

CHRISTMAS AT THE COURTS OF 15TH-CENTURY FRANCE, BURGUNDY & CYPRUS

Saturday, December 18, 2010 at 8 pm
First Church in Cambridge, Congregational



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I. ADVENT

O clavis David (*O-antiphon for December 20*)
plainchant

Factor orbis
Jacob Obrecht (1457/8–1505)

O virgo virginum (*O-antiphon for December 24*)
plainchant

O virgo virginum MN JM OM MB PG JP
Josquin Desprez (c.1455–1521)

Conditor alme siderum (*alternatim hymn for Advent*) MN OM BF
Guillaume Du Fay (c. 1397–1474)

II. CHRISTMAS

Nato canunt omnia
Antoine Brumel (c.1460–c.1512)

—INTERMISSION—

Letabundus (*Christmas sequence*)
Du Fay

Ave Maria ...virgo serena (*Marian sequence*)
Jean Mouton (before 1459–1522)

III. NEW YEAR'S DAY

Ce jour de l'an DT LJ SM
Baude Cordier (d. 1397/8?)

Margarite, fleur de valeur JM PG JP
Gilles de Bins, dit Binchois (c. 1400–1460)

D'ung aultre amer (*instrumental*) LJ SM
Johannes Ockeghem (c. 1425–1497), arr. Johannes Tinctoris (c. 1435–1511?)



Entre vous, gentils amoureux GP MS SM
Du Fay

La plus belle et douce figure MN LJ SM
Nicolas Grenon (c. 1380–1456)

IV. CHRISTMAS

Nova vobis gaudia refero
Grenon

Hodie puer nascitur / Homo mortali (*motet for Christmas Day*)
Anonymous, Cypriot MS, c. 1413–22

BLUE HERON

Jennifer Ashe, Martin Near, Gerrod Pagenkopf, Daniela Tošić
Michael Barrett, Brad Fugate, Owen McIntosh, Jason McStoots, Mark Sprinkle
Glenn Billingsley, Paul Guttry, John Proft
Laura Jeppesen, *vielle & rebec*
Scott Metcalfe, *vielle & harp, director*

Pre-concert talk by Eric Rice (University of Connecticut),
sponsored by the Cambridge Society for Early Music.

This evening's concert has been underwritten by Philip H. Davis in loving
and grateful memory of his parents, William A. and R. May Davis.

The program will be repeated tomorrow, Sunday, December 19, at 4 pm,
at Corpus Christi Church, 529 West 121st Street, New York City, presented
by **Music Before 1800**. Please visit www.mb1800.org for details and to
purchase tickets.



Blue Heron · 45 Ash Street, Auburndale MA 02466

(617) 960-7956 · info@blueheronchoir.org · www.blueheronchoir.org

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CHRISTMAS AT THE COURTS OF 15TH-CENTURY FRANCE, BURGUNDY & CYPRUS

ADVENT, THE WINTER SOLSTICE & CHRISTMAS

By mid-December no one living in the northeastern corner of the United States can ignore the fact that for six months the days have been getting shorter. Compared to northern Europe, of course, New England and New York suffer a relatively mild case of sun deprivation. Paris at nearly 49 degrees is a good 200 miles further north than Quebec City, and at the winter solstice the day length in Paris is about 50 minutes shorter than our nine hours; Brussels lies yet further north. Boston, in comparison, lies at about 42 degrees north, and New York at just above 40 degrees is at roughly the latitude of Rome. But for all of us living here in the middle regions of the northern hemisphere, the fall brings more and more darkness, and by the time winter finally arrives we live more in darkness than in light.

Whatever the reason or reasons early Christians settled on December 25 to celebrate the birth of Christ, observing the savior's birthday just a few days after the solstice locates the feast at the cusp of the year when the sun begins, imperceptibly at first, to climb again in the sky, whereas the penitential, preparatory season of Advent that precedes Christmas falls during the darkest weeks of the year. It is here that we open our concert.

CHRISTMAS IN FRANCE, FLANDERS & BURGUNDY

The plainchant antiphon *O clavis David* is one of a series of seven antiphons sung to the same melody, one for each of the seven days before the eve of Christmas. Written no later than the eighth century, the so-called O antiphons address the Messiah to come in various attributes: O Sapientia (wisdom), O Adonai (Lord), O radix Jesse (root of Jesse), O clavis David (key of David), O Oriens (the morning star), O Rex (king), O Emanuel ("God with us").

The initial letters of each word after the O spell out the promise in a reverse acrostic, SARCORE, "erocras," "Tomorrow I shall be there." An eighth antiphon for Christmas Eve, *O virgo virginum*, was often added to the original seven. In it the daughters of Jerusalem demand of the virgin Mary that she explain the unique wonder of her conception of Jesus, and she admonishes them that what they seek to know is a divine mystery.

Obrecht's *Factor orbis* quotes both *O clavis David* and *O virgo virginum*, one at the end of each half of this complex motet for five voices. *Factor orbis* draws its texts from nineteen separate liturgical items, in six instances setting the text to its plainchant melody. The liturgical texts, mostly for Advent, are introduced by an apparently newly-written plea to the Maker of the world to hear the cries of his servants "on this day that brings light." The musicologist Jennifer Bloxam interprets *Factor orbis* as a sermon in music, an exegesis of the scripture "Canite tuba in Sion" ("Sound the trumpet in Sion": Joel 2:1). To fully comprehend this sermon as it is preached in musical time would challenge the most accomplished musical mind of any era, for in more than one passage five different texts are sung simultaneously. The motet's continuously shifting textures bring now one, now another text to the foreground. The opening plea is sung in imitative duet by the highest voices, and just as they are coming to a cadence a third voice enters with "Veni Domini," "Come, Lord," whereupon the duetting voices, joined by the bass, break into the acclamation "Noel!" The entrance of the tenor on the cantus firmus "Canite tuba" is marked by a long hemiola in all parts. Most dramatic is the introduction of two non-Advent texts, "Deus qui sedes super thronos" from Epiphany and "Media vita in morte sumus" from Lent, for at these words

the texture changes from complex counterpoint to homophony. The homophonic texture is in turn swept away by a return to counterpoint that moves twice as fast as anything beforehand in the motet, and this concludes the first part. This “double-time” music appears again to wind up the second part (at a somewhat slower speed, determined by the proportional relationship between the mensurations of the two sections), gathering all the voices together for the cries of “Noe” that conclude the work.

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

Four of the composers on our concert were born within a few years of each other in northern France or what is now Belgium: Josquin in the mid-1450s near St-Quentin in Picardy, Obrecht in 1457/8 in Ghent in Flanders, Mouton before 1459 in the Pas-de-Calais, and Brumel around 1460, possibly near Chartres. Du Fay and Grenon belong to earlier generations from the same regions. Du Fay was born near Brussels in 1397 and was trained as a choirboy in Cambrai; the older Grenon, born around 1380,

seems to have hailed from Paris or nearby. The birthplaces mentioned here that lie farthest from each other are just over 200 miles apart. And although travel was undoubtedly more time-consuming in the fifteenth century than it is now, most northern musicians followed quite itinerant careers and the music they composed spread across their native lands and into all the corners of Europe, becoming known to the professional musical community at large. Many of these musicians’ paths crossed in one place or another, whether in Cambrai (where Du Fay and Grenon worked together from the late 1430s until Grenon’s death in 1456), at a court in France, Burgundy, or Savoy, or in Italy, where several of them pursued their careers at some point.

In such circumstances it is not surprising to come across instances of compositional emulation or rivalry in which one work answers or challenges another. Obrecht’s *Factor orbis* and Brumel’s *Nato canunt omnia* belong to a trio of such works. Both appear to pay homage to a Christmas motet, *O admirabile commercium*, by a master of an earlier generation, Johannes Regis (c. 1425–1496). All three motets are for five voices and feature multiple texts and cantus firmi. The relationship of *Nato canunt omnia*, in particular, to Regis’s motet is unmistakable. *Nato canunt omnia* quotes the same triple-meter Christmas melody used in *O admirabile commercium*, the rollicking and popular-sounding “Magnum nomen domini Emanuel”—an unusual moment of pure levity in a highbrow genre—and the striking stacked fifths that begin the *secunda pars* (“Puer natus est”) are taken directly from *O admirabile*, with more voices thrown in for good measure. Where *Factor orbis* conveys penitence and prophetic mysticism, most appropriate for Advent, *Nato canunt omnia* is filled with high spirits throughout, manifested not

least in a superabundance of jaunty cross relations (all left, in the practice of the time, to the judgment of the singers).

All of the works discussed so far quote plainchant melodies in one way or another, and we find the same phenomenon in Du Fay's settings of the hymn *Conditor alme siderum* and the sequence *Letabundus*. Both are intended for *alternatim* performance in which a verse of unadorned plainchant is answered by a three-voice setting where the chant melody is elaborated and placed in the topmost voice. *Conditor alme siderum* uses the attractive technique of fauxbourdon: the middle voice sings throughout in parallel fourths below the melody. Mouton's *Ave Maria*, too, draws on plainchant, frequently quoting the chant melody of the sequence. Serene and sonorous, the work pays sensuous homage to the mother of God, "virgin and queen, rose without thorn."

NEW YEAR'S IN FRANCE & BURGUNDY

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

ceremonial gift exchange. In France, the Latin *strena* passed into the vulgar tongue as *estraise* (*estreine*, *étrenne*, etc.), retaining its meaning of "omen of good fortune" as well as "New Year's gift."

New Year's was celebrated with peculiar intensity at the courts of the nobles of Valois who ruled both France and Burgundy in the late fourteenth and early fifteenth century, and members of the courts exchanged precious gifts in enormous quantity. Philip the Bold, duke of Burgundy from 1364 to 1404, disbursed an average of 6.5 percent of his annual budget on *estraises*, while his nephew and political enemy Louis d'Orléans spent no less than 19,000 *livres* at New Year's in 1404. (At the time a good horse or a finely ornamented harp might be had for around 50 *livres*, a house for a hundred or so.) Illuminated books, jewel-encrusted saltcellars, enamelled serving vessels, golden cups, reliquaries, pendants, brooches, rings, horses, dogs, hunting falcons: all changed hands in an ostentatious public ritual which honored the chivalric virtue of *largesse* (liberality, generosity), cemented social ties, established position within the courtly hierarchy, and allowed the rich and powerful to flaunt their wealth.

Just as it does today, all this flamboyant materialism also benefitted those further down the social ladder, the artisans and craftspeople who were employed to fashion the sumptuous *objets d'art* so prized by their noble commissioners. The makers of New Year's gifts included poets and musicians, and it is a small irony that while one single, superb little golden and bejeweled tabernacle is the only known *étrenne* aside from manuscripts to have survived—much of the rest having been melted down and sold off to finance the endless wars pursued by a bellicose and perpetually cash-strapped nobility—27 songs remain to us that commemorate the occasion; ten

of these are by Guillaume Du Fay. While we don't know the exact circumstances in which New Year's songs were written, we can imagine that a courtier would provide a composer with verses to set to music, and the song would then be presented to the courtier's lady love *en bonne estraine*, or perhaps performed at a public celebration. In exchange for his *strena* a courtier might hope to win the lady's amorous favor, while the musicians could expect a gift of money or household necessities.

In keeping with the conventions of chivalric love, these fifteenth-century New Year's songs are not boisterous, champagne-inspired toasts; most are marked with a graceful sort of melancholy, for the point of courtly love is that it can never be consummated, but only yearned and suffered for. Elegantly crafted and finely wrought, the songs' merit as gifts can be measured in part by their ingenuity, their "conceptual dexterity, [their] ability to flatter the recipient's wit" (in the words of Brigitte Buettner), their *estrangeté* (novelty).

FRANCE, BURGUNDY & CYPRUS

France and Burgundy lay adjacent to each other, rival powers born of the same royal family. John II, the Good, king of France, created the duchy of Burgundy in 1363 and gave it to his youngest son, Philip the Bold; his eldest became Charles V of France. Philip the Bold and his son, John the Fearless, expanded Burgundian territory through marriages to noble daughters of the houses of Flanders and Bavaria, and the duchy reached the apogee of its glory under Philip the Good, duke from 1419 until 1467, who "considered himself the equal of the Pope and of any other sovereign" (Jeanne Marix). Burgundy's independent existence perished with the next duke, Charles the Bold, on the field of battle in 1477. His only daughter, Mary, later married the emperor-

to-be, Maximilian I, whereupon the inheritance of Burgundy passed into the Habsburg line.

The island of Cyprus may seem worlds away from the courts of northern France, but in the early fifteenth century it was ruled by a noble French family. Richard Coeur de Lion conquered the island in 1191 on his way to the Crusade; he sold it to the Knights Templars, who in turn gave it to Guy de Lusignan, recently deposed as king of Jerusalem. The Lusignan dominion on Cyprus lasted from 1192 until the Venetians took it in 1489; it was subsequently captured by the Ottomans in 1571. One single manuscript bears witness to a thriving musical and literary culture on Cyprus around the turn of the century. It may have been compiled on Cyprus in the years 1413–22, or perhaps a decade or so later in Savoy, by musicians with a connection to Cyprus. In any case the repertory contained in it is clearly Cypriot in origin, for (among other clues) it opens with a newly-composed plainchant Office and Mass in honor of the island's Saint Hylarion. The entire repertory, including chant, polyphonic settings of the sections of Mass Ordinary, 41 motets, and 167 secular songs, is anonymous, and not one work is known to exist in any other manuscript.

Among the treasures of this unique source is a cycle of nine isorhythmic motets. The first eight set texts inspired by the seven O antiphons plus "O virgo virginum"; the final motet, *Hodie puer nascitur*, for Christmas Day, celebrates the birth of the Son. In these motets, the upper voices sing two texts simultaneously, making it all but impossible to understand the complicated thread of argument spun out by the philosophical and meditative verse. Significant words do nevertheless emerge from the texture of cross-rhythm, melisma, and hocket (a term, related to the English *hiccup*, describing a rapidfire back-

and-forth exchange of single notes), notably the imploring “Veni,” “come.” Several lines from *Hodie puer nascitur* offer an apt analogy for the mystical mood of these motets, their complicated mathematical structure, and the way they contain a surfeit of meanings, more than one can apprehend just by listening, by reading, by studying, or by singing:

Thus two things created with a double
nature produce one unique thing,
with the multiple grace
of the distinct parts;
but the third and uncreated thing
has made a [work]
such as heaven’s grace
had not yet made.

The double natures of an isorhythmic motet include its bitextuality, its marriage of pitch and rhythm, its combination of several melodic lines into polyphony, and its subtle union of words and music.

Finally, a word on words. Our human nature, too, is double, containing both good and evil, and it is a bitter truth that some of the most joyous Christmas texts are marred by venomous barbs aimed at Jews and others regarded by Christianity as unbelievers; some of these were set to beautiful music. There is no single solution to this problem. Our choice is to emend the texts so that we can sing them wholeheartedly, and Richard Tarrant and Larry Rosenwald devised good solutions for *Nova vobis gaudia* and *Letabundus*, respectively.

The happiest of holidays to one and all!

—Scott Metcalfe

BLUE HERON'S LATEST CD!



Blue Heron's second CD presents superb music by three English composers of the early 16th century: Hugh Aston, Robert Jones, and John Mason. Although their music is gorgeous and of superlative quality, Aston, Jones, and Mason are virtually unknown to performers and scholars today, for the primary extant source of the music—in the case of Robert Jones's, the sole extant source—is now incomplete through the loss of one partbook and a portion of another, out of an original set of five. The set, known as the Peterhouse partbooks for its present location in the library of Peterhouse, Cambridge, was copied in 1540 for Canterbury Cathed-

dral and is the largest and most important source of English music surviving from the period just before the Reformation; it contains over seventy works, fifty of which are unique to Peterhouse. Blue Heron's recording uses brilliantly idiomatic reconstructions by Nick Sandon, a British musicologist now living in France, who has devoted his career to the music of the Peterhouse partbooks.

This is the first disc in a projected series of recordings of music from the Peterhouse partbooks and includes world premiere recordings of three works and the first of another in the form recorded here.

“... the American ensemble BLUE HERON [has] a fine sense of the idiom of this distinctive music, and their performances are rich, muscular and expressive ... the singing and interpretations are impeccable.”

D. James Ross | *Early Music Review* (UK), June 2010

“It would be impossible to overstate the luscious beauty of this recording, and its deep musical and historical significance is beyond argument. The sound quality is warm, rich and inviting. ...I simply have to rate this disc as utterly essential in every way.”

Rick Anderson | *Music Media Monthly*, June 2010

“...splendid performances...a remarkable disc...”

J.F.Weber | *Fanfare*, September/October 2010

A “notable recording of 2010” (2010: *The Most Memorable Moments in Music*)

Alex Ross | *The New Yorker Online*, December 8, 2010

TEXTS & TRANSLATIONS

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

O-antiphon for December 20

Factor orbis, Deus, nos famulos

Exaudi clamantes ad te tuos,

Et nostra crimina laxa

Die ista lucifera.

Noe, noe!

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

Ecce Dominus veniet, noli timere, alleluia.

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

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

Craſtina die erit vobis salus.

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

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

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

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

Spiritus Domini super me, evangelizare pauperibus misit me.

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

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

Erunt prava in directa et aspera in vias planas.

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

Craſtina die erit vobis salus, dicit Dominus exercituum.

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

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

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

Maker of the world, God, hear us,

Your servants, crying unto you

And loose the bonds of our sins

On this day that brings light.

Noel, noel!

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

Behold the Lord shall come, fear not.

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

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

On the morrow you shall have salvation.

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

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

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

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

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

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

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

The crooked shall become straight and the rough ways smooth.

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

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

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

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

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

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

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

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

Veni Domine et noli tardare, alleluia.

Noel, noe!

Cento of Advent texts

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

O-antiphon for December 24

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

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

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

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

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

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

Advent hymn, seventh century

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

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

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

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

Come, Lord, and delay not, alleluia.

Noel, noel!

O Virgin of virgins, how shall this be? For none like unto
thee was seen before thee, nor after thee.
Daughters of Jerusalem, why do ye wonder at me? That
which you behold is a divine mystery.

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

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

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

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

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

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

Nato canunt omnia

Domino pie agmina,
sillabatim neupmata
perstringendo organica.
Hec dies sacrata,
in qua nova sunt gaudia
modo plena dedita,
Hac nocte precelsa
intonuit et gloria
in voce angelica.
Fulserunt et immanua
nocte media
pastoribus lumina.
Dum foveant sua peccata
subito diva
precipiunt monita.
Magnificatus est rex pacificus super omnes reges
universe terre.
Angelus ad pastores ait: Annuntio vobis gaudium
magnum, quia natus est hodie salvator mundi,
alleluia.
Natus alma virgine,
qui extat ante secula. Noel noel!
*Joseph fili David, noli timere accipere Mariam conjugem
tuam: quod enim in ea natum est de Spiritu Sancto,
alleluia. Noel, noel!*

Puer natus est nobis, et filius datus est nobis: cuius
imperium super humerum eius: et vocabitur
nomen eius magni consilii angelus.
Puer natus est nobis, et filius datus est nobis.
Verbum caro factum est et habitavit in nobis, et
vidimus gloriam eius, quasi unigeniti a patre,
plenum gratie et veritatis.
Magnum nomen Domini
Emanuel,
quod annuntiatur est
per Gabriel,
Hodie apparuit
in Israel,
per Mariam virginem
et per Joseph.
Eya, eya!
virgo Deum genuit,
sicut divina voluit
clementia.
Pax in terra reddita
nunc letentur omnia
nati per exordia.

The whole host sings piously
to the new-born Lord,
with words fitted syllable by syllable
to melodious music.
This is the blessed day
on which new joys
are given to the whole world,
And on this night
angel voices have rung out:
“Glory in the highest.”
And at midnight
a great light has shone
upon the shepherds.
While they tended their flocks,
suddenly they heard
the heavenly message.
More glorious is the King of Peace than all the kings of
the whole world.
The angel said to the shepherds: To you I proclaim great
joy, for today is born the savior of the world,
alleluia.
He is born of a gentle virgin,
he who was before time. Noel, noel!
*Joseph, son of David, do not fear to take Mary as your wife:
for truly, he is born in her of the Holy Spirit, alleluia.*
Noel, noel!
A child is born to us, and a son is given to us: whose
government is upon his shoulder; and his name shall
be called the Angel of great counsel.
A child is born to us, and a son is given to us.
The Word was made flesh and lived among us, and we
beheld his glory, as of the only begotten of the father,
full of grace and truth.
Great is the name of the Lord,
Emmanuel,
He who was announced
by Gabriel
Today appears
in Israel,
through the virgin Mary
and through Joseph.
Come then!
a virgin gives birth to God,
as was the will of divine
mercy.
Now let all rejoice
to see peace restored to earth
by the birth of this child.

Ipsa sua pietate
 solvat omnia
 peccata nostra.
 Alleluia. Noel, noel!
*Exortum est in tenebris lumen rectis corde: misericors
 et miserator et iustus Dominus.*

Cento of Christmas texts; tenor text in italics

Letabundus

exsultet fidelis chorus:
 Alleluia.
 Regem regum
 intacte profudit thorax:
 res miranda.

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

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

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

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

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

Christmas sequence (strophes 5-6 revised & translated by Richard Tarrant)

For he by his obedience
 takes away all
 our sins.
 Alleluia. Noel, noel!
*In the darkness is arisen a light to pure hearts: merciful and
 compassionate and righteous is the Lord.*

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

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

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

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

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

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

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Tu parvi et magni,
leonis et agni,
salvatoris Christi
templum extitisti,
sed virgo intacta.

Tu floris et roris,
panis et pastoris,
virginum et regina,
rosa sine spina,
genitrix es facta.

Tu civitas regis justitie,
tu mater es misericordie,
de lacu fecis et miserie
theophilum reformans gratie.

Te collaudat celestis curia,
tu mater es regis et filia.

O Maria dulcissima,
per te reis donatur venia.

O Maria piissima,
per te reis donatur venia.

O Maria mitissima,
per te justis confertur gratia.

Pro nobis semper Christum exora.
Amen.

Marian sequence

Ce jour de l'an qui mant doit estre nier
joieusement sa belle et doulche amie,
quant est de moy, je veul de ma partie
mon cuer, mon corps entiere ment donner

A ma dame, qui tant fait a loer,
tout quant que j'ay plainnement li ottrie
ce jour de l'an qui mant doit estre nier
joieusement sa belle et doulche amie.

Mon cuer me fait loialement amer
a ce jour cy, et pour toute ma vie;
soulas et ris, joie et chiere lie
je puis trop bien si faire et li donner.

Ce jour de l'an...

Hail Mary, full of grace,
the Lord is with you, serene virgin.

Of small and great,
of lion and lamb—
of our savior Christ—
you became the temple,
while still a virgin.

Of the flower and the dew,
of the bread and the shepherd,
virgin and queen,
rose without thorn,
you became the mother.

You are the city of the king of justice,
you are the mother of mercy,
from the lake of dregs and misery
reforming the lover of God to grace.

The heavenly host praises you:
you are the mother and daughter of the king.

O sweetest Mary,
through you the guilty are forgiven.

O most loving Mary,
through you the guilty are forgiven.

O most gentle Mary,
through you the just receive grace.

Entreat Christ on our behalf forever.
Amen.

This New Year's day, when each must give a gift
joyfully to his fair and sweet love,
as for me, I wish for my part
to give my heart and body entirely.

To my lady, who is so worthy of praise,
all that I have I bestow upon her
this New Year's day, when each must give a gift
joyfully to his fair and sweet love.

My heart compels me to love faithfully
on this day, and for all of my life;
mirth and laughter, joy and good cheer,
are the gifts I may fittingly give to her.

This New Year's day...

Margarite, fleur de valeur,
sur toutes aultres souverayne,
Dieux vous doinst hui en bonne estraine
tout le desir de vostre coeur,
et vous garde de deshonneur
et de male bouche vilaine,

Margarite, fleur de valeur,
sur toutes aultres souverayne.
Estrinez soit il de douleur
qui ne mettra toute sa paine
a louer vo douleur haultaine,
car vo loz n'a per ne meilleur.

Margarite, fleur de valeur...

Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie
et de fuir merancolie,
se vous volés estre joieux.

Ne soiés de riens curieux
que de faire gales et jeux
et de mener tres bone vie.

Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie.

Et ne vous chaut des envieux,
qui sont felons et despitueus.
Chantés, dansés, quoi que nul die;
et qui ne puet chanter, se rie;
je ne vous ay consilier mieulx.

Entre vous...

Margarite, flower of valor,
sovereign above all others,
God grant you today, as a good New Year's gift,
your heart's every desire,
and guard you from dishonor
and from base Slandermonger,

Margarite, flower of valor,
sovereign above all others.
May his gift be grief,
who does not put all his effort
into praising your noble sweetness,
for your repute has neither peer nor better.

Margarite, flower of valor...

Among yourselves, noble lovers,
on this New Year's Day take care
each to serve his love well
and to flee melancholy,
if you wish to be happy.

Do not desire anything
but to have fun and games
and to lead a very good life.

Among yourselves, noble lovers,
on this New Year's Day take care
each to serve his love well.

And do not concern yourselves with the envious,
who are traitorous and spiteful.
Sing, dance, whatever anyone may say;
and he who cannot sing, let him laugh;
I have no better advice for you.

Among yourselves...

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

C'est tout mon biem, c'est ma déesse,
celle par qui ma douleur cesse,
en qui je preing ma noretüre.

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

Former la sut dieux de nature
blanche, blonde, tout par mesure;
playsanment y jouta jesnesse,
largesse, honour, toute noblesse
en fais, en dis et en parleüre.

La plus belle et douce figure ...

Nova vobis gaudia refero:

natus est rex virginis utero;
dum prospero cursum considero,
omnes de cetero talia dicite:

Noel, Noel!

Natus est rex, salvator seculi,
reparator labentis populi
quem tres reges laudant et parvuli
necnon et emuli; O omnes, credite:

Noel, Noel!

Arthe Satham Eva seducitur,
deducendo virum inducitur,
ars fallitur, illabens labitur,
dum partus sequitur Virginis inclite:

Noel, Noel!

Lux oritur, moritur vicium,
pax oritur, tollitur odium;
rex omnium per carnis pellium,
confer remedium salutis perditæ:

Noel, Noel! Amen.

Strophe 2 emended by Larry Rosenwald.

triplum

Hodie puer nascitur,
ante secula genitus,
agnus tener depromitur,
carne mortali conditus,

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

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

whom I wish to serve without the least distress,
from the heart, as much as favor permit me,
nor do I care for another in this world.

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

The most beautiful and sweet figure ...

I bring you news of great joy:
a king is born of a virgin's womb;
while I reflect upon this fortunate course,
let all in conclusion sing thus:

Noel, Noel!

A king is born, the savior of the world,
restorer of the fallen people,
whom three kings praise, a child
and yet a rival; Let everyone believe!

Noel, Noel!

Through Satan's wiles is Eve seduced;
by leading, she pulls her husband down;
her arts deceive; falling, she causes him to fall,
yet birth to a glorious virgin follows:

Noel, Noel!

A light rises in the east, putting sin to death,
peace arises, destroying hatred;
O king of all, clothed in flesh,
grant the remedy of salvation to the lost:

Noel, Noel! Amen.

A boy is born today,
a boy begotten before all time;
a tender lamb is brought forth,
concealed in mortal flesh.

matre intacta ducitur,
luce quam fecit candidus,
qui previdetur, colitur,
quo non videtur splēdidus.

Splendor in nubem funditur,
nec a sole divellitur,
splendor in nube conditur,
nec a nube minuitur,
nubes eodem alitur,
nec alimentum sumitur,
nubes interdum palitur,
nec ille splendor pungitur.

In carne verbum seritur
unione fortissima,
qua caro verbum creditur
ratione firmissima,
et verbum non deseritur
a carne solidissima,
nec unquam caro linquitur
a luce potentissima,
inest qui splendor textitur
alma cum semper anima.

duplum

Homo mortalis, firmiter
carni cum heret anima,
humana passibiliter
coniuncta sunt hec infima,
duo creata duplici
natura reddunt unicum,
cum gratia multiplici
seperandarum partium,
sed increata tertia
talem confecit hominem,
qualem superna gratia
ubi vis fecit neminem.

Nam splendor carni additus
et anime, mirabilem,
perpetuum divinitus,
sibi assumpsit hominem.
Ergo, si caro linquitur
ab anima passibili,
mortuus homo creditur
tantum natura duplici.

He is drawn from a virgin mother,
from the light which his brightness made,
he who is foreseen and worshipped,
he who is more radiant than any thing.

His light is diffused into a cloud
and yet is not severed from the sun,
the radiance is established within the cloud,
and the cloud does not diminish it.
By him the clouds are given food,
yet no food is taken from them.
For the moment he endures the cloud,
nor is his radiance troubled.

The Word is woven in the flesh
by the strongest of all unions;
flesh is believed to be Word
by the strongest of all reasons.
And the Word is not abandoned
by the sold flesh,
nore is the flesh ever abandoned
by the light of power;
the indwelling radiance is woven
within the ever-kindly soul.

Man is mortal because the soul
is firmly linked to the flesh,
and human traits undergo
union with lower nature.
Thus two things created with a double
nature produce one unique thing,
with the multiple grace
of the distinct parts;
but the third and uncreated thing
has made a man
such as heaven's grace
had not yet made.

For splendor added to the flesh
and to the soul has raised up
a miraculous man,
everlastingly divine.
So then: if the flesh is abandoned
by the passionate soul,
then man is thought dead
only by his double nature.

Translated by Larry Rosenwald.

*(Translations by Scott Metcalfe
where not specified otherwise.)*

BIOGRAPHIES

The vocal ensemble **Blue Heron** combines a commitment to vivid live performance with the study of original source materials and historical performance practice. Blue Heron's principal repertoire interests are fifteenth-century English and Franco-Flemish polyphony, from Dunstable and Du Fay through Ockeghem to the generation of Josquin Desprez; Spanish music between 1500 and 1600; and neglected early sixteenth-century English music, especially the rich repertoire of the Peterhouse partbooks, copied in 1540 for Canterbury Cathedral. The ensemble has also reached outside these areas to perform very early music (organum by the twelfth-century French composer Perotin) and very recent music (new works by the Australian composer Elliott Gyger). Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in 2007; its second, of music from the Peterhouse partbooks by Hugh Aston, Robert Jones, and John Mason, followed last March. Both discs have received international critical acclaim.

Founded in 1999, Blue Heron presents its own series of concerts in Cambridge, Massachusetts, and has appeared at other venues throughout the Northeast, including the Boston Early Music Festival, St. Ignatius of Antioch and the 92nd Street Y in New York City, and Monadnock Music in New Hampshire. In July 2008 the ensemble made its West Coast debut at Festival Mozaic in San Luis Obispo, California, and in October 2009 celebrated its tenth birthday by opening the 20th-anniversary season of the Boston Early Music Festival concert series. In 2010–11 Blue Heron performs with the Renaissance wind band Piffaro in Philadelphia, at Dumbarton Oaks in Washington, D.C., and on the series Music Before 1800 in New York City, and the ensemble is in residence at Boston College for programs in October and March.

Described as “the kind of vocal velvet you don’t often hear in contemporary music,” displaying “rock solid technique” (*Boston Phoenix*), **Jennifer Ashe**, soprano, has been hailed by the *Boston Globe* as giving a performance that was “pure bravura ... riveting the audience with a radiant and opulent voice.” Ashe is a familiar face in the Boston new music scene, frequently performing on series such as Harvard Group for New Music, New Music Brandeis, and the Fromm Festival at Harvard. She is a senior member of the Callithumpian Consort led by Steven Drury, and the soprano for the Boston Microtonal Society’s chamber ensemble NotaRiotous. She is also a founding member of the flute and soprano duo Prana, with Alicia DiDonato, which was honored to be chosen as a semi-finalist at the 2007 Gaudeamus Interpreters Competition. She holds a DMA in vocal performance from New England Conservatory. Formerly on the faculty at the College of the Holy Cross in Worcester, MA, she is currently an Assistant Professor at Eastern Connecticut State University.

Michael Barrett is active in the Boston area as a professional musician and teacher. As a singer he has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, the Netherlands Bach Society, L’Académie, Seven Times Salt, and Exsultemus, and has performed in several recent operas produced by the Boston Early Music Festival. He can be heard on harmonia mundi and Blue Heron record labels. Mr. Barrett directs the Renaissance choir Convivium Musicum and the professional vocal ensemble Sprezzatura, and he serves on the advisory board of L’Académie, a professional ensemble for Baroque music. Mr. Barrett has worked as a conductor and music theory teacher at Harvard University. He is a faculty member of IMC, a New

York-based company for music curriculum and instruction, and has served as a workshop leader for professional development courses. He also maintains a studio for private instruction in voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University Jacobs School of Music, and First Phase Diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. In the fall of 2010 he began doctoral studies in choral conducting at Boston University.

Before entering the world of academic and arts fund raising, baritone **Glenn Billingsley** made his debut with the New York City Opera National Company and sang with the Santa Fe, Chautauqua, and Lake George Opera companies, appeared in the Spoleto and Madeira Bach Festivals, toured Europe and the Western Hemisphere with the Waverly Consort and the SEM Ensemble, and did significant solo work in New York with Musica Sacra, the Ensemble for Early Music, the Bach Aria Group, Johannes Somary's Amor Artis Chorale, and others, as well as with numerous choral organizations in Boston. A longtime member of the Choir of the Church of the Advent, he has been a part of Blue Heron since its founding in 1999. Glenn and his wife Monique Phinney, who is on the voice faculty of The Boston Conservatory, have two adult children: guitarist, drummer, and songwriter Ken, and dancer and singer Lisa.

Dr. **Brad Fugate**, countertenor and baritone, hails from Dorchester, MA. Raised in the mountains of NC, Brad began his academic musical studies at Furman University in Greenville, SC, and continued his education by obtaining a Masters in Conducting at Cincinnati College-Conservatory of Music. He then made the decision to study voice full-time.

After graduate work at Florida State in the Voice Performance department, Brad moved to Greensboro, NC, in 2002 in order to work toward a Doctorate in Vocal Performance at the University of North Carolina at Greensboro. He studied voice with Dr. Carla LeFevre and graduated in 2006. Currently, he teaches voice at Brown University and is working toward a PhD in musicology at Boston University. Brad's research focuses mainly on gender, sexuality, and cultural constructs of voice.

Bass-baritone **Paul Guttry** enjoys the variety of opera, oratorio, and a specialization in early music. A former member of Chanticleer, Paul has performed throughout the USA and internationally with Sequentia, the Boston Camerata, and New York's Ensemble for Early Music. He has appeared in concert and opera with the Seattle Early Music Guild, St. Paul's Ex Machina, the Plymouth Music Series in Minneapolis, the Austin-based choir Conspirare, and the Santa Fe Pro Musica. In Boston he has appeared as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Intermezzo, Boston Revels, and Collage. In addition to Blue Heron's discs, Paul can be heard on recordings of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on recordings of Bach by Emmanuel Music.

Laura Jeppesen is a graduate of the Yale School of Music. She is the principal violist of Boston Baroque and gambist of the Boston Museum Trio, and plays in many early music groups, including the Handel & Haydn Society, The Boston Early Music Festival Orchestra, Aston Magna, and the Carthage Consort. She has been a Woodrow Wilson Designate, a Fellow of Radcliffe's Bunting Institute, and a Fulbright

Scholar. In 2006 the Independent Critics of New England nominated her for an IRNE award for the score she produced as music director of the American Repertory Theater's staging of Christopher Marlowe's *Dido, Queen of Carthage*. She has performed as soloist under conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Martin Pearlman, Grant Llewellyn, and Bernard Haitink. Her extensive discography includes music for solo viola da gamba, the gamba sonatas of J. S. Bach, Buxtehude's trio sonatas opus 1 and 2, Telemann's Paris Quartets, and music of Marin Marais. She teaches at Boston University and Wellesley College.

The recipient of a master's degree from the New England Conservatory of Music and a soloist featured in the 2009 Festival Ensemble Stuttgart, tenor **Owen McIntosh** is quickly gaining recognition at home and abroad. His most recent performances include the Evangelist in St. Luke and St. John Passions by Telemann, the role of Coprimario in Opera Boston's production of *The Nose*, and a Jordan Hall performance of Benjamin Britten's *Serenade* for tenor and horn. He was featured as Dema in the NEC production of *L'Egisto*, as Robert in the Kurt Weill Festival's *Hin und Zurück* in Dessau, Germany, and as Ferrando in *Così fan tutte* and *Rinuncio* in *Gianni Schicchi* with the North Star Opera Repertory Theater. Mr. McIntosh sings with various Boston-based ensembles including Exsultemus, Boston Baroque, Blue Heron, Juventas New Music, Boston Secession, and Opera Boston.

Jason McStoots, a Grammy-nominated soloist, has been described by critics as "a first-rate singer," "light and bluff, but neither lightweight nor bland, and with exemplary enunciation" and as having "a silken tenor voice" and "sweet, appealing tone." He recently received critical acclaim for his Japanese

solo debut in Bach's St. Matthew Passion, in which he sang the part of the Evangelist and tenor arias, and for his performances in the revival of William Kentridge's production of Monteverdi's *Return of Ulysses* and Handel's *Acis and Galatea* with the Boston Early Music Festival (BEMF). As Arnalta in Monteverdi's *Coronation of Poppea* with the Early Music Guild of Seattle he was praised by the *Seattle Post-Intelligencer* as "a born comic." He has appeared with groups around the US including Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, Handel Choir of Baltimore, New Haven Symphony Orchestra, OperaBoston, Tragicomedia, Tanglewood Music Center, Granite State Opera and OperaProvidence. Next month he will rejoin the Green Mountain Project for their revival performance of Monteverdi's *Vespers of 1610* at St Mary the Virgin, Times Square. He can be heard on recordings with Blue Heron on the Blue Heron label and on BEMF's Grammy-nominated recording of Lully's *Pysché* on the CPO label. Forthcoming are solo performances in recordings of Charpentier and Blow, also on the CPO label.

Scott Metcalfe is a specialist in music between 1400 and 1750 whose career as a violinist and conductor has taken him all over North America and Europe. He has been invited to serve as guest director by Emmanuel Music, Monadnock Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), and the Dryden Ensemble (Princeton, NJ), in works by Monteverdi, Biber, Buxtehude, Handel, Bach, and others. In January 2010 he led the Green Mountain Project in an all-star 400th-anniversary performance of Monteverdi's 1610 *Vespers* in New York City, which the *New York Times* called "quite simply terrific" and *New York Magazine* named one of the Top Ten Classical Music Events of 2010; the production will be revived next month

at St Mary the Virgin in Times Square. Metcalfe has recently been appointed Music Director of Early Music America's first Young Performers Festival, to be held in conjunction with the Boston Early Music Festival in June 2011. Besides playing and directing, he keeps busy writing, teaching, translating, and editing. He is at work on a new edition of the songs of Gilles Binchois, in collaboration with Sean Gallagher, and is a lecturer in choral repertoire and performance practice at Boston University.

Countertenor **Martin Near** began his professional singing career at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. In 2008 he appeared as alto soloist with Boston Cecilia in Bach's *Mass in B Minor*, and was praised as "winsome and lyrical" in the role of David in Handel's *Saul* with the Harvard University Choir and Baroque Orchestra in 2009. A founding member of the professional early music ensemble Exsultemus, Mr. Near took the post of Music Director beginning in the 2009-10 season. Mr. Near is an advocate of the performance of new music and has been a soloist in numerous world premieres, including *Temptation in the Desert* by Elliott Gyger, written for him and Seraphim Singers, and *Some Reflections* by John Eaton, a piece in 72-note equal temperament composed for the 20th anniversary of the Boston Microtonal Society. In 2002 he served as composer and music director of the one act opera *Six Characters in Search of an Opera* for Project ARIA (AIDS Response by Independent Artists). His upcoming engagements include an appearance as alto soloist in the US premiere of Zelenka's *Missa Votiva* of 1739 with Crescendo in November 2010, and taking the role of Hamor in Handel's *Jephtha* with Boston Cecilia in March 2011.

Countertenor **Gerrod Pagenkopf** has been praised by the *Houston Chronicle* for his "elegant bearing and a sweet, even sound" and by the *Boston Musical Intelligencer* as "emitt[ing] one gorgeous mellifluousness after another." Mr. Pagenkopf is a core artist with Grammy-nominated Ars Lyrica Houston, and has performed with Mercury Baroque, the Bach Society of Houston, the Houston Chamber Choir, the Bel Canto Chorus of Milwaukee, Masterworks Chorale of Boston, Exsultemus, Ensemble Altera, Schola Cantorum, and La Donna Musicale. He has been a soloist in such masterworks as Handel's *Messiah* and *Israel in Egypt*; Bach's Passions, Magnificat, and Mass in B Minor; and Vivaldi's *Gloria* and *Dixit Dominus*, as well as numerous other sacred works. He is a choral scholar at Marsh Chapel, Boston University, where he is a frequent soloist in the Bach cantata series. A native of rural Wisconsin, Mr. Pagenkopf received a bachelor's degree in Music Education from the University of Wisconsin-Madison, and a Master's of Music in Voice Performance from the University of Houston.

John Proft is active nationally as a chorister and chamber musician. At home in Boston he performs with the Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Exsultemus, and Schola Cantorum, and he travels to sing with Austin's Conspirare, Miami's Seraphic Fire, and the Santa Fe Desert Chorale. A Texas native, John began singing professionally while studying at the University of North Texas, with choirs in the Dallas area including the Dallas Bach Society, Orpheus Chamber Singers, Texas Choral Artists, and Orchestra of New Spain. Also at UNT, John sang with the Collegium Singers under Lyle Nordstrom, recording the bass solos in Biber's *Requiem* and appearing as a soloist on the Boston Early Music Festival's fringe concert series. He has twice been accepted to sing under

Ton Koopman in Carnegie Hall's Professional Training Workshops. With Conspirare John participated in a project for PBS which produced both a television special and a Grammy-nominated recording on Harmonia Mundi.

This season tenor **Mark Sprinkle** will sing the part of the Evangelist in the St. John Passion with the Seraphim Singers in Cambridge, Massachusetts and with Oriana in Burlington, Vermont. In past seasons he has appeared as Evangelist with Chorus Pro Musica (Boston) and with the Boulder Bach Festival in Boulder, Colorado. He has sung with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Concerto Palatino, the Boston Camerata, the Boston Early Music Festival, and Blue Heron. He has performed at music festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and was a Fellow of the Britten-Pears School. In addition to singing and teaching, Mark is an American Canoeing Association Open Water Sea Kayaking Instructor and a Registered Maine Guide.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, is a soloist and chamber musician who specializes in early, contemporary, and world music repertoires. She has performed in concerts throughout the U.S. and Europe. Ms. Tošić is a founding member of the internationally renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music American's Recording of the Year. She has premiered numerous new works and performed Steve Reich's *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra conducted by Marin Alsop. In the Boston area Ms. Tošić performs regularly with La Donna Musicale and Balmus. She is also a founding member of the medieval-world fusion ensemble HourGlass.

ACKNOWLEDGMENTS

Although Blue Heron appears to be a performing ensemble, we are much more than that, for without the hard work and financial support of board members, staff, volunteers, donors, and concertgoers, the ensemble would not exist. Those of us fortunate enough to have music as our trade give most grateful thanks to those who love listening to music enough to join us in this endeavor of creating, nurturing and sustaining an organization dedicated to making the music of 15th and 16th centuries come alive in the 21st.

This evening we are most grateful to Philip Davis, a supporter and board member of long standing, for underwriting the performance in memory of his parents, William A. and R. May Davis.

Evan Ingersoll (Angstrom Images) designs our programs and built our website, Erik Bertrand maintains the website, Chris Clark (Cave Dog Studio) designs our publicity materials and program covers, and Philip Davis records our concerts. All four give generous support to us in ways that extend beyond their professional services. We are fortunate to have such expertise on our side.

Thanks to the Cambridge Society for Early Music for continued support of our pre-concert talks. Many thanks to our devoted volunteers for their help this evening and throughout the year.

We are honored and grateful to have so many generous donors. Blue Heron would not exist without you. Many thanks to you all!

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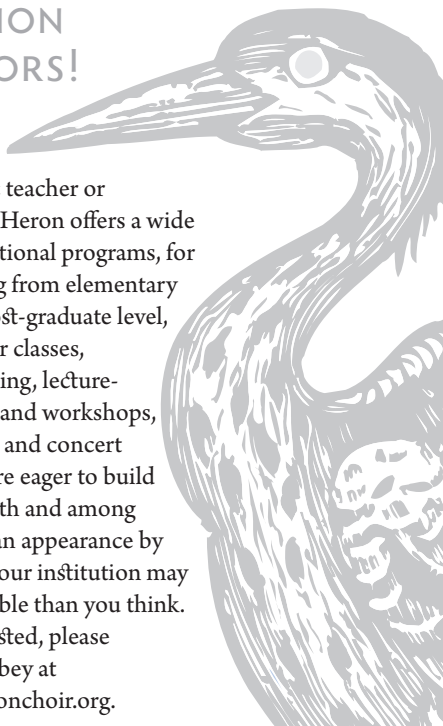
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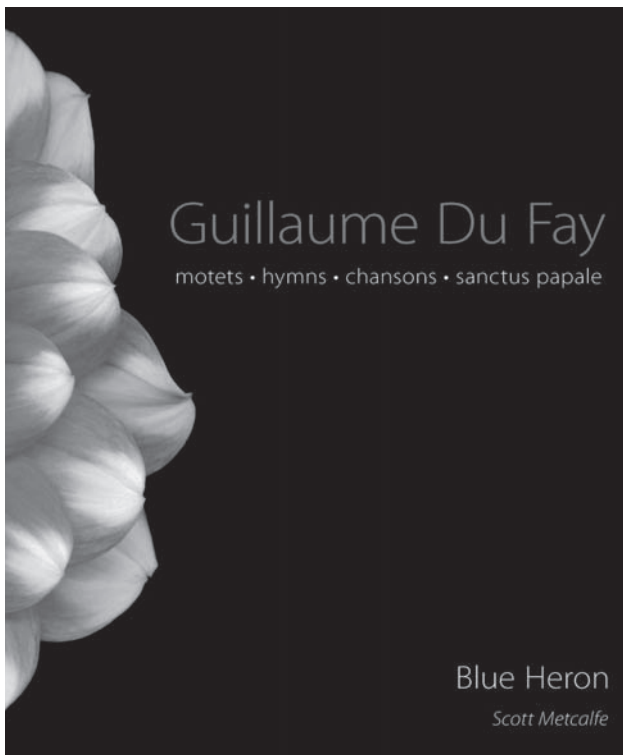
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