



Music from the Peterhouse Partbooks

**Richard Pygott's *Missa Veni sancte spiritus***

SATURDAY, FEBRUARY 3, 2018 | SUNDAY, FEBRUARY 4, 2018  
First Church in Cambridge, Congregational | S. Stephen's Church, Providence

**Richard Pygott's *Missa Veni sancte spiritus***



KYRIE FONS BONITATIS

Sarum chant

MISSA VENI SANCTE SPIRITUS

Gloria & Credo

Richard Pygott (c. 1485-1549)

AVE VULNUS LATERIS

Walter Erle (c. 1515-1581)

*intermission*

MISSA VENI SANCTE SPIRITUS

Sanctus & Agnus dei

Pygott

*treble*

Sonja DuToit Tengblad  
Brenna Wells  
Shari Alise Wilson

*mean*

Jennifer Ashe  
Pamela Dellal  
Martin Near

*contratenor*

Owen McIntosh  
Mark Sprinkle

*tenor*

Michael Barrett  
Jason McStoots

*bass*

Cameron Beauchamp  
Paul Guttry  
David McFerrin

Scott Metcalfe  
*director*

**Music from the Peterhouse partbooks, continued...**

With today's program, Blue Heron continues its exploration of music from one of the largest and most important extant sources of sacred English polyphony from before the Reformation, the Peterhouse partbooks (so called because they are now housed at Peterhouse, the oldest and smallest of the Cambridge colleges). The partbooks were copied around 1540 by Thomas Bull of Magdalen College, Oxford, for Canterbury Cathedral, which had recently been dissolved by Henry VIII as a monastic foundation and refounded shortly afterwards as a secular cathedral that boasted a topnotch new choral establishment consisting of ten choristers, their master, and twelve professional singing men. Among the twelve adult singers were Thomas Tallis and Bull himself, who left his post at Magdalen College in order to join the new choir at Canterbury, bringing with him a large repertoire of music for its use. The Peterhouse partbooks contain 72 works, including large-scale settings of the Ordinary of the Mass, Magnificats, and antiphons addressed mostly to Mary, some to Jesus or to another saint.

Very few sources of English church music remain from this period. A mere three choirbooks (including the famous Eton Choirbook, more than one-fifth of which has been lost), four sets of partbooks (including Peterhouse), and one organ book transmit almost all of the music which survives from between the late fifteenth century and the

Reformation in 1547. (Compare this to, for example, the *sixteen* choirbooks owned by Magdalen College alone in 1524.) The rest were deliberately destroyed after the Reformation or were simply lost to neglect or decay. Indeed, the tenor book 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, who has restored the missing parts, that we are able to sing this music today.

Detailed accounts of the history of the Peterhouse partbooks and their restoration, as well as lengthy essays on many aspects of performance practice of English polyphonic music, from pitch to scoring to pronunciation, may be found on Blue Heron's website, where one may also download PDFs of most of our past programs. Rather than reprint all that material here, I refer the interested reader to [www.blueheron.org](http://www.blueheron.org).

**Richard Pygott**

Richard Pygott was a member in turn of two of the very best choirs in England, the household chapels of Cardinal Thomas Wolsey and Henry VIII. He may have been a singer at Magdalen College, Oxford (the source of most of the Peterhouse repertoire) and there caught the eye of Cardinal Wolsey, who was a former member of Magdalen College and the founder of Cardinal College, Oxford. By 1517

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*Missa Veni sancte spiritus* and *Ave vulnus lateris* edited and restored by Nick Sandon.

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

Blue Heron is funded in part by the Massachusetts Cultural Council, a state agency.



Pygott was Master of the Children in Wolsey's household chapel, responsible for the training and supervising of ten choristers. He was so effective in this job that the King became jealous of the qualities of Wolsey's boys, and in the spring of 1518 the Dean of Henry's chapel "requested" that one of them be transferred to the royal household, assuring Wolsey (not, perhaps, without a certain undertone of menace), that "if it were not for the personal love that the King's highness doth bear unto your grace, surely he would have out of your chapel not children only, but also men; for his grace hath plainly shewed unto Cornysche [i.e. William Cornysh, master of the children in Henry's chapel] that your Grace's Chapel is better than his." The boy was duly transferred, and Pace wrote again to say that "Cornysche doth greatly laud and praise the child of your chapel sent hither, not only for his sure and cleanly singing but also for his good and crafty descant and doth in like manner extol Mr. Pygote for the teaching of him." A dozen years later, some time after Wolsey's fall from grace and death in November 1530, Pygott followed the path taken by his erstwhile charge, becoming a Gentleman of the Royal Household Chapel. He died in London in November 1549.

Pygott enjoyed a very successful career and was a highly accomplished composer. He must have written numerous pieces, but his music almost didn't survive at all, a fact that must be put down to the extensive loss of musical sources from 16th-century England. Only two of Pygott's works are completely

intact, a four-voice respond and the relatively oft-performed three-voice carol *Quid petis o fili*? Two large-scale pieces are transmitted uniquely, and partially, in the Peterhouse partbooks: the Missa *Veni sancte spiritus*, lacking one voice of five, and the antiphon *Salve regina*, lacking two. (The latter appears on Vol. 2 of our 5-CD series *Music from the Peterhouse Partbooks*.) The bass parts of another antiphon and another carol also survive, as well as a two-voice fragment of a larger work, which was quoted without text by Thomas Morley in *A Plaine and Easie Introduction to Practicall Musicke* of 1597.

#### **Missa *Veni sancte spiritus***

The cantus firmus or plainchant scaffolding of Pygott's Mass consists of the first eleven notes of an antiphon for First Vespers on Pentecost. Its original intent, then, was surely as the Mass on the great feast of Pentecost in May. As usual for English polyphonic settings of the Ordinary, this one does not set the Kyrie. In the Sarum rite, a troped Kyrie is the norm for all high feasts, and the rite specifies which is to be used; this perhaps explains why composers opted not to set it as part of their festal masses, for absent the Kyrie, a mass could be reused on any festal occasion. The Sarum rite specifies that on Pentecost the troped *Kyrie fons bonitatis* should be sung, as we do today to introduce our performance of Pygott's Mass.

The Mass *Veni sancte spiritus* states its cantus firmus twenty-one times, always in the

tenor, mostly in unornamented long notes. It is heard seven times in the Gloria, seven in the Credo, three in the Sanctus, and four in the Agnus, perhaps alluding to the sevenfold gifts of the Holy Spirit (mentioned in the *Kyrie fons bonitatis*) and to the three persons of the Trinity. Dr. Sandon remarks that "Pygott's rather idiosyncratic style... may give an impression of relaxation and waywardness; but his lines have their own sense of integrity, often characterized by concealed motivic argument." He is fond of ornate melodic writing and busy, dotted rhythms, which feature in his *Salve regina* as well as in the Mass; here they are especially on display in lengthy duets between treble and contratenor in the Gloria at "Qui tollis peccata mundi, suscipe deprecationem nostram" and in the third petition of the Agnus dei. This is music composed on a wonderfully spacious scale, exulting in rich sonorities, sometimes surprising harmonies, and long-drawn out melismas. As so often happens in the long Masses from the Peterhouse partbooks, things culminate in an Agnus dei that, without any change in scoring or style, feels elegaic, sweeter, and more peaceful, a powerful emotional effect accomplished by the subtlest of means both melodic and harmonic.

#### **Walter Erle**

Walter Erle the composer (spelled Erley and Erell in the Peterhouse manuscripts and several other ways in contemporary documents) appears to be the same man as

a courtier from a family of minor gentry in Devon who became a chamber servant in the households of two of Henry VIII's wives, Catherine Howard and Catherine Parr, and in those of his children Edward, Mary, and Elizabeth during their respective reigns. Erle first turns up in 1541 as a "page" or attendant in an entry-level position; likely he was in his early 20s at the time, mature enough as a musician to have already composed the antiphon *Ave vulnus lateris*, which was copied into the Peterhouse partbooks right around then, but still in the early stages of his career at court. He proved adept at navigating the turbulent waters at court in those years, not only surviving religious and political upheaval and serving monarchs both Catholic and Protestant, but rising to a position of some privilege, acquiring a modest fortune, and dying a prosperous man in 1581. Dr. Sandon observes that his musical skill, which he exercised non-professionally as a gentleman, may have assured his success at court, but his record as a musician is scant. All we know is that he owned at least one musical manuscript and played the keyboards. Besides *Ave vulnus lateris*, the only piece of his that survives is a pavan in the Fitzwilliam Virginal Book and two other, later sources.

#### ***Ave vulnus lateris***

*Ave vulnus lateris* is one of the last additions to the Peterhouse partbooks, perhaps suggesting that Bull acquired the music in London *en route* to Canterbury from Oxford,

though a slight bit of evidence also connects Erle to Oxford itself, where he may have spent some time without earning a degree. The text is an indulgenced prayer customarily found in English books of hours, where it was noted that “Pope Innocent II granted forty years of indulgence to anybody devoutly reciting the following prayer.” Each of the two eight-line stanzas adheres to the standard formula for such prayers: salutation and praise, followed by petition. Erle distributes the text in an asymmetrical fashion that emphasizes its rhetorical structure, with each petition divided into two phrases, the second of which reiterates or intensifies the sentiments of the first:

Trio of high voices (treble, mean, contratenor), setting the first salutation and the first part of the first petition: “Hail, the wound in the side / of our savior, / from which flowed a spring / of water and blood. / Be thou now a remedy / for the sorrows of those who suffer.” 30 bars, ending in a long melisma on the penultimate syllable of the last word, *doloris*.

Duet of low voices (tenor and bass), setting the continuation of the first petition and bringing the first stanza to a close: “At the same time heal / the wound of sin and error.” 16 bars, ending in a melisma on the the penultimate syllable of the last word, *erroris*.

“Full” section for “the multitude” of all five voices, setting the shorter salutation that opens the second stanza and the first phrase of its petition: “Hail, the wound in the side, / generous and fruitful. / Wash and make clean / the filth of the multitude.” 25 bars of much less florid writing and more slowly changing harmonies.

Trio for the middle voices (mean, contratenor, tenor), setting the continuation of the petition: “Do not let a second death / harm thy people here below, / but in the sight of the godhead / make the mind joyful.” 25 bars, the melodies becoming more and more florid, and ending in a melisma on the the penultimate syllable of the last word, *jocunda*.

Full: “Amen.” 19 bars—more than a sixth of the length of the entire piece.

Among the Peterhouse composers Erle stands apart as a gentleman amateur among professionals, but this, his sole extant vocal work, is an accomplished, attractive, and winning piece of music, “fluent and remarkably enterprising,” as Dr. Sandon remarks, “if rather erratic in pace and style and sometimes a little rough in technique.”

— Scott Metcalfe

## Texts & Translations

**Kyrie fons bonitatis** pater ingenite a quo bona cuncta procedunt eleyson.

Lord, fountain of goodness, unbegotten father from whom all good things proceed, have mercy.

Kyrie qui pati natum mundi pro crimine ipsum ut salvaret misisti eleyson.

Lord, who sent his son to suffer for the crimes of the world that it might be saved, have mercy.

Kyrie qui septiformis dans dona neumate a quo celum terra replentur eleyson.

Lord, giver of the seven-fold gifts of the Spirit with which heaven and earth are filled, have mercy.

Christe unice dei patris genite quem de virgine nasciturum mundo mirifice sancti predixerunt prophete eleyson.

Christ, only begotten of the father, wondrously born into the world of a virgin as foretold by the holy prophets, have mercy.

Christe agie celi compos regie melos glorie cui semper astat pro numine angelorum decantans apex eleyson.

Christ, holy one, master of the kingdom of heaven, to whom the highest orders of angels forever sing songs of glory, have mercy.

Christe celitus nostris assis precibus pronis mentibus quem in terris devote colimus ad te Jesu clamamus pie eleyson.

Christ, whom we worship with our foreheads pressed to the earth that our prayers might reach to heaven, to you we cry, merciful Jesus, have mercy.

Kyrie spiritus alme coherens patri natoque unius usie consistendo fluens ab utroque eleyson.

Lord, Holy Spirit, of one substance with the Father and the Son and proceeding from both, have mercy.

Kyrie qui baptizato in Jordanis unda Christo effulgens specie columbina apparuisti eleyson.

Lord, who at the baptism of Christ in the Jordan appeared in the form of a radiant dove, have mercy.

Kyrie ignis divine pectora nostra succende ut digni pariter proclamare possimus semper eleyson.

Lord, divine fire, ignite our hearts that we might always be able to praise you worthily, have mercy.



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

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

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

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

**Ave vulnus lateris**  
Nostri salvatoris  
Ex quo fluxit fluminis  
Fonsque cruoris.  
Medicina miseris  
Esto nunc doloris,  
Sana simul criminis  
Plagam et erroris.

Ave plaga lateris  
Larga et fecunda.  
Lavas multitudinis  
Sordes et emunda.  
Ne ledat inferius  
Tuos mors secunda  
Sed in visu numinis  
Fiat mens jocunda.  
Amen.

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

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

Hail, the wound in the side  
of our savior,  
from which flowed a spring  
of water and blood.  
Be thou now a remedy  
for the sorrows of those who suffer;  
at the same time heal  
the wound of sin and error.

Hail, the wound in the side,  
generous and fruitful.  
Wash and make clean  
the filth of the multitude.  
Do not let a second death  
harm thy people here below,  
but in the sight of the godhead  
make the mind joyful.  
Amen.

*Translated by Nick Sandon.*

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

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

## Summary Chronology of the Henrician Partbooks

now at Peterhouse, Cambridge (Peterhouse Mss 31-32 & 40-41)

<b>1500</b>	1509	<ul style="list-style-type: none"> <li>Henry VIII becomes King of England on April 21 at age 17, and marries Catherine of Aragon, his brother's widow, on June 11.</li> </ul>
<b>1510</b>	1516	<ul style="list-style-type: none"> <li>Henry and Catherine's only surviving child Mary b. February 18.</li> </ul>
	1517	<ul style="list-style-type: none"> <li>OCTOBER 31 Martin Luther's 95 Theses nailed to the door of the church at Wittenberg Castle.</li> </ul>
<b>1520</b>	1525-6	<ul style="list-style-type: none"> <li>William Tyndale's translation of New Testament published abroad; Old Testament follows.</li> </ul>
	1527	<ul style="list-style-type: none"> <li>Henry seeks papal annulment of marriage to Catherine of Aragon; he is denied by Pope Clement VII.</li> </ul>
	<b>1528</b>	<ul style="list-style-type: none"> <li><b>Thomas Bull first listed as lay-clerk (professional singer) at Magdalen College; he stays on lists through 1539. During his time at Magdalen Bull is often paid for copying music.</b></li> </ul>
	1529	<ul style="list-style-type: none"> <li>Fall of Thomas Wolsey, Henry's Lord Chancellor (d. 1530). Thomas More becomes Lord High Chancellor.</li> </ul>
<b>1530</b>	1532	<ul style="list-style-type: none"> <li>More resigns as Lord Chancellor rather than support Henry's campaign for an annulment. Thomas Cromwell becomes chief minister.</li> </ul>
	1533	<ul style="list-style-type: none"> <li>In January, Henry weds Anne Boleyn in secret. Thomas Cranmer is consecrated Archbishop of Canterbury on March 30 and in May he annuls marriage of Henry to Catherine of Aragon. Anne Boleyn crowned queen on June 1. Her daughter Elizabeth b. September 7.</li> </ul>
	1534	<ul style="list-style-type: none"> <li>William Marshall publishes <i>A Prymer in Englyshe, with certeyn prayers &amp; godly meditations</i>.</li> <li>NOVEMBER 3 The Act of Supremacy declares the king of England to be the supreme head of the Church of England.</li> <li>Thomas More is sent to the Tower in April 1534; he refuses to take the Oath of Supremacy. He is eventually charged with treason and executed in 1535.</li> </ul>
	1536	<ul style="list-style-type: none"> <li>MAY 19 Anne Boleyn executed.</li> <li>MAY 30 Henry weds Jane Seymour.</li> <li>AUGUST The Ten Articles, the first official formulation of the doctrines of the Church of England, is followed by an Act "for the abrogation of certain holydayes" which abolishes a large number of saints' days.</li> <li>OCTOBER Lincolnshire rebellion, followed by the traditionalist Pilgrimage of Grace in most of northern England (from October into early 1537).</li> </ul>
	1536-40	<ul style="list-style-type: none"> <li>Dissolution of the monasteries: Henry dissolves most monastic foundations and seizes their property, destroying monastic life across Great Britain. Eleven monastic cathedrals will be dissolved 1539-40, including the Benedictine foundation at Canterbury.</li> </ul>
	1537	<ul style="list-style-type: none"> <li>Publication of Matthews's Bible in English, rev. and reissued 1539 as the Great Bible</li> <li>OCTOBER 12 Edward born to Henry and Jane Seymour. Jane d. October 24.</li> </ul>
	1538	<ul style="list-style-type: none"> <li>In September, a set of Injunctions issued by Thomas Cromwell decrees that the Creed, Ten Commandments, and Lord's Prayer be taught in English and includes further reforms concerning pilgrimages, Purgatory, images, and the saints.</li> <li>SEPTEMBER Thomas Becket's shrine at Canterbury is pillaged, his bones scattered and burnt by Cromwell.</li> <li>NOVEMBER 16 A royal Proclamation whose overall tendency is traditional and a setback for the reforming cause nevertheless declares Becket not a saint but a traitor and commands that his name be erased from the liturgy and his images destroyed.</li> </ul>
	1539	<ul style="list-style-type: none"> <li>JUNE 10 Act of Six Articles, a "victory for traditional piety"</li> </ul>

<b>1540</b>	1540	<ul style="list-style-type: none"> <li>JANUARY 6 Henry marries Anne of Cleves (arranged by Cromwell); the marriage is never consummated.</li> <li><b>APRIL Monastic foundation at Canterbury Cathedral dissolved.</b></li> <li><b>In Oxford, Thomas Bull makes copies (most likely in loose gatherings) of masses, Magnificats, and votive antiphons from Magdalen College repertory, then leaves for Canterbury, where he will add several more items to his collection and recopy the music into a set of five partbooks.</b></li> <li><b>Undated staff list of new foundation cathedral at Canterbury (?late summer 1540) includes 10 "queresters" (choristers), their master, and 12 "vyccars" or lay-clerks including Thomas Tallis and Thomas Bull.</b></li> <li>Cromwell charged with treason and heresy and executed July 28. Henry marries Catherine Howard the same day.</li> </ul>
	<b>1541</b>	<ul style="list-style-type: none"> <li><b>APRIL Canterbury refounded as a secular cathedral.</b></li> </ul>
	1542	<ul style="list-style-type: none"> <li>Catherine Howard beheaded for adultery</li> </ul>
	1543	<ul style="list-style-type: none"> <li>Henry m. Catherine Parr</li> </ul>
	1544	<ul style="list-style-type: none"> <li>Publication of Cranmer's English Litany in May; five-part polyphonic setting (presumably by Tallis) printed in June.</li> </ul>
	1547	<ul style="list-style-type: none"> <li>JANUARY 28 Henry VIII dies; succeeded by Edward VI, then nine years old. The Lord Protector Somerset is a Protestant reformer.</li> </ul>
	1549	<ul style="list-style-type: none"> <li>First Book of Common Prayer authorized by the Act of Uniformity on January 21, in use at St Paul's and some London parishes by Lent, in force countrywide on Whitsun.</li> </ul>
<b>1550</b>	1552	<ul style="list-style-type: none"> <li>Second Book of Common Prayer authorized April, printed September, in force from November 1.</li> </ul>
	1553	<ul style="list-style-type: none"> <li>Edward d. July 6; Mary proclaimed Queen July 19. Catholicism is restored as the official religion of England.</li> </ul>
	1558	<ul style="list-style-type: none"> <li>NOVEMBER 17 Mary dies; Elizabeth succeeds to the throne.</li> </ul>
	1559	<ul style="list-style-type: none"> <li>Act of Uniformity is passed April and comes into force June 24, abolishing the Mass and reintroducing the second Book of Common Prayer.</li> </ul>

Nothing is known of the whereabouts of the partbooks after the middle of the 16th century.

<b>1600s</b>	<b>1633</b>	<ul style="list-style-type: none"> <li><b>Peterhouse, Cambridge, oldest and smallest of the colleges in University of Cambridge, builds its chapel; members of the college had hitherto worshipped next door at Little St Mary's.</b></li> </ul>
	<b>1635</b>	<ul style="list-style-type: none"> <li><b>John Cosin, prebendary of Durham Cathedral, a theologian and bibliophile with strong High Church convictions, becomes Master of Peterhouse. Bull's partbooks may arrive at Peterhouse with Cosin, part of his collection of books relating to the history of the English church.</b></li> <li><b>By 1643, all choral services at Peterhouse have ceased under Parliamentary rule.</b></li> </ul>
<b>1800s</b>	<b>1856</b>	<ul style="list-style-type: none"> <li><b>The Peterhouse partbooks are described and catalogued for the first time by John Jebb. Four partbooks remain: the tenor is missing.</b></li> </ul>

## 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 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; the fifth disc was released in March 2017 and was just selected as a Critic’s Choice of 2017 by *Gramophone*. 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 a world premiere recording of Cipriano de Rore’s first book of madrigals (1542), which it will complete over the next two seasons.

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, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; and in San Luis Obispo, Seattle, St. Louis, Kansas City, Chicago, Cleveland, Milwaukee, Pittsburgh, Philadelphia, and Providence. This season’s highlights include an October tour to England, with performances at Peterhouse and Trinity College in Cambridge and at Lambeth Palace Library, at the London residence of the Archbishop of Canterbury. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra. In 2015 the ensemble embarked on a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up around 2021, 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** is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Boston Baroque, Nederlandse Bachvereniging (Netherlands Bach Society), L’Académie, Seven Times Salt, Schola Cantorum of Boston, and Exsultemus. He can be heard on the harmonia mundi, Blue Heron, and Coro record labels. Michael has served as music

director of Convivium Musicum since 2007. He also directs the Meridian Singers, a vocal ensemble based at MIT. Michael is currently an Assistant Professor at the Berklee College of Music, where he teaches conducting courses for undergraduates, and a Lecturer in Music at Boston University, where he teaches seminars in Renaissance and Baroque choral repertoire for graduate choral conducting students.



Grammy Award-winning bass **Cameron Beauchamp** is active throughout the country as a soloist, chamber musician, clinician, and experimental artist. Cameron is an original 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, has been featured as a soloist with the Austin, Dallas, Seattle, New World, and Colorado Symphonies, and has recorded for Sony Classical, Harmonia Mundi, New Amsterdam Records, 4AD, and 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, Tigran Hamasyan, Maynard Ferguson, Glenn Kotche, and Peter Sellars. He has performed on three 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, Texas, 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.



Hailed for his "voice of seductive beauty" (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini

Festival in Germany, and numerous appearances in and around Boston. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with Boston Baroque (as Achilla in Handel's *Giulio Cesare*) and Apollo's Fire in Cleveland, and performed with the Handel & Haydn Society in Boston, New York, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. This season's highlights include the world premiere of *The Nefarious, Immoral, yet Highly Profitable Enterprise of Mr. Burke and Mr. Hare* with Boston Lyric Opera, a debut with the Arion Baroque Orchestra in Montreal, solo appearances with the Handel & Haydn Society, and various programs with Blue Heron.

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 reviewers as "the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation" (*Cleveland Plain Dealer*), with an "alluring tenor voice" (*ArtsFuse*), **Jason McStoots**

is a respected interpreter of early music whose recent solo appearances include *Les plaisirs de Versailles* by Charpentier, *Orfeo, Il ritorno d'Ulisse in patria*, and the *Vespers of 1610* by Monteverdi, *The Abduction from the Seraglio* by Mozart, Bach's *Christmas Oratorio* and *St. Mark Passion*, Purcell's *Dido and Aeneas*, and Handel's *Messiah*. He has performed with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tragicomedia, and Tanglewood Music Center. He was proud to appear on BEMF's Grammy-winning 2015 Charpentier recording; other recording credits

include Lully's *Pysché*, Handel's *Acis and Galatea*, Blow's *Venus and Adonis*, and Charpentier's *Acteon* with BEMF (CPO), Fischer's *Vespers* (Toccata Classics), *Awakenings* with Coro Allegro (Navona), and all of Blue Heron's recordings.



**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 was music director of

New York City's Green Mountain Project (Jolle Greenleaf, artistic director) from 2010-2016 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, taught a class in vocal ensemble performance at Harvard University this fall, and is at work on a new edition of the songs of Gilles Binchois. He holds degrees from Brown University and Harvard University.

**Martin Near** has been acclaimed for the "sweet limpidity" (*The New York Times*) of his singing, with a "cool, beaming countertenor" commended for its "crystal clear...beautiful, blooming top notes" (*New York Classical Review*). He enjoys a varied career exploring twin passions



for early music and new music. Highlights of recent solo performances include a concert version of Machaut's *Remede de Fortune*, created as a collaboration between Blue Heron and Cleveland's Les Délices (Debra Nagy, director),



and Richard Rodney Bennett's *Ophelia* (1987) with Boston's Odyssey Opera, under the artistic direction of Gil Rose. Mr. Near maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham, and he has also been known to compose, arrange, and engrave using Finale.



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.



Recent solo highlights for soprano **Sonja DuToit Tengblad** include Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Vivaldi's *Juditha triumphans* (Abra and Ozias), Monteverdi's *Il ritorno d'Ulisse in patria* (La Fortuna and Giunone; Grammy-nominated recording with Linn Records) and Mozart's *Die Zauberflöte* (First Lady) with Boston Baroque; Bach's St. John Passion with the Handel & Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. In 2014 she was awarded second place in the American Prize Competition's art song and oratorio division. A champion of modern music, Ms. Tengblad curated the award-winning touring program *Modern Dickinson* ([www.moderndickinson.com](http://www.moderndickinson.com)), launched the recital project *BeatSong* for soprano and percussion, and premiered Shirish Korde's *Questions for the Moon* with members of the Silk Road Project. She sings with the Grammy-winning ensemble *Conspirare* and the *Lorelei Ensemble*.

Soprano **Brenna Wells** is known for her varied operatic and concert performances and has sung and recorded with such ensembles as the Boston Early Music Festival, Blue Heron, Britten-Pears Baroque Orchestra, Boston Baroque, Opera Boston, Boston Modern Orchestra Project, Yale

Choral Artists, and the Handel & Haydn Society. She has appeared in many festivals worldwide, including the London Handel Festival, Aldeburgh Festival, Connecticut Early Music Festival, Amherst Early Music Festival, BBC Proms, and the Fondazione Giorgio Cini in Venice,



Italy. Recent highlights include performances with Vermont Symphony Orchestra, Sammamish Symphony Orchestra, New World Symphony, Cleveland Orchestra Miami, St. Cecilia Festival, Seraphic Fire, Brookings Harbor Friends Series, Vancouver Early Music Festival, Ensemble Viii, and the Pacific Musicworks production of *Dido and Aeneas*. This season she can be heard performing with Pacific MusicWorks Underground, the Early Music Guild of Seattle, Seraphic Fire, Ensemble Viii, and the Emerald Ensemble, among others.

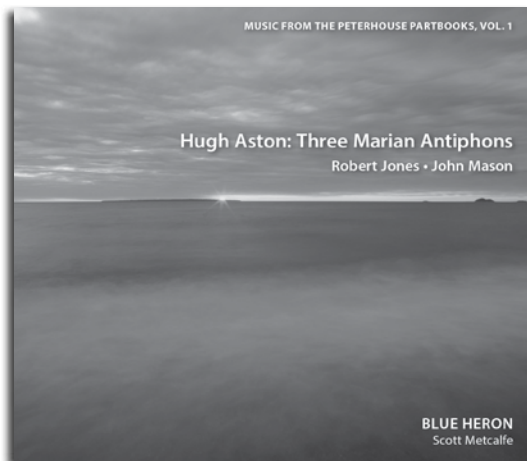
**Shari Alise Wilson** specializes in early and modern music. Recent highlights include performances with The Crossing Choir at Lincoln Center's Mostly Mozart Festival, David Lang's *Little Match Girl Passion* with Sydney Skybetter & Associates and Ear Heart Music, Bach's St. Matthew Passion with *Conspirare* 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 the Lincoln Center. Ms. Wilson performs with *Conspirare* (Austin), Texas Early Music Project



(Austin), Santa Fe Desert Choral, the Grammy-nominated Crossing Choir (Philadelphia), Spire Ensemble (Kansas City), Publick Musick (Rochester), and Boston's Blue Heron and Emmanuel Music. She can be heard on Blue Heron's 5-CD set of *Music from the Peterhouse Partbooks*, *Conspirare's* Grammy-award winning *Sacred Spirit of Russia*, Craig Hella Johnson's *Considering Matthew Shepard*, and Gavin Bryars's *The Fifth Century* with The Crossing Choir.

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