

MUSIC FROM THE PETERHOUSE PARTBOOKS

NICHOLAS LUDFORD *MISSA INCLINA COR MEUM*

JOHN MASON *AVE FUT PRIMA SALUS*

THURSDAY, OCTOBER 11, 2012 · 8 PM · St. Cecilia Parish, Boston

SATURDAY, OCTOBER 13, 2012 · 8 PM · First Church in Cambridge, Congregational

SUNDAY, OCTOBER 14, 2012 · 4 PM · St. Ignatius of Antioch Episcopal Church, New York City

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PROGRAM

John Mason (c. 1480–1548)

Ave fuit prima salus



Sarum plainchant

Kyrie Cunctipotens genitor

Nicholas Ludford (c. 1490–1557)

Missa Inclina cor meum

Gloria

Credo

Sanctus

Agnus dei

Mason and Ludford restored by Nick Sandon; all works edited by Nick Sandon and published by Antico Edition. Used with permission.

BLUE HERON

treble

Julia Steinbok, Sonja Tengblad, Shari Wilson

mean

Jennifer Ashe, Pamela Dellal, Martin Near

contratenor

Owen McIntosh, Jason McStoots

tenor

Michael Barrett, Mark Sprinkle

bass

Cameron Beauchamp, Dashon Burton, Paul Guttry

Scott Metcalfe, *director*

Pre-concert talk by Scott Metcalfe sponsored in part by
The Cambridge Society for Early Music (*Cambridge only*).

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BLUE HERON

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the Center for Early Music Studies at Boston University.



BOSTON UNIVERSITY

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NEW MUSIC FROM OLD MANUSCRIPTS

This program is the latest installment in Blue Heron's long-range project of performing and recording long-unsung music from the so-called Henrician set of partbooks now in the library at Peterhouse, the oldest and smallest of Cambridge colleges. The partbooks, originally five in number, were copied in the latter years of the reign of Henry VIII (and are thus called "Henrician" to distinguish them from two later sets assembled at Peterhouse during Charles I's reign, the so-called Caroline sets). The partbooks contain a large collection of Masses, Magnificats, and votive antiphons which were copied at Magdalen College, Oxford, by the professional singer and music scribe Thomas Bull just before he left Oxford to take up a new position in the choir of Canterbury Cathedral.

Bull wrote down, within a very short time, a great quantity of music in carefully checked, highly legible but plain copies that were clearly intended to be used for performance in church services, rather than for study or for presentation to a noble as a gift (with the decoration and fancy trimmings that such an end would call for). Why did Bull copy so much music so quickly? He appears to have been acting on commission. The monastic foundation at Canterbury was dissolved by Henry VIII in April 1540, just one of nearly a dozen great monastic cathedrals dissolved in 1539–41, mostly to be refounded in short order as secular institutions subject not to an abbot (a member of a religious order) but to a bishop and thus to the king as head of the Church of England. Since many of the refounded cathedrals aspired to considerably more pomp and circumstance than their monastic predecessors, which typically did not attempt virtuosic polyphonic music, they sought to hire a large choir of professional singers as well as recruit choirboys for training. Bull appears among twelve vicars-choral on a list of the staff of the newly refounded Canterbury Cathedral. The first of the twelve is Thomas Tallis; there are also ten "queresters" (choristers, "quire"

being the normal sixteenth-century spelling of the word) and their master. The new choral establishment would also require an entirely new library of up-to-date polyphonic repertory, and this Bull supplied, bringing about 70 works with him from Oxford.

But the brilliant choral institution at Canterbury would not last long. Henry died in 1547, and the Protestant Reformation that ensued took a dim view of such popish decorations as professional choirs and the highly sophisticated Latin music they sang. All the elaborate polyphonic music of late medieval English Catholicism became, at best, obsolete; at worst it was viewed as gaudy ornament to a despicable ritual. Many musical sources were destroyed, and if a manuscript escaped deliberate destruction by zealots, it might yet be subjected to other indignities:

A greate nombre of them whych purchased those superstytyouse mansyons [former monasteries], reserved of those librarye boke, some to serve their jakes [privies], some to scoure their candelstyckes, and some to rubbe their bootes. Some they solde to the grossers and sope-sellers.... Yea the universytees of thys realm are not all clere in this detestable fact.... I know a merchaunt man, whych shall at thys tyme be namelesse, that boughte the contentes of two noble lybraryes.... Thys stuffe hath he occupied in the stede of graye paper [wrapping-paper] for the sþace of more than these x yeares, and yet hath store ynough for as many yeares to come.

Preface to *The laboryouse Journey & serche of Johann Leylande for England's Antiquities* (1549)¹

Very few collections of church music survived. The main sources surviving from the entire first half of the sixteenth century are a mere three choirbooks, four sets of partbooks, and one organ manuscript.

(Compare this paucity to, for example, the *sixteen* choirbooks owned in 1524 by a single establishment, Magdalen College, Oxford.) We do not know what happened to Bull's five partbooks (one each for the standard five parts of early sixteenth-century English polyphony: treble, mean, contratenor, tenor, and bass), between 1547 and the early years of the next century, but by the 1630s they had made their way to the library of Peterhouse, where they would survive yet another cataclysm of destruction, that wrought by the Puritans in the 1640s.

Or, at least, some of Bull's five partbooks survived. At some point the tenor book disappeared, along with several pages of the treble. Now, of the 72 pieces in the set, 39 are transmitted uniquely, while another dozen or so are incomplete in their other sources. The result is that some fifty pieces of music—a significant portion of what survives from pre-Reformation England—now lack their tenor, and some of these are also missing all or part of their treble. We are able to sing this music today only thanks to the extraordinarily skilled reconstruction of the English musicologist Nick Sandon. (Sandon also pieced together the story of the genesis of the partbooks that I have related above.)

Sandon completed his dissertation on the Peterhouse partbooks in 1983, including in it recompositions of most of the missing tenor lines; in the years since he has been refining his work and gradually issuing it in Antico Edition. Today we will perform Nicholas Ludford's *Missa Inclina cor meum* and John Mason's *Ave fuit prima salus* from Sandon's editions. For the Mass Sandon recomposed the entire tenor line. In the case of Mason's antiphon, both tenor and treble parts are entirely lost: thus fully two-fifths of the polyphonic texture you will hear in this piece have been restored by Sandon in a brilliant feat of reimagination.

LUDFORD'S *MISSA INCLINA COR MEUM*

The *Missa Inclina cor meum*, like Ludford's other extant festal masses, is based on a plainchant cantus firmus, a piece of pre-existing melody that undergirds the polyphonic structure and determines what harmonic progressions are available to the composer. In this case the cantus firmus is a short snippet of a responsory sung throughout the year. Why Ludford chose this particular piece of plainchant to base his Mass upon is unclear. It does not associate this Mass Ordinary with any particular feast (and for this reason we are not performing it with chanted Propers, for the choice of feast and Propers would be purely arbitrary; we do, however, sing a troped plainchant Kyrie, since the *Missa Inclina cor meum*, as was customary in early 16th-century England, does not include a polyphonic setting). What's more, the chant is quite unpromising as a cantus firmus. It is so melodically bland as to be wholly anonymous and unmemorable, and the endings of its phrases do not descend by step to the final, as a polyphonic tenor normally does.

Although the chant melody is quoted more than two dozen times in the Mass and appears in three other voices in addition to its usual home in the tenor, it remains virtually unnoticeable, except, perhaps, when it is sung in the bass in much longer notes than the melodies above it. But its abundant use and the harmonic progressions it permits determine the mood of the Mass, meandering, musing, without obvious harmonic direction. A ramble through a superficially "undistinguished" landscape (is there truly any such thing in the natural world?) whose surface homogeneity conceals a wealth of detail, the work invites the listener to relinquish any impatient need for grand gesture or a drive to the climax and pay the closest attention to the play of sonorities and textures. Through such concentration you will perceive many marvellous things. Listen carefully, for example, to the openings of each of

In - cli - na cor me - um de - us: in tes - ti - mo - ni - a tu - a.

the four movements, and you will notice the way they all begin with the same basic material and then head off on their own paths, melodically and harmonically. The final harmonies of the movements also surprise, for Ludford cannot conclude with a typical cadence on account of the way the plainchant melody ends. There are many moments of distinctive color, like the “Crucifixus” section of the Credo, and truly strange passages such as that at “Pleni sunt celi” in the Sanctus, where the bass intones the chant melody at a glacial pace while the top two voices spin out melodies high above. As Sandon observes, “Ludford’s Mass *Inclinacor meum* stands a little apart from his other works on account of its rather higher level of dissonance and occasionally awkward counterpoint. It would, I think, be mistaken to infer that it is an immature work; on the contrary, its boldness, resourcefulness and strong personality imply that it is a thoroughly mature composition. Its stylistic peculiarities may have more to do with the character and treatment of the cantus firmus: by relying so heavily upon such an unpromising plainchant melody, and by placing it sometimes in voices that do not usually carry cantus firmi, Ludford subjected his musical invention and technique to a searching examination.”

MASON’S AVE FUT PRIMA SALUS

The Peterhouse partbooks are the only extant source of music by John Mason, a composer with a name so very common that his biography is impossible to sort out definitively. The partbooks transmit four works by Mason, three of which are labelled in the index “for men”: that is, for the broken voices of adults. (One of them, *Quales sumus O miseri*, is recorded on volume 1 of Blue Heron’s Peterhouse series.) *Ave fuit prima salus* lacks two of its five voices, but these seem to have made up the usual five-part texture extending from bass up to treble; at least, this is what Sandon has concluded in preparing his revised restoration, which was completed and sent to the printer just weeks ago and which thus receives its modern world premiere with these concerts. The challenge of recomposing two

voices of a five-part composition is enormous, especially in a work like *Ave fuit prima salus*, which was created without the scaffolding of any pre-existent cantus firmus.

Mason began with a long poem by the 13th-century Franciscan Jacopone da Todi. Jacopone’s text is a methodical expansion and gloss of the salutation to Mary, “Ave Maria gratia plena, Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus.” Each of the sixteen words plus “Amen” is used as the first word of a four-line stanza, each stanza ending with “Ave Maria.” “As undistinguished as literature as it is pedestrian as theology” (Sandon’s verdict), the text nevertheless serves well as a device for prayer and contemplation. Its realisation in Mason’s music lasts nearly twenty minutes from its arresting opening to its gentle conclusion, the journey along the way measured out by the sequence of “Ave Marias,” each one distinctive and individual, which draw the listener’s attention back and refocus it.

PERFORMANCE PITCH

The question of the performing pitch of a *cappella* music before the early seventeenth century resists easy answers, due on the one hand to the near-complete absence of surviving instruments whose pitch might be measured, and on the other to the fact that sacred polyphony was normally sung by voices alone. It is often claimed, more or less off-handedly and on scant or no historical evidence, that all-vocal ensembles simply chose a pitch out of the air and that the result was a complete lack of vocal pitch standard across Europe. Besides the lack of evidence in support of this view, there are serious objections to its plausibility. Not the least of these is the fact that when demonstrable pitch standards do begin to emerge in the later sixteenth century, whether in Italy, Germany, France, or England, they fall into clear patterns. The most common pitch on the continent in the seventeenth century is around A466 Hz, a semitone above our modern standard of A440; the next most common

is A415, a semitone below A440; a third, rather less common pitch is found yet another semitone down at about A392. That is to say, the most common pitches are a higher pitch (A466) and a lower one (A415) separated by a whole tone, with a third pitch (A392) a minor third lower than the higher and more common of the two. As Bruce Haynes realised and documented in his landmark study of 2002, these pitches are related to each other by integral intervals (not less than a semitone) on a “grid” which allowed players of instruments tuned in meantone (organs and most winds) to transpose between them if necessary, for while transpositions of a whole tone and a minor third are usually possible in meantone tuning, a transposition of a semitone is not. And these pitches are associated with names: the pitch around 466 is often called something like “choir pitch” and the pitches at 415 and 392 “chamber pitch.”² England, as ever marching to its own drummer, had its own grid that lay slightly above the continental standard. Its “Quire-pitch” was about A473–478.³

A reasonable argument may be made that Quire-pitch is the most likely historical pitch of a *cappella* vocal music in England in the early sixteenth century:

1) The normal written range of unaccompanied vocal polyphony is far from arbitrary, but rather is tied to sounding pitch and grew from a profound understanding of the ranges of human voices. This knowledge is embedded in and manifested by the gamut or standard musical space of medieval and Renaissance music and its range of three octaves from bass F to treble f', which encompasses the ranges of male singers from the low notes of the average bass to the high notes of the average male falsettist; by the five-line staff, which allows a range of an octave and a fourth to be notated without the use of ledger lines; and by the clefs of vocal music (bass, tenor, alto, and soprano), which imply an ordinary range of F to b for a bass, c to f' for a tenor, and b to e'' for a (male falsettist) soprano: at a pitch somewhere around A415 to 466,

these ranges correspond to the comfortable ordinary ranges of human beings, within which they can sing “naturally” and deliver text clearly and persuasively, qualities valued by Renaissance writers.

2) This explains why standard written vocal ranges are generally stable across the fifteenth and sixteenth centuries (a phenomenon remarked on by Roger Bowers and David Fallows, both of whom drew the conclusion that A440 is about the right pitch for most music of this period, despite their both arguing that the relationship between written and sounding pitch was entirely arbitrary at the time⁴). These basic ranges remain the same in the seventeenth century as well, in music with and without accompanying instruments.

3) The pitch of unaccompanied vocal performance was surely related to the pitch of instrumental music, whether or not instruments played simultaneously or *alternatim* in church or whether singers simply heard them and performed with them on other occasions. Professional singers nowadays develop a strong physical sense of where a pitch lies in the voice: how much more this must have been true of singers in the past, who experienced nothing like the dizzying variety of styles a 21st-century musician is exposed to and participates in. And pitch shifts of less than a semitone can be especially disconcerting to a musician's sense of pitch.

4) In the absence of a reason to alter it, performing pitch is unlikely to change. As Haynes observes, “it is in everyone's interest that it remain stable.”⁵ At most times there will have been many reasons to conserve pitch standards and the pitch grid (while allowing for variations in taste between regions and individual musicians), enabling music to cross distances in space and time and saving a lot of money which would otherwise have to be spent on purchasing or refitting instruments.

5) As one would expect according to this line of argument, both the pitch grid on the continent and its sibling grid in England are demonstrably stable from the late sixteenth century into the middle of the eighteenth century⁶ and in England its orientation to Quire-pitch at circa A473–478 can be extended back to the early sixteenth century, as Andrew Johnstone has recently shown.⁷

Now, our own modern pitch-grid being centered on A440 and its relatives at integral semitones away, a present-day *a cappella* ensemble finds it quite challenging to shift itself into the cracks and sing at 473 or so, maintaining that foreign pitch for the considerable durations demanded by the Peterhouse repertoire. In the future Blue Heron may learn to sing at 473, somewhat more than a semitone above 440, and perhaps the results will be revelatory of something. For now, however, we sing at about A465, a semitone above 440—the most usual choir pitch of the continent, and almost English Quire-pitch.

But all this bother about pitch would go for nothing if one were not at least as concerned with using the right vocal scoring; and that too would be useless in the cases of Ludford's *Missa Inclina cor meum* and Mason's *Ave fuit prima salus* if one did not recognize that both works are notated in a system of low clefs that implies a transposition upwards.

VOCAL SCORING AND VOICE-TYPES

As Roger Bowers has shown, the five-voice scoring of pre-Reformation English polyphony employs four basic voice-types: treble (sung by a boy with a specially trained higher voice), mean (sung by a boy with an ordinary voice or by an adult male falsettist), tenor, and bass.⁸ Tenor parts are further divided into tenor and contratenor; by the end of the fifteenth century the latter usually (but not invariably) tended to lie higher than the former, as it does in both works on this program. It might then be called a *contratenor altus*, a “high part written against the tenor,” but it

was sung not by a falsettist but by a high tenor. (The specialty flourished later in French Baroque opera as the *haute-contre*.)

As for our forces, we sing two or three to a part. Since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble parts are sung by women, rather than boys. Sixteenth-century English choirs used either boy altos or adult male falsettists on the “mean” or alto line, the second line from the top in the standard five-part scoring; our mean is sung by one man and one or two women. In its size and distribution our ensemble very closely resembles the one pre-Reformation choir for which we have detailed evidence of the distribution of voices used in actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir (that of the household chapel of the Earl of Northumberland) was divided exactly as ours is, 3/3/2/2/3 from top to bottom.⁹ Grand collegiate foundations such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces, but I know of no surviving evidence bearing specifically on this question.

CLEFS AND TRANSPOSITION

The *Missa Inclina cor meum* and *Ave fuit prima salus*, like various other pieces in the Peterhouse partbooks, are written in a system of low clefs, with a C-clef on the second line of the staff for the treble part (of the Mass only, for *Ave fuit* lacks its treble) and an F-clef on the top line for the bass part. Writing in low clefs allowed Ludford to notate the Mass's plainchant cantus firmus at its normal written pitch, while maintaining its usual position in the tenor relative to the other four parts in the polyphonic texture. A low combination of clefs is normally a signal to the singers to transpose up a fourth or fifth, and when transposed up a fourth to a final on A, the five parts of the *Missa Inclina cor meum* lie precisely in the normal ranges of music notated in ordinary clefs, with an overall compass of 21

notes from G to f". It is not clear why Mason chose to notate *Ave fuit* in low clefs, since there is no pre-existent melody, but the same principle of upwards transposition appears to apply to it; transposed up a fourth, its compass extends from G to g" (in Sandon's restoration). With this transposition, at Quire-pitch, the singers are able to sing "naturally" and "sweetly" and pronounce the words of the text with clarity and precision, all qualities valued by 16th-century writers. As Thomas Morley puts it in *A plaine and easie introduction to practicall musicke* (London, 1597), "[Singers] ought to studie howe to vowell and sing cleane, expressing their wordes with devotion and passion, whereby to draw the hearer as it were in chaines of gold by the eares to the consideration of holie things."

—Scott Metcalfe

A thorough account by Nick Sandon of the history of the Peterhouse partbooks and his restoration work may be found in Volume 1 of Blue Heron's series of recordings. Much of the historical information on the partbooks and the *Missa Regnum mundi* offered here is drawn from Sandon's editions and from his 1983 dissertation, "The Henrician partbooks belonging to Peterhouse, Cambridge," PhD. diss, University of Exeter, 1983.

"Specific information on the ensembles for composed polyphony, 1400–1474," in *Studies in the performance of late medieval music*, ed. S. Boorman (1983): 109–159, esp. 125–6; Fallows, "The performing ensembles in Josquin's sacred music," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 35 (1985): 32–64, esp. 47–53.

⁵ Haynes (2002), p. 96.

⁶ Haynes (2002), *passim*.

⁷ Johnstone (2003). Johnstone's work expands on earlier studies by Dominic Gwynn and others.

⁸ Bowers (1986–7); Bowers, "To chorus from quartet: the performing resource for English church polyphony, c. 1390–1559," in J. Morehen, ed. *English choral practice 1400–1650* (1995): 1–47.

⁹ See Bowers (1986–7), esp. pp. 57–9.

¹ Quoted in Roger Bray, *The Blackwell history of music in Britain: The sixteenth century* (1995), pp. 7–8.

² Bruce Haynes, *A history of performing pitch* (2002), Introduction, section 0–3; ch. 2; *et passim*.

³ Haynes (2002), ch. 2–5; Andrew Johnstone, "As it was in the beginning': organ and choir pitch in early Anglican church music," *Early music* 31 (2003): 506–525.

⁴ Roger Bowers, "The vocal scoring, choral balance and performing pitch of Latin church polyphony in England, c. 1500–58," *Journal of the Royal Musical Association*, vol. 112, no. 1 (1986–7): 38–76, esp. 38–53; David Fallows,

TEXTS & TRANSLATIONS

Ave Maria:

AVE fuit prima salus
Qua vincitur hostis malus;
Remordet culpa noxia;
Juva nos. Ave Maria.

MARIA dum salutaris
Ab angelo sic vocaris
Nomen tuum demonia
Repellit. Ave Maria.

GRACIA sancti spiritus
Fecundavit te penitus;
Graciarum nunc premia
Da nobis. Ave Maria.

PLENA tu es virtutibus
Pro cunctis celi civibus;
Virtutes et auxilia
Presta nunc. Ave Maria.

DOMINUS ab inicio
Destinavit te filio;
Tu es mater et filia
Prefelix. Ave Maria.

TECUM letantur angeli
Et exultant archangeli,
Celi celorum curia,
O dulcis. Ave Maria.

BENEDICTA semper eris
In terris et in superis;
Tibi nullus in gloria
Compar est. Ave Maria.

TU cum deo coronaris
Et veniam servis paris;
Fac nobis detur venia
Precibus. Ave Maria.

IN gentes movent prelia,
Mundus, caro et demonia;
Sed defende nos, O pia,
O clemens. Ave Maria.

Hail, Mary:

HAIL was the first greeting
through which the wicked enemy was overcome;
loathsome sin gnaws away [at us];
help us. Hail, Mary.

MARY: such art thou called
while thou art greeted by the angel;
thy name puts demons
to flight. Hail, Mary.

GRACE of the Holy Spirit
made thee fruitful deep within;
give us now the gifts
of graces. Hail, Mary.

FULL art thou with virtues
more than all the citizens of heaven;
now bring virtue and support
[to us]. Hail, Mary.

THE LORD destined thee
for a son from the beginning;
thou art a most fortunate mother
and daughter. Hail, Mary.

WITH THEE angels rejoice
and archangels exult;
the courtiers of the heaven of heavens,
O sweet one. Hail, Mary.

BLESSED wilt thou ever be
on earth and on high;
none is like to thee
in glory. Hail, Mary.

THOU ART crowned together with God
and thou dost acquire pardon for [thy] servants;
obtain by thy prayers that pardon be granted
to us. Hail, Mary.

AMONG mankind prowl conflict,
worldly distraction, fleshly desires and demons;
defend us, however, O dutiful one,
O merciful one. Hail, Mary.

MULIERIBUS omnibus
Repleris summis opibus;
Reple nos tua gracia.
Ave Maria. Ave Maria.

ET post partum velut prius
Virgo manens et filius
Descendit sicut pluvia
In vellus. Ave Maria.

BENEDICTUS sit filius
Adjutor et propicius;
Adjutrix et propicia
Sis nobis. Ave Maria.

FRUCTUS tuus tam amavit
Quod in te nos desponsavit
Ut parentum obprobria
Deleret. Ave Maria.

VENTRIS claustrum bajulavit
Jesum qui nos sorde lavit;
Hunc exores voce pia
Pro nobis. Ave Maria.

TUI viroris speculum
Clarifica hoc seculum;
Viciorum flagicia
Purga nos. Ave Maria.

JESUS salvator filius
Perducat nos superius
Ubi regnas in gloria
Meritis. Ave Maria.

AMEN est finis salutis;
Vocem aperiens mutis
Celi portas et gaudia
Aperi nobis. Ave Maria.

*Ascribed to the Franciscan Jacopone da Todi
(c. 1230–1306); an expansion of and gloss on the
salutation conflated from the greetings of the
archangel Gabriel and Elizabeth to Mary
(Luke 1:28, 1:42).*

WOMEN all thou dost surpass
in being filled with supreme influence;
fill us with thy grace.
Hail, Mary. Hail, Mary.

AND [thou] remaining a virgin
after the birth just as before, and the son
came down like dew
upon a fleece. Hail, Mary.

BLESSED BE [thy] son,
a propitious helper;
be thou a propitious helper
to us. Hail, Mary.

THE FRUIT of thee loved so greatly
that in thee he espoused us
so that he might wipe away the fault
of [our] forefathers. Hail, Mary.

The cloister OF THE WOMB bare
Jesus who cleansed us of uncleanness;
may thou prevail upon him with a devout voice
on our behalf. Hail, Mary.

May the mirror of the fertility OF THEE
reflect light upon the world;
cleanse us of the disgrace
of sins. Hail, Mary.

JESUS the son, the savior:
may he lead us through on high
where thou reignest in glory
through [thy] merits. Hail, Mary.

AMEN is the end of the greeting;
opening [thy] mouth for those who have no voice,
open the gates and joys of heaven
to us. Hail, Mary.

*Translation © Nick Sandon 2012. "The rather convoluted
English of the translation attempts to reproduce an essential
feature of the Latin by placing the words of the angelic
salutation (printed in capitals) at or near the beginning of
each stanza." (Antico Edition RCM108, pp. viii–ix)*

(Kyrie VII) Cunctipotens genitor

Cunctipotens genitor Deus omni creator eleyson.
Fons et origo boni pie luxque perhennis eleyson.
Salvificet pietas tua nos bone rector eleyson.

Christe Dei splendor virtus patrisque sophia eleyson.
Plasmatis humani factor, lapsi reperator eleyson.
Ne tua damnetur, Jesu, factura benigne eleyson.

Amborum sacrum spiramen, nexus amorque eleyson.
Procedens fomes vite fons purificans vis eleyson.
Purgator culpe, venie largitor optime, offensas dele,
sacro nos munere reple, spiritus alme eleyson.

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.

Credo in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritu sanctum dominum et vivificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur

God, almighty father, creator of all, have mercy.
Fount and kindly source of good, eternal light, have mercy.
Benevolent ruler, may thy goodness save us, have mercy.

O Christ, splendor of God, strength and wisdom of the Father, have mercy. O thou that takest human form, restorer of the fallen, have mercy. Lest thy works perish, O Jesus, generously have mercy.

O spirit, sacred vessel of both [father and son] and bond of love, have mercy. O kindling fire, fount of life and purifying force, have mercy. O cleanser of guilt, best bestower of pardon, wipe out our offenses, fill us with thy sacred gift, O nourishing spirit, have mercy.

Translation © Nick Sandon 2012

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.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. For us and for our salvation he came down from Heaven. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and Son is worshipped and glorified,

et conglorificatur: qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam
ecclesiam. Confiteor unum baptisma in remissionem
peccatorum. Et exspecto resurrectionem
mortuorum, et vitam venturi seculi. Amen.

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

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.

who has spoken through the prophets. And I believe
in one holy, catholic and apostolic church. I confess
one baptism for the forgiveness of sins. And I await the
resurrection of the dead, and the life of the world to
come. Amen.

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.

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.

BLUE HERON

The vocal ensemble **Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the rich and unique repertoire of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*; two discs have been released so far, of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, and Richard Pygott. All three of Blue Heron’s recordings have received international critical acclaim and the first Peterhouse CD made the Billboard charts.

Blue Heron presents subscription series in Boston and in New York City. The ensemble has appeared at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before 1800; at Dumbarton Oaks in Washington, D.C., at Festival Mozaic in San Luis Obispo, California, and at the Berkeley Early Music Festival. This fall Blue Heron takes up a new position as ensemble in residence at the new Center for Early Music Studies at Boston University. Highlights of this season include a performance for the visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology in October, an appearance at the new Shalin Liu Performance Center in Rockport, and the presentation of North American premieres of music from the Peterhouse partbooks by Ludford and Mason.

Mustering up “rock solid technique” and “the kind of vocal velvet you don’t often hear in contemporary music” (*Boston Phoenix*), soprano **Jennifer Ashe** has been praised for performances that are “pure bravura ... riveting the audience with a radiant and opulent voice” (*The Boston Globe*). A strong advocate of new works, she frequently performs on series such as Harvard Group for New Music, New Music Brandeis, New Gallery Concert Series, and the Fromm Festival at Harvard, and is a senior member of the Callithumpian Consort and the soprano for the Boston Microtonal Society’s chamber ensemble NotaRiotous. She created the role of Sarah Palin in Guerilla Opera’s premiere of *Say It Ain’t So, Joe* by Curtis Hughes and was a semi-finalist at the 2007 Gaudeamus Interpreters Competition. Recent projects include Lukas Foss’s *Time Cycle* with Boston Musica Viva, and this fall she will sing Phillipe Leroux’s *Voi(Rex)* with Sound Icon. She also sings with Boston Baroque and the Handel & Haydn Society. Ashe holds a DMA in Vocal Performance and an MM in Vocal Pedagogy from New England Conservatory, and a BM from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she currently teaches for the Community Music Center of Boston, Music and Movement of Newton, and Music Together Arlington.

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.

Cameron Beauchamp, bass, is in demand throughout the country as a soloist and chamber musician. Currently living in Austin, he regularly sings with Conspirare, Blue Heron, Miami's Seraphic Fire, New York's Roomful of Teeth, and the Santa Fe Desert Chorale, and is artistic director of the Austin-based Convergence. Cameron has been an artist in residence at Stanford University, the University of Utah, the University of North Texas, Williams College, College of the Holy Cross, Harvard University, the University of Oregon, Principia College, Philadelphia University, and Mass MoCA. He has recorded on Harmonia Mundi, New Amsterdam Records, Pro Organo, GIA, Edition Lilac, Klavier, and PBS, and may be heard on vol. 1 of Blue Heron's Peterhouse series. He has performed on four Grammy-nominated albums and one Downbeat award-winning album. Cameron received his musical training at the University of North Texas, where he studied voice and jazz trombone.

Bass-baritone **Dashon Burton** is a native of Bronx, NY. Praised by *The New York Times* for his "enormous, thrilling voice seemingly capable...[of] raising the dead" and "nobility and rich tone," he is active in a wide range of repertoire and feels privileged to have worked with artists and ensembles all across the US as well as in Cameroon, Canada, Italy, and Germany. Prominent collaborations include Pierre Boulez, Masaaki Suzuki, and Steven Smith. He began

his studies at Case Western Reserve University and graduated from the Oberlin Conservatory of Music. Upon graduation, he was invited to join Cantus, a professional men's classical vocal ensemble. He appears on their albums, including the eponymous "Cantus," which was singled out by National Public Radio as a top ten recording of 2007. After completing his tenure with Cantus in 2009, Dashon completed his Master of Music degree at Yale University's Institute of Sacred Music, where he studied with Professor James Taylor.

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. 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. This summer he sang the role of Osmin in the Connecticut Early

Music Festival's production of Mozart's *Die Entführung aus dem Serail* and in the spring will appear as the Father in Britten's *The Prodigal Son* with Intermezzo. 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.

Tenor **Owen McIntosh** is the recipient of a master's degree from the New England Conservatory of Music. Heralded by critics as "stylistically impeccable," "he sings with vocal energy and rhythmic bite" and his "strong yet sweet tenor voice" produces the "clearest lines and most nuanced performances." Recent performances include the title role in Helios Early Opera's production of *David et Jonathas* by Charpentier, Bach's *B Minor Mass* with Tucson Chamber Artists, the Evangelist in Telemann's *St. Luke* and *St. John Passions*, Coprimario soloist in Opera Boston's production of *The Nose*, and a Jordan Hall performance of Benjamin Britten's *Serenade for Tenor and Horn*. Mr. McIntosh is also a member of various ensembles, including Blue Heron, Exsultemus, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, Harvard Baroque, Tucson Chamber Artists, and Seraphic Fire.

Described by critics as "light and bluff, but neither lightweight nor bland, and with exemplary enunciation" and as having "a silken tenor voice" and "sweet, appealing tone," tenor **Jason McStoots** has performed around the world and the US. His recent appearances include Bach's *Christmas Oratorio* and a Japanese tour of the *St. Matthew Passion* under the direction of Joshua Rifkin, Monteverdi's 1610 *Vespers* and *The Return of Ulysses* in Seattle under Stephen Stubbs, and Handel's *Acis and Galatea* with the Boston Early Music Festival. He has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, Handel Choir of Baltimore, New Haven Symphony, Tragicomedia, and the Tanglewood Mu-

sic Center, and in annual Monteverdi performances by New York's Green Mountain Project, directed by Scott Metcalfe. He can be heard on recordings with Blue Heron and Cut Circle, as well as on the Grammy-nominated recording of Lully's *Pysché* and on recordings of Charpentier and John Blow with the Boston Early Music Festival on the CPO label.

Scott Metcalfe has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he is also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director), whose performances of Claudio Monteverdi's *Vespers of 1610* and a "1640" *Vespers of Metcalfe's own devising* have been hailed by *The New York Times* as "quite simply terrific" and by *The Boston Globe* as "stupendous." Metcalfe has been a guest director of TENET (New York), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), and he conducted Early Music America's Young Performers Festival Ensemble in its inaugural performance at the 2011 Boston Early Music Festival. Metcalfe also enjoys a career as a baroque violinist and currently plays with Les Délices (dir. Debra Nagy), Les Boréades (dir. Francis Colpron), L'Harmonie des Saisons (dir. Eric Milnes), and other ensembles in Boston, Montreal, and elsewhere. He teaches vocal ensemble repertoire and performance practice at Boston University and is co-director (with Victor Coelho) of BU's new Center for Early Music Studies. In his spare time he is at work on a new edition of the songs of Gilles Binchois (c. 1400–1460). Metcalfe received a bachelor's degree in 1985 from Brown University, where he majored in biology (perhaps uniquely in the early music world, he was lead author of an article published in the *Annals of Botany*), and in 2005 he completed a master's degree in historical performance practice at Harvard.

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. He now enjoys a varied career, exploring his twin passions for early music and new music. This past April Mr. Near sang in the Evangelist quartet of Arvo Pärt's *Passio* with Boston Modern Orchestra Project, and together with soprano Margot Rood was noted for producing "an ear-boggling array of close-harmony sonorities...seemingly generating overtones and wave-interference patterns that not even dogs could hear." In November 2011 he was countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat mater* with Juventas New Music Ensemble. In March 2011 Mr. Near 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. He also relishes ensemble work and sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near served as a producer for Cut Circle's upcoming CD release, "De Orto and Josquin: Music in the Sistine Chapel around 1490," and as Music Director of Exsultemus from 2009 to 2012.

Tenor **Mark Sprinkle's** singing has been described as "expressive," "very rewarding," "outstanding," "vivid," and "supremely stylish." He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer with Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist with Concerto Palatino, with the Handel & Haydn Society in Bach's St. Matthew Passion and Monteverdi's 1610 Vespers, and in concerts of Handel's Chandos Anthems with Christopher Hogwood in Jordan Hall. Mr. Sprinkle has sung the Evangelist in

Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. This season he will appear in concerts with Exsultemus and as the tenor soloist in Bach's Cantata 106 with Boston Baroque in Jordan Hall. Mr. Sprinkle was a founding member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

Soprano **Julia Steinbok's** versatility and unique musical presence have made her increasingly sought after on the concert, recital, and operatic stage, and her recent performances of Shostakovich's *Seven Romances of Alexandr Blok* were described as "absolutely stunning." Her operatic roles have included 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 *Lenfant et les sortilèges*, both Dido and the Sorceress in Purcell's *Dido and Aeneas* with American Opera Theater, and the title role in excerpts from Steven Jobes' new opera *The Fairy Melusine*. Ms. Steinbok has paid particular attention to women composers past and present and has given lecture-recitals for the Emily Dickinson International Society and concert programs of works by Barbara Strozzi, Francesca Caccini, and others. She has performed with the Folger Consort, Arcadia Players, Baltimore Concert Artists, and as part of the Boston Early Music Fringe and Society for Historically Informed Performance (SoHIP) series. Recent projects included performances with Blue Heron, Exsultemus and Newton Baroque, the International Rachmaninoff Russian Music Festival, La Donna Musicale, Cappella Clausura, Saltarello, and Stranieri Qui, as well as vocal recitals throughout New England. Born in Moscow, Ms. Steinbok pursued graduate studies at the Peabody Conservatory in Baltimore and now makes her home in Boston. She is the soprano soloist with the Second Church in Newton.

Soprano **Sonja DuToit Tengblad** is a versatile performer with credits spanning the Renaissance era through the music of the 21st century. Recent highlights include Susanna in Mozart's *Le Nozze di Figaro*, Eva in Haydn's *Die Schöpfung*, soprano soloist for Brahms's *Ein Deutsches Requiem* with the National Lutheran Choir, Bach's *B Minor Mass* with the Back Bay Chorale, and John Rutter's *Requiem* at Carnegie Hall. Ms. Tengblad recently performed in the Boston premiere of Kati Agocs's *Vessel* for three solo voices and chamber ensemble with the Boston Modern Orchestra Project. She also premiered the role of Maria in Diego Luzuriaga's *El Niño de los Andes* with VocalEssence of Minnesota and was the soprano soloist for the American premiere of Siegfried Matthus' *Te Deum*, as well as for the world premiere of Carol Barnett's *The World Beloved, A Bluegrass Mass* (available through Clarion recordings). In the summer of 2012 she premiered *This House of Peace* by Ralph M. Johnson at the Oregon Bach Festival. A recent highlight for Ms. Tengblad was appearing in a concert celebrating the 80th birthday of composer Dominic Argento, at which the *Minnesota Star Tribune* reported her to have given "the most affective performance of the evening," Ms. Tengblad also performs with the 5-time Grammy-nominated ensemble *Conspirare* (Austin), the Oregon Bach Festival Chorus, Vox Humana (Nashville), the Lorelei Ensemble, and the Handel & Haydn Society Chorus, and she is the soprano in the Handel & Haydn Society's Vocal Outreach Quartet.

Soprano **Shari Alise Wilson** is among the new generation of singers specializing in early and modern music, demonstrating great versatility and stylistic sensitivity. Recent highlights include performances at the Houston Early Music Festival with La Donna Musicale, Bach's Magnificat with American Bach Soloists, Handel's *Messiah* with Austin's Ensemble VIII, David Lang's *Little Match Girl Passion* with Boston Modern Orchestra Project, Haydn's *Creation* (Angel) with Marsh Chapel Collegium, and the New York debut of Kile Smith's *Vespers* with Piffaro and The

Crossing Choir. She made her New York City solo debut in 2006 at Merkin Hall in the world premiere performance of Benjamin C.S. Boyle's *Cantata: To One in Paradise*, and has travelled to the Festival of Two Worlds in Spoleto, Italy, where she performed in choral concerts and operas, most notably working with Gian Carlo Menotti in *Amahl and the Night Visitors*. Engagements this season include concerts with *Conspirare* at the International Polyfollia Choral Music Festival in Saint-Lô, France, Haydn's *Theresienmesse* with Cambridge Concentus, works by Bach and Monteverdi with Seraphic Fire (Miami), soprano soloist with the Boston Cecilia, and Handel's *Messiah* with Ensemble VIII; she will also join Exsultemus for their 10th Anniversary season. She can be heard on the newly-released Blue Heron disc of Nicholas Ludford's *Missa Regnum mundi* and on Kile Smith's *Vespers* with Piffaro and The Crossing Choir.

BLUE HERON'S 5-CD RECORDING PROJECT: MUSIC FROM THE PETERHOUSE PARTBOOKS

Blue Heron is in the midst of a recording project of international musical significance: a five-disc series of *Music from the Peterhouse Partbooks* – a glorious collection of music from the golden age of English church music by the greatest composers working in England c. 1510-1540. Volumes I and II have been hailed by critics at home and abroad: “This album [*Music from the Peterhouse Partbooks*, vol. 2] and its predecessor... are the beginning of an exciting series, more than hinting at the wealth of great sacred music written by English composers between roughly 1500 and 1540... top marks in all respects: engineering, liner notes—by the group’s director, Scott Metcalfe—and, of course, the performances themselves.” (Barry Brenesal, *Fanfare*, September/October 2012)

Blue Heron is recording the music on today’s program for release in 2013 as volume 3. Two more discs will be recorded 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.

Blue Heron’s series of recordings of music from the Peterhouse Partbooks is made possible by our Peterhouse Partners, a leadership group of donors who pledge support for the complete 5-disc series, enabling Blue Heron to bring this extraordinary and neglected repertoire to a wider modern audience. We are deeply grateful for their vision, commitment, and generosity.

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To learn more about becoming a Peterhouse Partner, please contact Blue Heron at office@blueheronchoir.org.

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.

Many thanks to Michael Noone, Jeremiah McGrann, Richard Shaughnessy, and everyone at the Department of Music, Boston College, for hosting Blue Heron as a resident ensemble for the third year.

Thanks to the host of our Cambridge series, First Church in Cambridge, Congregational; to our host in New York City, St. Ignatius of Antioch, and its music director, Douglas Keilitz; to our new concert host in Boston, St. Cecilia Parish, and its music director, Richard Clark; and to our rehearsal hosts, The Church of the Good Shepherd in Watertown and The Church of the Redeemer in Chestnut Hill.

Special thanks to the Center for Early Music Studies, Boston University, for sponsoring our performance at St. Cecilia, and to Michael Noone and the Department of Music at Boston College for inviting us to a residency for the third year.

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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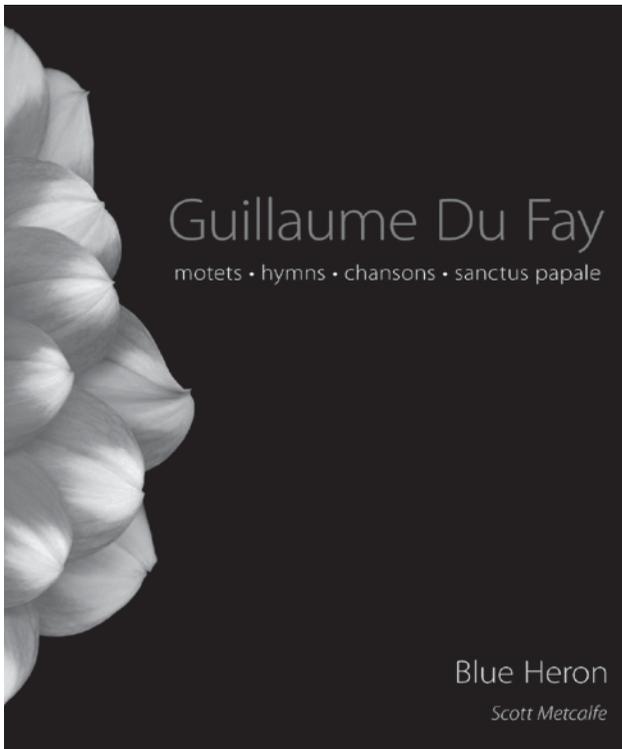
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Luca Daniel
Sue Delaney
David Fillingham
Barney Gage
Michele Gurel
Alexandra Hawley
Anne Kazlauskas
Laura Keeler
Erin McCoy
John Nesby
Beth Parkhurst
Cheryl Ryder
Gerry Weisenberg



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...

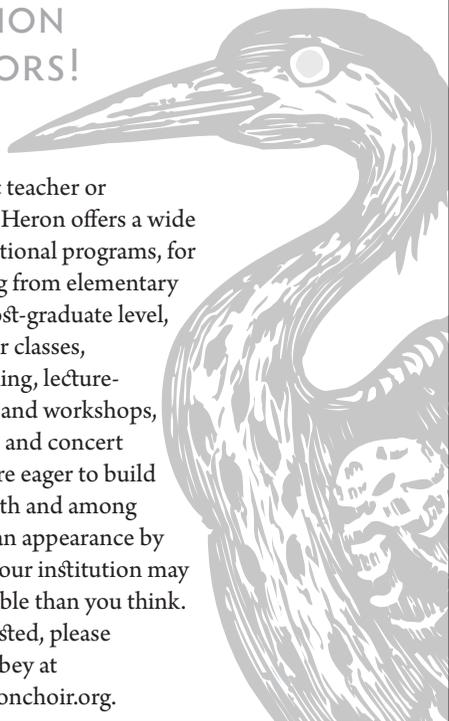
J. F. Weber | *Fanfare*, September/October 2007

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.



JOIN

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 occasional 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.

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