



## A 16TH-CENTURY MEETING OF ENGLAND & SPAIN

BLUE HERON *WITH SPECIAL GUEST* ENSEMBLE PLUS ULTRA

SATURDAY, OCTOBER 15, 2011 • 8 PM | First Church in Cambridge, Congregational

SUNDAY, OCTOBER 16, 2011 • 4 PM | St. Ignatius of Antioch Episcopal Church, New York City

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### PROGRAM

BLUE HERON & ENSEMBLE PLUS ULTRA

John Browne (fl. c. 1500)

*O Maria salvatoris mater a 8*

BLUE HERON

Richard Pygott (c. 1485–1549)

*Salve regina a 5*

### INTERMISSION

ENSEMBLE PLUS ULTRA

Tomás Luis de Victoria (1548–1611)

*Ave Maria a 8*

*Ave regina caelorum a 8*

Victoria

*Vidi speciosam a 6*

*Vadam et circuibo civitatem a 6*

*Nigra sum sed formosa a 6*

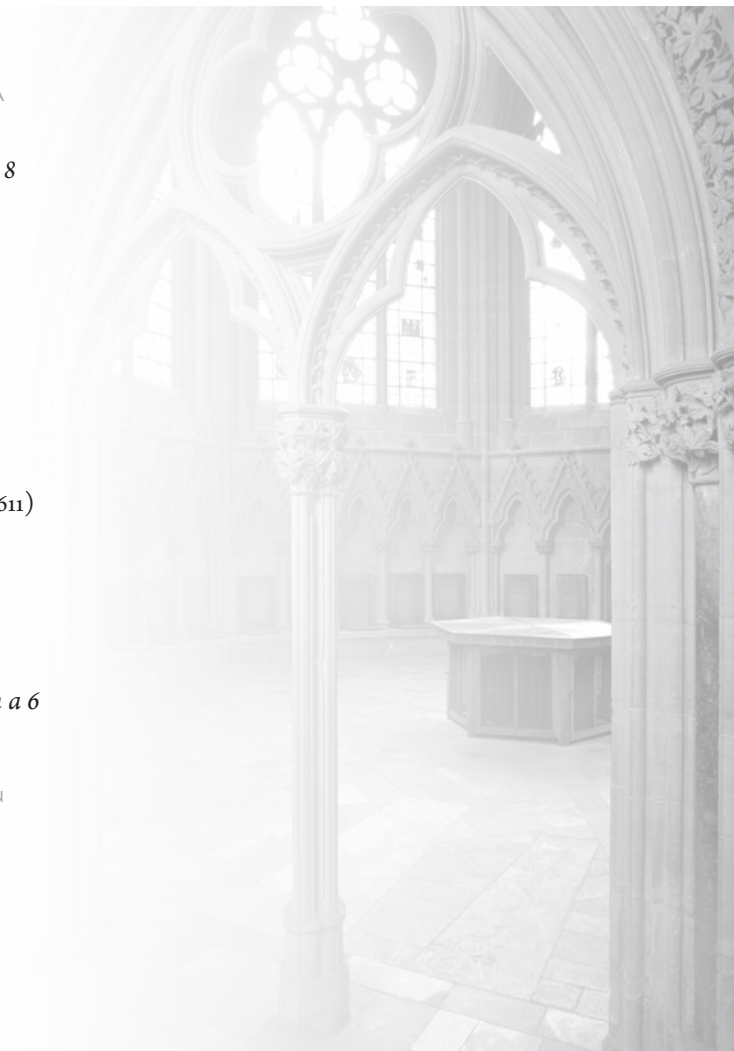
ENSEMBLE PLUS ULTRA & BLUE HERON

Victoria

*Laetatus sum a 12*

Francisco Guerrero (1528–99)

*Duo seraphim a 12*



## BLUE HERON

### *treble*

Julia Steinbok  
Teresa Wakim  
Shari Wilson

### *mean*

Jennifer Ashe  
Pamela Dellal  
Martin Near

### *contratenor*

Owen McIntosh  
Jason McStoots

### *tenor*

Michael Barrett  
Sumner Thompson

### *bass*

Paul Guttry  
Ulysses Thomas  
Peter Walker

Scott Metcalfe, *director*

## ENSEMBLE PLUS ULTRA

Amy Moore, *soprano*  
Katie Trethewey, *soprano*  
Clare Wilkinson, *mezzo-soprano*  
David Martin, *alto*  
William Balkwill, *tenor*  
Tom Phillips, *tenor*  
Simon Gallear, *baritone*  
Jimmy Holliday, *bass*

Michael Noone, *director*



# BLUE HERON

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## A 16TH-CENTURY MEETING OF ENGLAND & SPAIN OR, A 21ST-CENTURY MEETING OF ENGLAND & AMERICA

The histories of England and Spain, two famously insular countries, flowed together turbulently throughout the sixteenth century. To review just the highlights: In 1501 of Catherine of Aragon, daughter of Ferdinand and Isabella, married the young Prince Arthur, eldest son of Henry VII; Arthur died mere months later at age sixteen, leaving Catherine a widow. She stayed in England, was betrothed to Arthur's brother Henry the following year, and wed him six weeks after his accession to the throne as Henry VIII in 1509. The union produced no surviving male heirs, provoking Henry to abandon Catherine; he eventually succeeded in having the marriage declared null and void by Archbishop Cranmer. But Catherine and Henry's only surviving child, Mary, lived to become queen of England in 1553 upon the untimely death of another young Tudor heir, her half-brother Edward VI. Mary Tudor in turn wed Philip II of Spain (great grandson of Ferdinand and Isabella) in 1554. Mary, like her mother, did not bear an heir (nor, indeed, any living child) and was in turn abandoned by Philip; she died in 1558 and was succeeded by her half-sister, Elizabeth I. Thirty years later in 1588 the same Philip II of Spain ordered the Spanish Armada to sail against England. While Elizabeth triumphed against the Armada, the war with Spain lasted fifteen more years and was ended only in a treaty concluded by James I, the first Stuart monarch.

Relations between the two countries whose ruling dynasties were so intertwined were never smooth. The first half of the century saw three-way jockeying for power between Henry VII, Ferdinand of Spain, and the Holy Roman Emperor Maximilian I; then between Henry VIII, Francis I of France,

and Charles V, king of Spain and Holy Roman Emperor and the grandson of both Maximilian and Ferdinand. From the 1520s onwards the rift between Catholics and Protestants inflamed matters, as indeed it did within England itself. Henry VIII, ostensibly remaining a Catholic, broke with Rome and made himself Supreme Head of the Church of England; his son Edward was a fanatical Protestant who, with his guardians and tutors, promulgated the English Prayer Book and put an end to rituals of the medieval church; Mary Tudor returned the country, briefly, to Catholicism; Elizabeth, back to Protestantism. Meanwhile Spain, which had expelled or forced the conversion of its Muslim and Jewish peoples, gave birth to Teresa of Avila and Ignatius of Loyola, founder of the Jesuit order.

English and Spanish musicians encountered each other in person between July 1554 and August 1555, when Philip's household and chapel spent more than a year in England following his marriage to Mary Tudor. One could put together a concert program of Spanish and English music from the 1550s, plausibly including some items that may be associated with that sojourn, including Thomas Tallis's seven-voice Christmas Mass *Puer natus est nobis*, and perhaps someday we'll present that concert. Today, though, we have seized upon the occasion of Ensemble Plus Ultra's first visit to the United States to present a festive concert featuring, on the one hand, the great blooming of devotional music in England in early years of the Tudor dynasty before the Reformation, on the other, the music of the Spanish counter-Reformation. In the first half, an American ensemble led by a Canadian-American sings one of its specialties, music from an important, neglected source of English music; in the sec-



ond, an English group directed by an Australian sings Spanish music, their speciality, focussing on Tomás Luis de Victoria, the 400th anniversary of whose death in 1611 we commemorate this year and which Ensemble Plus Ultra marked by recording no fewer than ten CDs of his music. To open and close the program, the two ensembles join forces in music for eight and twelve parts, works that each group might be less likely to undertake on its own.

#### THE VOTIVE ANTIPHON IN ENGLAND, 1500–1540

The two pieces on the English half of the program show a particularly English phenomenon, the votive antiphon, at the zenith of its development—or rather, at two peaks, represented in two manuscript sources copied four decades apart. The first source is the Eton Choirbook, an enormous collection of antiphons and Magnificats copied at and for the chapel at Eton College between around 1500 and 1504. Of the original 93 pieces in the Choirbook, 43 survive intact. The second source is a set of partbooks copied in 1540 for Canterbury Cathedral, recently dissolved by Henry VIII as a monastic foundation and refounded as a secular institution: a cathedral subject, that is, not to an abbot, a member of a religious order, but to a bishop and thus to Henry as head of the Church of England. These partbooks eventually found their way to Peterhouse, the oldest and smallest of the Cambridge colleges, where they reside today. Known as the Peterhouse partbooks, they contain 72 works: Masses, Magnificats, and antiphons.

Between Eton and Peterhouse, few sources of English church music remain. A mere three choirbooks, four sets of partbooks, and one organ manuscript transmit almost all of the music preserved from the period between the late fifteenth century and the Reformation in 1547. (Compare this paucity to, for

example, the *sixteen* choirbooks once owned by a single establishment, Magdalen College, Oxford, in 1524.) The rest were deliberately destroyed after the Reformation or were simply lost to neglect or decay. Perhaps there was once another grand book of music at Eton, one that contained all the polyphonic Masses the choir must have sung. The surviving Eton Choirbook is now missing more than half of its original contents, while the tenor partbook and part of the treble book of the Peterhouse set disappeared centuries ago and it is only through the astonishing creative efforts of the English musicologist Nick Sandon that we are able to sing this music today. In the case of the *Salve regina* by Richard Pygott, fully two-fifths of the five-voice polyphonic texture have been restored by Sandon in a brilliant feat of reimagination.

The votive antiphon was an extra-liturgical form, not part of the regular Divine Office but appended to it. Addressed most often to Mary, sometimes to Jesus, very occasionally to another saint, in England it was typically sung after Vespers and Compline in a separate evening devotion, perhaps by a group of singers gathered before an altar or image. At its simplest, the votive antiphon might be monophonic or even spoken. The two examples performed today represent the form at its most ornate. Whether simply recited or sung in elaborate polyphony, though, the Marian antiphon (according to the eminent historian of music in medieval Britain, Frank Lloyd Harrison) “was the universal and characteristic expression of the devotional fervour of the later Middle Ages.” The most popular texts were available to the non-scholastic public in prints such as the diglot *Prymer* or Book of Hours issued by Robert Redman; Redman’s 1537 English version of the *Salve regina* is reproduced among the translations below.

John Browne's biography is shrouded in mystery—the name is too commonplace even to permit a definitive identification—but he may have come from Coventry and was clearly esteemed at Eton. Indeed, had the Eton Choirbook not survived, we would know nothing whatsoever of the 15 works by him that it once contained, for they are found in no other extant source. Aside from these, only a fragment of one voice of another piece and three carols that may be by the same man still exist. And six of his pieces originally in Eton are lost, their existence attested only by titles in the choirbook's index. But in Eton Browne's music is accorded pride of place: more works by him were included than by any other composer and his 8-voice *O Maria salvatoris mater* stands first in the book. Sumptuous and grandly-scaled, it sets a unique text praising Mary in learned terms and adding invocations to the saints Frideswide, Mary Magdalen, and Catherine. Hallmarks of Browne and the "Eton style" in general are: the overall compass of three octaves from bass to treble; the splendid and carefully calculated sonorities of the passages for the full eight voices; the deployment of ever-varied groupings of voices in sections of reduced texture; the use of imitation—very freely treated and varied—as a structural guidepost at new lines of text and new entries of voice-parts after long passages of rests; the rhythmically complicated and highly melismatic melodies. Writing about *O Maria*, Fabrice Fitch emphasizes Browne's "rhetorical efficiency": his skill at using all the above-mentioned techniques of texture, form, and counterpoint to heighten the "dramatic or rhetorical dimension" of his music.

Forty years later, the Eton style echoes in the Peterhouse repertoire. Pygott's *Salve regina* sets the most popular of all votive antiphon texts, including the three stanzas of verse tropes inserted between the

acclamations "O clemens, O pia, O dulcis Maria" that are found in virtually every English setting of the *Salve*. The tropes may not be very distinguished poetry, but they expand upon the images of the original text, in some ways intensify its sentiments, and at the very least provide an opportunity for further devotional meditation. Pygott's *Salve* prolongs the meditation even further. At around 22 minutes in length, it is one of the longest votive antiphons ever composed. The music is so varied and so beautifully paced, however, that the passage of time goes almost almost unremarked, and this despite a deliberate (and unusual) concentration on just two textures of reduced forces, a high trio of treble, mean, and contratenor (once replaced by tenor) and a low trio of contratenor, tenor, and bass. (For what these terms meant in the sixteenth century, see the note on performance practice that follows.) The music succeeds so well over the course of its length due to Pygott's own "rhetorical efficiency." Like Browne, Pygott uses texture to articulate the structure of his text: thus, in the second half of the work, the full ensemble sings the acclamations ("O clemens," "O pia," "O dulcis Maria," each more captivating than the last) while the verse tropes are given to the trios. And like Browne's, Pygott's lines are rhythmically complicated and melismatic, if somewhat less gothically intricate than those of the earlier composer.

Pygott's music, like Browne's, almost didn't survive at all. He was a member in turn of the household chapels of Cardinal Wolsey and Henry VIII, two of the very best choirs in England, and a highly accomplished composer who must have written numerous works, but the only pieces by him that one might perform today are one Mass (also in the Peterhouse partbooks, lacking one voice of five), one antiphon (this *Salve regina*, lacking two), a four-voice respond, and a three-voice Latin carol.

The bass part only of another antiphon and an English carol also survive, as well as a two-voice textless fragment of a larger work.

#### VICTORIA

Victoria was born in 1548 in Avila, one generation after St Teresa of Avila (1515–82). He was the seventh child born to a privileged family; his relatives included priests, lawyers, a naval commander, and a merchant in Florence who married the sister-in-law of Grand Duke Cosimo I de' Medici. Following musical studies as a boy at Avila Cathedral, Victoria was sent by about 1565 to the Collegio Germanico in Rome. The College had been founded not long before by Jesuits, who themselves were relative newcomers as an organized society, having been approved in 1540 by Pope Paul III. Victoria thus found himself near the fervent heart of the Catholic Reformation. He was associated with the Jesuit College first as a boarding student and singer, then from 1571 to 1573 as a teacher of music, and finally from 1573 to 1576 as *maestro di cappella*. Musicians have always pieced together a living from numerous jobs, it seems, and during these years Victoria worked in other positions as well, including those of choir director to the cardinal-bishop of Augsburg (1568–71) and singer and organist at the Aragonese church of Santa Maria di Monserrato for at least five years beginning in 1569. In 1575 he was ordained as a priest.

In 1578 Victoria was appointed chaplain of San Girolamo della Carità, first seat of the community of secular priests called the Congregazione dei Preti dell'Oratorio, which was organized by Filippo Neri in 1556 and formally approved by papal bull in 1575; Neri himself resided at San Girolamo until 1583. During his years in Neri's circle Victoria published collections of hymns, Magnificats, masses, and mo-

tets. The 1585 *Motecta festorum totius anni* included two motets by the outstanding Spanish composer of the generation before, still very much alive, Francisco Guerrero. In the dedication of the 1583 volume of masses Victoria expressed his wish to return to Spain and a few years later, in 1586, he was named chaplain to the sister of the Spanish king and Holy Roman Emperor Philip II, the Dowager Empress Maria, who lived in retirement at the Monasterio de las Descalzas de Santa Clara in Madrid. The composer joined a choir of twelve men and four boys who served the community of 33 cloistered "barefoot" nuns at the convent, singing the Office and two masses daily. Victoria and the other chaplains lived adjacent to the convent and enjoyed the attentions of a personal servant, meals served in their private quarters, and a month's holiday each year. He died in 1611, still in residence next to the convent.

Despite all this information about Victoria's career, not to mention the survival of a huge quantity of music, the plain fact is that we don't know all that much specific about what he actually did on a daily basis or about the conditions in which he worked; much less, with a very few exceptions, do we know about how or when he performed any given piece. But all singers know how gratifying his music is to sing. Mellifluous and supremely well crafted, it expresses intense religious feeling of all kinds, from the ecstatic to the despairing. A colleague extolled him thus in 1605:

"Your name is an omen of your worth, Victoria:  
you are victorious over the pleasant hills of Terpsichore, the lovely fields washed by the Tmolus;  
you are happy victor over the garden of Apollo.... Phoebus himself seems to have given you  
his chelys, Orpheus his lyre, tuneful Arion his

cithara, and Amphion himself has given you the modulations of his voice; Pieros rejoices that his daughters the Muses survive in you, the Muses whom you conquer in tuneful song. The beasts, the birds, the rocks and stones follow you, while Thessalian Tempe, wooded Cyrrha, Pindu, Parnassos and Oeta, the mountains of Hercules, are laid bare of their trees when you tune your songs with your divine playing. Phoebus, the Muses and the Graces rejoice to hear you sing, and they ask whether Orpheus himself has come to life again...”

From “A song in praise of Victoria” by Martin Pescenio Hasdale, from the 1605 print of the *Officium Defunctorum* (translated from the Latin by Helen Ellsom).

Victoria’s settings of texts from the Song of Songs are at times wonderfully madrigalian, whether painting the longing of a girl whose lover has disappeared into the streets of the big city, the bright spring colors of rose and lily, or the swirling smoke of frankincense. These, too, are antiphons directed allegorically to the Virgin Mary.

To conclude we offer two 12-voice works, one by Victoria and one by an older composer whose works he clearly esteemed and emulated. Victoria’s *Laetatus sum*, setting one of the five psalms sung at every Vespers for a female saint, including the Virgin, divides its twelve voices into three choirs exactly as does Guerrero’s *Duo seraphim*; in both cases the divisions are slightly asymmetrical, with one choir somewhat higher. Guerrero, a master every bit Victoria’s equal, works the obvious pictorialisms of the text to brilliant effect, contrasting the two voices of “Duo seraphim” and the three of “Tres sunt” with the echoing choirs singing “Sanctus,

sanctus, sanctus” and the full twelve voices joined at “Plena sunt omnis terra.” The motet was published in Venice in 1597, when Guerrero was nearly seventy years old, Victoria already nearly fifty.

#### PERFORMING FORCES

Over the course of the evening you will hear three different, historically plausible ways of scoring Renaissance polyphony. The English antiphons are sung two or three to a part in a distribution that corresponds closely to what we know about choirs at Eton, Canterbury, and elsewhere in England between the late fifteenth century and the Reformation, although we employ women in place of choirboys. On the second half, Ensemble Plus Ultra sings music by Victoria with one voice per part. This was always the norm on the continent for vocal polyphony throughout the fifteenth and sixteenth centuries and beyond and Blue Heron’s audiences will have become accustomed to this mode of performance, too. On occasions of special solemnity or festivity such as this one, one might reinforce the choir with doubling voices or instruments. We have deployed our twenty singers as soloists and doublers in the two 12-voice works that wind up the program, taking advantage of our numbers and the spatial possibilities of our venues to enhance the splendor of this already sonically sumptuous music.

—Scott Metcalfe



## PERFORMANCE PRACTICE CORNER

*A new feature in our program booklets, this section will address various questions under the general rubric of “performance practice” or, Why do we do what we do? Have a question you’d like to see answered here? Email it to [info@blueheronchoir.org](mailto:info@blueheronchoir.org).*

### WHAT’S IN A NAME?

#### ALTUS, ALTO AND MEAN; CONTRATENOR AND COUNTERTENOR

Modern choirs are divided into four basic voice types: sopranos and altos are women with higher and lower voices, respectively, while tenors and basses are men, similarly sorted. Between and around these basic ranges are subcategories like mezzo-soprano (a lowish soprano) and baritone (somewhere between a bass and a tenor). In the early music world one also often encounters an adult man singing in falsetto; his range is usually more or less that of a female alto and he may be called a falsettist, a male alto or a countertenor. These labels all have their counterparts in the sixteenth century, but in several cases the meaning of the term has changed, because a 16th-century vocal ensemble was constituted differently from what we now call a choir. For one thing, men and women were not permitted to sing together in liturgical settings, so all the voice parts of a typical church choir were sung by males, although women sang everywhere else: in secular song and chamber music, in sacred music sung in the home, in opera, and in convents. The result nowadays is that it may be confusing for audience members who are trying to match the personnel list on programs like ours with the singers they see on stage. And just what are you supposed to call that guy singing really high like a woman? The aim of this note is to offer some answers.

In the early fifteenth century, polyphonic music was mostly written in three parts, which fell into two ranges. The top part, generally unlabelled in the sources, came to be called *cantus* or *discantus* (both meaning “song” or “melody,” more or less) or *superius* (“higher”). The two lower parts, sharing the same range, were called *tenor* (from the Latin *tenere*, “to keep or hold fast,” because it was the structural foundation of the counterpoint and generally carried any preexistent tune like a plainchant melody) and *contratenor* (because it was composed “against the tenor”). In range, 15th-century tenor and contratenor corresponded very closely to our tenor. As composers added more parts to their music, the first to be added was usually a lower part which might be called a *contratenor bassus*: a “low part written against the tenor.” Over time the part called contratenor tended to migrate slightly above the tenor and could be described as a *contratenor altus*, a “high part written against the tenor,” but it was still sung by a man we might call a high tenor. By the sixteenth century the normal four-part distribution was usually labelled as *cantus*, *altus*, *tenor*, and *bassus*: substitute *superius* for *cantus*, translate into English via Italian (music’s *lingua franca*) and you have soprano, alto, tenor, and bass. Right?

Not quite! Remember that terrible prohibition against women and men singing together in church? In the absence of women, the top part in a 16th-century church choir was usually taken by an adult man singing in falsetto; less frequently by a boy or, in some places, a castrato. That top part, the *cantus*, did not extend very high—not into what we might consider normal soprano territory. And remember, too, that the contratenor altus was not a falsettist, but rather a high tenor. With those two things in mind, their choir looks rather different from ours. Their highest part is not our soprano,

but rather a man or a boy singing in what we might call alto or mezzo-soprano range; their alto is a high tenor; their tenor is a lowish tenor, by our lights; their bass is more or less ours—that is, the lower of the two basic male voice types. Allowing for all sorts of exceptions and subtleties (of course: we’re talking about human artistic endeavor here), this remained the norm well into the seventeenth century.

This, at least, was the situation in continental Europe. Beginning in the mid-fifteenth century, English choirs also cultivated boys with a special high range. These came to be called trebles and they sang in what we would consider more normal soprano range. (This is not the only way in which England differed from the rest of Europe, but that could be the topic of another essay.) In the early sixteenth century English composers adopted a standard five-voice scoring of treble, mean (roughly equivalent to the continental alto; the word mean, like the Italian *mezzo*, derives from the Latin *medius*), contratenor, tenor and bass. Almost every work in the Peterhouse partbooks, copied in 1540, is scored thus, including Pygott’s *Salve regina*. In an English choir of that time, trebles would have been boys and means could have been either boys or adult male falsettists. Blue Heron’s contratenors are high tenors, just as they were in the sixteenth century, but, free from ecclesiastical stricture, we use women to sing treble and women or falsettists to sing mean.

Long after trebles evolved in England, their higher range came to be widely adopted in Europe. In Bach’s standard four-part distribution, for example, a “soprano” was a boy treble. The alto part, meanwhile, moved further upward during the seventeenth century to become, by the eighteenth, the

province of lower boys or falsettists, formerly the cantus singers of the sixteenth century. The contratenor altus, always a rather special breed, fell out of general use. As time went on, male falsettists went out of fashion, castration came to be universally regarded as an unacceptable method of producing an opera star or any other sort of high male singer, and women and men formed choirs together with women singing soprano and alto. As for “countertenor,” the English term for contratenor, once the speciality itself was extinct and its meaning forgotten or misunderstood, the word came to be applied to the now-exotic species of male falsettist. Alfred Deller (1912–79), the most famous male falsettist of the twentieth century, was largely responsible for reviving the voice type and misapplying the term “countertenor” to describe it. So, what *are* you supposed to call that guy singing really high? We usually call him Martin, but the least confusing label to use nowadays is *falsettist*.

*For more about historical performance practice, visit the Blue Heron website, [www.blueheron-choir.org](http://www.blueheron-choir.org), and look under Education.*

## TEXTS & TRANSLATIONS

### **O Maria salvatoris**

Mater, fragrans flos pudoris,  
Superans nascencia.  
Parit illa mater fructum  
Qui iam nostrum tulit luctum  
Cunctaque peccamina.

Parit Christum virgo manens;  
Quisnam negat? Numquid parens  
Virga Aaron legitur  
Frondes, flores produxisse?  
Deum ita potuisse  
Filium adseritur.

Ex hac matre sic intacta  
Gignit eum, quo est facta  
Cunctaque vivencia.  
Illam ergo recolamus,  
Cuius fructum sic amamus;  
Colant et celestia.

Quisnam vivit hoc in mundo,  
Cum sit captus iniucundo  
Morbo vel tristitia,  
Quin, si oret istam matrem,  
Intercedat ut ad patrem  
Celesti in patria?

Extat mater tum parata  
Nos iuvare. En! quam grata  
Adest semper Maria.  
Rogamus et Frideswidam,  
Magdalenam, Catharinam  
Doctam philosophia,

Theologia disputans  
Gentes cunctas superans,  
Cum sit hec Catharina.  
His iam sanctis iubilemus  
Voce, corde decantemus  
Hac nostra melodia.

O Mary, mother  
of the savior, fragrant flower of chastity,  
surpassing all those born to humankind:  
this mother bears forth a fruit  
who has now taken away our sorrow  
and all of our sins.

She bears Christ while remaining a virgin:  
Whosoever denies it? Do we not read  
that the fertile rod of Aaron  
puts forth leaf and flowers?  
In the same way could the seed of God  
the Son be sown.

From that mother, thus intact,  
He begets Him by whom she herself  
and all that lives was made.  
Let us therefore celebrate her anew,  
whose fruit we so love,  
and may the heavens also celebrate her.

Who is there living on this earth  
for whom, when he is in the miserable grip  
of illness or grief,  
if he prays to this mother,  
she would not intercede with the Father  
in the heavenly fatherland?

At such time a mother stands ready  
to help us. Lo! how graciously  
is Mary always present.  
Let us also pray to Frideswide,  
Mary Magdalen and Catherine,  
learned in philosophy,

Since in theological dispute  
she surpasses all the heathen,  
this Catherine.  
Now in these saints let us rejoice  
and with voice and heart sing  
this our melody.

**Salve regina**, mater misericordie, vita dulcedo et spes nostra, salve. Ad te clamamus exules filii Eve. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eya ergo, advocata nostra, illos tuos misericordes oculos ad nos converte, et Jesum, benedictum fructum ventris tui, nobis post hoc exilium ostende.

Virgo mater ecclesie,  
Eterna porta glorie,  
Esto nobis refugium  
Apud patrem et filium.

O clemens.

Virgo clemens, virgo pia,  
Virgo dulcis, O Maria,  
Exaudi preces omnium  
Ad te pie clamantium.

O pia.

Funde preces tuo nato  
Crucifixo, vulnerato,  
Et pro nobis flagellato,  
Spinis puncto, felle potato.

O dulcis Maria, salve.

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

Sancta Maria, regina celi, dulcis et pia, O mater Dei, ora pro nobis peccatoribus ut cum electis te videamus.

**Ave regina coelorum**, ave domina angelorum: salve radix sancta, ex qua mundo lux est orta. Gaude gloriosa, super omnes speciosa: vale, valde decora, et pro nobis semper Christum exora.

**Vidi speciosam** sicut columbam ascendentem desuper rivos aquarum, cuius inestimabilis odor erat nimis in vestimentis eius, et sicut dies verni circumdabant eam flores rosarum et lilia convallium. Quae est ista quae ascendit per desertum sicut virgula fumi ex aromatibus myrrhae et thuris? et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

*Song of Songs 3:6 & other texts*

Hayle, quene, mother of mercy, our lyfe, our swetenes, our hope, all hayle. Unto thee do we crye, whyche are the banyshed chyl dren of Eva. Unto thee do we syghe, wepyng & waylyng in this vale of lamentacyon. Come of therefore, our patronesse. Caste upon us those pytefull iyes of thyne. And after this our banyshement, shewe unto us the blessed fruite of thy wombe Jesu.

Virgin mother of the congregacion  
Gate of glory that never is donn  
Be for us a reconciliacion  
Unto the father and the sonne.

O mercyfull.

Virgin mercifull, virgin holy  
O swete virgin, o blessed Mary  
Heare theyr prayers graciously  
Whiche crye and call unto thee.

O holy.

Praye for us unto thy sonne,  
Wounded and crucified for us all  
And sore turmented with flagellation  
Crowned with thorne, & fedde with gall.

O swete Mary, [hayle].

*This Prymer in Englyshe and in Laten  
(Robert Redman: London, 1537)*

Hail Mary, full of grace: the Lord is with thee; blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Holy Mary, Queen of Heaven, sweet and merciful, O mother of God, pray for us sinners, that with the elect we may see thee.

Hail, queen of heaven, hail, lady of angels:  
hail, holy root whence light is born to the world.  
Rejoice, glorious one, beautiful above all:  
fare well, most comely one, and exhort Christ for us forever.

I beheld the beautiful one like a dove arising from above the rivers of water, whose matchless scent was strong in her garments, and as on a spring day she was surrounded by flowers of roses and lily of the valley.  
Who is this, who rises out of the desert like a pillar of smoke from the spices of myrrh and frankincense? and as on a spring day she was surrounded by flowers of roses and lily of the valley.

**Vadam et circuibo civitatem:** per vicos et plateas quaeram quem diligit anima mea; quaesivi illum, et non inveni. Adiuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut annuntietis ei quia amore langueo.

*Qualis est dilectus tuus, quia sic adiurasti nos? Dilectus meus candidus et rubicundus, electus ex milibus. Talis est dilectus meus, et est amicus meus, filiae Jerusalem. Quo abiit dilectus tuus, o pulcherrima mulierum? Quo declinavit? et quaeremus eum tecum. Ascendit in palmam et apprehendit fructus eius. Song of Songs 3:2, 5:8-10, 5:16, 6:1, 7:8*

**Nigra sum, sed formosa filia Jerusalem.** Ideo dilexit me rex et introduxit in cubiculum suum et dixit mihi: Surge, amica mea, et veni. Iam hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra, tempus putationis advenit.  
*Song of Songs 1:4, 2:10-12, etc.*

**Laetatus sum** in his quae dicta sunt mihi:  
in domum Domini ibimus.  
Stantes erant pedes nostri  
in atriis tuis Jerusalem:  
Jerusalem, quae aedificatur ut civitas  
cuius participatio eius in idipsum.  
Illuc enim ascenderunt tribus, tribus Domini,  
ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem  
et abundantia diligentibus te.  
Fiat pax in virtute tua  
et abundantia in turribus tuis.  
Propter fratres meos et proximos meos  
loquebar pacem de te.  
Propter domum Domini Dei nostri  
quaesivi bona tibi.  
*Psalms 121*

**Duo seraphim** clamabant alter ad alterum:  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
Tres sunt qui testimonium dant in coelo:  
pater, verbum, et spiritus sanctus:  
et hi tres unum sunt.  
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:  
plena est omnis terra gloria eius.  
*Isaiah 6:3 & John 5:7*

I will rise and go about the city: in alleys and in broad streets I will seek him whom my soul loves; I sought him, but I found him not. I charge you, O daughters of Jerusalem, if you find my beloved, to tell him that I am weak with love.

*What is your beloved, that you so charge us? My beloved is white and ruddy, the choicest among thousands. Such is my beloved, and such is my love, O daughters of Jerusalem. Where has your beloved gone, O loveliest of women? Where has he turned to? and we shall seek him with you. He has climbed into the palm tree and taken its fruit.*

I am dark, but a comely daughter of Jerusalem. Therefore the king loved me and led me into his chamber and said to me: Arise, my love, and come away. Now the winter has passed, the rains are over and gone, and flowers have appeared in our land: the time of pruning is come.

I was glad when they said unto me:  
we shall go into the house of the Lord.  
Our feet were standing  
within your gates, O Jerusalem:  
Jerusalem, which is built as a city  
that is compact together.  
For thither ascend the tribes, the tribes of the Lord,  
to give thanks to the name of the Lord.  
For there are set the seats of judgment,  
the thrones over the house of David.  
O pray for the peace of Jerusalem,  
and abundance to those who love you.  
Peace be within your strength,  
and abundance within your towers.  
For the sake of my brothers and my neighbors  
I will ask peace of you.  
For the sake of the house of the Lord our God  
I have sought good things for you.

Two seraphim were calling one to the other:  
Holy, holy, holy Lord God of Hosts:  
the whole earth is full of his glory.  
There are three who give testimony in heaven:  
the Father, the Word, and the Holy Spirit:  
and these three are one.  
Holy, holy, holy Lord God of Hosts:  
the whole earth is full of his glory.



## BLUE HERON

**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; Spanish music between 1500 and 1600; and neglected early sixteenth-century English music, especially the rich repertory of the Peterhouse partbooks, copied c. 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 year. Both discs have received international critical acclaim and the Peterhouse CD made the Billboard charts.

Founded in 1999, Blue Heron presents its own series in Cambridge, Massachusetts, and has appeared at other venues throughout the Northeast, including the Boston Early Music Festival, the Harvard Art Museums, the 92nd Street Y and Music Before 1800 in New York City, with the Renaissance wind band Piffaro and the viol consort Parthenia in Philadelphia, Dumbarton Oaks in Washington, D.C., 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. This season's highlights include a concert at The Cloisters (Metropolitan Museum of Art).

With "rock solid technique" and a voice conveying "the kind of vocal velvet you don't often hear in contemporary music" (*Boston Phoenix*), **Jennifer Ashe** 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 NotRiotous. 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 performer 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, 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.

**Pamela Dellal**, mezzo-soprano, is an acclaimed soloist and recitalist whose singing has been praised for her “exquisite vocal color,” “musical sensitivity,” and “eloquent phrasing.” She has been featured in leading roles in operas of Purcell, Mozart, Britten, and others. With *Sequentia*, Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. Passionate about chamber music, early music, and contemporary music, she performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road. She has been a regular soloist in the Emmanuel Music Bach Cantata series for twenty-five years and has performed almost all 200 of Bach’s extant sacred cantatas. Recent appearances include the premiere of a new John Harbison work, *The Seven Ages*, at Merkin Concert Hall in New York City, followed by performances in San Francisco, Boston and London.

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.

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 *Rinuccio* 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.

Tenor **Jason McStoots** has performed around the world and throughout the US in opera, oratorio, and recital. He has been described by critics as “a natural, a believable actor and 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.” Recent appearances include a Japanese tour of Bach’s *St. Matthew Passion* and McStoots’s European debut in the *Christmas Oratorio* with the Bach Ensemble in Belgium, both under the direction of Joshua Rifkin; Monteverdi’s *Return of Ulysses* and 1610 *Vespers* in Seattle, directed by Stephen Stubbs; and Handel’s *Acis and Galatea* with the Boston Early Music Festival. McStoots has appeared with Boston Lyric Opera, Pacific MusicWorks, the Boston Camerata, the Handel Choir of Baltimore, the New Haven Symphony, Tragicomedia, and the Tanglewood Music Center. He can be heard on recordings with Blue Heron on the Blue Heron label and, for the CPO label, on the Grammy-nominated recording of Lully’s *Pysché* and a newly-released disc of music by Charpentier.

**Scott Metcalfe**, music director of Blue Heron, 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), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), and was Music Director of Early Music America’s first Young Performers Festival, held in conjunction with the 2011 Boston Early Music Festival. 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 was revived last season before a standing-room only audience and will now become an annual event, including a January 2012 performance in Cambridge. As a player, Metcalfe

is a member of Cleveland’s Les Délices (dir. Debra Nagy) and a participant in the early music scenes of both Boston and Montreal. When not 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 life at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. Mr. Near enjoys a varied singing career, exploring his passions for early music—both as a soloist and in ensemble settings—and new music. In March 2011 he took the role of Hamor in Handel’s *Jephtha* with Boston Cecilia, and was noted for his “fine work” in Buxtehude’s *Heut triumphieret Gottes Sohn* with Boston Baroque. In 2008, Mr. Near 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. He also relishes ensemble work as a renowned ensemble singer with Emmanuel Music, Boston Baroque, and Handel & Haydn Society, and as a producer for Cut Circle’s upcoming CD release, *Roman Warriors: L’homme armé Masses by Marbrianus de Orto and Josquin des Prez*. A founding member of the professional early music ensemble Exsultemus, Mr. Near has been Music Director since 2009. Upcoming engagements include appearing as countertenor soloist in Dominick DiOrio’s *Stabat Mater* with Juventus New Music Ensemble in November.

**Julia Steinbok’s** versatility and unique musical presence have made her increasingly sought after on the concert, recital, and operatic stage, and her

interpretation of Renaissance and Baroque works has met with critical acclaim. The *Washington Times* praised her “breathtaking expertise” in performances with the Folger Consort at the National Gallery and the Folger Shakespeare Library, and her *Messiah* with the Arcadia Players was admired for her “flawless intonation and expressive declamation delivered with exquisite clarity” (the *Republic*). Ms. Steinbok’s operatic experience has included such diverse roles as Diane in Charpentier’s *Actéon*, Rowan in Britten’s *Let’s Make an Opera*, Virtù and Proserpina in Monteverdi’s *L’incoronazione di Poppea* and *L’Orfeo*, the title role in Ravel’s *L’enfant et les sortilèges*, and appearances as Dido and the Sorceress in Purcell’s *Dido and Aeneas* with American Opera Theater. An avid recitalist and proponent of contemporary music, Ms. Steinbok has paid particular attention to women composers past and present. Other recent projects include performances as Humilitas in *Ordo virtutum* with Cappella Clausura, and concerts with La Donna Musicale. Born in Moscow, Ms. Steinbok pursued graduate studies at the Peabody Conservatory in Baltimore and now makes her home in Boston.

Hailed as “compelling to watch” (*Tufts Daily*) and praised for his “rich bass-baritone voice and eloquent projection” (Lawrence Budmen, writer and music consultant), **Ulysses Thomas** made his professional debut in 2008 with Opera Boston/Boston Baroque in Handel’s *Semele* as the High Priest and his company debut the following season with Boston Lyric Opera. Other stage credits include roles in *Il barbiere di Siviglia*, *The Magic Flute*, *La bohème*, Dominick Argento’s *Postcard from Morocco*, Massenet’s *La Navarraise*, Pergolesi’s *La serva padrona*, Lee Hoiby’s *A Month in the Country*, Gianni Schicchi, *The Rape of Lucretia*, and Philip Glass’s *Galileo Galilei*. Mr. Thomas has sung with a number of

ensembles in and around the Boston area including Boston Baroque, Masterworks Chorale, Cambridge Concentus, Exsultemus, and Emmanuel Music. Mr. Thomas received his BM from Clayton State University (Morrow, GA) and his MusM from Boston University, where he is currently a doctoral student in vocal performance. Amongst his honors and awards, Mr. Thomas spent two summers as a vocal fellow at Tanglewood Music Center was a finalist in the 2001 Orpheus National Competition for Vocalists, where he received the Richard Strauss Award.

Praised for his “elegant style” (*Boston Globe*), **Sumner Thompson** is one of today’s most sought-after young baritones. His appearances on the operatic stage include roles in productions from Boston to Copenhagen, including the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2003) and Lully’s *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi’s *Vespers of 1610* with the Green Mountain Project, Buxtehude’s *Membra Jesu Nostri* with Les Voix Baroques and Houston’s Mercury Baroque, Mozart’s *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, and a return to the Carmel Bach Festival.

With a voice of “extraordinary suppleness and beauty” (*The New York Times*), soprano **Teresa Wakim** has garnered wide acclaim for perfor-

mances of opera, oratorio, and chamber music. A graduate of the Oberlin Conservatory and Boston University, she enjoys an internationally successful career performing and recording music from the Renaissance to the 21st century and is perhaps best known as “a fine baroque stylist.” Noted engagements include performances with the Cleveland Orchestra, Amsterdam Baroque Orchestra, San Antonio Symphony, Apollo’s Fire, Charlotte Symphony, the Handel & Haydn Society, Boston Baroque, and Tragicomedia. She has sung under the batons of Harry Christophers, Ton Koopman, Roger Norrington, and Nicolas McGegan. A recipient of many honors, Ms. Wakim won First Prize in the Internationaler Solistenwettbewerb für Alte Musik in Brunnenthal, Austria, and was named a Lorraine Hunt Lieberson Fellow by Emmanuel Music. She is featured on two Grammy-nominated recordings of Lully operas with the Boston Early Music Festival, *Psyché* (as Flore) and *Thésée* (as Bergère) and has also recorded with Seraphic Fire, Blue Heron, the Handel & Haydn Society, and Musik Ekklesia.

Bass-baritone **Peter Walker**, called a “standout... a promising bass-baritone” by the *New York Times*, is a candidate for a Master’s of Opera degree at McGill University, where he studies with Sanford Sylvan. He previously completed a B.A. in Music with a minor in Medieval Studies at Vassar. He sang with the Early Music America’s Young Performers Festival Ensemble at the 2011 Boston Early Music Festival and has appeared as Argenio in Handel’s *Imeneo* and Colline in *La Bohème*, both produced by Opera McGill. He has also been bass soloist in Monteverdi’s 1610 *Vespers* with the McGill Baroque Orchestra and Cappella Antiqua and has performed with the Amherst Early Music Festival’s Baroque Opera Project, Vassar College Opera Workshop, Hudson Valley Philharmonic, Vancou-

ver Early Music Festival’s Medieval Program, San Francisco Early Music Society’s Medieval and Renaissance Workshop Theatre Project, the New York Continuo Collective, and in Gotham Early Music’s new production of *The Play of Daniel*, presented at the Cloisters in Manhattan.

**Shari Wilson** is among the new generation of singers specializing in early and modern music. The range of ensembles with which she has appeared testifies to her versatility and stylistic sensitivity: Blue Heron, Exsultemus, La Donna Musicale, Lorelei Ensemble, Choral Arts Society of Philadelphia, Piffaro, Schola Cantorum, Boston Secession, and the Festival of Two Worlds (Spoleto, Italy). Shari made her New York City solo debut in 2006 at Merkin Hall in a world premiere performance of Benjamin C.S. Boyle’s *Cantata: To One in Paradise*; recent performances have also included a residency with the American Bach Soloists Academy, Gabriel in Haydn’s *Creation* with Marsh Chapel Collegium, and a program of Scottish music with Seven Times Salt for the SoHIP concert series. Her work at the Festival of Two Worlds brought collaborations with artists including Gian Carlo Menotti, Richard Hickox, Carlos Saura, and Gunther Kramer. She sings with the acclaimed ensemble The Crossing, based in Philadelphia under the direction of Donald Nally, with whom she performed the regional premiere of David Lang’s *Little Match Girl Passion*, and she can be heard on the recent recording of Kile Smith’s *Vespers* with Piffaro and The Crossing. In May she will return to San Francisco to sing with the American Bach Soloists under the direction of Jeffrey Thomas. Of a recent Bach performance a Philadelphia critic wrote that she “sang with... tonal beauty, timbral clarity, lyrical phrasing and rhythmic vitality.”



## ENSEMBLE PLUS ULTRA

When the emperor Charles V—the first of the Spanish Habsburgs—chose *Plus Ultra* as his motto, he signalled the dawn of an age of discovery that would re-interpret the legendary Pillars of Hercules as a gateway to expanded horizons rather than, as his predecessors had thought, the limiting borders of the Mediterranean and the known world. Simply by discarding *Non* from the motto *Non Plus Ultra*, Charles V leant his imperial blessing to voyages of geographical and cultural discovery that continue to this day; with the stroke of a pen “thus far, no further” became “thus far, *and* further.” It was this spirit of discovery, of unveiling musical treasures from the past, of exploring uncharted polyphonic waters, that led Michael Noone to found, in 2001, the **Ensemble Plus Ultra**.

Hitherto unknown compositions by Cristóbal de Morales, discovered by Michael Noone in the archives of Toledo Cathedral, were the focus of the ensemble’s widely-acclaimed debut recording on the Glossa label, *Morales en Toledo*. It was followed by the first ever recording dedicated solely to the music of Fernando de las Infantas, the Spanish-born composer and heterodox theologian who published three volumes of motets in Venice in the 1570s. Noone’s discovery of a cache of early works by Francisco de Guerrero formed the kernel of the group’s *Missa Super flumina*, a CD that brought together the renowned wind players of His Majesty’s Sagbutts and Cornetts and the Spanish plainsong specialists Schola Antiqua. Whilst Spanish music is the mainstay of Plus Ultra’s repertoire, the ensemble is equally at home performing music of other nations. One of their CDs presents a world première recording of a recently-discovered setting of the *Song of Songs* by the theorist Gioseffo Zarlino and another presents the musical canons of *Atlantia Fugiens* (1617), a book of alchemical emblems

by Michael Maier, the personal physician to the Habsburg Emperor Rudolph II. Noone’s fascination with the music associated with the Jesuits led to a recording of William Byrd’s *Gradualia* (1607) on the *Musica Omnia* label. This was followed by a large project in which Ensemble Plus Ultra recorded almost 100 sacred works by Tomás Luis de Victoria in a ten-CD set to commemorate the 400th anniversary of the composer’s death in 1611. All of Ensemble Plus Ultra’s CDs are available on iTunes and they welcome visits to their website at [www.ensembleplusultra.com](http://www.ensembleplusultra.com).

**William Balkwill**, trained as a chorister at Christ Church Cathedral, Oxford, a trumpet player at the Royal National Conservatory of Music in Manchester, and a tenor at the University of Manchester. He is a lay vicar in the choir of Westminster Abbey, sings regularly with The Tallis Scholars and The Cardinall’s Musick, and has also participated in projects with The Gabrielli Consort, The Sixteen and Tenebrae. Last April he appeared with Hampstead Garden Opera singing the title role in Mozart’s *La Clemenza di Tito* and he has just sung the role of Tamino in Mozart’s *The Magic Flute* for the same company. Earlier this year William sang to a television audience of over two billion for the wedding service of HRH Prince William and Catherine Middleton, and for President Barack Obama’s state visit to the UK.

**Simon Gallear’s** musical career began at the age of eight as a chorister in Winchester Cathedral and he went on to study piano and French horn before focusing on singing, attending the Guildhall School of Music and Drama. Simon has established himself as a successful consort baritone, singing with many groups including The Gabrieli Consort, Tenebrae, Ensemble Plus Ultra and Ex Cathedra.

Solo engagements have included Bach's *St. Matthew Passion*, *St. John Passion* and *B Minor Mass*, Fauré's *Requiem*, Rossini's *Petite Messe Solonelle*, Durufle's *Requiem* and Finzi's *In Terra Pax*. As a recitalist, he has recently performed *Let Us Garlands Bring* by Finzi and Schubert's *Die Schöne Müllerin*. In 2001 he joined the choir of Winchester Cathedral, with whom he toured throughout Europe and the USA and recorded for Decca, Hyperion and Herald. Engagements with the Cathedral Choir included concerts in the *Göttinger Händel Gesellschaft*, the *Salzburger Festspiele* with Sir Roger Norrington, frequent broadcasts on Radio 3 and on BBC television. Simon has recently left the cathedral choir, choosing to concentrate on his teaching schedule and on his freelance career.

**Jimmy Holliday** has recently finished a year's study at The National Opera Studio, London, after graduating from the Royal College of Music's International Opera School. In his last year at the RCM Jimmy won the McCulloch Prize for Opera, was awarded the inaugural Richard Van Allan Award, and won the Hampshire Singer of the Year competition. He has also just been awarded an Independent Opera Voice Fellowship for 2011-2013. Jimmy is a regular oratorio performer with recent highlights including J.S. Bach *St Matthew Passion* with The Dunedin Consort and Haydn *Creation* at St Martin-in-the-Fields. He won the RCM's Lied competition in 2007 and regularly gives recitals around the UK, most recently at the Winchester Festival, Reading Town Hall and at The National Opera Studio. Operatic roles include Britten's *Noye's Fludde* at Romsey Abbey, Handel's *Acis & Galatea* Polyphemus for Woodhouse Opera and Sleep in Purcell's *Fairy Queen* with Harry Bicket and The English Concert. Future projects include Schubert's *Schwanengesang* at Stratford-upon-

Avon Music Festival, performances of David Lang's *Little Match Girl* in Scotland, Handel's *Alexander Feast* in London, Handel's *Messiah* with David Hill and Southern Sinfonia and Bach's *Christmas Oratorio* at York Minster.

Born in Northern Ireland, **David Martin** began his musical education aged seven as a chorister in Belfast Cathedral. On leaving school he spent three years as a Lay Clerk at Exeter Cathedral and taught music at the Cathedral School. In 2000 David moved to London to study at Trinity College of Music. Currently spreading his time between singing, conducting and undertaking research, David is a Lay Vicar in the Choir of Westminster Abbey, singing recently to a television audience of over two billion for the wedding service of HRH Prince William and Catherine Middleton. He performs with most of the UK's leading period ensembles, including The Tallis Scholars, The Cardinal's Musick, The Binchois Consort, The Sixteen, Ensemble Plus Ultra, The Gabrieli Consort and Tenebrae. David made his Covent Garden debut with the Royal Opera in April 2009 in the highly acclaimed double bill of *Dido & Aeneas* and *Acis & Galatea*. He is regularly in demand as a concert soloist and made his US solo debut in February 2006 performing the role of Christus in Trond F. Kverno's setting of *The St Matthew Passion* in New York City. Recent UK solo appearances have included *Messiah* for Portsmouth Festival Chorus, *Christmas Oratorio* for Bristol Bach Choir and Bach's *St John Passion* and Handel's *Utrecht Te Deum & Jubilate* with the Choir of Westminster Abbey and St James' Baroque.

**Amy Moore** performs in choir and consort with the leading UK and European professional ensembles, and also sings with The Royal Opera Extra Chorus. Increasingly in demand as a soloist—particularly

in Baroque and contemporary repertoire—her recent engagements include Handel’s *Messiah* with the Bochum Symphony Orchestra in Germany, Handel’s *Messiah* with The Hanover Band, Jonathan Cole’s *Assassin Hair* with the London Contemporary Orchestra, Poppe’s *Interzone* with Ensemble Intercontemporain in Paris, and a live radio broadcast of Faure’s *Requiem* with the RTÉ Symphony Orchestra in Dublin.

Musicologist and choral director **Michael Noone** came to Boston College after a career embracing a variety of teaching, research and performance posts at universities in five countries on four continents. A graduate of Sydney University, he went on to receive a doctorate in music from King’s College, Cambridge, before being appointed Head of Musicology at the Australian National University’s School of Music. He subsequently held positions at Cornell and at the University of Hong Kong. He has recorded 23 CDs for the Glossa, ABC Classics, Musica Omnia and DGG Archiv labels. In 2001 Noone founded the London-based Ensemble Plus Ultra for the specific purpose of performing the Spanish liturgical music that is the subject of his research. Their CDs have received high praise from critics (WGBH named one among the Top Ten Classical CDs of 2007 and another was awarded the Prelude Classical Award for 2008), and their performances at some of Europe’s most important international festivals are consistently acclaimed. In 2006 Noone was honored by His Majesty Juan Carlos I for his contribution to Spanish music through publications, concerts and recordings, and he is a member of Spain’s Real Academia de Bellas Artes y Ciencias Históricas de Toledo. His scholarly articles have been published in *Early Music*, *Revista de Musicología*, *Reales Sitios*, *Scherzo*, *Musicology Australia*, *Goldberg*, and *Notes*. Noone’s first book,

*Music and Musicians in the Escorial Liturgy under the Habsburgs*, was hailed as “trailblazing” and his more recent *El Códice 25 de la catedral de Toledo* (described as “spectacular” by Robert Stevenson) presented codicological work that unveiled hitherto unknown works by Morales, Guerrero, Lobo and many other composers of Spain’s Golden Age.

**Tom Phillips** has appeared with many of Europe’s leading early music ensembles, including Collegium Vocale, Gabrieli Consort, Huelgas Ensemble, Taverner Consort, Tallis Scholars, Dufay Collective, Dunedin Consort, Amsterdam Baroque, English Concert, London Baroque, The King’s Consort and the Orchestra of the Age of Enlightenment. With these and other ensembles he has made over 150 CD recordings and toured more than fifty countries worldwide. As a soloist he has performed Bach’s *Mass in B minor* with Sir John Eliot Gardiner and the English Baroque Soloists, Monteverdi’s 1610 *Vespers* with Robert King and The King’s Consort, Bach’s *St John Passion* with Paul Goodwin and the Academy of Ancient Music, Handel’s *Acis and Galatea* with Paul McCreesh and the Gabrieli Consort, Stravinsky’s *Mass* with Philippe Herreweghe and the Royal Flemish Philharmonic, Vaughan Williams’s *Serenade to Music* with Paul Goodwin and the English Chamber Orchestra and Monteverdi’s *Selva Morale e Spirituale* with Christophe Rousset and Les Talens Lyriques. Tom’s more eclectic appearances include his debut at La Scala in Milan with the Harp Consort, the sound track to the film “Pirates of the Caribbean,” and concert tours with Gregorian, the German rock band, sporting a silver crushed velvet monk’s habit.

**Katie Trethewey** studied music at Birmingham University and went on to achieve a post-graduate Distinction in singing at Birmingham Conserva-

toire. Recent solo appearances include Bach's *St John Passion* at St John's, Smith Square with the English Baroque Choir, Bach's *Mass in B minor* and Fliia in Carissimi's *Jephthe* with Ex Cathedra, Bach's *St Matthew Passion* with the Dunedin Consort, Second Woman in Handel's *Solomon* at the Brighton Early Music Festival, the title role in Handel's *Semele* at Malvern Theatres, and Orff's *Carmina Burana* with Birmingham Royal Ballet. Other performances include Bach's *St Matthew Passion* and *Christmas Oratorio*, Handel's *Dixit Dominus*, *Saul* (Merab) and *Joshua* (Achsah), Haydn's *Nelson Mass* and *The Creation*, Mozart's *Requiem* and *Mass in C minor*, and Pergolesi's *Stabat Mater*. Her operatic role includes Pamina in Mozart *Die Zauberflöte*, Donna Anna in Mozart *Don Giovanni*, Diana in Cavalli *La Calisto*, Gretel in Humperdinck *Hansel and Gretel*, and Miss Wordsworth in Britten *Albert Herring*. Katie is also an experienced choral and consort singer. She sings and records regularly, and is frequently a soloist, with many leading groups, including The Cardinall's Musick, Concert D'Astrée, the Dunedin Consort, Ex Cathedra, Ensemble Plus Ultra, the Gabrieli Consort, and Tenebrae.

Widely sought after particularly for her interpretations of Bach, **Clare Wilkinson** enjoys a busy international career. Highlights have been the cantata "Vergnügte Ruh" at the Spiegelsaal in Köthen and the *St Matthew Passion* at the Thomaskirche in Leipzig, both with John Eliot Gardiner. Clare has also sung for Christophe Rousset, Bart Van Reyn, Daniel Reuss, Nicolas Kraemer and Andrew Parrott, among others. In 2011-12 she will make her debuts with the Scottish Chamber Orchestra, the Academy of Ancient Music (both under Richard Egarr), the Israel Camerata (Charles Olivieri-Munroe) and the Netherlands Bach Society (Jos van Veldhoven). Equally passionate about consort

music, Clare works regularly with viols, in a repertoire ranging from Renaissance to freshly composed—she has premiered new works written for her at the Wigmore Hall with Fretwork—and vocal consorts, in particular I Fagiolini, with whom she was part of the ambitious "secret theatre" opera project *The Full Monteverdi*. Clare has recorded numerous critically acclaimed CDs; her *Messiah* with the Dunedin Consort won a Gramophone Award.



## BLUE HERON UNDERTAKES A 5-CD RECORDING PROJECT OF MUSIC FROM THE PETERHOUSE PARTBOOKS

**I**t is with great excitement that we announce the recording last month of the second installment in our series of Music from the Peterhouse Partbooks, featuring Nicholas Ludford's radiant *Missa Regnum mundi* and the grandly-scaled *Salve regina* by Richard Pygott. A March 2012 release is anticipated.

Blue Heron will record three more CDs in the series over the next few years. The Peterhouse partbooks, copied in 1540 for Canterbury Cathedral, are the largest and most important extant source of pre-Reformation English sacred music, but the repertoire has gone unsung, unheard, and unregarded, largely on account of the disappearance, centuries ago, of one of the five partbooks and a portion of another. For providing a remedy to this situation we are indebted to the English musicologist Nick Sandon, retired from the University of Exeter, who has devoted the greatest part of his professional life to the Peterhouse music and by now has published brilliant and idiomatic reconstructions of nearly all of the incomplete music. Blue Heron has been involved with the Peterhouse repertoire since its founding in 1999 and is deeply steeped in the particularities of its richly melismatic style; the ensemble is thus ideally suited to act as an ambassador on behalf of this wonderful music and Doctor Sandon, its devoted restorer, who has joined Blue Heron as an advisor in this undertaking.

A set of five CDs will surely help restore the Peterhouse repertoire to the central position in music history and in concert life that it merits. This is an expensive and ambitious undertaking, and we thank those who have provided seed money in this early phase. Please consider providing a significant gift in support of our plans for a 5-CD Peterhouse set, which will help expose more and more of this important repertoire to the world. Please contact John Yannis ([jy@blueheronchoir.org](mailto:jy@blueheronchoir.org)) to discuss plans for a special recording fund.



## ACKNOWLEDGMENTS

Blue Heron is much more than an ensemble of musicians. Without the devotion, hard work and financial support of board members, staff, volunteers, donors, and concertgoers, Blue Heron would not exist. Those of us fortunate enough to have music as our trade give most grateful thanks to all those who join us in this endeavor of creating, nurturing and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Thanks to our concert hosts at St. Ignatius of Antioch in New York, its rector, the Rev'd Dr. Andrew C. Blume, and its organist and choirmaster, Douglas Keilitz; and to our rehearsal hosts, The Church of the Good Shepherd in Watertown and Second Church in Newton.

Thank you to Dick Schmeidler for the loan of the new facsimile edition of the Eton Choirbook, which was used to prepare a new edition of *O Maria salvatoris mater* by John Browne.

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 of them support us generously 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 supporting the pre-concert talks.

Many thanks to all our 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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## 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 Cathedral 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.

“...my sense of Aston's voice owes much to Blue Heron's imaginative realization of his scores. Through an array of interpretive choices – fine gradations of dynamics; pungent diction; telling contrasts of ethereal and earthly timbres; tempos that are more lusty than languid; a way of propelling a phrase toward a goal – the music takes on narrative momentum, its moods dovetailing with the theme of the text. It is good to feel a hint of turbulence, of mortal fear, in performances such as Blue Heron's ...; with that quiver of passion, the music inspires even greater awe.”

Alex Ross | *The New Yorker*, January 10, 2011

“simply gorgeous....Each selection is a gem....a splendid addition to anyone's collection.”

Karen Cook | *Early Music America*, Spring 2011

“... 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

#### COLOPHON

*cover image:* detail showing Philip II and Mary from *The Family of Henry VIII: An Allegory of the Tudor Succession*, ?Lucas de Heere (1534–1584)  
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*background image:* our current-favorite image of fan vaulting is Steve Cadman's photo of the Peterborough Retrochoir, Creative Commons license.

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