Iberia & America

Music of 16th-Century Spain and New Spain
Scott Metcalfe, director & organ

Iberia & America: Music of 16th-Century Spain and New Spain
Saturday, April 16, 2005 at 8 pm & Sunday, April 17, 2005 at 3 pm
First Church in Cambridge, Congregational

Iberia & America
with
Marilyn Boenau, bajón
Olav Chris Henriksen, vihuela
Takaaki Masuko, percussion

Music of 16th-Century Spain and New Spain
Saturday’s concert is being recorded for future broadcast on WGBH, 89.7 FM.

Upcoming Events
A benefit for Blue Heron: Les chansons du printemps
An evening of 15th-century French songs for May Day and other days, by Dufay, Binchois, Busnoys, and others, with Lydia Knutson, Aaron Sheehan, Mark Sprinkle, and Paul Guttry, voices, and Scott Metcalfe, vielle. Hors doûvres, music, and conversation about chansons, performance practice, and more.

Saturday, April 30, 2005, from 5 until about 7:15
The French Library, 53 Marlborough Street, Boston
Seating is limited. Tickets are available at the door today, or contact us at (617) 924-7501 or info@blueheronchoir.org.

Blue Heron at the Boston Early Music Festival: a festive late-night concert!
Music for the Holy Roman Emperor Maximilian I: Music by Josquin, Isaac, Senfl, and La Rue, from the repertoire of the Imperial Church and the songbooks of Marguerite of Austria.

Wednesday, June 15, 2005, at 11 p.m.
St. Cecilia’s Parish, 18 Belvidere Street, Boston
For more information or to order tickets, contact the Boston Early Music Festival at (617) 868-BEMF, or visit www.bemf.org.

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I
Pange lingua gloriosi
verses 1, 3 & 5: metrical chant from Toledo Cantoral (c. 1544)
verses 2 & 4: Francisco Guerrero (1528–99)
verse 6: Juan Urrede (fl. later 15th century); quinta vox by Cristóbal de Morales (c. 1500–53)

II
Et factum est postquam · Morales
(Lamentations, first lesson at Matins on Holy Thursday)

III
Salté de los cielos · Gaspar Fernandes (c. 1570–1629) · LK MN AS OCH TM
Vaya la princesa · Fernandes · coplas CS

IV
Conditor alme siderum
chant verses 1, 3 & 5: Toledo Cantoral
verses 2, 4 & 6: Guerrero

Intermission

V
De los álamos vengo, madre · Juan Vásquez (c. 1510–c. 1560) · LK DT AC GB OCH
Por mi vida, madre · Vásquez · CS DT MB PG OCH
Pues que no puedo olvidarte · Ginés de Morata (fl. 16th century) · LK DT AC OCH TM

VI
Fantasia que contrahaze la Harpa · Alonso Mudarra (ca. 1500–1580) · vihuela solo, OCH
Falalalán, falalalera · Anonymous · MN AS MB PG OCH TM
Dime robadora · Anonymous · LK CS MS OCH

VII
Fantasia · La Bella Franceschina · Gagliarda Lombarda
Luys Milán (ca. 1500–after 1560) · vihuela solo, OCH

VIII
Claros y frescos ríos · Anonymous · MN DT AC
Si la noche · Anonymous · AS MS PG

IX
Salve regina a 5 · Hernando Franco (1532–85)
In the second decade of what European Chris-
tians counted as the sixteenth century, a civilisa-
tion with large and breathtakingly beautiful cities,
extensive trade networks, ancient and sophisti-
cated agricultural techniques, a religious system
overseen by a specially-trained class of priests,
a elaborate calendar of somber and spectacular li-
turgical ritual characterized by ornate costumes
and music, monumental religious architecture,
brilliant accomplishments in the arts, a complex
political system featuring many interdependent
levels within a hierarchy topped by one supreme
leader, a tremendously expansive cultural en-
ergy balanced by a tragic sense of the futility of
human endeavor in the face of divine will, and
a distinct inclination to violence, encountered,
on its eastern shores, a few representatives of a
surprisingly similar civilisation from far across
the waters. Thus did the Aztecs or, as they called
themselves, Mexica, discover the Spaniards. In
August of 1512 the Spanish conquistadors, allied
to the many native peoples who detested the
Mexica and their domination in Mesoamerica,
won a military victory at horrendous cost, the
Mexica tlatoani or chief ñpeaker, Cuauhtemoc,
surrendering only after months of siege, famine,
and pestilence, by which point seven-eighths of
them a New World.

The Spaniards brought their own music with them,
and the Franciscans used it deliberately as a evan-
gelical and catechetical tool. The friars translated
the basic texts of the catechism into Nahuatl, the
língua franca of the Aztec dominion, and taught
them to the natives sung to plainchant melodies,
or set to indigenous melodies and meters by na-
tive masters of song. (It is a tragedy that none of
this repertoire survives.) With their own musi-
cal-religious traditions forcibly suppressed, the
Indians applied their musical creativity and skills
to European music as singers, players, dancers,
composers, and instrument makers. They found
in the new type of music something that satisfied
turn, even as they discovered, or created, within
the imposed religion, a locus for their own ec-
static spirituality. In the process they transformed
music, religion, and the Spanish culture that as-
pired to replace their own.

This program casts a glimpse at the riches of six-
hundred years of musical and cultural exchange
between the Spanish and the indigenous peoples of
Mexico and Guatemala. By turns comic, swaggering,
sweet, rhythmically dazzling, and heartbroken,
these gems, I think, speak for themselves.

Finally, a brief word about performance practice.
The participation of instruments with voices in
liturgical polyphony took hold in Spain more
vigorously than elsewhere on the continent (the
present tendency to exclude instruments entire-
ly from Renaissance polyphony is, in any case,
something of an exaggerated reaction against
the indiscriminate inclinations of a generation
so or so ago). This practice flourished on Mexican
soil, where polyphony in the 1530s seems to have
been accompanied by trumpets, shawms, flutes,
drums, and bells, at least on occasions like Cor-
pus Christi processions. There is no question that
instruments took part in secular music-making,
although here we are making some informed
guesses about precisely how. Our use of organ,
bajón—an instrument found in the closet of
every church in Spain from the early decades of the century onwards—vihuela and
percussion is meant to convey something of the
colorful sound world this music originally inhab-
ited.

—Scott Metcalfe
Et factum est postquam in captivitatem ducatus est Israel: et Hierusalem desstruxit eis: sediti Hieremiae flens: et planxit lamentatio hanc in Hierusalem: et dixit:

Aleph. Quomodo sedet sola civitas plena populo: facta est quasi vidua dominu gentium. Princeps provinciarum facta est sub tributo.

Beth. Plorans ploravit in nocte et lachrymae eius in maxillis eius: non est qui consoletur eam ex omnibus charis eius. Omnes amici eius spreverunt eam: et facti sunt ei inimici.

Gimel. Migravit Iudas propter afflictionem et multitudinem servitutis: habitavit inter gentes, nec invenit requiem. Omnes persecutores eius apprehenderunt eam inter angustias.

Hierusalem, Hierusalem: convertere ad dominum Deum tuum.

Salté de los cielos al puerto de penas, a leva tocaron quedéme en tierra.

Estando en el mar de mi eterna esencia, por ganar del alma mi querida prenda bajé enamorado; por provar de veras las fuerzas de amor déxé mis estrellas, a leva tocaron quedéme en tierra.

Quedéme en dos puertos de suma bellesa, que fuera el de caliz y de hoñita bella; llenos de pan
Qui condolens interitu mortis perire seculum salvasti mundum languidum donans reis remedium.

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

Cuius forti potentie genu curvantur omnia celestia terrestria nutu fatentur subdita.

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

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

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

and wine which gladdens one, and when at the ports the trumpet sounded, departure was sounded, but I stayed on earth.

Across the sea, by way of heaven, I came to rest on the earth in host and in chalice; on the way I ran into the tempest; ports of goodness and the gate of heaven I filled with bread which sustains the soul; departure was sounded, but I stayed on earth.

May the princess go, go, although the earth mourns, and she will make a carpet of the cloth from which her dress was cut.

That woman whom John saw in the sky made her garment from the sun, with which she shone so brightly; but now that she goes, it will serve but for the sole of her shoe, and she will make a carpet of the cloth from which her dress was cut.

De los álamos vengo, madre
de ver como los menea el ayre.

De los álamos de Sevilla
de ver a mi linda amiga,
de ver como los menea el ayre.

Por mi vida, madre,
burlóme una vez
Amor lisonjero
de falso y artero
y hecho al revés.

Mi madre, por mi fe,
no m’engañen.

From the poplars I come, mother, to see how the air stirs them.

From the poplars of Seville, to see my fair love, to see how the air stirs them.

On my life, mother, love affairs shall not deceive me.

Love fooled me once—flattering Love, false and wily and inside-out.

Mother mine, in faith they shall not deceive me.

8

9
Dime, robadora, ¿qué te merecés?
¿Qué ganas ahora que muera por tí?
Yo siempre sirviendo, tú siempre olvidando,
yo siempre muriendo, tú siempre matando:
yo soy quien t'adora y tú contra mí.
¿Qué ganas ahora que muera por tí?

Claros y fresco ríos
que mansamente báis
siguiendo vuestro natural camino;
desiertos montes míos
que en un estado estáis
de soledad continuo;
abes en quien ay tino
de descansar cantando;
tablas que bibís y al fin morís,
oydme juntamente
mi voz amarga, ronca y muy doliente.

Si la noche haze escura
y tan corto es el camino,
¿cómo no venís, amigo?
La noche de exiliada
y el que me pena no viene:
mi desdicha lo detiene,
que nací tan desdichada.
Házeme vivir penada
y muéstrame en mi desgracia:
¿cómo no venís, amigo?

Salve regina
Marian antiphon
Salve regina, mater misericordiae;
Vita, dulcedo, etipse nostra, salve.
Ad te clamaramus, etipsa nostra.
Ad te subpiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulce
virgo semper Maria.

Tell me, thief, what have I deserved from you?
What do you gain from my dying for you?
I always serving, you always forgetting,
I always dying, you always killing.
I am he who adores you, and you are against me.
What do you gain from my dying for you?

Clear and cool streams,
which flow gently
following your natural path;
my deserted mountains,
which are in a state
of perpetual solitude;
trees, which live and in the end die,
hear, together,
my voice—bitter, hoarse, and sorrowful.

If the night is dark
and the road so short,
why do you not come, my love?
Midnight is past
and he for whom I suffer doesn't come:
my misfortune stops him,
for I was born so unfortunate.
He makes me live in pain
and reveals himself to be my enemy:
why do you not come, my love?

Hail, Queen, mother of mercy,
our life, our sweetness, and our hope, hail!
To you we cry, we exiled children of Eve.
Therefore, you our advocate,
turn your merciful eyes upon us,
and show us Jesus, the blessed fruit of your womb,
after this our exile.
O merciful, O tender, O sweet
ever-virgin Mary.
Tenor Michael Barrett recently returned to the United States after completing a “first phase” degree program in Baroque and Classical Singing at the Royal Conservatory in The Hague, The Netherlands. While studying in Holland, Mr. Barrett worked with groups including the Huelgas Ensemble, Netherlands Bach Society, and Waverly Consort. In addition to his work as a singer, Mr. Barrett is currently director of the Holden Chamber Ensembles and assistant conductor of the Collegium Musicum at Harvard University.

Baritone Glenn Billingsley has sung leading roles with the Chautauqua, Santa Fe, Lake George and New York City Opera National companies. He has appeared in the Spoleto and Madeira Bach Festivals, toured the United States, South America, and Europe with the Waverly Consort, and has been a member of New York’s Ensemble for Early Music, the Clarion Concert Society, the Bach Aria Group, New York’s Musica Sacra and numerous other choral organizations. A longtime member of the Choir of the Church of the Advent, he is a founding member of Blue Heron. Glenn helps his wife, soprano and voice teacher Monique Phinney, to support their two teenage children, Lisa and Ken, in his role as MIT’s Director of Arts Development.

Marilyn Boenau plays historical bassoons in music ranging from the sixteenth to the nineteenth centuries with many ensembles and orchestras, including Philharmonia Baroque Orchestra and the Handel & Haydn Society. Trained at the Schola Cantorum in Basel, she has taught early double reed instruments at workshops and at the Longy School of Music. Marilyn is the Executive Director of Amherst Early Music, Inc., which presents the annual Amherst Early Music Festival.

Tenor Allen Combs is a native of Idaho Falls, Idaho, and received his education at the University of Idaho and the University of Lowell. In addition to his work with Blue Heron, Mr. Combs has performed with Schola Cantorum and Cappella Alamire. His recital repertoire embraces music from the Renaissance to the twentieth century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and solders “in Red Sneakers.” He also performs frequently at Phillips Academy. Andover, where he is a member of the voice faculty. Currently a soloist and cantor at the Church of the Advent, Mr. Combs has served as music director of the Andover Choral Society since 1990. He is also the vocal director for the Composers’ Conference and Chamber Music Center at Wellesley College and music director for the New England Dance Ensemble.

Bass-baritone Paul Guttry enjoys a varied career including opera, oratorio, and chamber music. He recently played the Mother in Weill’s 7 Deadly Sins with Intermezzo and Balthasar in Schuman’s Genoveva with Emmanuel Music. Paul has sung with the medieval music ensemble Sequoia and is a former member of Chanticleer. In Boston he has performed with Emmanuel Music, Handel & Haydn, the Boston Cecilia, Boston Revels, Prism Opera, and Collage New Music. Paul can be heard on BMG recordings of medieval music with Sequoia, Erato recordings of the Boston Camerata, and Koch International recordings of Bach with Emmanuel Music.

Olav Chris Henriksen has been acclaimed throughout Europe and North America as soloist and ensemble player on lutes, theorbo and early guitars. He has performed with the Boston Camerata, the Handel & Haydn Society, the Waverly Consort, Boston Baroque, Emmanuel Music, and Chanticleer. His solo recording, La Guitare Royale: French Baroque and Classical Guitar Music, is on the Museum Music label; he has also recorded for Nonesuch, Erato, Pro Musica, Telarc, Centaur and Decca. He has lectured at Harvard University; Nelson Atkins Museum, Kansas City; Musikkhögskolen, Oslo; the Museum of Fine Arts, Boston; Rutgers University; and Lincoln Center Institute. He teaches at the Boston Conservatory and the University of Southern Maine.

Soprano Lydia Heather Knutson has performed around the world, appearing on radio and at leading international music festivals in the US, Canada, Europe, Latin America, and Australia. She is a founding member of the medieval ensemble Fortuné’s Wheel, was for many years a member of the women’s ensemble Sequoia, and has been singing with Blue Heron since 2003. Her voice has been described as “crystalline, beautiful and supple” (La jornada, Mexico City), “a constant delight” (Boston Globe), and her technique “magnificent” (La Repubblica, Rome). She has recorded for Dorian, Erato, and BMG Classics/Deutsche Harmonia Mundi. In addition to singing, Dr. Knutson is a chiropractor with a private practice in Cambridge.

Takaksi Masuko has been playing different kind of percussion over 30 years and teaching at the Longy School of Music since 1988. He tours regularly with Tapestry, Hourglass, Zamir, Balmus Ensemble, and The Horseflies. A violinist and conductor with a repertoire extending from the fifteenth century through the eighteenth, Scott Metcalfe directs Blue Heron and the Renaissance Choir Convivium Musicum, and is concertmaster of the Trinity Consort in Portland, Oregon. Metcalfe was a founding member of La Luna and of The King’s Noyse, played in every Boston Early Music Festival orchestra from 1993 through 2003, and appears on recordings on harmonia mundi, ATMA, Dorian, and Dux recordings. He has a bachelor’s degree from Brown University, where he majored in biology, and is currently completing a master’s degree in the historical performance practice of music at Harvard, as well as learning to play the vielle and Irish fiddle.
Martin Near, countertenor, has studied composition at New England Conservatory, and was trained at Saint Thomas Choir School in Manhattan. Mr. Near sings with the Choir of Church of the Advent, and is also active as a composer in Boston. He currently studies voice with Mark St. Laurent.

Carol Schlaikjer, soprano, received her vocal training at the Music Conservatory in Cologne, Germany, and the Schola Cantorum in Basle, Switzerland. She lived for almost two decades in Germany, where she was a frequent soloist for the Lutheran Church radio broadcasts in Frankfurt am Main. She has performed throughout Europe, Australia and the U.S. as a concert and recording artist, both as a soloist and as a member of various early music ensembles, including Sequensia’s Vox Feminae and the Huelgas Ensemble. Carol is co-director of the Orpheus Vocal Performance Laboratory, which holds workshops for young singers on the South Shore. She also teaches voice in after-school programs in local high schools and at her private voice studio.

Aaron Sheehan, tenor, is now enjoying his fourth season singing with Blue Heron. Other groups that he has performed with are Theater of Voices, the Handel and Haydn Society, Fortune’s Wheel, and Liber unUsualis. Last fall he sang the title role in the Harvard Early Music Society’s production of Monteverdi’s Orfeo, and in June he will appear as Ivan in the Boston Early Music Festival production of Mattheson’s Boris Goudow. He also keeps an active teaching schedule with students from Brown University and New England Conservatory’s Extension School.

Tenor Mark Sprinkle enjoys an active and varied career as a soloist and ensemble singer in repertoire ranging from the 14th to the 18th centuries. He has appeared as a soloist with Concerto Palatino and with the Handel & Haydn Society under Grant Llewellyn and Christopher Hogwood, and sang in the Boston Early Music Festival productions of Rossi’s Orfeo, Lully’s Theseus and Conradi’s Ariadne. In May 2005 he will sing the Evangelist in Bach’s St. John Passion with the An- dover Choral Society. He worked for many years with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schutz and the St. John Passion. He is on the voice faculties of Philips Exeter Academy, Salem State College and Boston College.

Mezzo-soprano Daniela Tošić, a native of Belgrade, Yugoslavia, toured with the Belgrade-based ensemble Renaissance throughout the former Yugoslavia. In the Boston area she has worked with Ensemble P.A.N., Revels, Balmus, and La Donna Musicale, and has premiered several new works. She is a founding member of Tapestry, the acclaimed vocal ensemble that records with Telarc International and MDG and tours widely throughout the US and abroad. She is also a founding member of the medieval-world fusion ensemble HourGlass.
ACKNOWLEDGMENTS

We are indebted to Michael Noone—musician, scholar, freelance musicologist, director of Ensemble Plus Ultra, and at present a Research Fellow at the Jesuit Institute at Boston College—for his extraordinary generosity in making available to us his editions of music he has recently rediscovered in the archives of the Cathedral of Toledo, and for all sorts of help in putting together this program.

Many thanks to Sarah Gore for thoughtful help with the translations from Spanish.

Thanks to our concert and rehearsal hosts: First Church in Cambridge, the Church of the Good Shepherd in Watertown, and Emmanuel Church in Boston. Thanks to James David Christie for the organ, and to Alan McLellan and WGBH, Philip Davis, Susan Smith, and Peter Sykes. Thanks to Judith Contrucci, Coordinator of Visual and Performing Arts for the Cambridge Public Schools.

I am very grateful to the Department of Music at Harvard University for a Richard F. French Fellowship, which supported a research trip to Mexico.

Special thanks to Joel van Lennep for first introducing me to the amazing repertoire of Spanish songs, and to him, Sarah Gore, and Anne Matthews for several delightful evenings singing them last summer.

Finally, Blue Heron is forever grateful to Cheryl Ryder, without whose founding impetus and generosity we would not exist.

Donations from April 1, 2004, through April 8, 2005

Angel
Anonymous
Cynthia C. Schlaikjer
Benefactor
Peggy Badenhausen & Tom Kelly
Diane & John Paul Britton
Eiji Miki & Jane Hever
Theresa Neilsen-Steinhardt
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Ruth J. Wales
Lee Warren
Linda C. Woodford
Beverly Woodward & Paul Monsky
Alex Yannis
Friend
Nancy A. Ferretti
Gloria M. Jackson

program design by Evan Ingersoll

Cover photograph: Iglesia de Santo Domingo de Guzman, Oaxaca, Mexico (Scott Metcalfe)
Pange lingua
verses 1, 3 & 5: chant from Toledo Cantoral (c. 1544)
verses 2 & 4: Guerrero, Orphenica lyra (1554)
verse 6: Urrede, Toledo Cathedral, Biblioteca Capitular, ms.R.25 (ToleBC 25; 1549) and Tarazona 2/3; added fifth voice by Morales from Falla MS
ed. Michael Noone

Et factum est postquam
ToleBC (1549), edited and reconstructed by Michael Noone from ToleBC 21, Puebla Libro de coro 2, and Orphenica lyra, 1554

Fernandes
Cancionero musical de Gaspar Fernandes (MS, Oaxaca Cathedral, Oaxaca, Mexico), ed. Aurelio Tello, Tesoro de la música polifónica en México, vol. X

Conditor alme siderum
chant verses 1, 3 & 5: Toledo Cantoral (c. 1544)
verses 2, 4 & 6: Guerrero, ToleBC (1549)
ed. Michael Noone

Franco, Salve regina a 5

Vásquez
Recopilación de sonetos y villancicos (Seville, 1556), ed. in Monumentos de la música española (MME), iv

Pues que no puedo olvidarte, Claros y frescos ríos
Cancionero musical de la casa de Medinaceli (c. 1569), MME xxxii

Falalalán, Dime robadora, Si la noche
Villancicos de diversos Autores, also known as the Cancionero de Upsala (Venice, 1556), ed. Bal y Gay and Mitjana, 1944

Mudarra
Tres Libros de Musica (Seville, 1546)

Milán
Libro de música de vihuela de mano intitulado El Maestro (Valencia, 1536)
The Morales Lamentations (*Et factum est postquam*) and much more wonderful music from Toledo MS 25 is available on a newly-released CD by Michael Noone’s Ensemble Plus Ultra.