



CAPTURING MUSIC

Writing and Singing Music in the Middle Ages

THOMAS FORREST KELLY

Morton B. Knafel Professor of Music, Harvard University

BLUE HERON

Scott Metcalfe, director

**SATURDAY
NOVEMBER 15, 2014
3 PM & 8 PM**

*First Church in Cambridge,
Congregational*



PROGRAM



Capturing Music

Writing and Singing Music in the Middle Ages

Thomas Forrest Kelly *Morton B. Knafel Professor of Music, Harvard University*
Blue Heron *Scott Metcalfe, director*

PART I at 3 pm

Introit Ad te levavi
soloist MB

Introit Resurrexi
soloist PT

Alleluya Pascha nostrum
soloist PG

Hymn Ut queant laxis

Leoninus (fl. 1180s-1200): Alleluya Pascha nostrum
soloist JM

Perotinus (fl. c. 1200): Alleluya Pascha nostrum
soloists MB & ST (Alleluya) / OM & JM (Pascha nostrum)

Clausula Latus est (*Magnus liber organi*)
soloist MS

Motet Immolata paschali victima (*Magnus liber organi*)
MS JM

Sumer is icumen in / Perspice Christicola (c. 1250)
MS JM BG MB PG PT

Q&A session with Thomas Kelly & Scott Metcalfe at 7 PM

PART 2 at 8 pm

Povre secors / Gaude chorus (Montpellier Codex, early 14th century)
BG MB JM

Diex qui porroit / En grant dolour (Montpellier Codex)
JM BG HARP

Aucun ont trouvé / Lorc tans (Montpellier Codex)
JM MB ST

Garrit gallus / In nova fert (Roman de Fauvel, 1314-18)
IH MN SM

Guillaume de Machaut (c. 1300-1377): Biauté qui toutes autres pere
OM JM MB

Io son un pellegrin (14th century)
OM ST

Jacob Senleches (fl. 1380s): En attendant, Esperance conforde
OM CW SM

Baude Cordier (fl. c. 1400): Belle, bonne, sage, plaisant et gente
MN CW SM

Johannes Ockeghem (c. 1420-1497): Kyrie, *Missa prolationum*
MN IH JM MB



Michael Barrett, Brian Giebler, Paul Guttry, Ian Howell,
Owen McIntosh, Jason McStoots, Martin Near, Mark Sprinkle,
Sumner Thompson, Paul Max Tipton, voices

Charles Weaver, lute & voice
Scott Metcalfe, director, harp & fiddle



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

CAPTURING MUSIC: NOTES ON PERFORMANCE PRACTICE

Recording and performing a program like Capturing Music challenges an ensemble to find its way, in the course of just over an hour's worth of music, from a style of singing suitable to plainchant around the year 900 through Notre Dame organa from around 1200, thirteenth-century polytextual motets, fourteenth-century songs in both French and Italian, and the *ars subtilior* music of the late fourteenth century, into the sweet new style of the early fifteenth and beyond to the intoxicating counterpoint of Ockeghem's *Missa prolationum*. Just about every question of performance practice is raised along the way: number of performers, pitch, tuning system, scoring, pronunciation (of Latin and French, over centuries of change, as well as some Italian and even thirteenth-century English), and, for the songs at least, the possible participation of instruments—not to mention subtle questions of style. In preparing the music we have attempted to internalize what we know about medieval performance—this, too, varies considerably from the ninth to the fifteenth century—while infusing the music with our own creative energies, as we expect the singers of the past to have done. A few notes on some of our choices follow.

PLAINCHANT

Our selections draw from the central Gregorian repertory as codified under Carolingian rule and written down all over Europe, perhaps most famously at the monastery of St. Gall in what is now Switzerland. The St. Gall manuscripts are written in neumes that do not specify pitch but do convey what seems to be a lot of information about nuances of performance. Virtually all of the precise meaning of this information is lost to us, and (as Professor Kelly explains in the book), the notation that replaced neumes prioritized the specification of pitch over the representation of nuance. But the great variety of the neumes and their elegant and diverse shapes do suggest a varied, perhaps highly ornamented manner of performance, which must have differed wonderfully from place to place. In the ninth century a monk from St. Gall named Notker Balbulus wrote to another monk named Lantbert, explaining the meaning of letters that might be added above the neumes, calling for a number of effects, some of which are easy to interpret (C, "cito vel celeriter," quickly; T, "trahere vel tenere," lengthen or hold) and some considerably more difficult (G, "Ut in gutture gradatim garruletur genuine gratulatur," "genuinely grants that the note be gargled gradually in the throat"; R, "Rectitudinem vel rasuram non abolitionis sed crispationis rogitat," "requires rectitude: the note

must be shaven not to abolition but to a neat curl"). Guido of Arezzo described a sort of ornament or nuance called a liquefiant: "Notes, in fact, become liquefiant in many places after the manner of letters, so that the passing from one note to another in a smooth manner does not appear to have a stopping place." He adds that the use of liquefaction is subject to the taste of the singer: "If you should wish to perform the note more fully, not making it a liquefiant, no harm is done; in fact, it is often more pleasing. Indeed, you should do everything that we have said neither too seldom nor too constantly, but with good judgement" (*Micrologus*, c. 1026-8). A later writer points out that, of course, you can really only learn these things by example, not from notation: "A song, however, is not fully learnt through these signs, nor is anyone able to learn it better by using them, but it is necessary that it be heard from another person, and learnt by long practice" (Anonymous, *Summa musice*, c. 1200).

In the absence of medieval singers to teach us by long practice, we have drawn inspiration from the shapes of the neumes, the occasional use of signifying letters like C and T, the meaning of the words, the contours of the melodies, and our experiences with latter-day masters, especially Benjamin Bagby and Katarina Livljanic (though I certainly would not hold them responsible for our performances!).

PRONUNCIATION

Up until the twentieth century, Latin was pronounced basically like the vernacular tongue and sounded quite different from place to place across Europe. Erasmus (a relatively late witness) describes how the French used their peculiar "u" in Latin and modified its accentuation to suit their own proclivities; Germans confused "b" and "p"; Spaniards were unable to distinguish between "b" and "v." When the French ambassador addressed the Emperor Maximilian in Latin at a banquet, the Italians thought he was speaking French. The German who replied was even less comprehensible, and a Danish orator might as well have been speaking Scots, for all Erasmus could understand. To this regional variety, this program adds nearly six centuries of evolution in the vernacular. We have chosen a fairly conservative medieval French Latin pronunciation for the plainchant, locating it more or less in Paris, with the *organa* by Masters Leoninus and Perotinus of Notre-Dame de Paris and the motets of the Montpellier codex that follow on our concert. The exception is *Ut queant laxis*, sung in an Italianate Latin that Guido of Arezzo might have recognised.

Our pronunciation of the French songs changes subtly from century to century, reflecting what we know about the sound of French from c. 1200

to c. 1400, and proceeds from the assumption that the declamation of lyric poetry demands a more formal, more artificial diction than everyday speech. As Eustache Deschamps put it in his *L'art de dictier* of 1392, “[poetry and music] are so consonant with each other, that each one can well be called music, as much for the sweetness of the melody as for that of the words that are all pronounced and made distinct by the sweetness of the voice and the opening of the mouth; and it is as if these two were married in a union of knowledge, through the melodies which are more ennobled and better fitting through the text and the eloquence of the lyrics than they would be alone.”

NUMBERS OF VOICES

Liturgical plainchant, of course, was sung by whoever was in the choir or *schola cantorum*. Our schola is considerably smaller than the mass of canons and clerics at Notre-Dame de Paris in the late twelfth century, but somewhat larger than the cathedral's ensemble of six soloists who specialised in polyphony. On the highest feasts, such as Easter, the occasion on which the *Alleluia Pascha nostrum* was sung, all six soloists participated in the *organa*, presumably assigning the one, two, or three virtuosic upper lines to single singers, the rest joining their voices to sound the long notes of the plainchant tenor that underlay the entire structure. Perotin's *Alleluia Pascha nostrum* calls for two distinct pairs of soloists, one lower, one higher.

—Scott Metcalfe

INSTRUMENTS AND VOICES

Although the music on this program is primarily, if not exclusively, vocal, the question of instrumental participation does arise once we enter the realm of motets and songs, from the thirteenth century onwards. I think I am not oversimplifying the situation much to say that we really do not know how untexted lower lines in polyphonic motets or songs were realised between 1200 and 1500, and we probably will not ever know. Some lines, such as the untexted tenor melodies that underlie pieces like *Diex qui porroit, Aucun ont trouvé* or *Garrit gallus*, or the two lower parts of Machaut's *Biauté qui toutes autres pere*, are neither vocal nor idiomatically instrumental in character and can be equally well performed on a medieval instrument as by a singer, who might choose to vocalise on a single syllable (although there is no evidence I know of that suggests the latter solution). On the other hand, details of Senleches's *En attendant* make the combination of plectrum lute and harp for the lower parts quite persuasive (the contra's second note, F sharp, is sustained into the leading singer's second note of F natural, but if the contra is played on lute, the F sharp decays, making the clash bittersweet but not obnoxious) and “Baude Cordier” may have been the professional alias of the Burgundian court harpist (“cordier”) Baude Fresnel, who surely would have enjoyed performing his own songs.

TEXTS & TRANSLATIONS

Ad te levavi

Ad te levavi animam meam: Deus meus in te confido: non erubescam: neque irrideant me inimici mei, etenim universi qui te expectant, non confundentur. Vias tuas, Domine, demonstra mihi: et semitas tuas edoce me.

Unto thee do I lift up my soul: O my God, I trust in thee: let me not be ashamed, nor let my enemies mock me. Indeed, let none that wait on thee be confounded. Show me thy ways, O Lord: and teach me thy paths.

Resurrexi

Resurrexi et adhuc tecum sum, alleluia. Posuisti super me manum tuam, alleluia. Mirabilis facta est scientia tua, alleluia. Domine probasti me et cognovisti me: tu cognovisti sessionem meam et resurrectionem meam. Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in secula seculorum. Amen.

I have risen and even now am with thee, alleluia. Thou hast laid thy hand upon me, alleluia. Thy knowledge is become marvellous, alleluia. Lord, thou hast judged me and known me: thou hast known my sitting down and my rising up. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and ever shall be, world without end. Amen.

Alleluia Pascha nostrum

Alleluia. Pascha nostrum immolatus est Christus. Alleluia.

Alleluia. Christ our Passover is sacrificed. Alleluia.

Ut queant laxis

*Ut queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labii reatum,
Sancte Joannes.*

So that your servants may freely sing the wonders of your deeds, remove the stain of guilt from their unclean lips, O Saint John.

*Nuntius celso veniens Olympo,
Te patri magnum fore nasciturum,
Nomen et vitae seriem gerendae
Ordine promit.*

A messenger from Heaven above, announcing to your father that you, great one, will be born, reveals in order your name and the course of your life.

*Sit decus patri, genitaeque proli,
Et tibi compar utriusque virtus,
Spiritus semper, Deus unus, omni
Temporis aeo. Amen.*

Glory be to the Father and to the engendered Son, and to you power equal to both, everlasting Spirit, one God, for every era of eternity. Amen.

—Paul the Deacon (c. 720-c. 799):
Vespers hymn to St John the Baptist

Immolata paschali victima

*Immolata
paschali victima
immoletur anima;
sit azima,
sit expurgata,
reparata
post vetus zima
salus prima.
Exit die tertia,
ecce, Ionas intima
ventris angustia.
Fera Ioseph pessima
devorata gelima
adoratur fraterna;
post tres dies infima
exit de cisterna.
Ignea
remota rumphea
claustra siderea
aperit parte latus
perforatus,
ut fenestratus
celo sit meatus.*

The paschal victim
is sacrificed;
let the soul be sacrificed:
let it be unleavened bread,
be purged,
renewed
after the old leaven,
the first salvation.
Behold, on the third day
Jonah emerges
from the inward narrowness of the belly.
Joseph having been devoured
by a wretched beast, his sheaf
is worshipped by his brothers's sheaves;
after three days
he emerges from the deep pit.
With flaming
sword unsheathed
he opens
the heavenly cloister. May he, his side
pierced through,
be, like a window,
our passage to heaven.

Sumer is icumen in / Perspice Christicola

*Sumer is icumen in,
Lhude sing cuccu!
Growtheth sed and bloweth med
And springth the wde nu,
Sing cuccu!
Awe blete after lamb,
Lhouth after calle cu,
Bulluc sterteth, bucke verteth,
Murie sing cuccu!
Cuccu, cuccu,
Wel sings thu cuccu;
Ne swik thu naver nu.*

*Perspice Christicola
que dignatio.
Celicus agricola
pro vitis vitio
Filio
non parcens exposuit*

Summer has come:
sing loudly, cuckoo!
Seed grows and meadow blooms
And now the wood comes into leaf.
Sing, cuckoo!
Ewe bleats after lamb,
Cow lows after calf,
Bullock prances, stag farts.
Sing merrily, cuckoo!
Cuckoo, cuckoo,
well do you sing, cuckoo,
nor do you ever cease now.

Observe, worshipper of Christ,
such graciousness:
The heavenly farmer,
on account of a defect in the vine,
not sparing his Son,
exposed him

*mortis exicio.
Qui captivos semivivos
a supplicio
vite donat
et secum coronat
in celi solio.*

to the destruction of death.
To captives half-dead
from torment
he gives life
and crowns them with himself
on the throne of heaven.

Povre secors / Gaude chorus omnium

TRIPLUM

*Povre secors ai encore recovré
A ma dame, que j'avoie servi a sa volonté;
N'autre reison trovée n'a de moi grever,
Fors qu'el veut estre amie a tel, qui li puist doner.
Las, si m'a refusé!
Mes s'en li eust poin de pité,
Tot mon desir eusse achievé.
Sospirant li dis que je morroie por li amer.
Elle respondi
Que ne leroit le riche aler
Por plus vaillant ne por plus sené.
Lors commençai a penser,
Mes ne li dis pas por li aîrer:
Dame, se j'estoie li maus d'amer,
Je vos reprendroie, voir;
Car dame, qui riens veut valoir
Dire devroit: "Hé Dieus, a jor de mon aé
Ja mauvais m'amour n'avra,
Ja n'i bet."*

DUPLUM

*Gaude, chorus omnium
Fidelium!
Rosa fragrans, lilium
Convallium
Fert et offert filium
Ac presentat proprium
Tantum offertorium
Virgo mater hodie
Novum regem glorie
Deportans in gremium,
Quem Symeon manibus
In ulnis felicibus
Accipiens
Benedixit inquiens:
"Nunc dimittis, Domine, servum tuum
In pace, nunc et in perpetuum."*

Poor help have I yet received
from my lady, whom I have served as she willed;
I've found no other reason why she should wrong me
but that she wishes to be friend to one who can
give her everything. Alas, she has refused me!
But had there been any pity in her,
all my desire would have been fulfilled.
Sighing, I told her that I would die for love of her.
She replied
that she would not give up the rich man
for one more worthy or more sensible.
Then I began to think
(but did not say it, in order not to anger her):
Lady, were I the pains of love,
I would seize you, truly,
for a lady who wants to earn any praise
ought to say, "O God, not one day of my life
shall a bad man have my love,
nor shall I chase one!"

Rejoice, chorus of all
the faithful!
The fragrant rose, the lily
of the valley
bears and offers her son
and today the virgin mother
presents her own
great offering,
a new king of glory,
carrying him in her womb,
whom Simeon received
into his happy arms
and blessed,
saying:
"Now, Lord, you send your servant away
in peace, now and for evermore."

Diex, qui porroit / En grant dolour

TRIPLUM

Diex, qui porroit, quant il vodroit, sanz mal penser
a s'amie jouer et déporter
et souvent parler pour raconter
entr'eus les maus qu'il ont pour bien amer,
bien porroit et devroit grant joie mener.
Mes mesdisans dessevrer
m'en font, qui me feront oublier.
Diex les puist touz agraventer!
Maint duel amer endurer et souspirer
m'ont fait pour leur gengler
ne nus ne m'en puet conforter
fors la sadete blondete a vis cler.

MOTETUS

En grant dolour,
en grant paour,
en grant tristour
et nuit et jour
sui pour l'amour
a la mellour
et pour la flour,
ce m'est avis,
de toutes celes du pais,
dont je parti,
quant la guerpi,
mat et esbahi.
Ahy! mesdisans m'ont trahi,
qui m'ont fait maint grant ennui.
Par eus de li eslongiés sui;
mes de vrai cuer li pri par Amours,
que de mes dolours
me face par tans secours.
Bien sache que tous jours
son ami serai,
tant com je vivrai.

Oh God: he who could, whenever he would,
without worry, play and disport with his love
and talk often with her, speaking
together of the suffering they endure for loving well,
could and should indeed feel great joy.
But slandering tongues separate
me from her, and will cause me to be forgotten.
May God punish them all!
I have had to sigh and endure much bitter sorrow
on account of their gossip,
and none can comfort me
but the charming little blond with the bright face.

In great pain,
in great fear,
in great sadness
both night and day
am I, for the love
of the finest woman,
the flower
(so I believe)
of all the women in the land
which I left
when I parted from her,
crushed and abashed.
Ah! slanderers have betrayed me
and have caused me very great grief.
Because of them I am apart from her;
but with a true heart I pray her, for Love's sake,
that she save me
from my pains by her succour.
You should know that I will always
be true to her,
so long as I live.

Aucun ont trouvé / L onc tans me sui tenu

TRIPLUM

Aucun ont trouvé chant par usage,
Mes a moi en doune ochoison
Amours, qui resbaudist mon courage,
Si que m'estuet faire chançon,
Car amer me fait dame bele et sage et de bon renon.
Et je, qui li ai fait houmage
Pour li servir tout mon aage
De loial cuer sans penser trahison,
Chanterai, car de li tieng un si douz heritage,
Que joie n'ai se de ce non:
C'est la pensée, que mon douz mal m'asouage,
Et fait esperer garison,
Ne pour quant suer moi puet clamer hausage
Amours et moi tout mon vivant tenir en sa prison.
Ne ja pour ce ne penserais vers li mesprison;
Tant set soutilment assallir,
k'encontre li defendre ne s'en puet on.
Force de cors ne plenté de lignage
Ne vaut un bouton,
Et si li plait de raençon
Rendre a son gré, sui pris et l'en fais gage
Mon cuer, que je met du tout en abandon.
Si proi merci, car autre avantage
N'ai je ne pour moi nule autre raison.

MOTETUS

L onc tans me sui tenu de chanter,
Mes or ai raison de joie mener,
Car boune amour me fait désirer
La miex ensegnie k'on puist en tout le mont trouver;
A li ne doit on nule autre comparer,
Et quant j'aim dame si proisie
Que grant deduit ai du penser,
Je puis bien prouver que mout a savoureuse vie,
Quoi que nus die, en bien amer.

Some have invented songs out of habit,
but I am given incentive by
Love, who so fills my heart with joy
that I must make a song,
for he makes me love a lady fair and wise and of good name.
And I, who have sworn
to serve her all my life
with a loyal heart, without thought of betrayal,
will sing, for from her I receive so sweet a gift
that I have no joy save for one:
this is the thought that soothes my sweet pain
and gives hope for a cure.
Nevertheless, Love may claim supremacy over me
and hold me in his prison all my life long,
nor indeed shall I ever think ill of him for this.
He knows how to attack so subtly
 that no one can defend himself against him:
neither bodily strength nor noble lineage
is worth a button.
And if it pleases him to grant ransom
on his terms, I am taken and pledge
my heart, which I wholly abandon.
Thus I pray for mercy, for I have no other resource,
nor any other reason in my favor.

For a long time I refrained from singing,
but now I have reason to be joyous,
for true love makes me desire
the best bred lady whom one can find in the whole
world: none other can be compared with her.
And since I love so highly-prized a lady
that I get great pleasure from the thought.
I can indeed prove that he who loves well
leads a most delicious life, whatever anyone may say.

Garrit gallus / In nova fert

TRIPLUM

*Garrit gallus flendo dolorose,
luget quippe gallorum concio,
que satrapē traditur dolose,
excubitus sedens officio.
Atque vulpes, tamquam viſpilio
in Belial vigens astucia,
de leonis consensu proprio
monarchisat, atat angaria.
Rursus, ecce, Jacob familia
Pharaone altero fugatur;
non ut olim Iude vestigia
subintrare potens, lacrimatur.
In deserto fame flagellatur,
adiutoris carens armatura,
quamquam clamat, tamen spoliatur,
continuo jordan moritura,
miserorum exulum vox dura!
O Gallorum garritus doloris,
cum leonis cecitas obscura
fraudi paret vulpis proditoris
eius fastus sustinens erroris
insurgito: alias labitur
et labetur quod habes honoris,
quod mox in facinus tardis
ultoribus itur.*

MOTETUS

*In nova fert animus mutatas dicere formas:
draco nequam quem olim penitus
mirabili crucis potencia debellabit Michael inclitus,
mox Absalon munitus gracia,
mox Ulixis gaudens facundia,
mox lupinis dentibus armatus,
sub Tersitis miles milicia,
rursus vivit in vulpem mutatus,
fraudi cuius lumine privatus leo,
vulpe imperante paret.
Oves suggit pullis saciatus.
Heu! suggerē non cessat et aret ad nupcias
carnibus non caret.
Ve pullis mox, ve ceco leoni!
coram Christo tandem ve draconi.*

The rooster [Frenchman] cries, lamenting sadly,
Indeed the whole assembly of roosters laments,
For they have been betrayed by the crafty satrap
who was supposed to guard them.
And the fox, like a thief in the night,
vigorous with the cunning of Belial,
reigns with the full consent
of the lion himself.
Behold how the family of Jacob
once again flees another Pharaoh:
no longer able to follow the path of the Jews
as before, it weeps.
In the desert it is tortured by hunger,
with no armor to help.
though they cry out yet they are robbed;
soon perhaps to die,
harsh is the voice of the wretched exiles,
O painful cries of the roosters!
Since the dark blindness of the lion
is subject to the deceit of the treacherous fox,
supporting his arrogance by encouraging sin,
rise up! otherwise what is left
of your honor slips away and will continue to slip away.
With only slow avengers it will soon
turn to villainy.

My mind is bent to tell of forms changed into new things:
that evil dragon, whom glorious Michael once conquered
thoroughly by the miraculous power of the cross,
now lives again, armed thanks to Absalom,
now gloating with the eloquence of Ulysses,
now armed with the teeth of a wolf,
a soldier in the army of Thersites—
he lives again changed into a fox.
Deprived of sight by the fox's tail
the lion, ruled by the fox, obeys.
He sucks the blood of lambs, sated with chickens.
Alas! he never stops sucking and thirsts for a marriage,
he does not lack for meat.
Woe to the chickens, woe to the blind lion!
and finally, before the face of Christ, woe to the dragon.

Biauté qui toutes autres pere

*Biauté qui toutes autres pere,
Envers moy diverse et estrange,
Doucour fine a mon goust amere,
Corps digne de toute loange,
Simple vis a cuer d'ajment,
Regart pour tuer un amant,
Semblant de joie et de response d'esmay
M'ont a ce mis que pour amer mourray.*

*Detri d'otri que moult compere,
Bel Acuel qui de moy se vange,
Amour marraſtre et non pas mere,
Esþoir qui de joie m'estrange,
Povre secours, desir ardent,
Triste penser, cuer souſpirant,
Durté, desdaing, dangier et refus qu'ay
M'ont a ce mis que pour amer mourray.*

*Si vueil bien qu'a madame appere
Qu'elle ma joie en doulour change
Et que sa belle face clere
Me deſtruit, tant de meschief sange,
Et que je n'ay revel ne chant
N'ainsi com je sueil plus ne chant
Pour ce qu'Amours, mi oeil et son corps gay
M'ont a ce mis que pour amer mourray.*

Io son un pellegrin

*Io son un pellegrin che vo cercando
Limosina, per Dio merce chiamando,
Et vo cantando con la voce bella,
Con dolce aspetto et colla treça bionda.
Nonno se non bordone et la scarsella,
Et chiamo, et nonne chi mi risponda.
Et quando credo andare alla seconda,
Vento contrario mi vien tempestando.*

Beauty which is peer of all others,
towards me inconstant and distant,
exquisite sweetness, bitter to my taste,
body worthy of all praise,
innocent countenance with heart of steel,
a glance to kill a lover,
joyful appearance and distressing reply
have brought me to this, that for love I shall die.

Delay in requiting, which costs dearly,
Fair Welcome who takes revenge on me,
Love, cruel and unnatural mother,
Hope which deprives me of joy,
poor help, burning desire,
sad thoughts, sighing heart,
harshness, disdain, danger, and the refusal I receive
have brought me to this, that for love I shall die.

So I wish to make it clear to my lady
that she changes my joy to grief,
and that her fair radiant face
destroys me, such misfortune do I feel,
and that I have neither pleasure nor song,
nor do I sing as I used to,
for Love, my eyes, and her genteel person
have brought me to this, that for love I shall die.

I am a pilgrim who goes seeking
alms, calling for mercy in God's name,
and I go singing with a lovely voice,
with sweet aspect and golden tresses.
Nothing have I save staff and satchel,
and I call, and no one answers me.
And just when I think I'm on course,
a contrary wind comes and blows up a storm.

En attendant, Esperance conforte

*En attendant, Esperance conforte
L'omme qui vuolt avoir perfeccion:
En attendant se deduc et deporte,
En attendant li proumet guerredon,
En attendant passe temps et sayson,
En attendant met en li sa fiance:
De toulz ces mets est servis a fayson
Cilz qui ne sceit vivre sans Esperance.*

*Esperance tient ouverte la porte,
Adont chascuns puet avoir guarison.
Esperance est de si noble sorte
Que cilz ne doit prendre confusion
Qui l'a o soy, et sanz li ne puet on
Avoir loing temps de playsir habundance:
Dont prendre assés puet consolacion
Cilz qui ne sceit vivre sans Esperance.

Pour ce conoy et voy qu'elle m'ennoite
A li tenir, et j'ay cause et rayson
Quar ja schay bien que s'elle estoit morte
Pou y veroit le mien entencion.
Dont je vos pris en ma conclusion
Que Bel Acueil priés pour m'alagance:
En attendant suy [sanz] presoncion
Cilz qui ne sceit vivre sans Esperance.*

Belle, bonne, sage

*Belle, bonne, sage, plaisant et gente,
A ce jour cy que l'an se renouvelle
Vous fais le don d'une chanson nouvelle
Dedens mon cuer qui a vous se presente.*

*De recepvoir ce don ne soyés lente,
Je vous suppli, ma doulce damoysselle,
Belle, bonne, sage, plaisant et gente,
A ce jour cy que l'an se renouvelle.*

*Car tant vous aim que ailleurs n'ay mon entente,
Et sy scay que vous estes seule celle
Qui fame avés que chascul vous appelle
Flour de beauté sur toutes excellente.*

Belle, bonne, sage, plaisant et gente...

While waiting, Hope comforts
the man who seeks perfection:
while waiting, she amuses and entertains him,
while waiting, she promises him reward,
while waiting, time and seasons pass,
while waiting, he places his trust in her.
From all these dishes is amply served
the man who cannot live without Hope.

Hope holds open the door
through which each may find healing.
Hope is of such noble make
that he who has her with him
should never come to harm, and without her
one cannot long enjoy pleasure's abundance:
from which he can take some consolation,
the man who cannot live without Hope.

Therefore I acknowledge and see that she exhorts me
to hold to her, and I have cause and reason,
for I know well that if she were dead
my intent would come to little.
Thus, in conclusion, I beg you
to pray to Fair Welcome for my relief:
while waiting I am, without presumption,
the man who cannot live without Hope.

Fair, good, wise, pleasing, and noble lady,
on this day when the year begins anew
I make you the gift of a new song
within my heart, which presents itself to you.

Do not be slow to accept this gift,
I beg you, my sweet young lady—
fair, good, wise, pleasing, and noble—
on this day when the year begins anew.

For so do I love you that I have no intentions elsewhere,
and I know that you alone are she
whose renown is that everyone calls you
the flower of beauty, excellent above all.

Fair, good, wise, pleasing, and noble lady...

— Translations by Scott Metcalfe, Thomas Forrest Kelly, and Lawrence Rosenwald.

THOMAS FORREST KELLY is Morton B. Knafel Professor of Music at Harvard University, where he served as Chair of the Music Department from 1999 to 2004. In 2005 he was named a Harvard College Professor in recognition of his teaching of undergraduates. Before

coming to Harvard he taught at Oberlin Conservatory (where he was the founding director of the program in Historical Performance and served as acting Dean of the Conservatory), at the Five Colleges in Massachusetts (where he was the founding director of the Five College Early Music Program), and at Wellesley College. Kelly has also been a Visiting Scholar at King's College, Cambridge (1976-77) and a *Professeur invité* at the École Pratique des Hautes Études, Paris (1998).

Born in Greensboro, NC in 1943, Kelly attended Groton School and the University of North Carolina at Chapel Hill. Two years in France on a Fulbright grant allowed him to study organ at the Schola Cantorum in Paris and the Royal Academy of Music. His graduate study was at Harvard (A. M. 1970, PhD 1973).

He is a Chevalier de l'Ordre des Arts et Lettres of the French Republic and a Fellow of the American Academy of Arts and Sciences and of the American Academy in Rome. He has held awards from the National Endowment for the Humanities and the American Council of Learned Societies. His book *The Beneventan Chant* (Cambridge, 1989) was awarded the Otto Kinkeldey Award of the American Musicological Society for the most distinguished work of musicological scholarship of 1989. He received a Distinguished Alumnus Award from the University of North Carolina at Chapel Hill in 2005. He is an honorary citizen of the city of Benevento (Italy).



The vocal ensemble **BLUE HERON** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practice,



Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the rich and unique repertory of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. 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*. Three discs have been released so far, of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, and Richard Pygott; volume 4 will be released in April 2015 and volume 5 in 2016. Blue Heron has also recorded a CD of music from c. 800-1400 to accompany the book *Capturing Music: The Story of Notation* by Thomas Forrest Kelly, and the ensemble is featured in Tod Machover’s *Vocal Vibrations*, an installation that premiered at Le Laboratoire Paris from March to September 2014 and opened at Le Laboratoire Cambridge on October 31. All of Blue Heron’s recordings have received international critical acclaim and volume 1 in the Peterhouse partbooks series made the Billboard charts.

Blue Heron has appeared at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before

1800; at Dumbarton Oaks in Washington, D.C., at Festival Mozaic in San Luis Obispo, California, and at the Berkeley Early Music Festival. In September 2012, Blue Heron took up a new position as ensemble in residence at the new Center for Early Music Studies at Boston University. Highlights of the 2013-14 season included a return to The Cloisters and debut appearances at the Library of Congress, at Yale University, and in Seattle, Kansas City, and Cleveland. In 2014-15 the ensemble inaugurates a long-term project to perform the complete works of Johannes Ockeghem and tours to New York, St. Louis, Chicago, and Milwaukee.

Michael Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox



Luminis, Netherlands Bach Society, L'Académie, Seven Times Salt, and Exsultemus. He can be heard on the harmonia mundi and Blue Heron record labels. Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and

this fall serves as guest director of Cantilena, a women's chorus in Arlington. He has taught courses in conducting, music history, and music theory at Boston University and the Cambridge Center for Adult Education, and served as a choral director at Bridgewater State University. With his wife Anney he is co-owner of The Green Room, a multi-purpose arts studio in Union Square, Somerville, where he teaches voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard, an MM in choir conducting from Indiana University Jacobs School of Music, and a diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. He is currently working on his doctoral dissertation in choral conducting at Boston University.



Hailed as a “faultless high tenor” (*Seattle Times*) with “gleaming tones” (*South Florida Classical Review*), tenor **Brian Giebler** is active nationwide as both a soloist and chamber musician. Brian recently appeared as a soloist in Rachmaninoff’s *All-Night Vigil* with the Handel Choir of Baltimore, where he was praised for his “great elegance of tone and phrasing” (*Baltimore Sun*). Other recent solo engagements include Bach’s *St. Matthew Passion* with Conspirare, Bach’s *St. John Passion* with Tucson Chamber Artists, Mozart’s *Requiem* with the Saganaw Bay Symphony Orchestra, Bach’s *Magnificat* with Seraphic Fire, and his Carnegie Hall solo debut singing Haydn’s *Missa Sancti Nicolai* under the auspices of Anton Armstrong and the New York City Chamber Orchestra. Currently based in New York City, he is a member of the Grammy-nominated Choir of Trinity Wall Street. With “one of the purest tenor voices” (*DramaIntheHood*) “that would make anyone melt” (*BroadwayWorld*), Brian recently received much critical acclaim as Marius in a regional production of *Les Misérables*.



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.



Praised by the *New York Daily News* for his “rich voice, capable of great dramatic force” and *San Francisco Classical Voice* for the “heart at the core of his soulful sound,” **Ian Howell** has brought his warm and seamless tone to performances with Florentine Opera, New York City Opera, OperaLondon, and most major North American baroque orchestras. Especially sought after in the works of Bach and Handel, Mr. Howell has recorded for the American Bach Soloists, Warner Classics, Rhino, and Gothic labels. His debut solo CD, *1685 and the Art of Ian Howell* with The American Bach Soloists features repertory by Domenico Scarlatti, J.S. Bach, and G.F. Handel. He can also be heard with the all male chamber choir Chanticleer on one DVD and eight CDs, including the Grammy Award-winning *Lamentations and Praises* and the Grammy-nominated *Our American Journey*. Mr. Howell teaches vocal pedagogy at the New England Conservatory of Music in Boston, where he is completing a Doctor of Musical Arts degree.



A native of remote Northern California, **Owen McIntosh** has enjoyed a career of diverse musical endeavors from bluegrass to reggae, heavy metal to art song, and opera to oratorio. Heralded by critics as “stylistically impeccable,” he “sings with

vocal energy and rhythmic bite” and his “strong yet sweet tenor voice” produces the “clearest lines and most nuanced performances.” Recent solo engagements include the 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. Mr. McIntosh is also a core member of the vocal chamber ensembles Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, TENET, and Trinity Wall Street.

Described by critics as “a gifted young tenor with wonderful comedic talents” and an “alluring tenor voice,” **Jason McStoots** has performed



around the world and the US. He garnered critical accolades for his recent performances with Les Délices: the *Cleveland Plain Dealer* described his singing as “exquisite” and said that he “easily filled the room with a sound both rich and dulcet, commanding ears with what one suspected was one-tenth of his potential. Beyond that, he was a fine actor, rounding out heartfelt performances with meaningful gestures and facial expressions.” McStoots has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He has recently appeared as Tabarco in Handel’s *Almira* and Apollo in Monteverdi’s *Orfeo* with the Boston Early Music Festival and can be heard on their Grammy-nominated recording of Lully’s *Pysché* and newly released discs of music of Charpentier and John Blow. Also a voice teacher and stage director, he teaches at Brandeis University, where he recently restarted the dormant opera workshop project.



Scott Metcalfe has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of

New York City's Green Mountain Project (Jolle Greenleaf, artistic director), and has conducted the Handel & Haydn Society, TENET, Emmanuel Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra, Quire Cleveland, and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe received an AB from Brown University, where he majored in biology, and an AM in historical performance practice from Harvard.

Countertenor **Martin Near** began his professional singing life at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. He now 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, and together with soprano Margot Rood was noted for producing "an ear-boggling array of close-harmony sonorities...seemingly generating overtones and wave-interference patterns

that not even dogs could hear." He 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 has also worked as a recording producer and was Music Director of Exsultemus from 2009 to 2012.



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.



Praised for his "elegant style" (*The Boston Globe*), **Sumner Thompson** is one of today's most sought-after tenors. 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.



Described by *The Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone **Paul Max Tipton** enjoys an active career in opera, oratorio, and chamber music. Mr. Tipton's repertoire ranges from Schütz and Monteverdi to Britten and Bolcom, with his interpretations of Bach's passions being acclaimed in particular for their strength and sensitivity. He has recently appeared with the symphonies of San Antonio, Grand Rapids, Lincoln, and Stamford CT, with the Orchestra of St. Luke's, and with the New York Philharmonic as part of their first Bach Festival. He has been a

soloist with *Conspirare* (Austin), Bach Collegium San Diego, TENET, Ars Lyrica (Houston), New Trinity Baroque (Atlanta), and the Oregon Bach Festival, and is the baritone soloist on the 2012 Grammy-nominated recording of Brahms's *Requiem* with Seraphic Fire (Miami). Recent engagements include Britten's *War Requiem*, Monteverdi's *Vespers of 1610*, Bloch's *Sacred Service*, the title role in Mozart's *Don Giovanni*, the Station Master in Paul Crabtree's *The Ghost Train*, and all of Bach's motets with the Bach Collegium Japan. Mr. Tipton is a graduate of Yale University's Institute of Sacred Music, where he was mentored by tenor James Taylor, and of the University of Michigan School of Music, where he studied with George Shirley and Luretta Bybee. In 2012 Mr. Tipton was made a Lorraine Hunt-Lieberson Fellow at Emmanuel Music.

Charles Weaver performs on early plucked-string instruments as a recitalist and as an accompanist. Chamber music appearances include Early Music New York, Hesperus, Piffaro, Parthenia, Chamber Music Society of Lincoln Center, the Folger Consort, TENET,

ARTEK, and Musica Pacifica. He is on the faculty of the Juilliard School, the City University of New York Graduate Center, and the New York Continuo Collective, an ensemble of players and singers exploring the poetic and musical antecedents of opera in semester-length workshop productions. He has taught at the Lute Society of America Summer Workshop in Vancouver, British Columbia, the Western Wind Workshop in ensemble singing, and the Yale Baroque Opera Project. He is also assistant director of the St. Mary's Student Schola program in Norwalk, CT, teaching Gregorian chant and renaissance music theory to children.