sorrow.

In the midst of life we are in death: whom shall we seek to help us but you, O Lord?

O key of David and scepter of the house of Israel, who opens and no one shuts, who shuts and no one opens: come and lead the captive from the house of prison, sitting in darkness and in the shadow of death.

Sound the trumpet in Sion, for the day of the Lord is near: behold he shall come to save us, alleluia.

The spirit of the Lord is upon me, he has sent me to bring glad tidings to the poor.

There shall come after me one mightier than I, the strap of whose sandal I am not worthy to unloose.

Hodie scietis quia veniet Dominus, et mane videbitis gloriam suam.

Erunt prava in directa et aspera in vias planas.

Bethlehem, es civitas Dei summi, ex te exiet dominator Israel.

Crastina die erit vobis salus, dicit Dominus exercituum.

Crastina die delebitur iniquitas terre: et regnabit super nos salvator mundi, alleluia.

De celo veniet dominator Dominus, et in manu eius honor et imperium.

O virgo virginum, quomodo fiet istud? quia nec primam similem visa es, nec habere sequentem. Filiae Jerusalem, quid me admiramini? Divinum est misterium hoc quod cernitis.

Beata es Maria, que credisti: quoniam perficientur in te que dicta sunt tibi, alleluia.

Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui.

Ecce Dominus veniet, et omnes sancti eius cum eo: et erit in die illa lux magna, alleluia.

Veni Domine et noli tardare, alleluia.

Noe, noe!

This day you shall know that the Lord will come, and on the morrow you shall see his glory.

The crooked shall become straight and the rough ways smooth.

Bethlehem, you are the city of the most high God, out of you shall come forth the ruler of Israel.

On the morrow you shall have salvation, says the Lord of hosts.

Tomorrow the wickedness of the earth shall be blotted out: and the savior of the world shall reign over us, alleluia.

From heaven shall come the Lord, the ruler, and in his hand honor and strength.

O Virgin of virgins, how shall this be? For thou wast not seen to have one like unto thee before thee, nor after thee. O Daughters of Jerusalem, why do ye wonder at me? That which you behold is a divine mystery.

Blessed are you, Mary, who has believed: those things shall be wrought in you which were spoken to you, alleluia.

Hail, Mary, full of grace, the Lord is with you, blessed are you among women, and blessed is the fruit of your womb.

Behold the Lord shall come, and all his saints with him: and on that day there shall be a great light, alleluia.

Come, Lord, and delay not, alleluia.

Noel, noel!

Cento of Advent texts

O virgo virginum, quomodo fiet istud? quia nec primam similem visa est, nec habere sequentem.

Filiae Jerusalem, quid me admiramini?

Divinum est misterium hoc quod cernitis.

O Virgin of virgins, how shall this be? For none like unto thee was seen before thee, nor after thee.

Daughters of Jerusalem, why do ye wonder at me?

That which you behold is a divine mystery.

O-antiphon for December 24

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

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

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

Cujus forti potentie
genu curvantur omnia
celestia, terrestria
nutu fatentur subdita.

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

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

Ave Maria gratia dei plena per secula.
Amen.

O admirabile commercium! Creator generis
humani, animatum corpus sumens, de
virgine dignatus est nasci
et procedens homo sine semine
largitus est nobis suam deitatem.

O bountiful creator of the stars,
everlasting light of believers,
O Christ, redeemer of us all,
hear our humble prayers.

Suffering with us a worldly death,
enduring death and earthly destruction,
you saved the suffering world,
bringing us healing for our sins.

As the world turned to evening,
like a bridegroom from his chamber
you came forth from the most pure
cloister of a virgin mother.

Before your mighty power
all creatures kneel down,
in heaven and on earth,
all accept your command.

So we pray you,
O judge of the world to come,
preserve us when we face
the enemy with treacherous arms.

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

Advent hymn, seventh century

Hail Mary, full of the grace of God forever.
Amen.

O wondrous exchange! The creator of
humankind, assuming a living body,
deigned to be born of a virgin,
and coming forth without seed as a man,
bestowed upon us his divinity.

Verbum caro factum est et habitavit in nobis
et vidimus gloriam eius.
Magnum nomen domini Emanuel,
Quod annuntiatum est per Gabriel.

Jocundare die, theotoce tinnula festo omnique
inesto gaudio. Hostes nunc arte virgo bona
mentis ab arce annue feliciter ire pro nobis
iter.

Nam si vera loquar protectrix turris ad instar
atque es amica piis amica piis optima
Christicolis.

Verbum caro factum est et habitavit in nobis
et vidimus gloriam eius quasi unigeniti a
patre.

Hodie apparuit in Israel
per Mariam virginem et per Joseph.
Sunt impleta que predixit Daniel.
Eya! Virgo deum genuit
sicut divina voluit clemencia.

Puer natus est nobis et filius datus est nobis,
cuius imperium super humerum eius.
Mitibus arbitriis ora velit addere sanctis natus
nos orbis post mala celicolis.

Suscipe.
Universalis ecclesia
Congaudeat his temporibus
Cum angelis sic canentibus:
Eya eya alleluia!
Deo in excelsis gloria
et in terra pax hominibus.
Valla sus, valla sus,
valla sus in orisus,
requiescat ipse parvulus.
Noe noe, parvulus. Amen.

The Word was made flesh and dwelt among us,
and we beheld his glory.
Great is the name of the Lord, Emmanuel,
Who was announced by Gabriel.

Rejoice with ringing bells, Mother of God, on thy
festal day, and be in all joy. Now, good Virgin,
keep away our enemies from the citadel of our
mind, consent to go happily on our behalf.

For if I shall speak true, thou art a protectress
like a tower and a best friend to pious
Christians.

The Word was made flesh and dwelt among
us, and we beheld his glory, as of the only
begotten of the Father.

Today he appears in Israel,
through the virgin Mary and through Joseph.
That which Daniel foretold is fulfilled.
Come then! a virgin gives birth to God,
as was the will of divine mercy.

Unto us a child is born, unto us a son is given,
and the government shall be upon his shoulders.
Pray that thy son be willing, with merciful
judgements, to add us, after the evils of the
world, to the holy heaven-dwellers.

Receive us!
Let the Church Universal
rejoice at this time
with the angels, singing thus:
Come, come, alleluia!
Glory to God in the highest,
and on earth peace unto men.
Hush now, shush!
hush, shush, hush now,
let that little one rest.
Noel, noel, little one. Amen.

*Cento of Christmas texts
(emendation & translation adapted
from Leofranc Holford-Strevens)*

Letabundus

exsultet fidelis chorus:
Alleluia.

Regem regum
intacte profudit thorus:
res miranda.

Angelus consilii
natus est de virgine,
sol de stella,
Sol occasum nesciens,
stella semper rutilans,
semper clara.

Sicut sidus radium,
profert Virgo Filium,
pari forma.
Neque sidus radio,
neque mater filio,
fit corrupta.

Cedrus alta Libani
conformatur hyssopo
valle nostra;
Verbum, mens altissimi,
corporari passum est,
carne sumpta.

Isaias cecinit,
Synagoga meminit;
Hec Scriptura definit
Esse facta.
Sic et nostris vatibus
Nec non et gentilibus
Sibyllinis versibus
Hec predicta.

Nunc age propera
Et Christum venera,
Crede et nova et vetera.
Quem docet litera
Natum considera,
Ipsum genuit puerpera. Alleluia.

Full of joy,
let the chorus of the faithful exult:
Alleluia.
The King of Kings
is brought forth from an intact womb,
a thing of wonder.

The Angel of Counsel
is born of a virgin,
the sun from a star:
A sun that knows no setting,
a star ever shining,
always bright.

As a star its ray,
the Virgin produces her Son,
alike in form.
Neither the star by its ray,
nor the mother by her son,
is corrupted.

The tall cedar of Lebanon
is formed by the low hyssop
in our valley:
the Word, the mind of the Highest,
descended into a human body,
having assumed flesh.

Isaiah sang of it,
The Synagogue recalls it;
Scripture reveals that it
Has been fulfilled.
Thus has this been foretold
By our own prophets
And those of the gentiles,
In the Sibylline oracles.

Come now, make haste
And worship the Christ,
Believe both the new and the old scriptures;
Whom the scripture proclaimed,
Look upon at his birth:
His mother has brought him forth. Alleluia.

*Christmas sequence
(revised & translated by Richard Tarrant)*

Praeter rerum seriem

Parit Deum hominem
Virgo mater.
Nec vir tangit virginem,
Nec prolis originem
Novit pater.

Virtus sancti spiritus
Opus illud coelitus
Operatur.
Initus et exitus
Partus tui penitus
Quis scrutatur?

Dei providentia
Quae disponit omnia
Tam suave,
Tua puerperia
Transfer in mysteria.
Mater, ave!

La plus belle et douce figure,
La plus noble, gente faiture,
C'est ma chiere dame et mestresse.
Bon an, bon jour, joye et liesse
Li doinst dieux et bone aventure!

C'est tout mon biem, c'est ma déesse,
Celle par qui ma douleur cesse,
En qui je preing ma noretur,

Qui servir vueil sans nul destresse
De cuer, tant que vogue me lesse,
N'en ce monde d'autre n'ay cure.

Former la sut dieux de nature
Blanche, blonde, tout par mesure;
Playsanment y jouta jesnesse,
Largesse, honour, toute noblesse
En fais, en dis et en parleure.

La plus belle et douce figure...

Surpassing the natural order,
a virgin mother bears
God as man.
No man touched the virgin,
nor did the father know
the child's origin.

The power of the Holy Spirit
brings that work about,
divinely.
Who fully comprehends
the ins and outs
of thy birth?

God's providence,
which disposes all things
so harmoniously,
transforms your childbearing
into a mystery.
Hail, mother!

Christmas sequence

The most beautiful and sweetest face,
the noblest, most gracious form,
is that of my dear lady and mistress.
A good year, a good day, joy and happiness
may God grant her, and good fortune!

She is all my good, she is my goddess,
she through whom my pain ceases,
from whom I take sustenance,

she whom I wish to serve without the least restraint
of heart, as much as reputation permit me,
for I care for none other in this world.

God formed her by nature
pale, blond, all in just measure;
pleasingly he added youth,
generosity, honor, and every nobility
in deed, word, and speech.

The most beautiful and sweetest face...

Dieu vous doinst bon jour et demy

Du commencement de l'anée,
Belle brunette et bon amée,
Bon moys, bonne sepmaine ossy,
Dieu vous doinst bon jour et demy.

Je vous donne le cuer de my
Pour estre dame honnourée.

Dieu vous doinst bon jour et demy
Du commencement de l'anée!

Et chanteray sanz demourée,
Qui qu'en soit joieulx ou mary,
Ne recelle en gré, je vous pry,
Si j'aray joyeuse pensée:
Dieu vous doinst bon jour et demy.

Dieu vous doinst bon jour...

**Dame excellent ou sont bonté,
scavoir,**

Biaulté de corps et maintieng gracieux,

Je scay que bien puis dire tout pour voir
Estre je doy de cuer le plus joyeux

Par vo doulchour et le plus amoureux,
Car vous m'avés tolu toute langour.

Si pri a dieu qui maint lassus es chieulx,
Que tres bon an vous doint et tres
bon jour.

God grant you a good day and more
at the beginning of the year,
fair sweetheart and well-beloved,
a good month and good week as well:
God grant you a good day and more!

I give to you my heart,
for you are my honored lady.

God grant you a good day and more
at the beginning of the year!

And I shall sing without cease,
no matter whom it please or annoy,
nor shall I conceal my desire, I pray you,
if I have a joyous thought.
God grant you a good day and more!

God grant you a good day and more...

Excellent lady, in whom are joined goodness,
knowledge,
physical beauty, and gracious bearing,

I know that I may well say, and in all truth,
that my heart should be most joyful

On account of your sweetness, and most loving,
for you have taken away all my suffering.

Thus I pray to God who reigns in heaven above
that he grant you a very good year, and a very
good day.

Margarite, fleur de valeur,

Sur toutes aultres souverayne,
Dieux vous doinst hui en bonne estraine
Tout le desir de vostre coeur,

Et vous garde de deshonneur
Et de Male Bouche vilaine.

Margarite, fleur de valeur,
Sur toutes aultres souverayne,

Estrinez soit il de douleur
Qui ne mettra toute sa paine
A louer vo douceur haultaine,
Car vo loz n'a per ne meilleur.

Margarite, fleur de valeur...

Ce jour de l'an voudray joie mener,

Chanter, danser et mener chiere lie,
Pour maintenir le coustume jolye
Que tous amans sont tenus de garder.

Et pour certain tant me voudray poier
Que je puisse choisir nouvelle amie.

Ce jour de l'an voudray joie mener,
Chanter, danser et mener chiere lie.

A laquelle je puisse presenter
Cuer, corps et biens,
sans faire departie.
Hé, dieus d'amours, syés de ma partie,
Que fortune si ne me puist grever.

Ce jour de l'an...

Margarite, flower of merit,
above all others sovereign,
God grant you today, as a good New Year's gift,
your heart's every desire,

and guard you from dishonor
and from base Slandermonger,

Margarite, flower of merit,
above all others sovereign,

May his gift be grief,
who will not put all his effort
into praising your noble sweetness,
for your repute has neither peer nor better.

Margarite, flower of merit...

On this New Year's Day I wish to be joyful,
To sing, dance, and rejoice,
To maintain the happy custom
Which all lovers are obliged to observe.

And for certain I wish to polish myself up so well
That I will be able to choose a new friend.

On this New Year's Day I wish to be joyful,
To sing, dance, and rejoice.

To her I shall present
Heart, body, and all good things,
without dividing them.
Ah, God of Love, take my side,
that fortune cannot harm me!

On this New Year's Day...

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, *spiritus et alme
orphanorum paraclite*. Domine deus, agnus
dei, filius patris, *primogenitus Marie virginis
matris*. Qui tollis peccata mundi, miserere
nobis. Qui tollis peccata mundi, suscipe
deprecationem nostram *ad Marie gloriam*.
Qui sedes ad dexteram patris, miserere
nobis. Quoniam tu solus sanctus *Mariam
sanctificans*, tu solus dominus *Mariam
gubernans*, tu solus altissimus, *Mariam
coronans*, Jesu Christe, cum sancto spiritu in
gloria dei patris. Amen.

Nato canunt omnia

Domino pie agmina,
sillabatim neupmata
perstringendo organica.
Hec dies sacrata,
in qua nova sunt gaudia
modo plena dedita,
Hac nocte precelsa
intonuit et gloria
in voce angelica.
Fulserunt et immanua
nocte media
pastoribus lumina.
Dum foveant sua peccora
subito diva
precipiunt monita.
Magnificatus est rex pacificus super omnes
reges universe terre.
Angelus ad pastores ait: Annuntio vobis
gaudium magnum, quia natus est hodie
salvator mundi,
alleluya.

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, only begotten Son, Jesus
Christ, *holy spirit and kindly advocate of
orphans*. Lord God, lamb of God, Son of the
Father, *firstborn of Mary the virgin mother*.
Who takes away the sins of the world, have
mercy on us. Who takes away the sins of the
world, receive our prayer *to the glory of Mary*.
Who sits at the right hand of the Father,
have mercy on us. For you alone are holy,
sanctifying Mary; you alone are the Lord,
directing Mary; you alone are the Most High,
crowning Mary; Jesus Christ, with the Holy
Spirit in the glory of God the Father. Amen.

The whole host sings piously
to the new-born Lord,
with words fitted syllable by syllable
to melodious music.
This is the blessed day
on which new joys
are given to the whole world,
And on this night
angel voices have rung out:
“Glory in the highest.”
And at midnight
a great light has shone
upon the shepherds.
While they tended their flocks,
suddenly they heard
the heavenly message.
More glorious is the King of Peace than all the
kings of the whole world.
The angel said to the shepherds: To you I
proclaim great joy, for today is born the
savior of the world,
alleluia.

Natus alma virgine,
qui extat ante secula. Noel noel!
*Joseph fili David, noli timere accipere Mariam
conjugem tuam: quod enim in ea natum est de
Spiritu Sancto, alleluia. Noel, noel!*

Puer natus est nobis, et filius datus est nobis:
cuius imperium super humerum eius:
et vocabitur nomen eius magni consilii
angelus.
Puer natus est nobis, et filius datus est nobis.
Verbum caro factum est et habitavit in nobis,
et vidimus gloriam eius, quasi unigeniti a
patre, plenum gratie et veritatis.
Magnum nomen Domini Emanuel,
quod annuntiatum est per Gabriel,
Hodie apparuit in Israel,
per Mariam virginem et per Joseph.
Eya, eya!

Virgo Deum genuit,
sicut divina voluit
clementia.

Pax in terra reddita
nunc letentur omnia
nati per exordia.

Ipsa sua pietate
solvat omnia
peccata nostra.

Alleluia. Noel, noel!

*Exortum est in tenebris lumen rectis corde:
misericors et miserator et justus Dominus.*

He is born of a gentle virgin,
he who was before time. Noel, noel!
*Joseph, son of David, do not fear to take Mary as
your wife: for truly, he is born in her of the Holy
Spirit, alleluia. Noel, noel!*

A child is born to us, and a son is given to us:
whose government is upon his shoulder; and
his name shall be called the Angel of great
counsel.

A child is born to us, and a son is given to us.
The Word was made flesh and lived among
us, and we beheld his glory, as of the only
begotten of the father, full of grace and truth.
Great is the name of the Lord, Emmanuel,
He who was announced by Gabriel
Today appears in Israel,
through the virgin Mary and through Joseph.
Come then!

A virgin gives birth to God,
as was the will of divine
mercy.

Now let all rejoice
to see peace restored to earth
by the birth of this child.

For he by his obedience
takes away all
our sins.

Alleluia. Noel, noel!

*In the darkness is arisen a light to pure hearts:
merciful and compassionate and righteous is
the Lord.*

Centos of Christmas texts; tenor text in italics

Translations by Scott Metcalfe where not specified otherwise.

ABOUT THE ARTISTS



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 its “expressive intensity.” Committed to vivid live performance informed and enhanced by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. 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 works copied c. 1540 for Canterbury Cathedral; four discs have been released to date and the fifth is due out in the spring of 2017. Blue Heron’s recordings

also include a CD of 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 (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support an eventual world premiere recording of Cipriano de Rore’s 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., at the Berkeley Early Music Festival; and in San Luis Obispo, Seattle, St. Louis,

Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia. This season’s highlights include a debut at the National Gallery of Art in a special program designed to accompany the exhibition “Della Robbia: Sculpting with Color in Renaissance Florence.” Blue Heron has been 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 2020-21, 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. Recent projects include Boulez’s *Le marteau sans maître* with Boston Musica Viva and Schoenberg’s *Pierrot lunaire* with Ensemble Parallax. Ashe holds a DMA and an MM from the New England Conservatory

and a BM from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she currently teaches voice, piano, and ukulele at the Dana Hall School of Music in Wellesley and preschool music at Music Together Arlington.

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 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 holds an AB in music from Harvard, an MM in choir conducting from Indiana University Jacobs School of Music, a diploma in Baroque and Classical singing from the Royal Conservatory in The Hague, and a DMA in choral conducting from Boston University, where he now teaches choral repertoire and performance practice.



Two-time Grammy Award-winning bass **Cameron Beauchamp** is active throughout the country as a soloist, chamber musician, clinician, and experimental artist.

Cameron is a founding member of Roomful of Teeth and the artistic director of Austin-based Convergence, and he was named best singer in the 2013-14 Austin Critics' Table Awards. Cameron has been an artist in residence at numerous universities and museums around the US, and has been a soloist with the Austin, Dallas, Seattle, and Colorado Symphonies. Cameron has recorded on Sony Classical, Harmonia Mundi, New Amsterdam Records, and 4AD, and for PBS. An artist who pledges no allegiance to genre, Cameron has collaborated with TuNeYaRdS, Kanye West, Holly Herndon, Sam Amidon, The Silk Road Ensemble, Justin Sherburn, Olga Bell, Maynard Ferguson, Glenn Kotche, and most recently Peter Sellars. He has performed on two Grammy Award-winning albums, ten Grammy-nominated albums, and one Downbeat Award-winning album. When not making music, he passionately lives his life as a husband and father in Austin, TX, where he polishes his cowboy boots and dreams of a cure for type 1 diabetes.

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

and the Royal Albert Hall, and premiered a chamber work by John Harbison in New York, San Francisco, Boston, and London.



With Sequentia, 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

has appeared 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 thirty 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. Dellal serves on the faculty at the Boston Conservatory at Berklee 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.

Laura Jeppesen received a master's degree from Yale University and subsequently studied the viola da gamba at the Hamburg Hochschule and the Brussels Conservatory. She has



been a Woodrow Wilson Designate, a Fulbright Scholar, and a fellow of the Bunting Institute at Harvard. A prominent member of Boston's early music community, she has long associations with The

Boston Museum Trio, Boston Baroque, The Handel & Haydn Society, the Boston Early Music Festival, and Aston Magna. In 2015 she was part of the BEMF team that won a Grammy for best opera recording. She has performed as soloist with conductors Christopher Hogwood, Edo deWaart, Seiji Ozawa, Craig Smith, Martin Pearlman, Harry Christophers, Grant Llewellyn, and Bernard Haitink. Her extensive discography of solo and chamber works includes the gamba sonatas of J.S. Bach and music of Marin Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where she recently won an

award of special distinction in the teaching of undergraduates.

Acclaimed as a "lovely, tender high tenor" by *The New York Times*, **Owen McIntosh** enjoys



a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the

stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's *Vespers of 1610* with Apollo's Fire and with Green Mountain Project, Bach's St. Matthew Passion with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's St. John Passion with Tucson Chamber Artists.

Described by critics as "a gifted young tenor with wonderful comedic talents," an "alluring tenor voice," and a "bright, clear and fully-fledged tenor sonority," **Jason McStoots** has performed around the world. In 2015 he was

honored with a Grammy award with the Boston Early Music Festival for his roles of Ixion in *La descente d'Orphée aux enfers* and Forestan in *La couronne de fleurs*, both by Charpentier. Recent appearances include Tabarco in



Handel's *Almira*, Apollo in Monteverdi's *Orfeo*, and Eumete and Giove in *Il ritorno d'Ulisse in patria*, all with the Boston Early Music Festival, Pedrillo in Mozart's *Abduction from the Seraglio* and Evangelist in Bach's *St. Mark Passion* with Emmanuel Music, and soloist for Monteverdi's *Vespers of 1610* with the Green Mountain Project. He has also performed with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. Mr. McStoots can be heard on all six of Blue Heron's recordings, and also appears on the Grammy-nominated recording of Lully's *Pysché* and on other discs of music of Charpentier and John Blow with the Boston Early Music Festival on the CPO label. He is a voice teacher at Brandeis University and a stage director, staging operatic works with Connecticut Early Music Festival, Amherst Early Music Festival, Wayland First Unitarian Players, and Brandeis University.

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, and directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015 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 Juventas New Music Ensemble, 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.

Originally from Glasgow, Virginia, **Stefan Reed** is currently based in Jamaica Plain, Massachusetts and is enjoying an active



career in chamber music, oratorio, and recording, with performances and projects in New England and throughout the country. Mr. Reed has been characterized as an "intense, focused, lyric tenor" (*Miami Herald*) and his performances have been described as "dramatically expressive and technically impressive" (*Boston Musical Intelligencer*). He performs regularly with Boston Baroque, Blue Heron, Conspirare, the Handel & Haydn Society, and Seraphic Fire. Recent and upcoming solo engagements include performances with the Vermont Symphony Orchestra, Coro Allegro, the Handel & Haydn Society, Boston Baroque, and Boston Cecilia. Mr. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.

Tenor **Mark Sprinkle's** singing has been described as "expressive," "very rewarding," "outstanding," "vivid," and "supremely stylish."



He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist with Concerto Palatino and has sung the Evangelist in Bach Passions 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. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.



Mezzo-soprano **Daniela Tošić**, praised for her "burnished and warm sound" (*Boston Musical Intelligencer*), 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. Tasic is a founding member of the internationally renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America Recording of the Year awards. Most recently she has joined Rumbarroco, a Boston-based Latin-Baroque fusion ensemble using period, folk, and contemporary popular instruments. Ms. Tasic can be heard on Telarc, MDG, and several independent labels.

Praised for his “elegant style” (*The Boston Globe*),



Sumner Thompson is highly sought after as both baritone and tenor. 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 a 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 Concentus, a return to the Carmel Bach Festival, and Britten’s *War Requiem* with the New England Philharmonic and several guest choruses.

Charles Weaver performs on early plucked-string instruments as a recitalist and as an accompanist. Chamber music appearances include Quicksilver, Early Music New York, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Blue Heron, Musica Pacifica, and the Boston Early Music Festival Chamber Ensemble. He is on the faculty of the Juilliard School, where he teaches “Historically Informed Performance on Plucked Instruments,” and last season was the assistant conductor for Juilliard Opera’s production of Cavalli’s *La Calisto*. He also works with the New York Continuo Collective, an ensemble of players and singers exploring seventeenth-century vocal music in semester-length workshop productions, and has taught at the Lute Society of America Summer Workshop in Vancouver, the Madison Early Music Festival, and the Western Wind Workshop in ensemble singing. Mr. Weaver is associate director of music at St Mary Church in Norwalk, Connecticut, where he specializes in Renaissance polyphony and Gregorian chant.



ACKNOWLEDGEMENTS

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.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town.

Blue Heron is extraordinarily fortunate to work with a regular slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. 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. Our concerts are brilliantly recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon; Joel is also the engineer for our CDs, working with our producer Eric Milnes. Liz Linder is our photographer, and Kathy Wittman (Ball Square Films) has recently joined us as videographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

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

We are honored and grateful to have so many generous donors.

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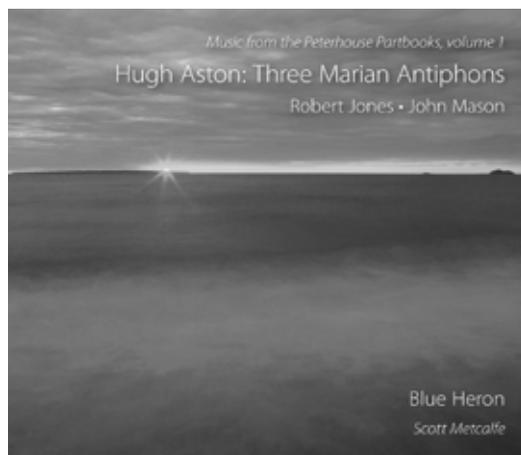
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