



CHRISTMAS IN MEDIEVAL ENGLAND

FRIDAY, DECEMBER 16, 2011 • 8 PM

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First Church in Cambridge, Congregational

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PROGRAM

I. ADVENT

Veni, veni, Emanuel DM & MEN
hymn (13th-century French?)

II. ANNUNCIATION

Angelus ad virginem DT SM
*13th-century monophonic song, Arundel MS
text by Philippe the Chancellor? (d. 1236)*

Gabriel fram Heven-King PD MB SM
Cotton fragments (14th century)

Gaude virgo salutata / Gaude virgo singularis
*isorhythmic motet for Annunciation
John Dunstaple (d. 1453)*

Hayl, Mary, ful of grace MN GP / JM DS / MB MS / SM
Trinity roll (early 15th century)

Gloria (Old Hall MS, no. 21) JM MS DS DM PG
Leonel Power (d. 1445)

Ther is no rose of swych vertu DT MB PG SM
Trinity roll

Ibo michi ad montem mirre GP JM MS
Power

III. CHRISTMAS EVE

Veni redemptor gentium PG & MEN
hymn for first Vespers of the Nativity on Christmas Eve
Sarum plainchant, text by St Ambrose (c. 340–97)

INTERMISSION

IV. CHRISTMAS

Dominus dixit ad me
Introit for the Mass at Cock-Crow on Christmas Day
Sarum plainchant

Nowel: Owt of your slepe aryse DT PD GP
Selden MS (15th century)

Gloria (Old Hall MS, no. 27) MN GP PD / JM DS / MB MS
Pycard (?fl. 1410–20)

Ecce, quod natura PD DS MB
Selden MS

Sanctus / Missa Veterem hominem
anonymous English, c. 1440

Ave rex angelorum MN JM MS
Egerton MS (15th century)

Agnus dei / Missa Veterem hominem

Nowel syng we bothe al and som
Trinity roll

BLUE HERON

cantus

Pamela Dellal
Martin Near

Gerrod Pagenkopf
Daniela Tošić

tenor & contratenor

Michael Barrett
Jason McStoots

David Scott
Mark Sprinkle

bassus

Paul Guttry
David McFerrin

Scott Metcalfe, *harp, director*

Pre-concert talk by Daniel Donoghue
(Harvard University) sponsored in
part by The Cambridge Society for
Early Music.



BLUE HERON

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CHRISTMAS IN MEDIEVAL ENGLAND

The medieval commemoration of Christ's nativity began with the preparatory and penitential season of Advent, beginning with the fourth Sunday before Christmas Day. After Christmas itself came a series of saints' days, including those of St Stephen, St John the Apostle, and St Thomas of Canterbury. Ritual observances reached another climax on the feast of the Circumcision on January 1, the Octave or eighth day of Christmas, the traditional first day of the New Year and, until the thirteenth century, also the feast day of the Virgin Mary. Celebrations continued through Epiphany on January 6, marking the revelation to the Gentiles and the Adoration of the Magi, and its Octave, and extended to Candlemas (February 2, forty days from Christmas), the feast of the Presentation of Christ in the Temple. The latter was also celebrated with special devotion in the Middle Ages as the feast of the Purification of the Blessed Virgin.

Throughout the Christmas season the official liturgy of the Church was embellished and expanded with tropes both textual and musical, adding color and ceremony to the festivities while establishing a closer connection between the universality of fixed ritual and the particularity of a specific sanctuary or congregation. Textual tropes included substitutes for items such as antiphons and versicles, or for parts of the Ordinary of the Mass; in England a troped Kyrie was the rule for all major feasts. A polyphonic setting of an item from the Ordinary such as the Gloria or Sanctus might be considered a purely musical trope, replacing the plainchant. Fifteenth-century England evolved its own unique repertoire of texts and music outside or alongside the liturgy, the carols, of which some 130 survive, many for Christmas. Carols are found mostly in manuscripts of church music and were clearly the province of professional musicians and learned clerics, as witness their sophisticated musical notation and frequent use of Latin alongside the vernacular, but if not exactly popular music in our sense, they were at least popular in character—cast in strophic form

and set to simple and highly memorable tunes—and “popular in destination” (in the words of the preeminent twentieth-century student of their texts, R. L. Greene); that is, they provided for the entertainment and edification of educated cleric and uneducated congregant alike, within, around, and outside of the liturgy, for processions and banquets and celebrations of all kind.

This evening's concert offers a small selection of music for the Christmas season that might have been heard in England in the 1440s, when the most modern of the works on the program was composed. We begin with the familiar Advent hymn *Veni, veni Emanuel*. Probably French in origin, the hymn could have made its way to England as early as the thirteenth century, when Franciscan friars in France and England maintained extensive connections and an evangelizing member of the order might have carried such a song across the Channel. The text is a metrical version of five of the seven so-called O-antiphons, which date back to the eighth century or earlier. One of the O-antiphons was sung at vespers on each of the seven days before the eve of Christmas, December 17–23. They 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, after the O, spell out the promise of redemption in a reverse acrostic, SARCORE, *ero cras*: “Tomorrow I shall be there.”

The Annunciation is logically commemorated nine months before Christmas, of course, but the miracle is remembered and celebrated at the Christmas season with retellings of the archangel Gabriel's appearance to Mary, their conversation—brief, yet charged with import—and the divine conception. Our set of Annunciation music opens with one of the most famous songs of the English Middle Ages, *Angelus ad virginem*. The song figures in Chaucer's *Canterbury*

Tales, in the Miller's Tale, where it is sung to a psaltery by a poor scholar at Oxford by the name of Nicholas:

And al above ther lay a gay sautrie,
On which he made a-nyghtes melodie
So swetely that al the chambre rong,
And *Angelus ad virginem* he song,
And after that he song the Kynges Noote.

(In the tale, a notably rude one, Nicholas goes on to cuckold his landlord, an elderly carpenter with an eighteen-year-old wife named Alison. A medieval reader would presumably have relished the ironic reference to a song about a virgin conceiving a son in the absence of her husband, also a carpenter.) Christopher Page has shown that the text of *Angelus ad virginem* is probably by the poet, theologian, and eventual chancellor of Paris, Philippe (d. 1236), nearly all of whose Latin lyrics survive with music. Text and tune probably came to England with travelling Franciscans in the thirteenth century, just as we have imagined happened with *Veni, veni Emanuel*. The song quickly became popular in England: all of the extant sources are British and there are two thirteenth-century vernacular versions in verse, *Gabriel fram Heven-King* and *The angel to the Vergyn said*. This evening we sing the former, in a two-voice setting from the next century.

The six carols on our program are drawn from three manuscripts whose contents overlap somewhat, despite the two decades between their likely dates of copying, from after 1415 to the 1440s. With the exception of the more ambitiously contrapuntal Epiphany carol *Ave rex angelorum*, the carols are written in a robust popular style with graceful melody and simple harmonies and generally take the form of a three-voice refrain with a two-voice verse. The rollicking *Nowel: Owt of your slepe aryse* inverts the normal pattern, with a brilliant three-voice verse and a refrain whose two parts roll from voice to voice.

The decades between the 1410s and the 1440s saw striking changes in the compositional style of more

learned polyphony. In some instances we can hear the change in the works of a single composer. Listen to the craggy dissonances and bristly cross-rhythms of Leonel Power's *Gloria*, from the Old Hall manuscript of c. 1415, for two, four, and finally five voices—Page likens the effect to sticking your head into a beehive—and compare it to his *Ibo michi ad montem mirre*, transmitted in a continental manuscript from the 1440s. The latter work is fluid, tuneful, and almost entirely consonant—sweeter, a fifteenth-century musician would probably say, just as *Ecce quod natura*, *Hayl Mary, ful of grace* or *Ther is no rose of swych vertu* are sweet.

The most modern of the works on our program are the *Sanctus* and *Agnus dei* from the *Missa Veterem hominem*. Composed in the 1440s by an anonymous English composer, this Mass was part of the great wave of English works that crashed onto the European continent in the mid-fifteenth century, inspiring a host of imitations by continental composers. It, like Power's *Ibo michi* and Dunstaple's *Gaude virgo salutata* and, indeed, most mid-century English music, survives only in continental copies, for the English originals have disappeared almost without exception. The *Missa Veterem hominem* takes as its cantus firmus an antiphon for Lauds at the Octave of the Epiphany ("The Savior comes to baptism, bringing renewal to old man"), and its Kyrie (not sung this evening) sets the trope *Deus creator omnium*, which was sung on all principal and major double feasts, like Christmas, in the Sarum rite. These features make it a perfect choice for a festive Mass during the Christmas season, while its vigorous rhythms, dashing melodies, and clangorous harmonies offer an apt musical counterpart to the blazing candles, the bright colors of festal vestments, the flashing gold, silver, and jewels of the ceremonial vessels, the swirling smoke and intoxicating odor of frankincense, and all the rest of the liturgical drama of High Mass on one of the most glorious feast days of the Christian year.

—Scott Metcalfe

TEXTS & TRANSLATIONS

Veni, veni, Emanuel!

Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei filio.

*Gaude! gaude! Emanuel
nascetur pro te, Israel.*

Veni, O Jesse Virgula!
Ex hostis tuos ungula,
De specu tuos tartari
Educ, et antro barathri.

Veni, veni, O Oriens!
Solare nos adveniens,
Noctis depelle nebulas,
Dirasque noctis tenebras.

Veni, Clavis Davidica!
Regna reclude celica,
Fac iter tutum superum,
Et claude vias inferum.

Veni, veni, Adonai,
Qui populo in Sinai
Legem dedisti vertice
In maiestate glorie.

13th century French?

Angelus ad virginem

subintrans in conclave,
virginis formidinem
demulcens, inquit: —Ave!
Ave Regina Virginum!
Celi terreque Dominum
concipies, et paries intacta
salutem hominum;
tu porta celi facta,
medela criminum.

Gabriel, fram Heven-King

Sent to the maide sweete,
Broute his blisful tiding
And fair he gan hir greet:—
—Heil be thou, ful of grace aright!
For Godes Son, this Heven-Light,

Come, O come, Emmanuel!
Redeem captive Israel,
who laments in exile,
deprived of the son of God.

*Rejoice! rejoice! Emanuel
shall be born to you, O Israel.*

Come, O Rod of Jesse!
From the enemy's claws,
from the pit of hell
lead your people, and from the maw of the abyss.

Come, come, O Morning Star!
Console us with your coming,
dispel the gloom of night,
and pierce the nocturnal shadows.

Come, Key of David!
Open wide the heavenly kingdom,
make safe the road above,
and bar the ways to hell.

Come, come, Adonai,
who on the mount of Sinai
gave your people the Law
in glorious majesty.

The angel, coming secretly
to the Virgin,
calming the Virgin's
fear, said: —Hail!
hail, Queen of Virgins!
You shall conceive the Lord of Heaven and Earth
and give birth, remaining a virgin,
to the salvation of mankind;
you are made the gateway of heaven,
the cure for sin.

Gabriel, sent from the King of Heaven
to the sweet maiden,
brought her happy news
and greeted her courteously:
—Hail be thou, full of grace indeed!
For God's Son, this Light of Heaven,

For mannes love will man bicomme and take
Fles of thee, Maide bright,
Manken free for to make
Of sen and devles might.

Mildelich him gan andswere
The milde maide thanne:
—Wichewise sold ich bere
A child withute manne?
Th'angel hir seid: —Ne dred tee nout:
Thurw th'Oligast sal ben iwrount
This ilche thing warof tiding ich bringe;
Al manken wurth ibout
Thurw thine sweet childinge
And ut of pine ibrount.

Wan the maiden understood
And th'angels wordes herde,
Mildelich, with milde mood,
To th'angel hie andswerde:
—Ure Lords thewe maid iwis
Ich am, that heer aboven is;
Anentis me fulfurthed be thi sawe,
That ich, sith his wil is,
A maid, withute lawe,
Of moder have the blis.

Angelus disparuit
et statim puellaris
uterus intumuit
vi partis salutaris.
Qui, circumdatus utero
novem mensium numero,
hinc exiit et iniit conflictum
affigens humero
crucem, qua dedit ictum
hosti mortifero.

Eya, Mater Domini,
que pacem reddidisti
angelis et homini
cum Christum genuisti,
tuum exora filium
ut se nobis propicium
exhibeat et deleat peccata,
prestans auxilium
vita frui beata
post hoc exilium.

*Latin by Philip the Chancellor? (d. 1236), English
version anonymous 13th century*

for love of man will become man and take
human form from thee, fair Maiden,
to free mankind
of sin and the devil's might.

The gentle maiden then
gently answered him:
—In what manner should I bear
a child without a husband?
The angel said to her: —Fear nothing:
through the Holy Ghost shall be done
this very thing of which I bring news;
all mankind shall be redeemed
through thy sweet child-bearing
and brought out of torment.

When the maiden understood
and heard the angel's words,
gently, with gentle spirit
she answered the angel:
—I am indeed the bond-maid
of our Lord, who is above:
concerning me may thy words be fulfilled,
that I, since it is His will,
may, as a maiden, outside natural law,
have the joy of motherhood.

The angel disappeared,
and at once the girl's
womb swelled up
by the power of the birth of salvation.
He, having been contained in the womb
for nine months,
came out from it and entered the conflict,
taking on his shoulder
the cross, by which he gave a blow
to the mortal enemy.

O Mother of the Lord,
who restored peace
to angels and men
when you gave birth to Christ,
beg of your son
that he may show himself favorable to us
and wipe away our sins,
offering help
to enjoy the blessed life
after this exile.

Translations from The New Oxford Book of Carols

TRIPLEX I

Gaude virgo salutata angelicore latu,
mox es gravida libera omni reatu;
in te deitas humanata celesti flatu,
virgo manens illibata re et cogitatu.

Quod mirum si paveas, dum conceptus pandit,
quanto magis caveas, cum ad partum scandit.
Dum virgo permanes, mens hec verba pandit;
dicens “Ne timeas,” te mulcendo blandit.

Nondum contentaris, cum dicit parituram:
quomodo miraris fietque curam;
nescisse virum flaris, sed semper esse puram,
credo, quod miraris, mutasse naturam.

Angelus: “Concipies de superis celestem
Deum et tu paries filium terrestrem.
In te non est caries, natum habes testem.
Leviatan insanies, hic fert tibi pestem.”

TRIPLEX II

Gaude virgo singularis, mater nostri salvatoris,
radix vite popularis, germen novi floris.
Ex te sumpsit hinc tu paris ampullam liquoris
que virtute aquas maris tenes stilla roris.

Dic, quo verbo concepisti, angeli vultui
“Dominus tecum” audiisti dicens, “fui tui.”
Presentem conclusisti, tunc naturam sui,
Messiam invenisti de natura tui.

O celestis armonia, in hac junctioe,
caro nostre cum sophia in unum persone;
qualiter ex qua via studeas colone,
hec sola mater novit pia et tu Jesu bone.

Mater heres Dei mundi redemptoris,
pia tu memento mei in extremis horis;
ne coartent mei rei, secum suis horis
et presentas faciei mei plasmatoris.

CONTRATENOR

Virgo mater comprobaris, matrem partus indicat,
claustrum ventris virginalis intactam te judicat.
Virginem cum divinalis natus ille benedicat,
celum, tellus, unda maris laudes tuas predicat.
Non est partus hic penalis qui matrem letificat.
Christus factus fraternalis sic ut exemplificat.

TRIPLEX I

Hail virgin, greeted by the angel’s report,
pregnant yet free of all sin:
in you deity is made human by heavenly inspiration,
virgin undiminished by act or thought.

And if you tremble at the miracle while the child develops,
how much warier are you when it comes to be born.
While you remain a virgin, the mind offers these words,
and saying “Be not afraid,” charms and eases you.

You do not contest it when he says you will bear a child,
however much you wonder and are troubled.
You are proclaimed not to have known a man, but to be ever
pure, and—a thing to wonder at, surely—to have changed
nature.

The angel: “You shall conceive the heavenly god
from the realms on high, and bear a child of earth.
There is no fault in you, as your son is witness.
You shall torment Leviathan, and he will plague you.”

TRIPLEX II

Rejoice, unique maiden, mother of our savior,
Root of the people’s life, seed of the new flower.
He drew from you, you then bear, the flask of nectar,
by your virtue you hold the sea’s waters in a drop of dew.

Say by what word you conceived! You heard,
“The Lord is with you,” and answered the angelic
countenance, “I am yours.” You contained his presence,
then his nature; you found the Messiah in your own nature.

O heavenly harmony in this joining,
flesh of our person united with Wisdom:
how and by what path you are so zealous,
these things only the pious mother knew, and you, good Jesus.

Mother and heir of God, world’s redeemer,
recall me faithfully in my last hours,
let my acts not constrain me with them in their hours,
as you show me to the face of my maker.

CONTRATENOR

You are proved the virgin mother: the birth shows the mother,
the seal of your virginal womb judges you untouched.
When your divine child blesses you as virgin,
then heaven, earth, and ocean waves preach your praises.
This birthing is no penance, it gladdens the mother.
Christ is made our brother as his examples teaches.

TENOR

Ave gemma celi luminarium.
Ave Sancti Spiritus sacrarium.

Hail, Mary, ful of grace,
moder in virgynyte.

The Holi Goste is to the sent
from the Fader omnipotent;
now is God withyn the went
Whan the angel seide "Ave."

Whan the angel "Ave" byganne,
flesh and blode togedre ranne;
Mary bare bothe God and manne
throw vertu and throw dyngnyte.

So seith the Gospel of Syn Johan:
God and man is made but one
in flesch and blode, body and bone,
O God in personys thre.

Moche joye to us was graunt
and in erthe pees yplaunte
whan that born was this faunte
in the lond of Galile.

Mary, graunte us the blys
ther thy Sonys wonynge ys;
of that we han ydone amys
pray for us, pur charite.

Gloria in excelsis deo, et in terra pax hominibus
bone voluntatis. Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam. Domine deus,
rex celestis, deus pater omnipotens. Domine fili
unigenite, Jesu Christe. Domine deus, agnus dei,
filius patris. Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram patris, miserere
nobis. Quoniam tu solus sanctus, tu solus dominus,
tu solus altissimus, Jesu Christe, cum sancto spiritu
in gloria Dei Patris. Amen.

TENOR

Hail, jewel of the lights of heaven!
Hail, sacred place of the Holy Spirit!

Translation by Larry Rosenwald

the i.e. thee

throw through

and peace planted on earth
faunte infant

wonynge dwelling
for what we have done wrong
pur charite i.e. "pour charité," out of love

Glory to God in the highest, and on earth peace to all of
good will. We praise you. We bless you. We adore you.
We glorify you. We give thanks to you for your great
glory. Lord God, heavenly king, almighty God the Father,
Lord Jesus Christ, only begotten Son, Lord God, lamb of
God, Son of the Father. Who takes away the sins of the
world, have mercy on us. Who takes away the sins of the
world, receive our prayer. Who sits at the right hand of
the Father, have mercy on us. For you alone are holy, you
alone are the Lord, the Most High, Jesus Christ, with the
Holy Spirit in the glory of God the Father. Amen.

Ther is no rose of swych vertu

as is the rose that bare Jhesu.

Alleluya.

For in this rose conteynyd was
Heven and erthe in lytyl sþace,
res miranda.

Be that rose we may weel see
that he is God in personys thre,
pari forma.

The aungelys sungyn the shepherdes to:

“Gloria in excelsis Deo!”

Gaudeamus.

Ibo michi ad montem mirre et ad colles libani, et loquar sþonse mee: Tota sþeciosa es et macula non est in te. Veni de Libano; venies et transibimus ad montem Seir et Hermon, a cubilibus leonum et a montibus leopardorum. Alleluya.

Antiphon for the Nativity of the Blessed Virgin Mary; Song of Songs 4:6-8

Veni, redemptor gentium,

Ostende partum virginis.

Miretur omne seculum;

Talis decet partus Deum.

Non ex virili semine
Sed mistico spiramine
Verbum Dei factum caro,
Fructusque ventris floruit.

Alvus tumescit virginis,
Claustra pudoris permanent;
Vexilla virtutum micant;
Versatur in templo Deus.

Procedens de thalamo suo,
Pudoris aula regia,
Gemine gigas substancie
Alacris ut currat viam.

a wonderful thing

be by means of

of the same form

Glory to God in the Highest!

Let us rejoice.

I will go into the mountain of myrrh and to the hills of Lebanon, and say to my bride: You are all beautiful, and there is no flaw in you. Come from Lebanon; you will come and we will cross to Mount Senir and Mount Hermon, from the dens of lions and the mountains of leopards. Alleluya.

Come, savior of the gentiles,
And manifest your birth to a virgin.
All the world shall marvel:
God decreed such a birth.

Not of man's seed
But of the Holy Spirit
Is the word of God made flesh,
And the fruit of the womb flowers.

The womb of the virgin did swell,
Yet remained a cloister of chastity;
The banners of virtue shine forth:
God dwells in his temple.

He goes forth from his chamber,
A royal hall of purity,
A giant of twofold substance,
Eager to run his course.

Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

St Ambrose (c. 340–97)

Dominus dixit ad me filius meus es tu:
ego hodie genui te.
Quare fremuerunt gentes: et populi meditati sunt
inania?
Gloria Patri et Filio et Spiritui Sancto: sicut erat in
principio et nunc et semper, et in secula seculorum.
Amen.

*Introit, First Mass at Christmas (Sarum rite);
Hebrews 1:5, Psalm 2:1*

Nowel, nowel nowel!

Owt of your slepe aryse and wake,
For God mankynd nowe hath ytake,
Al of a maide without eny make;
Of al women she bereth the belle.

And thorwe a maide fair and wys
Now man is made of ful grete pris;
Now angelys knelen to mannys servys,
And at this tyme al this byfel.

Now man is bryghter than the sonne,
Now man in heven an hye shal wone;
Blessyd be God this game is begonne,
And his moder emperesse of helle.

That ever was thralle, now ys he fre;
That ever was smalle, now grete is she;
Now shal God deme bothe the and me
Unto hys blysse, yf we do wel.

Now, blessyd brother, graunte us grace
A domesday to se thy face
And in thy courte to have a place,
That we mow there synge Nowel!

Gloria (see above)

Glory be to God the Father
And to his only Son,
With the Holy Spirit,
Now and forevermore. Amen.

The Lord said to me, Thou art my Son:
this day have I begotten thee.
Why do the nations rage, and the people imagine a vain
thing?
Glory to the Father, and the Son, and the Holy Spirit:
as it was in the beginning, is now, and forever shall be,
world without end. Amen.

For God has now taken on manhood
eny make any mate
bereth the belle is the most excellent

thorwe through
pris worth

this tyme i.e. Christmastime

Now man in heaven on high shall dwell
game action, sequence of events

He who was in thrall forever is now free

deme judge
do wel act righteously

blessyd brother i.e. Christ
A domesday At Judgement Day

mow may

Ecce, quod natura

Mutat sua jura:
Virgo parit pura
Dei filium.

Ecce novum gaudium,
Ecce novum mirum:
Virgo parit filium
Que non novit virum.
Que non novit virum,
Sed ut pirus pirum,
Gleba fert saphirum,
Rosa lilium.

Mundum Deus flebilem
Videns in ruina,
Florem delectabilem
Produxit de spina;
Produxit de spina
Virgoque regina,
Mundi medecina,
Salus gencium.

Nequivit divinitas
Plus humiliari,
Nec nostra fragilitas
Magis exaltari,
Magis exaltari
Quam celo collocari
Deoque equari
Per conjugium.

Sanctus, sanctus, sanctus, dominus deus sabaoth.
Pleni sunt celi et terra gloria tua. Osanna in excelsis.
Benedictus qui venit in nomine domini. Osanna in excelsis.

Ave rex angelorum,
Ave rexque celorum,
Ave princepsque polorum.

Hayl, moſt myghty in thi werkyng,
Hayl, thou Lord of all thing,
Y offer the gold as to a kyng.

Behold, Nature
changes her laws:
a pure virgin gives birth
to the son of God.

Behold, a new joy,
behold, a new wonder:
a virgin gives birth to a son,
she who knew not man.
She knew not man,
but bore as the pear tree bears a pear,
a clod of earth a sapphire,
the rose a lily.

God, seeing the wretched world
in ruin,
brought forth a delightful flower
from a thorn;
from a thorn she brought forth,
virgin and queen,
healing to the world
and salvation of the peoples.

Divinity could not have been
more humbled,
nor our fragility
more exalted,
more exalted
than to be raised to Heaven
and made equal to God
through this union.

Holy, Holy, Holy, Lord God of hoſts.
Heaven and earth are full of your glory. Hosanna in the
highest. Blessed is he who comes in the name of the
Lord. Hosanna in the highest.

Hail, King of Angels,
Hail, King of Heaven,
Hail, Prince of the poles of the earth.

the i.e. thee

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Nowel syng we bothe al and som,
Now Rex Pacificus is ycome.

Exortum eſt in love and lysse:
Now Cryſt hys grace he gan us gysse,
And with hys body us bought to blysse,
Bothe al and sum.

De fructu ventris of Mary bright,
Bothe God and man in here alyght:
Owte of dysese he dyde us dyght,
Bothe al and sum.

Puer natus to us was sent,
To blysse us bought, fro bale us blent,
And ellys to wo we hadde ywent,
Bothe al and sum.

Lux fulgebit with love and lyght,
In Mary mylde hys pynon pyght,
In here toke kynde with manly myght,
Bothe al and sum.

Gloria tibi ay and blysse:
God unto his grace he us wysse,
The rent of heven that we not mysse,
Bothe al and sum.

Let us sing Noel, each and every one,
Now the King of Peace is come.

He is arisen in love and joy:
now Chriſt has prepared his grace for us
and with his body redeemed us unto bliss,
each and every one.

From the fruit of the womb of radiant Mary
both God and man alight in her:
from disease he rescued us,
each and every one.

A boy-child was sent to us,
redeemed us unto bliss, turned us aside from evil,
and else to woe we would have gone,
each and every one.

The light will shine with love and light;
in gentle Mary he raised his banner,
in her assumed humanity with manly boldness,
each and every one.

Glory to Thee always, and bliss:
may God guide us to his grace,
that we shall not lose the reward of heaven,
each and every one.

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 Blue Heron 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) and the

release of the second disc in the ensemble's 5-CD series *Music from the Peterhouse Partbooks*.

Michael Barrett 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 contempo-

rary 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 music of Bach by Emmanuel Music.

Praised by *The New York Times* for his "appealingly textured sound," baritone **David McFerrin** is building a critically acclaimed career across a variety of genres. Recently he debuted with Boston Lyric Opera in Handel's *Agrippina*, with Opera Boston in Berlioz' *Beatrice et Benedict*, and with Seattle Opera in the world premiere production of

Daron Hagen's *Amelia*. Other operatic roles have included Guglielmo in *Così fan tutte*, Aeneas in *Dido and Aeneas* and Taddeo in *L'Italiana in Algeri*. On the concert stage, Mr. McFerrin has performed Monteverdi's *Vespers* at St. Mark's Basilica in Venice, with Maestro Gustavo Dudamel and the Israel Philharmonic in Carnegie Hall, and with the Boston Pops. He has also sung at the Blossom, Marlboro, and Caramoor Festivals, and completed a residency with the French ensemble *Les Arts Florissants*. A new resident of Boston, he has been a soloist with various local choral ensembles, sings with the Handel & Haydn Society, and serves as bass section leader for the choirs at Trinity Church.

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 his 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 Marc-Antoine Charpentier and John Blow.

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 at the 2011 Boston Early Music Festival. Metcalfe is Music Director of the Green Mountain Project, which made its debut in January 2010 with 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 in 2011 before a standing-room only audience and has now become an annual event, with performances coming up next month in New York and 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.

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.

David Thorne Scott, tenor, is an active performer in many styles. He was a finalist in the professional division of the Boston NATS Song and Aria Festival and performed the music of Johannes Ockeghem with Cut Circle. David's jazz album *Shade* was chosen as a Top 5 CD by the *Jazz Education Journal*, while *Cadence Magazine* says "he phrases like a saxophone player and is as slippery and hip as the young Mel Tormé." As a member of the vocal jazz quartet Syncopation, called "a 21st-century Manhattan Transfer or Lambert, Hendricks and Ross" by the *Boston Globe*, he sang and played trumpet with the Boston Pops. He appeared as a guest soloist on Mina Cho's *Originality* album, which received a four-star review in *DownBeat Magazine*. David plays piano and sings original music on his soon-to-be-released CD *Hopeful Romantic*, produced by Gold- and Platinum-award winner Anthony Resta (Duran Duran, Collective Soul). David is Associate Professor at Berklee College of Music, where he teaches voice, improvisation, ensembles, and vocal arranging.

Tenor **Mark Sprinkle** has sung throughout the US and Europe, collaborating with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Concerto Palatino, Boston Baroque, the Cambridge Bach Ensemble, the Handel & Haydn Society, and Blue Heron. An active Bach Evangelist, he has sung the part with the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, the Andover Choral Society, Boston's Chorus Pro Musica, and the Handel & Haydn Society, among others. He was a fellow of the Britten Pears Institute, Al-

deburgh, UK. He teaches voice privately in Boston and in Maine.

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., Europe, and South America. Ms. Tošić is a founding member of the internationally renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America's Recording of the Year and the medieval-world fusion ensemble HourGlass. 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 Blue Heron, La Donna Musicale and Clash of Civilizations. Recent appearances include the role of *Yangchen* in a premiere of Sheila Silver's *The White Rooster*, a dramatic cantata composed for six Tibetan singing bowls, hand percussion, and four treble voices commissioned by the Freer Gallery of Art and the Arthur M. Sackler Gallery, and *Humilitas* in Capella Clausura's production of Hildegard's *Ordo Virtutum*. Ms. Tošić has recorded for Telarc, MDG, and several independent labels.

ACKNOWLEDGMENTS

Blue Heron is much more than an ensemble of musicians. Without the devotion, hard work and financial support of a community 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 rehearsal hosts, The Church of the Good Shepherd in Watertown, The Church of Our Saviour in Arlington, and Grace Church in Newton.

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.”

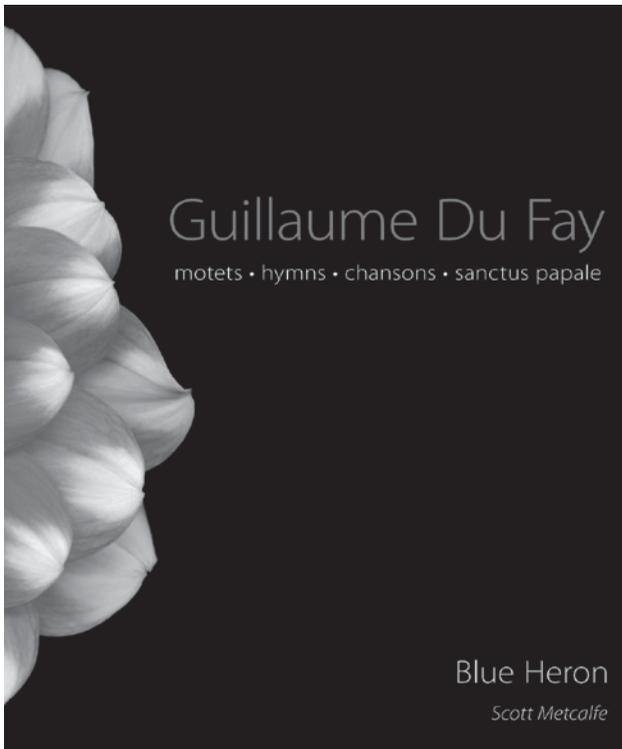
Rick Anderson | *Music Media Monthly*, June 2010

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

It 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) to discuss plans for a special recording fund.



Guillaume Du Fay

motets • hymns • chansons • sanctus papale

Blue Heron

Scott Metcalfe

ON SALE TODAY

Blue Heron's first CD, featuring music of Guillaume Du Fay, including three iso-rhythmic motets, two hymns, the Sanctus "Papale," and a selection of chansons. Also available through our website, and through CD Baby: www.cdbaby.com.

... glorious performances with incandescent singing ... a triumph for an American ensemble in a field long dominated by Europeans.

Craig Zeichner | *Early Music America*, Fall 2007

This debut marks Blue Heron as a leading new actor in the field of early Renaissance music, both for studying the sources and bringing them to life.... Altogether, this is one of the finest Dufay collections to come out in recent years...

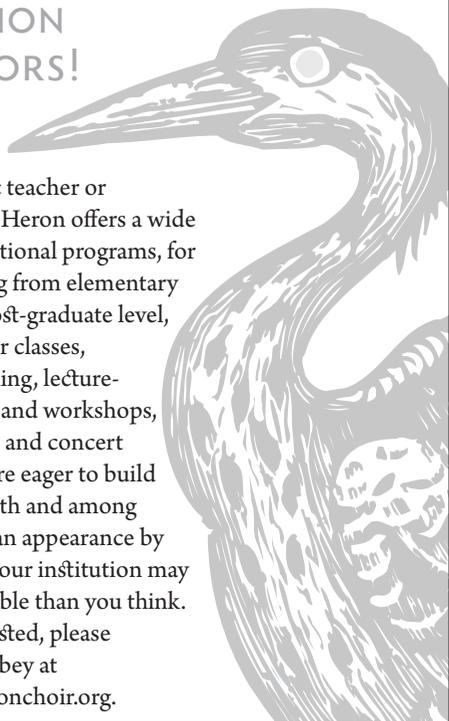
J. F. Weber | *Fanfare*, September/October 2007

The most attractive aspect of this recital is its feeling of immediacy and freshness.... For me, the high points are the Sanctus Papale, for which it is very welcome to have such a confident and poised rendition; and some of the later songs, for example Malheureux cuer, que veux tu faire, and the cheeky Puisque vous estes campieur... More, please.

Fabrice Fitch | *Goldberg*, August/September 2007

ATTENTION EDUCATORS!

Are you a music teacher or professor? Blue Heron offers a wide variety of educational programs, for students ranging from elementary school to the post-graduate level, including master classes, ensemble coaching, lecture-demonstrations, and workshops, as well as recital and concert programs. We are eager to build relationships with and among educators, and an appearance by Blue Heron at your institution may be more affordable than you think. If you are interested, please contact Gail Abbey at office@blueheronchoir.org.



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Join Blue Heron's mailing list to receive all the news about our concerts in the Boston area, in New York, and on the road. If you sign up for the e-mail list, you will also receive our quarterly newsletter, only available through e-mail, and bulletins about special events, such as workshops, educational events, parties, and CD releases. All this can be done through our website, blueheronchoir.org, where you will also find a detailed concert history, past programs and notes, essays on performance practice, pictures of the musicians, podcasts, and more.

COLOPHON

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Chapter House at Southwell
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