The World of
Guillaume Du Fay
The World of Guillaume Du Fay (c. 1397–1474)  
AND HIS COLLEAGUES AND FRIENDS

John Dunstable (c. 1390–c. 1453)

Silles de Bins, called Binchois (c. 1400–1460)

Hugo de Lantins (fl. 1420–30)

Johannes Ockeghem (c. 1420–1497)

SUNDAY, MARCH 5, 2006, AT 3 P.M.
First Church in Cambridge, Congregational

Blue Heron

Noël Bisson  
Pamela Dellal  
Allen Combs  
Glenn Billingsley

Lydia Heather Knutson  
Martin Near  
Jason McStoots  
Paul Guitrty

Carol Schlaikjer  
Daniela Tošić  
Aaron Sheehan  
Darrick Yee

Steven Lundahl, slide trumpet & trombone 
Mack Ramsey, trombone 

Scott Metcalfe, director & vielle

Blue Heron Renaissance Choir  
PO Box 38595  
Cambridge, MA 02238  
(617) 924-7501  
info@blueheronchoir.org  
www.blueheronchoir.org

Program

Apostolo glorioso  
Du Fay  
Isorhythmic motet (probably for the rededication of the church of St Andrew in Patras, 1426)

Ave maris stella  
Vesper hymn for the Blessed Virgin Mary  
Verses 1, 3, 5, 7  
plainchant  
GB PG DY SM

Verse 2  
Du Fay, contratenor “au faulx bourdon”  
DT JM MS

Verse 4  
Dunstable  
MN JM AC

Verse 6  
Du Fay, contratenor “sine faulx bourdon”  
PD AS AC

Four Chansons

Entre vous, gentils amoureux  
Du Fay  
DT AS SM

Tant plus ayme  
Binchois  
DT MS SM

Je me complains  
Du Fay  
AS MS JM

J’atendray tant qu’il vous playra  
Du Fay  
LK AS MS

Veni sancte spiritus / Veni creator  
Dunstable  
Isorhythmic motet for Pentecost

Flos florum  
Du Fay  
DT AS MS

Sanctus “Papale”  
Du Fay  
Tropped Sanctus (possibly for the dedication of the cathedral of Florence, March 25, 1416)

INTERMISSION

Rite majorem Jacobum canamus  
Du Fay  
Isorhythmic motet in praise of St James the Greater (probably late 1420s)

Permanent vierge / Pulchra es / Sancta dei genitrix  
attributed to Ockeghem  
PD AS GB DY PG

Aurea luce et decore roseo  
Du Fay  
Vesper hymn for Sts Peter and Paul  
Verses 1 repeat  
plainchant with added treble and faburden  
MS AS / GB SM / PG DV

Verse 2  
plainchant  
GB PG DY SM

Verse 3  
Du Fay  
MN JM AC

Four Chansons

Mon doux espoir  
Lantins  
DT AM MS

Malheureux cueur  
Du Fay  
LK AS SM

Puisque vous estez campieur  
Du Fay  
LK AS SM

Par droit je puis bien complaindre  
Du Fay  
LK DT AS MS

Ecclesie militantis  
Du Fay  
Isorhythmic motet (probably for the first anniversary of the coronation of Pope Eugenius IV, March 11, 1432)
Notes

The world of Guillaume Du Fay

Guillaume Du Fay was born near Brussels, possibly on 5 March 1397. He was the illegitimate son of Marie Du Fay and an unidentified priest. Around age 12 he was taken into the household of the wealthy and influential cathedral of Cambrai. Du Fay worked there until 1433. By the next year he was choirmaster of Cambrai and may have served them in some fashion alongside other northern musicians like Hugo of Lantins. He spent a year in Bologna in 1427–28, then joined the papal choir in Rome, where he worked until 1435. By the next year he was choirmaster at the court of Savoy. At the same time he was on the one hand strengthening his ties to Cambrai by means of ecclesiastical appointments at the Cathedral, and on the other maintaining his connections with courts and church institutions in Italy, where he again joined the papal choir (now in Florence) in 1435–37. By 1439 he had returned to Cambrai and he resided there for most of the rest of his life, although he made frequent trips to England and cultivated some Italian patrons like Cosimo and Piero de’ Medici, to whom he wrote his only surviving letter around 1456.

Du Fay’s career—early training in a northern cathedral school, young adulthood spent wandering from post to post in Italian lands, eventual return to his northern homeland—is typical of Franco-Flemish musicians of the fifteenth century. Their skills as singers were eagerly sought south of the Alps, where they lived, wrote Ecolle d’Esle in 1476, “from day to day like the birds on the branches.” None was more esteemed than Du Fay, who was lauded by Piero de’ Medici in 1467 as “the greatest musician of his age,” and then by Pope Sixtus who confirmed this and added that Du Fay was “the greatest in the world, and for the third time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the new dome at the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. The dome undergirds such flamboyant music.

The extraordinary technical artifice seems indeed to engender music of bracing muscularity and irresistible rhythmic propulsion. Isorhythmic motets were most often composed to mark ceremonies and other events, and we can guess with some confidence that except for the occasional exception by the discantus or highest voice. All the voices in the motet proceed. In the second and third stanzas of this Sanctus, the upper parts are very light and non-figured, and few harmonies are in the bass. Du Fay’s motets are constructed from a rhythmic pattern that repeats exactly: this is called a talea.

The Isorhythmic motets were most often composed to mark ceremonies and other events, and we can guess with some confidence at the occasions for which Du Fay composed his.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. The dome undergirds such flamboyant music.

The extraordinary technical artifice seems indeed to engender music of bracing muscularity and irresistible rhythmic propulsion.

Isorhythmic motets were most often composed to mark ceremonies and other events, and we can guess with some confidence at the occasions for which Du Fay composed his. Apostolo glorioso was probably written in 1426 for the rededication of the church of St Andrew on the Greek island of Patras, where a member of the Malatesta family was archbishop; its bright ringing colors seem to conjure up the intense sunlight, brilliant blue skies, and white-washed walls of the Peloponnesse. Rite majorem contains an acrobatic identity with the Parianus curate Robert Audouet, who was associated with Du Fay in Bologna, Rome, and elsewhere. Eclesie militantis was written for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the Sanctus, troped for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the Sanctus, troped for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the Sanctus, troped for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the Sanctus, troped for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus “papale”

Also possibly written for a specific occasion was the Sanctus “papale.” David Fallows suggests that it may have been composed, along with the more famous work Nuper rosarum flores, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the Sanctus, troped for the Venetian Gabriele Condulmer, who reigned as Pope Eugene IV from 1431 to 1439. This motet is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leofric Holford-Strevens, “The text requires heroic emenda-
tion in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all day.” That this motet had refused in his life.” Whatever the virtues of the poetry, Ecclesie militantis is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trombones), and trombones. The upper voices are essentially plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canunt gentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration. The virelai, represented here by Malheureulx cueur, takes the form AbbaA. (Capital letters indicate text repeats; lower case, new text set to the same music.) Malheureulx
The competitive spirit of the fifteenth-century chanson may strike modern readers as undistinguished or stilted—its formal rhetoric of impossible-to-translate superlatives or the rhetorical device of the virelai by which the composer might exploit the looping form of the rondeau to build a desire to hear it again: a desire whose gratification is achieved through the performance itself. As our pre-concert lecturer Andrew the servant of Christ quoted

\begin{quote}
Ave maris stella
\end{quote}

Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

We have seized the opportunity to do so.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

with new words, completes the refrain musically, but with new words, finally culminating in a “confirmation” when the refrain is sung entire to its original words once again (AB). A poet might exploit the loopy form of the rondeau to call the text of the A material, when repeated, in a new light, sometimes by syntactical connection from verse to verse: this may be observed in *fata eternitatem*. The composer for his part is required by the form to craft a section that will not pall on repeated hearing but rather reveal its inner qualities gradually, and a B section identified by something somehow new, so that it calls attention to itself upon first hearing the AB and creates a desire to hear it again: a desire whose gratification is delayed by the intervening AB.

By thy teaching thou didst convert to Christ the whole country, and with the passion and death that thou borest here on the cross above the olive tree. Now it hath slipped into error and is made evil; wherefore win grace for it again by prayer so strong that they may recognise the true and living God.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

Andrew the servant of Christ.

Hail, star of the sea, nurturing mother of God, and perpetual virgin, happy gate of heaven.

Receiving that “ave” from the mouth of Gabriel, give us peace in abundance, reversing the name “Eva.”

Loose the chains of the guilty, bring light to the blind, drive out our evils, seek blessings for all.

Show yourself to be a mother: may he receive through you our prayers who, born for us, designed to be yours.

Peerless virgin, gentle above all others, when we are freed from sins, make us gentle and chaste.

Grant us a pure life, prepare us a secure way, that, seeing Jesus, we may rejoice forever.

Aphoristic glori”s
Aphoristic glori”s, da Dio electo a evangeliare al populo greco la sua incarnacion, ché vera cecò, et cussi fechì senza alcun suspechò, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

MOETUS & CONTRATENOR II
Cum tua doctrina convertisti a Cristo tuo el paese, et cum la passion e morte che qui portati in croce in su olivo. Mo è proluso in errore et facto tristo, si che rempetraglie gracia si forte che reconnoscano Dio vero et vivo.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

Sumens ilud ave Gabrieli ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.

TENOR
Andreas famulus Christi.

Ave maris stella
Ave maris stella, dei mater alma, atque semper virgo, felix cæli porta.

SUMENS ilud aevi
Sumens ilud aevi Gabrielis ore, funda nos in pace mutans Eve nomen.

Solva vincia reis, profer lumen cecis, mala nostra pelle, bona cunctis posce.

Monstra te esse matrem: sumat per te preces, et per sepulcro questo sancto speco:

et cusì festi senza alcun suspecto, e eligisti Patrasco per tuo lecho, et per sepulcro quosto squacho speco: Prego te, preghi me retrive-teco, per li tuo merli, nel devin conçopte.
Entre vous,

amoureux

Tant plus
gentils
ayme

Tant plus ayme…

Tant plus ayme, tant plus suy mal amé,
Tant plus ayme, tant plus suy mal amé,
Chantés, dansés, quoi que nul die;

Entre vous...

Et ne vous chaut des envieux,

Entre vous, gentils amoureux,

Mais s’il luy plaist que je soie appellé

Helas, je l’ay servi en loiaulté

Ne soiés de riens curieux

tant plus je vueil, tant plus de moy n’a cure.

tant plus requiers, tant plus suy refusé,
tant plus me plains, tant plus ma payne est dure,
tant plus je vueil, tant plus de moy n’a cure,
tant plus requiers, tant plus suy refusé,

trinus honor unus. Amen.

Praise be to God the Father,

among yourselves, gentle lovers,
take care this New Year’s day
each to serve his sweetheart well,
and to flee melancholy,
if you wish to be happy.

Do not look for anything
but to have fun and games
and to live life well.
Among yourselves, gentle lovers,
each to serve his sweetheart well.

And do not concern yourselves with the envious ones,
who are traitorous and fifeful.

Sing, dance, whatever anyone may say;
and whoever cannot sing, let him laugh;
I cannot give you better advice.

among yourselves…
(trans. David Fallows)

Je me complains piteusement,

a moi tout seul plus qu’a nului,
de la griefe, pame e tourment
que je souffre plus que ne di.
Danger me tient en tel soussi
qu’eschever ne puis sa rudeze,
et fortune le veult aussi,
mais, par may loy, ce fait jonesse.

j’atendray tant qu’il vous playra

a vous declarer ma pensive,
ma tres chiere dame honouree.
Je ne say s’il m’en deishlyra,
toutes fois, pour complaire a
vos tre persone desiree,

j’atendray tant qu’il vous playra

a vous declarer ma pensee,
car j’ay espoir, quant avendra
qua ce vous seres acordee,
que ma dolour sera cessee:
je le vous ay dit longtemps a.

j’atendray tant…

Venir createur

Veni sancte
spiritus /
Venir sanctor

triplix i

Veni sanctor
spiritus,
et emette celius
lucus tue radium.

Veni pater pauperum,
veni dator munerus,
veni lumen cordium.

Consolator optime,
dulcis hopes anime,
dulce refrigerium.

In laboris requies,
in estu temperies,
in fletu solatium.
O lux beatissima,
reple cords intima
tuorum fidelium.

Sine tuo numine
nihil eit in lumine,
nihil eit innoxium.

I lament piteously,
to myself alone more than to any other,
the grief, pain, and torment
that I suffer more than I tell.
Danger keeps me in such anguish
that I cannot escape his harshness,
and Fortune wishes it so, too—
but, by my faith, that’s youth.

I will wait as long as it please you
to declare my thoughts to you,
my very dear, honored lady.
I don’t know whether it will displease me,
but nevertheless, in order to please
you whom I desire.
I will wait as long as it please you
to declare my thoughts to you,
for my hope is, when it comes to pass
that you agree to this,
that my suffering will cease:
I told you this long ago.
I will wait…

Veni sancte
spiritus /
Venir sanctor

triplix i

Veni sanctor
spiritus,
et emette celius
lucus tue radium.

Veni pater pauperum,
veni dator munerus,
veni lumen cordium.

Consolator optime,
dulcis hopes anime,
dulce refrigerium.

In laboris requies,
in estu temperies,
in fletu solatium.
O lux beatissima,
reple cords intima
tuorum fidelium.

Sine tuo numine
nihil eit in lumine,
nihil eit innoxium.

I lament piteously,
to myself alone more than to any other,
the grief, pain, and torment
that I suffer more than I tell.
Danger keeps me in such anguish
that I cannot escape his harshness,
and Fortune wishes it so, too—
but, by my faith, that’s youth.

I will wait as long as it please you
to declare my thoughts to you,
my very dear, honored lady.
I don’t know whether it will displease me,
but nevertheless, in order to please
you whom I desire.
I will wait as long as it please you
to declare my thoughts to you,
for my hope is, when it comes to pass
that you agree to this,
that my suffering will cease:
I told you this long ago.
I will wait…
Lava quod est sordidum, riga quod est aridum, sana quod est saucium. 
Flece quod est ridigum, fove quod est frigidum, rege quod est devium. 
Da tuus habilis in te confidentibus sacrum septenarium. 
Da virtutis meritum, da salutis locum, da perenne gaudium. Amen.

**TRIPLEX 2**

Venite sancti spiritus, et infunde precemus rorem eis gratia. 
Precentibus humanitatis salva nos divinitus a serpentis facie. 
In cuius presenta, ex tua clementia tecla sint peccata. 
Noli taceas servitut corda penitentia tibi fac placata. 
Laudatorum consolator et lapsorum reformator, mortis medicina. 
Peccatorum perdonator, quo trust in you, the sevenfold gifts of the Spirit. 
Give virtue its reward, grant the saved their conclusion, give eternal joy. Amen.

Come, Holy Spirit, and pour forth, we pray, the dew of heavenly grace. 
By virtue of human prayers, save us, by divine help, from the serpent. 
In whose presence, through your mercy, may sins be covered. 
May our service and our penitent hearts be pleasing to you. 
Consider of the inform and reloader of the fallen, remedy for death. 
Parlour of sins, be our purifier and lead us to the divine. 

Come, Creator Spirit, fill the minds of your people. 
fill with supernal grace the breasts of those you created. 
You are called the Paraclete, a gift of God most high, a living fount, fire, love, and spiritual unction. 
You, sevewolf in your gifts, you, a finger on the right hand of God, you, fitly, by the Father’s promise, endowing our throats with speech. 
Strike a light for our senses, infunde amorem cordibus, infirma nostriti corporis virtute firmans perpetim. 
Hostem repelas longius, pacemque dones protinus, duche sic te previo, vitemus omne nosium. 
Per te sciamus da patrem, noscamus atque filium, ut tristia spiritum creadimus omni tempore. Amen.

**FLOS FLORUM**

Flos florum,因子 tormentor, regina polorum, dice venie, lux letetie, medicina dolorum. 
Verga recens et virgo decens, forma bonorum: parce reis et opem fer eis in pace piorum, pasce tuos, succure tuis, misereare turum.

Sancus. 
Sancus. 
Sancus.

Sancus. 
Sancta passuum, immolatum in cruce pro homine. Sancus. 
Cuius latius perfusatum vero fluxit sanguine Dominus des qua Sabaot. Pleni sunt celi et terra gloria tua. 
Ego nobis praelegiatum mortis in examine. O clemens, o pio, o Jesu fili Marie. Osanna in exssus. 
Benedicamus qui venit in nomine domini Osanna in exssus.

Rite majorem Jacobem canamus accrus. 
Rite majorem Jacobem canamus, ordinis summi decus. O fidelis, blanda sit semper tibi sors, viator; excita laudes hominum patrono. 
Rebus est frater paribus Johannes; tam novus Christi facies uterque visit, ut Petrus; sequitur magistrum dionate, dilectus fieri vocatus.

Sancta.
Sancta.
Sancta.

Benedicamus qui venit in nomine domini Osanna in exssus. 
Osanna in exssus. 
Osanna in exssus. 

Rite majorem Jacobem canamus, ordinis summi decus. O fidelis, blanda sit semper tibi sors, viator; excita laudes hominum patrono. 
Rebus est frater paribus Johannes; tam novus Christi facies uterque visit, ut Petrus; sequitur magistrum dionate, dilectus fieri vocatus. 

Sancta.
Sancta.
Sancta.

Miserere tuorum.

Sancta.
Sancta.
Sancta.

Sancta.
Sanctus.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.

Sancta.
Sanctus.
Sanctus.
Audit vocem Jacobi sonoram
familias invasit, leges acceperat Pharisaeus hostis;
orca conversus lactanem rigavit.
Vincus a turba prius obsese,
cum magus speraret Jacobum fulcros.
Verit in penas rabiem furoris,
respuit tandem magicos abusus.

Arcibus summis miseri reclusi—
Audiit vocem Jacobii sonorum
Tu patri natum laqueis iniquis
motetus
Ora pro nobis Dominum,
Corporis custos animaeque fortis,
Esmerveillant nature et loy commune,
Preordonnée sans differance aucune,
Permanent vierge, plus digne que nesune,
vinculis ruptis peciere terram
Novit ut Christi famulum satelles,
respuit tandem magicos abusus.

ipse sed tutum tege iam Robertum.

The Pharisee, enemy of the law received,
heard the clear voice of James
profusely stirring his heart with divine teachings;
converted, he bathed his face in tears.
The sorcerer, taken prisoner by the once-obedient
ruble when he hoped to bind James,
turned the rage of his madness into punishment
and at last forsook his crimes of witchcraft.

Wretches imprisoned at the tops of towers—
so much do they earn who travail in James—
broke their chains and leapt down to the level earth;
they wondered at their walking.
The deep slumber of many years’ palsy
gave up its stiffness at the saint’s bidding.
When the underling recognised Christ’s servant, he
unbound his neck, honoring the man he had bound.
Thou dost rescue for the father the son fastened
by the noose unmerited. We pray that, with thee for
guide, the traveller may no longer fear violent death,
but return safely to his own home.

Doughty guardian of body and soul,
mayst thou assist us all and with thy holy staff
drive wars away from our shores;
but now in person keep Robert safe.

Pray for us to the Lord,
who called thee James.

Inviolate virgin, worthier than all,
woman clothed by the sun of justice,
with twelve stars supporting the moon.
Leader crowned by divine artifice
crowned with laurels, they occupy the council of life.

The sweet hope, always in mind,
is to see my sweet love.
Wherever I may be, in whatever place,
always I will be ready to do her pleasure.
For her I wish to live and die,
in spite of those who are envious.
My sweet hope, always in mind,
is to see my sweet love.
To serve her is my wish, without fail,
as much as I am able, all my life.
I will need nothing more, whatever might be said,
for this is all I desire.

My sweet hope…

Aurea luce et decore roseo,
lax lucis, omne perfusidisti seculum
decorans celos incito martyrio
hac sacra die que dat reis veniam.

Sit trinitati sempiterna gloria,
Sancta dei genitrix, virgo semper Maria, inter
ut castrorum acies ordinata.

Malheureulx cueur, que vieulx tu faire?
Point ne fauldray, que qu' on en die,
Ou que je soy, n' en quel partie,
Vite senatum laureati possident.

Tu enfantas par supernel office,
soiez pour nous advocate propice,
in unitate cui manet imperium
ex tunc et modo per eterna secula. Amen.

Mit malheurieux cueur, que vieulx tu fare?
Vieulx tu tant a une complaire
voit supplions, tres belle, clere, brune,
Permanent vierge, plus digne que nesune…

You are fair and comely, O daughter of Jerusalem:
terrible as as an army arrayed for battle.

Holy mother of God, ever-virgin Mary, intercede for
us with the lord Jesus Christ.

With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.
Gatekeeper of heavens; his equal, teacher of the earth:
judges of the ages, true lights of the world, the one
triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.
To the Trinity be eternal glory,
honor, power and jubilation,
by whose Unity may their authority endure,
from olden times and now and forever. Amen.

You are fair and comely, O daughter of Jerusalem:
terrible as as an army arrayed for battle.

Holy mother of God, ever-virgin Mary, intercede for
us with the lord Jesus Christ.

With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.
Gatekeeper of heavens; his equal, teacher of the earth:
judges of the ages, true lights of the world, the one
triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.
To the Trinity be eternal glory,
honor, power and jubilation,
by whose Unity may their authority endure,
from olden times and now and forever. Amen.

You are fair and comely, O daughter of Jerusalem:
terrible as as an army arrayed for battle.

Holy mother of God, ever-virgin Mary, intercede for
us with the lord Jesus Christ.

With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.
Gatekeeper of heavens; his equal, teacher of the earth:
judges of the ages, true lights of the world, the one
triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.
To the Trinity be eternal glory,
honor, power and jubilation,
by whose Unity may their authority endure,
from olden times and now and forever. Amen.

You are fair and comely, O daughter of Jerusalem:
terrible as as an army arrayed for battle.

Holy mother of God, ever-virgin Mary, intercede for
us with the lord Jesus Christ.

With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.
Gatekeeper of heavens; his equal, teacher of the earth:
judges of the ages, true lights of the world, the one
triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.
To the Trinity be eternal glory,
honor, power and jubilation,
by whose Unity may their authority endure,
from olden times and now and forever. Amen.
Nous n'avons ne joie ne bien, ne toy ne moy, tu le sces bien: tous jours languissions en destresse.
Ta laulte ne nous vaut rien, et qui pis eit, seur je me tien qu'il riem chaut a nostre maistresse.
Combien qu'aies volu parfaire, tes plaisirs craint luy desplaire, accroissant son bon bruit et los, mal bien eil prins, pour ce tes los, que brief pense de te desaire.
Malheureux cuer... —Le Roussellet

Puisque vous estez campieur, vouentiers a vous campiroye, a savoir mon, se je pourroye a vous, pour estre bon pieur.
Et si vous estez sapieur, contre vous aussi sapiroye.
Puisque vous estez campieur, vouentiers a vous campiroye.
Vous me cuidez mauvais pieur, mais pour trois pots bien les piroye, vrayement, ou je me tapiroye comme du monde le pieur.
Puisque vous estez campieur...

Par droit je puis bien complaindre
Par droit je puis bien complaïndre et gemir, qui sui esent de besse et de joye.
Un seul confort ou prendre ne scaroye, ne scay comment me puisse maintenir.
Raison me nuit et me veut relenquir, ejpoir me fault, en quel lieu que je soye: Par droit je puis bien complaïndre et gemir, qui sui esent de besse et de joye.
Dechasissy ne, ne me scay ou tenir, par Fortune qui si fort me gueroye.
Anemis sont ceux qu'amis je cuidoye, et ce porter me convient et souffrit.
Par droit je puis bien complaïndre...

We have neither joy nor any good, neither you nor I, you know it well: every day we languish in distress.
Your loyalty does nothing for us, and what is worse, I am sure that it means nothing to our mistress.
However much you wished to accomplish—fearing to displease her with your pleasures, enhancing her good name and renown—your praises are taken ill, so that shortly she means to destroy you.
Unhappy heart...

Since you are a warrior, willingly I would fight with you, to see if I could compete with you, to be a good drinker.
And if you were a sapper, I would also dig against you.
Since you are a warrior, willingly I would fight with you.
You think me a poor drinker, but I would easily down three jars, truly, or I would go hide myself like the wort in the world.
Since you are a warrior...

By rights may I well lament and moan, I who am deprived of happiness and joy.
Not one single comfort can I find anywhere, nor do I know how I can survive.
Reason harms me and is about to abandon me, hope fails me, wherever I may be: By rights may I well lament and moan.
I who am deprived of happiness and joy.
I am pursued—I know not where to turn—by Fortune, who thus harshly makes war on me.
Those I thought friends are enemies, and this I am forced to bear and suffer.
By rights may I well lament...
Nam torpens inherita, longa querens ota, nescrit Eugenium; sed iurs peritata cum tota iustitia sunt eius ingenium. Hinc eit testimonium: pacem querit omnium, exousia piaculi et trinum dominium demonis et carnis pompad vincit seculi. Quam color ipse poli vous, gentils amoureux translated by David Fallows. All other translations by Scott Metcalfe.

Ecce nomen domini. Gabriel.

Eia tu, pulcherrime, vera deus unitas Strevens in “Du Fay the poet? Problems in the texts of his motets. ” Early Music History 16 (1997). Entre Hinc est testimonium: Bella canunt gentes, querimur, pater optime, Nummus et hora fluunt magnumque iter orbis nescio quo ferrime moram longi temporis. quem linea bonitas, dic scutum quod attuli demonstris et carnium et trinum dominium pompam vincit seculi. pacem querit omnium, sunt eius ingenium. For sluggish idleness, seeking prolonged rest, did not know Eugenius; but skill in the law and all-round justice are his nature. The proof is this, that he seeks peace for all, hating sin; and his triple dominion defeats the pomp of the devil, the flesh, and the world. Say: As is the very color of heaven, is the shield that I have brought thee, excellent father; it makes a sacred object that thine eyes see most brightly, like a mirror. Hail, most beauteous one, we bewail, most tender one, the delay of a long time; we are led most hardly we know not whither, most cruelly, to the support of the body. God, the One Trinity, the true Unity, grant thee the blaze of heaven, whom linen goodness and silver chastity regularly distinguish. Amen. For sluggish idleness, seeking prolonged rest, did not know Eugenius; but skill in the law and all-round justice are his nature. The proof is this, that he seeks peace for all, hating sin; and his triple dominion defeats the pomp of the devil, the flesh, and the world. Say: As is the very color of heaven, is the shield that I have brought thee, excellent father; it makes a sacred object that thine eyes see most brightly, like a mirror. Hail, most beauteous one, we bewail, most tender one, the delay of a long time; we are led most hardly we know not whither, most cruelly, to the support of the body. God, the One Trinity, the true Unity, grant thee the blaze of heaven, whom linen goodness and silver chastity regularly distinguish. Amen. The nations sing of wars: we complain, O best of father, of our time. One day will dispath many, if thou desire. Money and time are pouring away, and the great journey must be made over the earth, but no-where in the whole world is its God known. Amen. Gabriel. Behold the name of the Lord.

Translations


The vocal ensemble Blue Heron combines a commitment to vivid live performance with knowledge of the latest research into source materials and historical performance practice. Blue Heron’s principal repertoire interests in the last few years have been late fifteenth-century Franco-Flemish polyphony, sacred and secular Spanish music between about 1500 and 1575, and neglected early sixteenth-century English music, especially the rich and unexplored repertory of the Peterhouse partbooks (c. 1540); today’s program reflects an increasing involvement with earlier fifteenth-century repertoire. Founded in 1999, Blue Heron presents its own series of concerts in Cambridge and has appeared regularly at Monadnock Music in New Hampshire. Earlier this season the group performed at the 92nd Street Y in New York City at the invitation of Sanford Sylvan, singing music of Carissimi, Charpentier, and Rossi in a program examining the story of Abraham and Isaac, and gave a lecture-demonstration at Boston University on a setting of Lamentations by Cristóbal de Morales. Next month Blue Heron will participate in a conference at Harvard University on the music of Luca Marenzio, performing his Eighth Book of Madrigals in its entirety.

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 Waverley Consort, and 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 Bass-baritone Paul Gutyty 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 Schumann’s Genoveva with Emmanuel Music. Paul has sung with the medieval music ensemble Sequenlia 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 Sequenlia, Erato recordings of the Boston

Biographies

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 Almarine. His recital repertoire embraces music from the Renaissance to the twelfth century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and with Composers in Red Sneakers. He 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.

Pamela Dellal, mezzo-soprano, is a much sought-after oratorio soloist who has performed with renowned ensembles in Boston and throughout the world. She has been featured in leading roles in operas of Purcell, Mozart, Britten, and others. As a member of Sequenlia’s women’s ensemble, Vox Feminae, Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. She appears frequently with Musicians of the Old Post Road and Ensemble Chaconne, and is a regular soloist with Emmanuel Music. Her broad repertoire ranges from early chamber music to contemporary pieces. This is her second concert with Blue Heron.

Boise-plateau native 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 Waverley Consort, and 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

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 Waverley Consort, and 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

Contratans

Bella canunt gentes, querimur, pater optime, moram longi temporis. Ducimur adferrite nescio quoe ferrite ad fulmentum corporis. Una tibi trinitas vera deus unitas det cell fulgorem, quem linea bonitas, argentea calitias, secrert in morem. Amen.

Tenor I

Gabriel.

Tenor II

Ecce nomen domini.

Noël Bisson, a co-founder of Blue Heron, has sung as soloist and ensemble singer with many ensembles across the country and locally, most regularly with the choir of the Church of the Advent and the Boston Camera. She earned a doctorate in musicology from Harvard University; her scholarly focus is English sacred music of the late fifteenth century. Noël and her family reside in Hamilton, New York, where she is Associate Dean of the College at Colgate University.

Bass-baritone Paul Gutyty 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 Schumann’s Genoveva with Emmanuel Music. Paul has sung with the medieval music ensemble Sequenlia 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 Sequenlia, Erato recordings of the Boston
Camerata, and Koch International recordings of Bach with Emmanuel Music.

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 Australasia. She is a founding member of the medieval ensemble Fortune’s Wheel, was for many years a member of the women’s ensemble of Sequentia, and, with her singing with Blue Heron since 2003. She has recorded for Dorian, Erato, and BMG Classics/Deutsche Harmonia Mundi. In addition to singing, Dr. Knutson is a choropractcr with a private practice in Cambridge.

Steve Lundahl specializes in early brass, including sackbut and medieval slide trumpet, and the recorder. He has performed throughout North and South America, Europe, and Hong Kong with such groups as the Boston Camerata, Boston Baroque, the Handel & Haydn Society, Tafelmusik, Smithsonian Chamber Orchestra, Ensemble Project Ars Nova, Waverly Consort, Calliope, and more. He has participated in over 25 recordings on such labels as Telarc, Warner Classics, Angel/EMI, Harmonia Mundi (France and Germany), Erato (France), New Albion Records, and others. He teaches at St. Paul’s School and the Concord Community Music School, and resides in Canterbury, NH, with his family.

Jason McStoots, tenor, has been hailed as one of the “new generation of New England singers” and described by critics as “particularly outstanding”, “with a perfect light-opera voice”, “sweet, appealing tone and real acting ability.” He has appeared as a soloist with groups around the United States including Tanglewood Music Center, Florida Early Music Festival (the Bach Cantatas and Passions), Palatino, Apollo’s Fire, Boston Baroque, the Handel Choir of Baltimore, Seattle Early Music Festival, UMass Emmanuel, Union College, Berkshire Music Center, the Newton Choral Society, and with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schütz for many years with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schütz.

Countertenor Martin Near has been a professional singer since age nine, working his way up to Head Chorister at Saint Thomas Fifth Avenue in New York City, and currently sings with Blue Heron and with the choir of the Church of the Advent. He studied composition at New England Conservatory of Music with Michael Gandolfi. On a grant from the American Composers Forum Boston, Mr. Near served as composer and music director of the one act opera Six Characters in Search of an Opera for Project ARIA (AIDS Respose by Independent Artists), which was given five performances in Boston. Mr. Near is an advocate of the performance of new music and has been a soloist in numerous world premieres, including a microtonal piece in 72-note equal temperament performed in Jordan Hall.

Mack Ramsey specializes in the performance of repertoires ranging from the fifteenth to the eighteenth centuries. Equally at home on a number of different wind instruments, he has been especially fascinated with the early brass and court wind instruments of the sixteenth century and the special skills and performance practices that help us interpret this music. Mack performs on bass sackbut with the 17-century ensemble Spiritus Collective in New York, and is also a founding member of the Boston Shawm and Sackbut Ensemble and New England Waits. He often appears with other wind bands and orchestras such as Piffaro, The Whole Noyse, Les Sonneurs de Montreal, Concerto Palatino, Apollo’s Fire, Boston Baroque, Concerto Royal, and Tafelmusik.

Carol Schlaikjer, soprano, received her vocal training at the Music Conservatory in Cologne, Germany, and the Schola Cantorum in Basel, 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 US as a concert and recording artist, both as a soloist and as a member of various early music ensembles, including Sequentia’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, sings with Blue Heron and Fortune’s Wheel, and has also performed with The Aria of Voices, the Handel & Haydn Society, and Liber unUsualis. In January he made his debut with San Francisco’s American Bach Soloists, last fall he toured the United States and Canada with Tragicomedia and Concerto Palatino in a production of Monteverdi’s Vespro of 1610, and in June 2005 he appeared as Ivan in the Boston Early Music Festival production of Johann Mattheson’s Boris Godunow. He keeps an active teaching schedule with students from Brown University and Wellesley College.

Tenor Mark Sprinkle enjoys an active and varied career as a soloist and ensemble singer in repertoire ranging from the fourteenth to the eighteenth 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 Rossini’s Orfeo, Lully’s Thésée, Corelli’s La Fida Speranza, and Mattheson’s Boris Godunow. In May 2005 he sang the Evangelist in Bach’s St. John Passion with the Andover Choral Society. He worked for many years with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schütz and the St. John Passion. He is a member of the voice faculty at 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.

Darrick Yee has performed with a wide variety of vocal ensembles in the Boston area. He received his degree in East Asian Studies and master’s degree in education from Harvard University, where he sang with the Glee Club, the University Choir, the Krokodiles, and the Collegium Musicum. He currently works for the Massachusetts Department of Education and sings in the ensembles Cut Circle, Exultemus, the Boston Secession, and the King’s Chapel Choir.

BoarD Of DiRectors
Cynthia Schlaikjer, president
Marietta Rosenau, treasurer
Richard Schneider, clerk
Scott Metcalfe
Cheryl Ryder
John Yannis
Editions
Apostola gloriosa ed. by Alejandro Enrique Planchart. Ave maris stella, Flos florum, Sanctus papale, Rite majorem, Aurea luce, Ecclesiæ militantis, and the chansons by Du Fay ed. in CMM I.

Thanks to the American Institute of Musicology.

Images:
Cover: illustration of Du Fay and Binchois from Martin le Franc, Le champion des dames, c. 1440.

Inside cover: shield from Dufay’s tomb in the cathedral of Cambrai. The cross-bar of the G has been used as a musical staff, with a C-clef and the note Ji. A similar visual pun is found on the tomb of Lantins.
Acknowledgments

Special thanks this time to Marilyn Boenau, Sean Gallagher, and Alejandro Planchart. We are deeply grateful for the generous support of our donors, without which these concerts could not take place.

Donations from February 1, 2005 through February 24, 2006

ANGEL
Cynthia Schlaikjer
Richard Schmeidler

BENEFACtor
Anonymous
Marilyn Boenau
John & Diane Britton
†Elizabeth Davidson
Eiji Miki & Jane Hever
Theresa Neilsen-Steinhardt

PATRON
Lydia H. Knutson & Fred Langenegger
Robert Kowalik
William & Elizabeth Metcalfe
Cindy & Peter Nebolsine
Ellen Powers & Klaus Bibl
John & Jo Ellen Yannis

SPONSOR
Anonymous
Charles Ash
Thomas Bisson
Kathie Calder
Joan Campbell
May & Carl Daw
†Sheila Donahue
John F. Dooley
Kathleen Fay
David P. Halstead
David Hawthorne
Deborah Jones & Alfred Mendoza
Benjamin Krepp
†Carol Lorber
†Samuel Lorber
Anne H. Matthews
Kathy Rosenfield
Katy Roth
Andrew Sigel
Mimi Sprinkle
Polly S. Stevens
Michael & Annlinnea Terranova
Michal Truelsen & Jody Wormhoudt
Verizon Foundation

SUPPORTER
Mira Bartok
Lisa Cuklanz
Bruce & Martha Davidson
Catherine & Joe Davin
Elizabeth A. Falsey
Mildred & Malcolm Freiberg
†Cynthia Gonzales
Dianne Haley
Ivan J. Hansen
Jane W. Hyman
Denise Konicek
Alan Kotok
Catherine Liddell
Sadie Marcuse
Julie F. McConchie
Ruthie Miller
Om Shanthi
Ken Pierce
Richard & Janet Poš
Nancy E. Reid
Julie Rohwein & Jonathan Aibel
Starbucks Matching Gifts Program
†MaryAnn & Roman Szporluk
Gill & Carl Triebis
Nikolas von Huene
Ruth J. Wales
Emily Walhout
†Barbara & Christoph Wolff
Linda C. Woodford
Alex Yannis

FRIEND
Roy Bercaw
Nancy A. Ferretti
Cynthia Gilles
Gloria M. Jackson
Nancy K. Voynow
†In memory of Carroll Bisson

Upcoming Events

Luca Marenzio, Ottavo libro de madrigali a cinque voci (1598)
Part of the international conference Music, Poetry and Patronage in Late Renaissance Italy:
Luca Marenzio and the Madrigal
Friday, April 7, 2006, at 8 p.m.
Paine Hall, Harvard University

Spring 2006 Fundraiser
Madrigals by Luca Marenzio
Delicious food and drinks, sparkling conversation, and music by a brilliant sixteenth-century madrigalist—all to benefit Blue Heron.
Saturday, April 29, 5:00 p.m. – 7:30 p.m.
The Salle du Bal of the The French Library, 53 Marlborough Street, Boston

2006–2007 Season
We are currently planning next season, with concerts in November and March featuring music of Ockeghem, Dunstable, Power, and Perotin. Visit our website for up-to-date information.

Visit our website!
get the latest on our concerts · buy tickets · sign up for mailing lists (email & post) · learn more about our programs · consult our touring schedule · get directions & figure out where to park
www.blueheronchoir.org

Program design: Evan Ingersoll, empičt multimedia