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THE VIRGIN AND THE SINGER

MUSIC FOR MARY BY JOHANNES OCKEGHEM & OTHERS

Saturday, June 12, 2010 at 8 pm
First Church in Cambridge, Congregational

PROGRAM

Je ne vis oncques la pareille | DT AS PG
Gilles Binchois (c. 1400–1460)

Salve regina

Johannes Ghiselin (fl. 1491–1507)

Kyrie / Missa Ecce ancilla domini

Johannes Regis (c. 1425–1496)

Intemerata Dei mater | MN JM ST PG CB

Johannes Ockeghem (c. 1425–1497)

Par le regard de vos beaux yeux | DT AS SM

Guillaume Du Fay (c. 1397–1474)

Salve regina (IV)

Pierre de la Rue (c. 1452–1518)

INTERMISSION

Alma redemptoris mater

Ockeghem

Ma maïstresse | LB LJ SM

Ockeghem

Kyrie & Gloria Ma maïstresse

Ockeghem

Credo Je ne vis oncques la pareille (I)

Alexander Agricola (c. 1445/6–1506)

Agnus Dei / Missa Ecce ancilla domini

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THE VIRGIN AND THE SINGER

The city of Constantinople, ancient capitol of Eastern Christianity, fell to the Turks in 1453, sending shock waves through Europe. On February 17 of the following year, Philip the Good, duke of Burgundy, convoked the Knights of the Golden Fleece to a grand feast in the city of Lille. Philip had founded the order twenty-five years earlier with the idea of organizing a new crusade, an obsession that acquired new urgency in the wake of the Turkish victory on the very frontier of Christendom. The gathering in Lille, known as the Feast of the Pheasant or the Banquet of the Oath, was meant to win sworn commitments from his Knights. Several descriptions of the Feast have come down to us, including an eyewitness account (written, however, at least twenty years later) from a participant, the Burgundian chronicler and poet Olivier de la Marche, and another, nearly identical but somewhat more detailed, compiled by Mathieu d'Escouchy.

The hall where the banquet was held was large and beautifully hung with a tapestry depicting the life of Hercules.... In this hall were three covered tables, one medium-sized, another large, and another small. On the medium-sized table there was a skilfully-made church with transept and windows, in which there were a ringing bell and four singers who sang and played organs when their turn came.... The second table, which was the largest, had on it... a pastry in which there were twenty-eight living persons playing in turn various instruments.... The third table, smaller than the others, had on it a marvelous forest, like a forest of India, in which there were many strange and strangely made beasts that moved by themselves as if alive....

When everyone was seated... a bell rang very loudly in the church in the principal table....

After the bell had stopped ringing, three little children and a tenor sang a very sweet chanson. And when they had finished, in the pastry... a shepherd played a bagpipe in a very novel fashion. Hardly a moment after that there came in through the entrance to the room a horse walking backwards, richly covered with red silk. On it were two trumpeters seated back to back without a saddle. They were dressed in mantles of gray and black silk, with hats and masks; and they led the horse backwards up and down the length of the room, all the while playing a fanfare on their trumpets.

The *entremets* or between-course entertainments that followed included a performance on a German cornett, the entrance of a goblin "with the hairy legs and feet and long talons of a griffin from the waist down and the form of a man above the waist," a pageant featuring Jason, the mythological patron of the Order, motets played on the organs in the "church," and a "long chanson" called *La Saulvegarde de ma vie* sung from the pastry by three sweet voices.

Next, after the church and the pastry had each played four times in turn, there entered into the hall a marvellously large and beautiful hart, completely white with great golden antlers, and covered by a rich drape of vermilion silk. Upon this hart was mounted a young boy of twelve clothed in a short robe of crimson velour, wearing a small slashed black hat and pointed shoes. This child held in his two hands the horns of the hart. And on his entry this boy began to sing the *dessus* of a song, most loud and clear, and the hart sang the tenor, with no one else visible except the child and the artificial hart. And the song they sang was called *Je ne vis onques la pareille*.



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The entertainments continued with music of flutes, lute, organs, trumpets, and fiddles, motets sung from the church, a fire-breathing dragon, a flying heron set upon and killed in the hall by two falcons, and more mystery plays reenacting the battles of Jason. The climax of the evening was reached with the entrance of a huge giant dressed in green-striped silk.

On his head he wore a turban in the manner of the Saracens of Granada, in his left hand he held an enormous, old-fashioned mace, and with his right hand he led an elephant draped with silk. On the elephant there was a castle, in which there was a woman dressed like a nun in white satin. Over this she wore a cloak of black cloth, and her head was bound with a white kerchief in the style of Burgundy or of a nun.

Apparently played by La Marche himself, the woman represented the Holy Church herself, and she addressed a long lament in verse to the company. After the lamentation was spoken, “the giant and the Church departed ... and the oaths began to be sworn on all sides.”

Secular and sacred music intermingle seamlessly in the succession of *entremets* at the Feast of the Pheasant. A chanson is sung from the church as the festivities get underway: “What it was I could not say,” writes D’Escouchy, “but it seemed to me a pleasant *benedicite* for the commencement of the supper.” Motets are sung and played for entertainment, instrumental solos and ensemble pieces sound at the conclusion of religious allegories; music diverts and persuades, allegorical spectacle both impresses by its virtuosity and compels action, or at least the promise of action; meaning layers upon meaning. Presented in a context so laden with symbolism,

which is signalled from the outset by the horse riding backwards, and sung by a boy and a white hart, an unmistakable symbol for Christ, the song *Je ne vis oncques la pareille* acquires a significance beyond that of a perfectly conventional lyric of courtly love addressed to a “gracious lady”: the lady is Our Lady. The lyric lends itself easily to the transfer, for the lady’s identity, slipping between human and divine, is already questioned by the speaker: “Upon seeing you I marvel / And ask, could this be Our Lady?”

It must be said that, as information about performance practice, the chroniclers’ account of a three-part song sung by a boy and a hart—that rarest of cases in the fifteenth century, a fairly detailed description of the performance of a specific piece—is not exactly what one hopes for. Today we lack a boy and are missing the hart, but we do have a low contratenor, sung on this occasion by a man. (The original contratenor perhaps served as hindquarters for the “artifice du chert.”) As for the song, it is grave and moving; one trusts the boy and stag did it justice. It is ascribed to Guillaume Du Fay in one source, but scholarly opinion now favors another manuscript’s ascription to Gilles Binchois, the Burgundian chanson composer *par excellence*, although he had retired from the court a year before the feast of 1454. (This year we commemorate the 550th anniversary of his death in 1460.)

Je ne vis oncques la pareille inspired a large family of works that drew upon its text or music. Jean Molinet, La Marche’s younger colleague at the Burgundian court and a poet with a great fondness for quoting chanson incipits in his own verse, uses the opening line of the song no less than four times. Three times he embeds it in courtly love poetry; the fourth instance is his *Oraison a Notre Dame* of c. 1467, in which each of the 19 strophes begins and

ends with the incipit of a song. The poem addresses the Mother of God amid a panoply of images from Biblical and liturgical sources traditionally used to signify the Virgin:

**I have never seen the equal
of you, gracious maid;**
Incline then your ear towards me,
Since **I prepare myself to serve you.**
As of all the most lovely,
Mother of God, virgin and servant,
Enclosed garden, key of David,
Source of honor, throne of ivory,
Seated beneath the nine heavens,
You wound me, more than with a pike,
By the sight of your beautiful eyes.

The last line of this strophe is the first of Du Fay's *Par le regard de vos beaux yeux*.

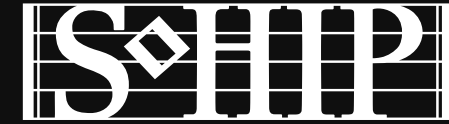
In the latter half of the fifteenth century, courtly love lyrics were frequently put to use as Marian allegory, and the quotation of a secular song such as *Je ne vis oncques la pareille* in a piece of sacred music such as a mass or mass movement seems to have signalled the appropriateness of the music for a Marian feast. Thus Jacob Obrecht quoted the tenor of *Je ne vis oncques la pareille* in the Kyrie of his first *Missa Plurimorum carminum* (the "Mass of Many Songs," so-called by its modern editors for the large number of songs quoted), and Alexander Agricola based two Credo settings on it, both preserved in sources that suggest use in Marian masses. The Marian allegory is explicit, of course, if the song is quoted in a Marian antiphon such as the *Salve regina*, as is the case in the Salves by Johannes Ghiselin and Pierre de la Rue performed here. The first verse of Ghiselin's *Salve regina* employs the song in the most audible manner possible, quoting the first nine measures of the song's melody in the highest voice of the antiphon setting, at the same speed as in the song

itself. Later sections quote the traditional plainchant melody of the antiphon. (Note that both Ghiselin and La Rue's works are *alternatim* settings in which the odd verses are sung in chant, the even verses cast in polyphony.) La Rue composed six settings of the *Salve regina*; this one uses the entire melody of the *Je ne vis oncques* as the highest voice of its third section. Less audibly, the contratenor (or second highest voice) of the fourth section quotes first nine measures of the song's tenor part, slowed down to half speed in the usual manner of a *cantus firmus*. And like Molinet in his *Oroison*, La Rue here plays tops and tails with *Je ne vis oncques la pareille* and *Par le regard de vos beaux yeux*: the first section of this Salve, "Vita dulcedo et spes nostra salve," uses the entire melody of Du Fay's song in its highest voice, at normal speed, and the opening of the verse even combines Du Fay's tune with the first gesture of the chant melody. In its unique source the scribe dubs this *Salve*, most appropriately, "Vita parleregart."

Never one to content himself with the simplest solution to a musical challenge, Agricola makes the most complicated uses of *Je ne vis oncques la pareille* in his two Credo settings based upon it. The Credo *Je ne vis oncques I*, with its luscious dark scoring for four low voices, uses material from the song in all of its three sections. In the first section, the first half of the song's melody appears at normal speed in the superius (in this case one of three parts in the same range), sung against two other lines; as this quotation reaches its cadence a fourth voice enters with the tenor of the chanson, sung complete twice, first in doubly augmented note values, then at normal speed. In the second section, "Crucifixus," the song's tenor appears in the bass, transposed down a fifth and curtailed, coming to an end one whole phrase early. The last section shows Agricola at his most compositionally virtuosic. The second half of



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the song's tenor is divided into its two phrases and sung complete in the tenor of the Credo. The first phrase is subjected to what amounts to ninefold augmentation (the actual procedure is rather more complicated than this description suggests), and, triply-tripled, the triple meter of the song works as a *cantus firmus* against three voices cast in duple meter, so that one "measure" of the augmented tenor melody lasts for nine measures of everyone else's music. Mind-bending complexities ensue when the next and final phrase of the song tenor is presented in values twice as fast as that, i.e., one-half of ninefold augmentation—are you following this?—so that now one augmented measure of the tenor equals four-and-a-half measures in the other parts. Ah, but the original phrase of the song lasts seven measures, plus its last note! Consider the result of multiplying 4 ½ by an odd number... But Agricola manages to make the music so diverting that the listener is not likely to notice the extra beat or half-measure at the end. Of course, augmentation by three times three carries a symbolic meaning in a piece already directed towards Mary, Queen of the Angels (all nine orders of them), "seated beneath the nine heavens."

Not only these works, but all of the sacred music on this program quotes or alludes to other, preexistent music. Johannes Ockeghem's *Alma redemptoris mater* paraphrases the original plainchant melody complete in its second-highest voice. His *Missa Ma maiestresse*, consisting of just *Kyrie* and *Gloria*, draws liberally on both discantus and tenor of his chanson. The song itself, written as early as 1450 and perhaps the earliest we have from Ockeghem, is one of his most bewitching creations, and its soaring melodies lend their air of enchantment to the mass. The five-voice motet *Intemerata Dei mater* alludes to at least two of the composer's own songs, *Presque transi, ung peu mains qu'estre mort* and *Fors seulement l'actente*

que je meure. As both songs express a desperate desire for death, while the Latin text of the motet implores the mother of God to "snatch the weary up hence / ... with a divine hand, and set them safe in the citadel," Jeffrey Dean has interpreted the piece, another masterpiece, as Ockeghem's valediction. Finally, in his *Missa Ecce ancilla Domini / Ne timeas Maria*, Johannes Regis uses two plainchant Marian antiphons as principal *cantus firmi*, presenting them in combination and then on occasion stirring five more antiphons into the mix.

Regis is one of those composers whose star shone more brightly in the fifteenth century than it does now. Writing in 1477, Johannes Tinctoris placed him in exalted company:

...at this present time, not to mention innumerable singers of the most beautiful diction, there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstable, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods. Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.

As Sean Gallagher observes, of Tinctoris's five contemporary worthies, Regis is the only one actually "known to have had extended contact with both Binchois and Du Fay." Regis served alongside Binchois in the collegiate church of St. Vincent in Soignies

between Binchois' arrival there in 1453, retiring from active service at the Burgundian court, and his death in 1460. Shortly after Binchois died on September 20, Regis was recruited for the position of choirmaster at Cambrai Cathedral, where Du Fay led the musical establishment. In the end Regis declined the post, but he stayed in contact with Du Fay, without a doubt the most celebrated composer in all of Europe, until the older man died in 1474.

What did Tinctoris mean by sweetness? The word fell so easily off fifteenth-century tongues that it is extremely difficult to attribute any specific meaning to it, but it may suggest suavity of melody, richness of harmony, or smoothness in the art of counterpoint. Tinctoris also praised a motet by Regis, *Clangat plebs*, and Ockeghem's *Ma maistresse* as models of *varietas*, which Gallagher interprets as a "mode of composing" in which "composers could work out a sequence of musical passages, each having its own localized sense of regularity and coherence, the nature of which was continually changing." In *Ma maistresse*, you can hear this as shifts in contrapuntal texture, with imitation deployed in ever-varied ways; as variation in the speed at which the melody moves forward, now urgent, now languidly suspended; and as changes in modal emphasis: note especially the way the harmonies in the second part of the piece create an entirely new mood.

In the two movements from Regis's *Missa Ecce ancilla Domini / Ne timeas Maria* performed here, the listener may be most forcefully struck by the composer's propensity to alternate between major and minor thirds sounding above a given note. Sometimes the two are closely juxtaposed; in one particularly dramatic instance in the second Kyrie they sound simultaneously and are sustained against each other.

The concluding portion of the program samples a Kyrie and Gloria from one partial setting of the Mass Ordinary, an independent Credo, and an Agnus Dei from another, complete mass, all by different composers, ordering them into a sort of Marian mass (although lacking a Sanctus). Although mass cycles are nowadays sometimes regarded as sacrosanct wholes, such an attitude was foreign to the fifteenth century, which, however much it valued complete masses, considered it perfectly seemly to extract and sing whatever was needed for the liturgy at hand; the numerous independent mass movements by fifteenth-century composers testify to the usefulness of single mass sections set polyphonically. As our concert will not be graced by the entrance of a lady in a castle riding on an elephant, we hope you enjoy the extra *varietas* provided by other, more subtle means.

—Scott Metcalfe

Thanks to Sean Gallagher and Jennifer Bloxam for helping to inspire this program. Prof. Bloxam discusses *Je ne vis oncques la pareille*, Molinet, and Agricola's two settings of the Credo based on the song in a recent essay, "I have never seen your equal": Agricola, the Virgin, and the Creed," in *Early music* 34 (August 2006): 391-407. Prof. Gallagher is, *inter alia*, the author of a forthcoming monograph on Johannes Regis.

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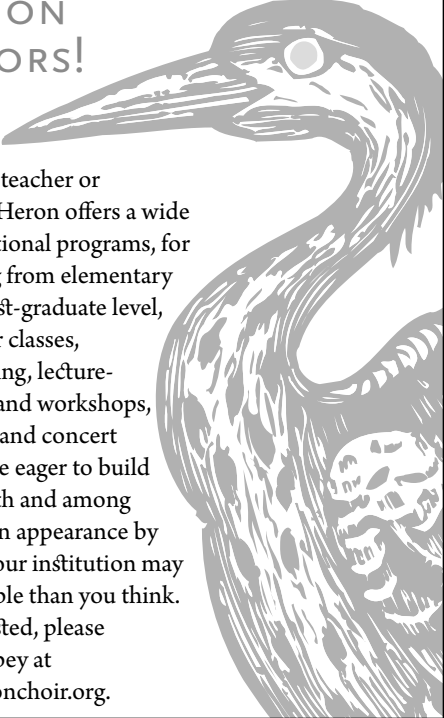
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TEXTS & TRANSLATIONS

Je ne vis onques la pareille
 de vous, ma gracieuse dame,
 car vo beaulté est, par mon ame,
 sur toutes aultres nonpareille.

En vous voiant je m’esmerveille
 et dis qu’est ceci nostre dame?
 Je ne vis onques la pareille
 de vous, ma gracieuse dame.

Vostre tres grant douceur resveille
 mon esprit, et mon oeil entame
 mon cuer, dont dire puis sans blame,
 puisqu’a vous servir m’apareille:

Je ne vis onques la pareille...

Salve regina, mater misericordie,
 Vita dulcedo et spes nostra, salve.
 Ad te clamamus exsules filii Eve.
 Ad te suspiramus, gementes et flentes
 in hac lacrimarum valle.
 Eia ergo, advocata nostra,
 illos tuos misericordes oculos ad nos converte,
 Et Jesum, benedictum fructum ventris tui,
 nobis post hoc exilium ostende.
 O clemens, O pia, O dulcis virgo Maria.

Kyrie eleison.
 TENOR I Ecce ancilla Domini: fiat mihi
 secundum verbum tuum.
 TENOR II Ne timeas Maria, inveniisti gratia
 apud Dominum.
 Christe eleison.
 TENOR I Beata es Maria que credidisti.
 Kyrie eleison.
 TENOR I Perficientur in te que dicta sunt tibi a
 Domino.

*I have never seen the equal
 of you, my gracious lady,
 for your beauty is, upon my soul,
 by all others unequalled.*

*Upon seeing you I marvel
 and ask, Is this Our Lady?
 I have never seen the equal
 of you, my gracious lady.*

*Your very great sweetness awakes
 my spirit, and my eye opens up
 my heart, so that I may say without blame,
 as I prepare myself to serve you:*

I have never seen the equal...

*Hail queen, mother of mercy,
 our life, our sweetness and our hope, hail!
 To you we cry, exiled children of Eve;
 to you we sigh, weeping and wailing
 in this vale of tears.
 Come then, our advocate,
 turn your merciful eyes upon us,
 and show us Jesus, the blessed fruit of your womb,
 after this our exile.
 O merciful, O gentle, O sweet virgin Mary.*

*Lord, have mercy.
 Behold the handmaid of the Lord: let it be with me
 according to your word.
 Fear not, Mary, you have found grace with the Lord.*

*Christ, have mercy.
 Blessed are you, Mary, who believed.
 Lord, have mercy.
 In you shall be accomplished what you have been told by
 the Lord.*



Guillaume Du Fay

motets • hymns • chansons • sanctus papale

*... 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*

Blue Heron

Scott Metcalfe

Intemerata Dei mater, generosa puella,
Milia carminibus quam stipant agmina divum,
Respice nos tantum, si quid jubilando meremur.
Tu scis, virgo decens, quanto discrimine agatur
Exulibus, passimque quibus jactemur arenis.

Nec sine te manet ulla quies, spes nulla labori;
Nulla salus patrie, domus aut potiunda parentis,
Cui regina prees, dispensans omnia: leto
Suscipis ore pios, dulci quos nectare potas
Et facis assiduos epulis accumbere sacris.

Aspiciat facito miseros pietatis oculo
Filius (ipsa potes); fessos hinc arripe sursum
Diva virgo manu, tutos et in arce locato. Amen.

Par le regard de vos beaux yeux
et de vo maintien bel et gent
a vous, belle, vien humblement
moy presenter vostre amoureux.

De vostre amour sui desireux
et mon vouloir tout s'y consent
par le regard de vos beaux yeux
et de vo maintien bel et gent.

Or vous plaise, cuer gracieux,
moy retenir or a present
pour vostre amy entierement,
et je seray vostre en tous lieux.

Par le regard de vos beaux yeux ...

Salve regina

Alma redemptoris mater,
que pervia celi porta manes,
et stella maris, succure cadenti
surgere qui curat populo,
tu que genuisti, natura mirante,
tuum sanctum genitorem.
Virgo, prius ac posterius,
Gabrielis ab ore sumens illud ave,
peccatorum miserere.

*Undefiled mother of God, noble maiden, whom a
thousand columns of angels attend with songs, be but
mindful of us, if we deserve anything for jubilating. Thou
knowest, fair virgin, in what great danger life is lived by
exiles, and on what sands we are cast far and wide.*

*Nor without thee remaineth any rest, no hope in toil, no
salvation in the fatherland, or our parental house to be
obtained, over which, O queen, thou presideest, steward of
all things; with a glad smile thou receivest the pious, whom
thou givest sweet nectar to drink and makest to recline
perpetually at the sacred banquets.
Make thy son look upon the wretched with the eye of pity
(thou thyself canst); snatch the weary up hence, virgin,
with a divine hand, and set them safe in the citadel. Amen.*

*Compelled by the sight of your beautiful eyes
and your lovely and noble bearing,
to you, beauty, I come humbly
to present myself, your suitor.*

*Of your love I am desirous
and my will assents to it completely
Compelled by the sight of your beautiful eyes
and your lovely and noble bearing.*

*So may it please you, O gracious heart,
to accept me now, at this moment,
for your friend, entirely,
and I shall be yours in all places.*

Compelled by the sight of your beautiful eyes ...

(see above)

*Beneficent mother of the Savior,
who keeps the door of heaven always open,
and star of the sea: help those falling
people who seek to rise up,
you who, to the wonder of nature,
begot your holy creator.
Virgin before and afterwards,
from Gabriel's mouth hearing that "Hail,"
have mercy on us sinners.*

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 College, 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.

“... 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

ACKNOWLEDGMENTS

Thanks to the Cambridge Society for Early Music for continued support of our pre-concert talks. A podcast series featuring pre-concert talks and concert performances can be found on Blue Heron’s website. ☞ Thanks to Sean Gallagher for his edition of Regis’s *Missa Ecce ancilla Domini*, and to Matilda Bruckner for advice on the translations from French. ☞ Many thanks to Peter Sykes for the use of the organ. ☞ Evan Ingersoll (Angstrom Images) designs our programs and our website, Chris Clark (Cave Dog Studio) designs our publicity materials and program covers, and Philip Davis records our concerts. All three give generous support to us in ways that extend beyond their professional services. We are fortunate to have such expertise on our side.☞ Special thanks to our devoted volunteers for their help this evening and throughout the year.

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

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Ma maistresse et ma plus grant amye,
De mon desir la mortelle enemye,
Parfaicte en biens s'onques maiz le fut femme,
Celle seule de qui court bruit et fame
D'estre sans per, ne vous verray je mye?

Helas, de vous bien plaindre me devoie,
S'il ne vous plaist que brefvement vous voye,
M'amour, par qui d'autre aymer n'ay puissance.

Car sans vous voir, en quelque part que soye,
Tout ce que voys me desplaist et ennoye,
Ne jusqu'alors je n'auray souffisance.

Incessamment mon dolent cueur larmye
Doubtant qu'en vous pitié soit endormye.
Que ja ne soit, ma tant amée dame;
Maiz s'ainsy est, si malheureux me clame,
Que plus ne quiers vivre heure ne demye.

Ma maistresse et ma plus grant amye ...

Kyrie eleison. Christe eleison. Kyrie eleison.

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.

My lady and my greatest friend,
The mortal enemy of my desire,
Perfect in qualities, if ever a woman was,
She alone whom rumor and fame hold
To be without peer, will I not see you ever?

Alas, well should I complain of you
If it does not please you that I see you shortly,
My love, because of whom I am powerless to love another.

For without seeing you, wherever it may be,
Everything I see displeases and bores me,
Nor until I see you will I be satisfied.

Ceaselessly my sorrowing heart weeps,
Fearing that in you pity might be asleep.
May that not be, my so-beloved lady!
But if it is thus, I proclaim myself so unhappy
That I do not want to live one hour more, nor even one half.

My lady and my greatest friend ...

Lord, have mercy. Christ, have mercy. Lord, have mercy.

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.

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, consubstantiali 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 iudicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

Agnus dei, qui tollis peccata mundi, miserere nobis.

TENOR I Ecce ancilla Domini: fiat mihi secundum verbum tuum.

TENOR II Ne timeas Maria, inveniisti gratia apud Dominum.

Agnus dei, qui tollis peccata mundi, miserere nobis.

TENOR II Ecce concipies et paries filium.

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

TENOR I Ecce ancilla Domini: fiat mihi secundum verbum tuum.

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, 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 look for the resurrection of the dead, and the life of the world to come. Amen.

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

Behold the handmaid of the Lord: may it be with me according to your word.

Fear not, Mary, you have found grace with the Lord.

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

Behold, you shall conceive and bear a son.

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

In you shall be accomplished what you have been told by the Lord.

Translations from French © 2010 by Scott Metcalfe. Edition and translation of *Intemerata* from Jeffrey Dean, “Ockeghem’s valediction? the meaning of *Intemerata Dei mater*,” in Philippe Vendrix, ed., *Johannes Ockeghem* (1998), 521–70.

2008 he appeared in BEMF’s concert productions of Blow’s *Venus and Adonis* and Charpentier’s *Actéon*. Aaron teaches voice at Wellesley College.

Tenor **Mark Sprinkle** has appeared as a soloist in Carissimi’s *Abraham and Isaac* at the 92nd Street Y in New York City, with the Handel & Haydn Society in Bach’s *St. Matthew Passion* and Vivaldi’s *Gloria* in Symphony Hall, Boston, in Monteverdi’s *1610 Vespers* at the Emerson Majestic Theatre under Grant Llewellyn, in concerts of Handel’s Chandos Anthems with Christopher Hogwood in Jordan Hall, and with Concerto Palatino, the Boston Camerata, the Boston Early Music Festival, Emmanuel Music, and Blue Heron. An active Bach Passion Evangelist, he has sung the role in the St. John Passion with Chorus Pro Musica (Boston) and with the Boulder Bach Festival in Boulder, Colorado, among others; his performance has been described as “supremely stylish.” He was a founding member of the Cambridge Bach Ensemble, has performed at music festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh, UK, and has recorded with Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc. He was a Fellow of the Britten-Pears School. In addition to singing and teaching, he is an American Canoeing Association Open Water Sea Kayaking Instructor and a Registered Maine Guide.

Hailed as “the real thing” (*Cleveland Plain Dealer*) and praised for his “elegant style” (*Boston Globe*), **Sumner Thompson** is one of today’s most sought-after young baritones. His appearances on the operatic stage include roles in productions from Boston to Copenhagen, including the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2005) and Lully’s *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed across

North America as a soloist with Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boreades de Montréal, the Green Mountain Project in New York City, and many other ensembles and orchestras of both conventional and early music inclinations. Also a noted recitalist, Mr. Thompson has sung in Stuttgart, Amsterdam, and Regensburg, and at London’s famed Wigmore Hall.

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

Blue Heron, Juventas New Music, Boston Secession, and Opera Boston.

Scott Metcalfe is a specialist in music between 1400 and 1750 whose career as a violinist and conductor has taken him all over North America and Europe. He has been invited to serve as guest director by Emmanuel Music, Monadnock Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), and the Dryden Ensemble (Princeton, NJ), in works by Monteverdi, Biber, Buxtehude, Handel, Bach, and others, and in January 2010 he led the Green Mountain Project in an all-star 400th-anniversary performance of Monteverdi's 1610 *Vespers* in New York City, which the *New York Times* called "quite simply terrific." Metcalfe is concertmaster of the Trinity Consort in Portland, Oregon (dir. Eric Milnes), a member of Cleveland's Les Délices (dir. Debra Nagy), and a participant in Montreal's early music scene, working with Arion, Montreal Baroque, Les Voix baroques, and other groups. He was a founding member of the 17th-century ensemble La Luna and of the Renaissance violin band The King's Noyse, and from 1996 through 2007 he conducted the Renaissance choir Convivium Musicum. Besides playing and directing, Metcalfe keeps busy writing, teaching, translating, and editing. He is at work on a new complete 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. Metcalfe received a bachelor's degree in 1985 from Brown University, where he majored in biology, and in 2005 completed a master's degree in historical performance practice at Harvard.

Countertenor **Martin Near** began his professional singing career at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City,

advancing to Head Chorister. He recently 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. A founding member of the professional early music ensemble Exultemus, Mr. Near took up the role of Music Director this season. He recently made his debut as record producer for a recording of sacred music by Josquin des Prez and Marbrianus de Orto with the vocal ensemble Cut Circle, to be released this year. In 2002 Mr. Near served as composer and music director of the one act opera *Six Character in Search of an Opera* for Project ARIA (AIDS Response by Independent Artists). An advocate of the performance of new music, Mr. Near has been a soloist in numerous world premieres, including *Temptation in the Desert* by Elliott Gyger for Mr. Near and Seraphim Singers, and *Some Reflections* by John Eaton, a microtonal piece in 72-note equal temperament composed for the 20th anniversary of the Boston Microtonal Society.

Tenor **Aaron Sheehan** has appeared as a soloist with Tragicomedia, Concerto Palatino, New York Collegium, American Bach Soloists, Handel & Haydn Society, Aston Magna Festival, Moscow Chamber Orchestra, and many other ensembles; at Tanglewood; and at early music festivals in Boston, Regensburg, and Washington. Aaron performs regularly with Paul Hillier's Theater of Voices and with Blue Heron, Fortune's Wheel, and La Donna Musicale. Among his recent engagements are the *St. John Passion* at the National Cathedral, Monteverdi's *Vespers of 1610* with the Green Mountain Project in New York City, Bach cantatas with the American Bach Soloists in the San Francisco Bay Area, and the role of Amour in Lully's opera *Psyché* at the Boston Early Music Festival in June 2007; in November

BIOGRAPHIES

The vocal ensemble **Blue Heron** combines a commitment to vivid live performance with the study of original source materials and historical performance practice. Blue Heron's principal repertoire interests are fifteenth-century English and Franco-Flemish polyphony, from Dunstable and Du Fay through Ockeghem to the generation of Josquin Desprez; Spanish music between 1500 and 1600; and neglected early sixteenth-century English music, especially the rich repertoire of the Peterhouse partbooks, copied 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). Founded in 1999, Blue Heron presents its own series of concerts in Cambridge and has appeared at other venues throughout the Northeast, including the Boston Early Music Festival, St. Ignatius of Antioch and the 92nd Street Y in New York City, and Monadnock Music in New Hampshire. In July 2008 it made its West Coast debut at Festival Mozaic in San Luis Obispo, California, and in October 2009 celebrated its tenth birthday by opening the twentieth-anniversary season of the Boston Early Music Festival concert series. Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in 2007 and was welcomed with international critical acclaim; its second, of music by Hugh Aston, Robert Jones, and John Mason (*Music from the Peterhouse partbooks*, vol. 1) was released in March.

Described as "the kind of vocal velvet you don't often hear in contemporary music," displaying "rock solid technique" (*Boston Phoenix*), **Jennifer Ashe**, soprano, has been hailed by the *Boston Globe* as giving a performance that was "pure bravura ... riveting the audience with a radiant and opulent

voice." Ashe is a familiar face in the Boston new music scene, frequently performing on series such as Harvard Group for New Music, New Music Brandeis, and the Fromm Festival at Harvard. She is a senior member of the Callithumpian Consort led by Steven Drury, and the soprano for the Boston Microtonal Society's chamber ensemble NotaRiotous. She is also a founding member of the flute and soprano duo Prana, with Alicia DiDonato, which was honored to be chosen as a semi-finalist at the 2007 Gaudeamus Interpreters Competition. She holds a DMA in vocal performance from New England Conservatory. Formerly on the faculty at the College of the Holy Cross in Worcester, MA, she is currently an Assistant Professor at Eastern Connecticut State University.

Michael Barrett is active in the Boston area as a singer and conductor. While studying and working in the Netherlands he was a member of the Huelgas Ensemble, the Netherlands Bach Society and the Hemony Ensemble. In Boston Mr. Barrett directs Sprezzatura, a professional vocal ensemble, and Convivium Musicum, a Renaissance chamber choir; he co-directs l'Académie, a professional chamber choir and orchestra for Baroque music. At Harvard he directs the Holden Chamber Ensembles. As a singer Mr. Barrett has collaborated with Blue Heron, Seven Times Salt, and Boston Secession, and has appeared in the two most recent opera productions of the Boston Early Music Festival. He also maintains a studio for private instruction in voice and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University in Bloomington, and a first phase diploma in Baroque and Classical singing from the Royal Conservatory in The Hague.

Cameron Beauchamp, bass, is in demand throughout the country as a soloist and chamber musician. In Boston, Cameron is a member of Blue Heron, Exsultemus, Cut Circle, Schola Cantorum, Boston Secession, and the choir of the Church of the Advent. He also sings with Austin's Conspirare, Miami's Seraphic Fire, Atlanta's New Trinity Baroque, and the Santa Fe Desert Chorale. A native of San Antonio and ten-year resident of the DFW area, Cameron frequently performed with the Dallas Bach Society, Texas Camerata, Orpheus Chamber Singers, Texas Choral Artists, the Helios Ensemble, and the Orchestra of New Spain, and was a regular soloist for the Dallas Symphony Orchestra. He received his musical training from the University of North Texas, where he doubled in voice and jazz trombone. While at UNT, Cameron sang at two national ACDA conventions with the A Cappella choir, and won a prestigious Downbeat award with one of the university's world famous jazz ensembles. Cameron has participated in recording projects for numerous record labels, including Harmonia Mundi, Edition Lilac, Pro Organo, Klavier, and GIA. He has also performed for BBC Radio, WGBH Boston, and WRR Classical Radio of Dallas. With Conspirare he will perform on a future television project for PBS.

Lydia Brotherton received her A.B. in Music with Honors from Brown University and her M.Mus in Historical Performance from Boston University; she is the recent recipient of a Fulbright grant to Switzerland, where she will study at the Schola Cantorum Basiliensis in 2010–2011. She has performed with the Handel & Haydn Society, Tragicomedia, Boston Early Music Festival Vocal Ensemble, Boston Camerata, Blue Heron, Emmanuel Music, Harvard Baroque Orchestra, Clarion Society (New York City), Ensemble Phoenix Munich, and Ensemble Candens Lilium in Cologne. Upcoming solo en-

gagements include Handel and Bach arias at the Foundling Museum in London, BWV 194 and Rameau's *In convertendo* with the Connecticut Early Music Festival, and concert performances at the Schnütgen Museum in Cologne and the Cité de la Musique in Paris. Ms. Brotherton can be heard on recordings for West Deutsche Rundfunk, Raumklang/marc aurel editions, Harmonia Mundi, Blue Heron, and CPO labels.

Tenor **Allen Combs** is a native of Idaho Falls, Idaho, and received his education at the University of Idaho and the University of Lowell. In addition to his work with Blue Heron, Mr. Combs has performed with Schola Cantorum, Cappella Alamire, and Exultemus. His recital repertoire embraces music from the Renaissance to the twenty-first century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and with Composers in Red Sneakers. He performs frequently at Phillips Academy, Andover, where he has been a member of the voice faculty since 1987. Currently a soloist and chorister at the Church of the Advent, Mr. Combs has also sung with the choirs of Emmanuel and Trinity Church. He has been music director and conductor of the Andover Choral Society since 1990, is the vocal director for the Composers' Conference and Chamber Music Center at Wellesley College, and served for five years as music director for the New England Dance Ensemble in Derry, New Hampshire.

Bass-baritone **Paul Guttry** enjoys the variety of opera, oratorio, and a specialization in early music. A former member of Chanticleer, Paul has performed throughout the USA and internationally with Sequentia, the Boston Camerata, and New York's Ensemble for Early Music. He has appeared in concert and opera with the Seattle Early Music Guild, St.

Paul's Ex Machina, the Plymouth Music Series in Minneapolis, the Austin-based choir Conspirare, and the Santa Fe Pro Musica. In Boston he has appeared as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Intermezzo, Boston Revels, and Collage. In addition to Blue Heron's discs, Paul can be heard on recordings of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on recordings of Bach by Emmanuel Music.

Laura Jeppesen is a graduate of the Yale School of Music. She is the principal violist of Boston Baroque and gambist of the Boston Museum Trio, and plays in many early music groups, including the Handel & Haydn Society, The Boston Early Music Festival Orchestra, Aston Magna, and the Carthage Consort. She has been a Woodrow Wilson Designate, a Fellow of Radcliffe's Bunting Institute, and a Fulbright Scholar. In 2006 the Independent Critics of New England nominated her for an IRNE award for the score she produced as music director of the American Repertory Theater's staging of Christopher Marlowe's *Dido*, *Queen of Carthage*. She has performed as soloist under conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Martin Pearlman, Grant Llewellyn, and Bernard Haitink. Her extensive discography includes music for solo viola da gamba, the gamba sonatas of J. S. Bach, Buxtehude's trio sonatas opus 1 and 2, Telemann's Paris Quartets, and music of Marin Marais. She teaches at Boston University and Wellesley College.

Jason McStoots, a Grammy-nominated soloist, has been described by critics as "a first-rate singer," "light and bluff, but neither lightweight nor bland, and with exemplary enunciation" and as having "a

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

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