



Du Fay • Sauoy  
 +  
 the island of Cyprus

# Du Fay • Savoy + the island of Cyprus

FRIDAY, MARCH 13, 2009, AT 8 PM  
*First Church in Cambridge, Congregational*

## PROGRAM

### I

GUILLAUME DU FAY (c. 1397–1474)

Supremum est mortalibus bonum

*isorhythmic motet for the meeting of Pope Eugenius IV and King Sigismund, Rome, May 31, 1433*

MN DT / AS MS / AC ES

Isti sunt due olive

*sequence for SS. Peter and Paul, ?Savoy, 1438*

PD LK / MN AS MS / AC DSD

### II

GILLES DE BINS, CALLED BINCHOIS (c. 1400–1460)

Je loe Amours et ma dame Mercye

DT MS SM

Je ne vis onques la pareille

DT AS PG

### III

BINCHOIS

Vostre alée me desplaît tant

LK PD DT

DU FAY

Vostre bruit et vostre grant fame

MN AC SM

### IV

ANONYMOUS, CYPRIOT MS (EARLY 15TH CENTURY)

Gemma florens militie / Hec est dies gloriosa

*isorhythmic motet for king Janus of Cyprus on the feast of St John the Baptist*

LK DT / PD MN / AS DSD / AC MS

## INTERMISSION

**V**

ANONYMOUS, CYPRIOT MS

Iubar solis universa / Fulgor solis non vilescit

*isorhythmic motet for Eucharist*

LK DT / PD MN / AS MS / AC DSD

**VI**

ANONYMOUS, CYPRIOT MS

Je la remire, la belle

PD AS AC

DU FAY

Helas mon dueil, a ce cop sui je mort

MN MS SM

**VII**

BINCHOIS

Sanctus &amp; Agnus dei (K. 7)

LK DT / AS DSD / AC MS

**VIII**

DU FAY

Malheureux cuer, que vieulx tu faire?

Puisque vous estez campieur

LK AS SM

**IX**

DU FAY

Credo / Missa Se la face ay pale

PD MN / AS MS / ES / AC PG

**Blue Heron**

Pamela Dellal

Lydia Heather Knutson

Martin Near

Daniela Tošić

Allen Combs

Aaron Sheehan

David Simmons-Duffin

Mark Sprinkle

Paul Guttry

Erik Schmalz, *slide trumpet & trombone*Scott Metcalfe, *director & vielle*

Pre-concert talk by Alejandro Enrique Planchart

*Professor Emeritus, University of California, Santa Barbara*

Tonight's concert is being recorded for future broadcast on WGBH, 89.7 FM.

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This organization is funded in part by the Massachusetts Cultural Council, a state agency.



## CYPRUS, SAVOY, AND GUILLAUME DU FAY

On February 7, 1434, the fourteen-year-old Princess Anne of Lusignan, the only daughter of King Janus I of Cyprus, Jerusalem, and Armenia, and Charlotte de Bourbon, married Prince Louis of Savoy, son of Duke Amadeus VIII (Amédée) of Savoy and Marie de Bourgogne; bride and groom were both descended from the first duke of Bourbon, Louis I *le Boiteux* (the lame), for whom the Bourbon duchy had been created a century earlier. The wedding — actually the second celebration of the marriage, for the couple had already been wed by proxy the previous October — took place in the *Sainte Chapelle* in the Savoyard capital of Chambéry and was surrounded by great pomp and circumstance, including music for various church services and for the four-day whirl of festivities that followed the marriage ceremony. Attending the wedding was Philip the Good, duke of Burgundy, and a retinue of 200, including the entire Burgundian court chapel. The Burgundian chronicler Jean le Fevre de Saint-Rémi described (with not a little bit of hometown boosterism) a mass heard the next day:

Monday, VIIIth day of [February], the above-mentioned princes and princesses heard, at the great Chapel of this castle, a mass, which was celebrated by the bishop of Maurienne and sung so melodiously by the chaplains of the duke [of Burgundy] that it was a beautiful thing to hear: since at the time, the duke's Chapel was considered the best in the world, and the largest.

The duke's chapel was indeed large in 1434, staffed by some twenty men, among whom were several former members of the papal choir and the famous composer Gilles de Bins, known as Binchois. Another former member of the papal choir, himself a musician of Europe-wide repute, was also present at the wedding, but he was working for Savoy:

Guillaume Du Fay had been appointed master of Amadeus' chapel on February 1, although he had very likely arrived some time before. Du Fay and Binchois probably met for the first time on this occasion; their names would be linked forever in the history of music by a few stanzas of an epic poem, *Le champion des dames*, written c. 1438–42 by another eyewitness to the wedding, Amadeus' secretary, the poet Martin Le Franc.

*Tapissier, Carmen, Cesaris,  
N'a pas long temps sy bien chanterent  
Qu'ilz esbahirent tout Paris  
Et tous ceulx qui les frequenterent;  
Mais onques jour ne deschanterent  
En melodie de tel chois,  
Ce m'ont dit ceulx qui les hanterent,  
Que G. Du Fay et Binchois.*

*Car ilz ont nouvelle pratique  
De faire frisque concordance  
En haulte et en basse musique,  
En fainte, en pause et en nuance;  
Et ont pris de la contenance  
Angloise, et ensuy Dompstable;  
Pour quoy merueilleuse plaisance  
Rend leur chant joieux et notable.*

Tapissier, Carmen, and Cesaris  
Not long ago sang so well  
That they astonished all of Paris  
And all those who visited them;  
But never did they discant  
In melody so choice  
(So I have been told by those who heard them)  
As do G. Du Fay and Binchois.

For these have a new practice  
Of making elegant consonance  
In loud and soft music,  
In feigning, pausing, and changing;  
And they have partaken of the English  
Manner, and followed Dunstable;  
Whereby a marvellous pleasingness  
Renders their song joyous and worthy.

But the two composers, Le Franc goes on to tell us, were silenced by the virtuosic improvisation of two Catalan string players.

*Tu as les avugles ouy  
Jouer a la court de Bourgongne  
N'as pas? certainement ouy.  
Fut il jamais telle besongne?  
J'ay veu Binchois avoir vergongne  
Et soy taire emprez leur rebelle,  
Et Du Fay desbite et frongne  
Qu'il n'a melodye sy belle.*

You have heard the blind [minstrels]  
Play at the court of Burgundy,  
Have you not? yes, certainly.  
Was there ever such a wonder?  
I saw Binchois feeling shame  
And keeping silent before their rebecs,  
And Du Fay resentful and frowning  
That he does not have such a beautiful melody.

If Du Fay and Binchois, two of the greatest melo-dists of the fifteenth century and beyond, really felt such envy for the playing of Jehan de Cordoval and Jehan Ferrandes, we can only lament the utter loss of any trace of their music-making.

We do not know what music Du Fay and Binchois may have composed for the wedding of Anne and Louis, nor, indeed, of any specific work that was performed on the occasion. Today's program, then, is not a reconstruction of any kind, but rather uses the great party in Chambéry in 1434 as an excuse for a musical party in 2009, our program telling a story of sorts about Du Fay and Binchois, Savoy, and the island of Cyprus.

We start with one of the last works written by Du Fay before he escaped the political turbulence surrounding Pope Eugenius IV in Rome and moved to Savoy. *Supremum est mortalibus bonum* was composed for the meeting on May 31, 1433, of Eugenius and King Sigismund, Holy Roman Emperor-elect. The text

praises the many virtues of peace, but its fervently expressed hope that peace be “eternal, firm, and inviolate” was swiftly dashed, for mercenaries hired by the duke of Milan invaded Rome in August and opened four of the city's gates to the pope's enemies. Nor did Eugenius possess his realm “without end” and reign as “pope on earth for ever”: he and his court fled to Florence the following June. Eugenius was finally deposed in 1439 by the Council of Basel, which then elected none other than Amadeus of Savoy to become Pope Felix V. Whatever its lack of effect on the pope's fortunes, Du Fay's motet is superbly effective musically. Its striking features include an introit (prior to the entrance of the cantus firmus tenor) and several interludes in *fauxbourdon* – a texture in which the top two voices sing in parallel fourths and the lowest voice a third or a fifth below – and, towards the end, a homophonic passage in long notes, each marked with a corona, to set the words “Eugenius et rex Sigismundus.” Nowadays this sign is known as a fermata and indicates an unmeasured hold, but in Du Fay's time it probably signalled the singers to improvise ornamentation.

Du Fay stayed only a short time in Savoy after the wedding in Chambéry, and by 1435 had rejoined the papal chapel, now in Florence, but he maintained close relations with the duchy and returned in 1437–39 and 1452–58. Although there is no music that can be definitely shown to have been written there, Alejandro Planchart has proposed that the sequence *Isti sunt due olive*, which is based on a chant melody used only in the dioceses of Lausanne and Geneva, must date from Du Fay's second sojourn of 1437–39, perhaps from around 1438 when the composer was moving around between Geneva, Bern, Lausanne, and Basel. This is an *alternatim* setting, in which the first half of each verse is sung in plainchant and the second in polyphony; a decorated form of the chant melody is used in each polyphonic movement, usually in the cantus but once each in tenor

or contratenor. Unlike a hymn, a sequence has a different melody for each verse.

Scholars have suggested that the ballade *Se la face ay pale* dates from Du Fay's first Savoy period of 1434–35 and the mass based on the song from his time there in the 1450s. If so, the mass would have been performed by the chapel of (now) Duke Louis and Duchess Anne, which in the 1450s employed nine to eleven singers, an organist, and one *tromba* – presumably a player of slide trumpet. Now, in the fifteenth century ensembles of trumpet players were normally kept apart from polyphonic singers and were paid separately for their functions as heralds and purveyors of fanfare. That a single brass player was paid as part of the chapel strongly suggests that he participated as a member of the choir in performances of sacred polyphony. As it turns out, the *Missa Se la face ay pale* is an excellent candidate for scoring with brass on the tenor cantus firmus, which is identical to the tenor of the song. The cantus firmus is heard twice through in its entirety in the Credo, once slowed down to half speed, the second time at its original speed. The fanfare-like triadic figures of its final measures are particularly effective and exciting at the end of the Credo, when they are answered by fanfares in the cantus and contratenor; all the more so when the fanfares are played on a brass instrument.

Another work that probably originated in Savoy in 1450s is the marvelous, melancholy virelai *Malheureulx cueur*, with a text by the French court poet Le Rousselet. The speaker asks his own heart why it persists in causing him such pain by its stubborn insistence on loving a woman who does not return the feeling. Note how the expressive fluidity of modal harmony, so different from the goal-directed, hierarchical orientation of tonal harmony, conveys shifts of mood as it moves from the expansive C major

sonorities of the opening to the plangent cadence on the modal final of E.

We round out Du Fay's portion of the entertainments with a few other "late" songs. *Helas, mon dueil* is another lamenting virelai, this one opening with a dramatic, chromatic gesture in the cantus, A-F#-Bb-A, while *Vostre bruit et vostre grant fame* sings the praises of a lady in uncomplicated rapture. *Puisque vous estes campieur* is a drinking song, punning on the word "pieur" (meaning "drinker" or "worst"). Its belligerent boasts are flung out in canon at the octave between tenor and cantus, a nice illustration of "Anything you can do, I can do (higher)," while the contratenor, played here on fiddle, leaps and dashes about between the adversaries.

From Binchois we offer three very different songs. *Je loe Amours* is the earliest, found in sources from the 1420s, and it shows one reason why Binchois was so successful as a song composer: the man wrote great pop tunes. The melody is catchy, the rhythms infectious, and the harmony pleasing, varied, and propulsive; there is even a jaunty cross-relation in the last phrase. *Vostre alée*, in sources from the late 1430s, varies the standard chanson scoring, in which tenor and contratenor lie a fifth below the cantus, and moves the two lower voices within a third of the top. Each phrase begins with exact imitation at the unison, always begun by contra and answered by cantus and then tenor, after which the cantus voice rises above its partners.

The third and latest song by Binchois, *Je ne vis onques la pareille*, is that most rare musical work for which we have some specific information about how it was performed in the fifteenth century. The scene is the Banquet of the Oath of the Pheasant, held in Lille in 1454, at which Philip the Good swore the members of the Order of the Golden Fleece to a

new crusade against the Turks, and the narrator is Mathieu d'Escouchy:

After the church musicians and the pastry musicians [yes, musicians *in* the pastry] had played four times each in turn, there entered a stag, wondrously large and fine, and on it was mounted a boy of twelve. And on his entry this boy began to sing the dessus of a song, most loud and clear, and the stag sang the tenor, with no one else visible except the child and the artificial stag. And the song they sang was called *Je ne vis onques la pareille*.

This is, perhaps, not exactly the sort of performance practice information one hopes for. Today we lack a boy and are missing the stag, but we do have a low contratenor, sung on this occasion by a man. (The original contratenor may have served as hindquarters for the “artifice du chérif.”) As for the song, it is grave and moving; one trusts the boy and stag did it justice. It is ascribed to Du Fay in one source, but scholarly opinion favors the ascription to Binchois.

Although often considered a song composer *par excellence*, Binchois wrote a considerable amount of sacred music as well. The Sanctus and Agnus Dei on our program are paired in one source (a manuscript copied 1435–42), but their relationship seems not to extend beyond their common mode on F and a passing resemblance between the opening gesture of each movement. The music of the first statement of “Agnus Dei... miserere nobis” serves also for the final “Agnus Dei... dona nobis pacem,” with a new mensuration that may call for a somewhat faster tempo.

The marriage of Louis of Savoy and Anne of Lusignan, like all marriages among the nobility of the past, was contracted for reasons of politics, of course, not love. Savoy had been a duchy only since 1416, but was a

serious rival to Burgundy, one of the great powers of the fifteenth century. Savoy bordered Burgundy in its north; extended westward to touch the river Saône north of Lyons; encompassed Lake Geneva, the headwaters of the Rhône, and the cities of Lausanne, Geneva, and Turin; controlled the routes across the Alps between France and Italy; and reached south to the Mediterranean at Nice. “The sweet land of Cyprus” (in the words of the fifteenth-century Cypriot chronicler Leontios Makhairas) was the easternmost frontier of western Christianity and the last remaining outpost of the Crusader empire that had once included Jerusalem. Richard Coeur de Lion conquered the island in 1191 on his way to the Crusade; he sold it to the Knights Templars, who in turn sold it to Guy de Lusignan, recently deposed as king of Jerusalem. Lusignan dominion on Cyprus lasted from 1192 until the Venetians took it in 1489, but in the last years of French presence the throne was ceded by the Lusignan to their relatives by marriage, the dukes of Savoy. The island was eventually captured by the Ottomans in 1571.

In the early fifteenth century Cyprus witnessed a significant flowering of musical culture, stimulated at least in part by the arrival in 1411 of several skilled musicians in the retinue of Charlotte de Bourbon. These included one “Gillet Veliout,” most likely Gillet Velut, a *petit vicair*e or singer at the cathedral of Cambrai from 1409–11, and “Jean Kanelle,” probably the Jean Hanelle who is likewise documented as a *petit vicair*e in Cambrai in 1410–11. (Thus both men were present during Du Fay’s tenure as a boy chorister in Cambrai from 1409–12.) One single manuscript bears witness to a thriving musical and literary culture on Cyprus in these years. It may have been compiled on the island in the years 1413–22, or perhaps a decade or so later in Savoy by musicians with a connection to Cyprus. In any case the repertory contained in it is clearly Cypriot in origin, for (among other clues) it opens with a newly-composed

plainchant Office and Mass in honor of the island's patron saint, Hylarion. The entire repertory, including plainchant, polyphonic settings of the sections of Mass Ordinary, 41 motets, and 167 secular songs, is anonymous, and not one work is known to exist in any other manuscript. Velut and Hanelle are likely candidates for authorship of at least some of the music, but in the absence of concordant sources, this is impossible to prove.

Scholarly tradition holds that the manuscript, a precious and painstakingly produced *objet d'art* as well as a document of the entire repertory of the French Cypriot court and chapel, was brought to Savoy in 1434 among the possessions of Anne of Lusignan. Hanelle must have arrived with Anne, for he is documented at Chambéry in August 1434 and November 1436 and may have served as master of the chapel during Du Fay's extended absences in this period. The manuscript remained in Savoy and is presently in the Biblioteca nazionale in Turin.

From this wedding present, we offer three works, two isorhythmic motets and a song. The song, *Je la remire*, is suave and lyrical, gracefully crafted. *Gemma florens militie* has been tentatively linked to the birth of Prince Jean de Lusignan in 1418, his baptism, or a subsequent feast of Saint John the Baptist (June 24). The two upper voices sing different texts simultaneously, which renders the meaning pretty tricky to follow, but one upper voice speaks of the "king of Jerusalem, Armenia, and Cyprus" just at the moment that the other sings an extended melisma on the first syllable of the king's name, "Janus"; as one modern commentator observes, this is probably not an accident. The "Urania" alluded to is Aphrodite Urania, goddess of spiritual love (as opposed to Aphrodite Pandemos, goddess of sexual union). Aphrodite was traditionally believed to have been born on Cyprus and, as Urania, served to allegorize the Virgin Mary.

The two texts of *Iubar solis / Fulgor solis* meditate on the mystery of the Eucharist, and the somewhat mystical or philosophical bent of the texts is matched by a rather mysterious musical setting, full of surprising sonorities and unusual dissonances. All four voices are isorhythmic; that is to say, the three sections follow precisely the same rhythmic pattern in all voices, while the melodies vary.

—Scott Metcalfe

For more on isorhythmic motets, chansons, performance practice issues, and any number of diverting topics (depending on your taste), please visit our website, [www.blueheronchoir.org](http://www.blueheronchoir.org), and browse through the archive of past program notes or consult the articles under "Education."

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Sunday, March 15, 2009, at 2 p.m.  
Currier Museum  
Manchester, NH

For information visit [www.currier.org](http://www.currier.org).



## TEXTS & TRANSLATIONS

### **Supremum est mortalibus bonum**

Pax, optimum summi dei donum.  
Pace vero legum prestantia  
Viget atque recti constantia;  
Pace dies solutus et letus,  
Nocte sompnus trahitur quietus;  
Pax docuit virginem ornare  
Auro comam crinesque nodare;  
Pace rivi psallentes et aves  
Patent leti collesque suaves;  
Pace dives pervadit viator,  
Tutus arva incolit arator.

O sancta pax, diu expectata,  
Mortalibus tam dulcis, tam grata,  
Sis eterna, firma, sine fraude,  
Fidem tecum semper esse gaude.  
Et qui nobis, o pax, te dedere  
Possideant regnum sine fine:  
Sit noster hic pontifex eternus  
Eugenius et rex Sigismundus. Amen.

### **Isti sunt due olive**

Isti due primitiva  
Radices ecclesie.  
Hic iecerunt fundamentum,  
Deus dedit incrementum  
Rore sue gratie.  
Mira quidem est structura  
Que levantur in pressura,  
Miri sunt artifices,  
Quorum sanguis incremento  
Quibus fiunt in cemento  
Tortores opifices.  
Candelabri fabrica  
Tota fuit mystica  
Et figurans talia.  
Huius fabri ferreis  
Feriendo maleis  
Producunt hastilia.  
Nero Petro dum suspendit  
Sic producit, sic extendit  
In lucem et gloriam.  
Et dum Paulo truncat caput,  
Sic exaltat eum apud  
Summi regis curia.  
Ecce tu es Petrus ille  
Quem terrebat vox ancille  
Que negare compulit.  
Modo coram rege fortis  
Nullum times genus mortis,  
Scimus quid hoc contulit.

*The highest good for mortals is  
peace, the best gift of God on high.  
In peacetime the supremacy of law  
has force and constancy in right;  
in peacetime the day is free and happy,  
at night quiet sleep is prolonged;  
peace taught the maiden to adorn  
her hair with gold and tie it in a knot;  
in peacetime the streams and singing birds  
are seen to rejoice, and the pleasant hills;  
in peacetime the wealthy traveller reaches his destination,  
and the ploughman cultivates the fields in safety.*

*O holy peace, long awaited,  
so sweet and pleasing to mortals,  
mayst thou be eternal, firm, inviolate,  
and ever rejoice that good faith is with thee.  
And may they that have given us thee, O peace,  
posses their realms without end;  
let Eugene be our pope on earth for ever  
and Sigismund our king. Amen.*

*These are the two olive trees,  
These the two first  
Roots of the church.  
Here they cast the foundation,  
And God gave increase  
By the dew of his grace.  
Wondrous the structure  
Lifted in being pressed down,  
Wondrous the artificers,  
By the increment of their blood;  
To them their torturers  
Became workmen in the construction.  
The making of the candelabrum  
Was all mystical,  
Figuring such things.  
By the ironwork of this craftsman  
The spears go forth,  
Striking the wicked.  
Nero in hanging Peter  
Drew him, extended him  
Towards light and glory.  
And in cutting off Paul's head,  
He exalted him  
To the courts of the high king.  
Behold, you are that Peter  
Whom the handmaiden's voice affrighted  
That compelled him to deny.  
Standing bravely before the king,  
You do not fear the people of death;  
We know what it was he bore.*

Mel de petra suxeras  
 Oleum non biberas  
 De saxo firmissimo.  
 Nunc unctus interius  
 Nihil credis melius  
 Quam mori pro domino.  
 Tu piscator hominum,  
 Qui trahis ad dominum  
 Plena magnis retia.  
 Fac in eis colligi,  
 Fac cum bonis eligi  
 In vasa celestia.  
 Doctor ex persecutore  
 Fac scholares cum doctore  
 Obtinere bravium.  
 Hoc demisum in supernum  
 Hoc caducum in eternum  
 Transfer nobis gaudium.  
 Tu adulescentulus  
 Custos eras sedulus  
 Lapidantium vestibus.  
 In te vertit dominus  
 Quod oravit Stephanus  
 Pro se lapidantibus.  
 Leta vox celestis aule  
 Tibi, Petre, tibi, Paule,  
 Gaudet laudes canere.  
 Audite gregem pusillum,  
 Sit acceptum hoc tantillum  
 Quod valemus facere.

*You will draw honey from the rock,  
 Not drink oil  
 From hardest stone.  
 Now, anointed within,  
 You will think nothing better  
 Than to die for the Lord.  
 You are the fisher of men,  
 Who draw whole netfuls  
 To the Lord.  
 Make men be gathered up in them,  
 To be chosen with all the good  
 For the celestial vessels.  
 Once persecutor, now teacher,  
 Now make both pupils and teachers  
 Win praise.  
 By this convey joy to us,  
 Bring the downcast on high,  
 The perishing to eternity.  
 You as a boy  
 Were a careful guard  
 Over the garments of stonethrowers.  
 The Lord turns towards you  
 What Stephen prayed  
 For those who stoned him.  
 For you, Peter and Paul,  
 The joyous voice of the heavenly court  
 Rejoices to sing praise.  
 Hear the fainting flock,  
 And let this little  
 That we can do be acceptable to you.*

### **Je loe Amours et ma dame Mercy**

Du bel acueil qui par eulx deux me vient,  
 Car par Amours j'ay ma dame choisye,  
 Par ma dame mon cuer joieux devient.  
 Dont tout adés, quant pensant me souvient  
 Des grans graces et biens dont elle est playne,  
 Et que je l'ay choisye a souverayne,  
 J'ay teil plaisir, certes, et telle joye,  
 Qu'alers penser ne puis, ou que je soye.  
 Et bien la doy amer toute ma vie,  
 Craindre et servir quant un che my l'atient,  
 Parfaite en bien, de biaulté assouvie,  
 Et aprise de quant que honnor contient.  
 Dont souvenir en moy si bien retient  
 Son doulz regart, sa maniere mondayne,  
 Haulte en noblesse, en port humble et humaine,  
 Saige en parler, a poin rasisse et coye,  
 Qu'alers penser ne puis, ou que je soye.

*I praise Love and my lady Mercy  
 For the fair welcome that comes to me through them,  
 For by Love I chose my lady,  
 By my lady my heart becomes joyful.  
 Thus all at once, when thinking I recall  
 The great graces and goods of which she is full,  
 And that I have chosen her as sovereign,  
 I have such pleasure, surely, and such joy  
 That I cannot think of anything else, wheresoever I be.  
 And indeed I should love her my whole life,  
 Fear and serve her as much as ever I am able,  
 Perfect in goodness, complete in beauty,  
 And bred in all that touches honor.  
 Thus such a memory I retain  
 Of her sweet glance, her worldly bearing,  
 High in nobility, in comportment humble and human,  
 Wise in speech, calm and tranquil when called for,  
 That I cannot think of anything else, wheresoever I be.*

**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...

**Vostre alée me desplait tant,**  
Mon tresamoureux et plaisant,  
Gentil mois de may gracieux,  
Que je ne puis estre joyeux,  
Si non a motié, par samblant.  
Vous me fustez si bien veingnant;  
Or je vous pers d'or en avant,  
Je ne scay comment, si m'ait Dieux.  
Vostre alée me desplait tant,  
Mon tresamoureux et plaisant,  
Gentil mois de may gracieux.  
Las, que ne suy je si puissant  
Que je vous peusse a mon commant  
Tenir encore un an ou deux  
Por appointier de tous mez deux  
Au bien de mon desir plus grant.  
Vostre alée me desplait tant...

**Vostre bruit et vostre grant fame**  
Me fait vous amer plus que femme  
Qui de tous biens soit assouvie,  
Ne ja d'autre servir envie  
N'auray plus que de rendre l'ame.  
En rien ne crains reproche d'ame,  
Je vous tiens et tiendray ma dame  
En accroissant toute ma vie.  
Vostre bruit et vostre grant fame  
Me fait vous amer plus que femme,  
Qui de tous biens soit assouvie.  
Et pour ce donc, ce que je clame,  
C'est vostre grace sans nul blame,  
Au moins, se je l'ay deservie,  
Ne veuillés pas que je desvie,  
Car vous perdríés part du royaume.  
Vostre bruit et vostre grant fame...

*I have never seen the equal  
of you, my gracious lady,  
for your beauty, upon my soul,  
is unequalled by any others.  
When I see 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, which I may say boldly,  
for I am prepared to serve you.  
I have never seen the equal...*

*Your going so displeases me,  
My most loving and pleasant,  
Gentle, gracious month of May,  
That I cannot be joyful  
But halfway, by pretending.  
Arriving, you were so good to me;  
Now I lose you, from now on  
I know not what to do, so help me God.  
Your going so displeases me,  
My most loving and pleasant,  
Gentle, gracious month of May.  
Alas, that I am not so strong  
That at my command I could make you  
Last a year more, or two,  
In order to resolve all my woes  
To the benefit of my greatest desire.  
Your going...*

*Your renown and your great repute  
Make me love you more than any woman  
Who is complete in all good things,  
Nor shall I ever wish to serve another  
But should rather wish to die.  
I fear no reproach on my soul,  
For I hold you to be my lady, and shall,  
For as long as my life continues.  
Your renown and your great repute  
Make me love you more than any woman  
Who is complete in all good things.  
And thus, that which I ask  
Is your favor, without reserve,  
At least insofar as I have deserved it;  
Neither wish that I stray from this path,  
For you would lose part of the kingdom.  
Your renown and your great repute...*

*triplum*

**Gemma florens militie,**  
Palma nitens iusticie,  
Magnalia Macharii preconia  
Depromat plebs Lutetie,  
Odulis pro leticie,  
Cum Gallia,  
Quo preclaruit Grecia,  
Refulgentis prosapie  
Genere, gentis impie feralia.  
Non veretur supplicia  
Quo ruunt ydolatrie.  
Cultu roborat latrice  
Ovilia, suggerentis frugalia  
Populis diffidentie.  
Pastor innocentie  
Per milia  
Ediserit vitalia,  
Eminent quo prophetie.  
Et corruunt nequitie  
Gentilia Numinum sacrificia.  
Hierusalem, Armenie,  
Cipri regem, Uranie clementia  
Numinis in presentia  
Laurea fulgens glorie  
Locet ovantes hodie  
In patria  
Tempe, donans celestia. Amen.

*O glittering gem of courage,  
O gleaming badge of justice,  
may the people of Paris  
celebrate the mighty deeds and high praises  
of Macarius with little songs of joy: Macarius,  
through whose agency, together with France,  
Greece has celebrated,  
through the family of his distinguished progeny,  
the funeral rites of an impious race.  
He will not fear the punishments  
of idolatry, which come so quickly.  
With the cult of true religion he fortifies  
his sheep – worship which recommends moderation  
to people who lack faith.  
This shepherd of innocence expounds  
for thousands  
the living message,  
in which the prophets are so outstanding.  
The gods of the Gentiles  
reject their sacrifices of evil .  
May the King of Jerusalem,  
and Cyprus, and those who rejoice with him  
today in the land of Thessaly, now be reassured  
by the compassion of the Godhead of Heaven,  
gleaming with the laurel-crown of glory,  
granting them  
the promises of Heaven. Amen.*

*motetus*

Hec est dies gloriosa  
In qua fructum generosa  
Elysabeth genuit,  
Delens improprium,  
Votum legis implevit,  
Reserans misterium.  
Virtutibus decoratur,  
Sanctitate roboratur,  
Ante puerperium.  
Nondum preco nascebatur  
Vere regem fatebatur  
Predicens imperium.  
Caligine tenebrosao  
Janum regem speciosa  
Veram lucem que pavit  
Preservet dans gaudium  
Celi qui cuncta lavit  
In Jordanis fluvium. Amen.

*This is the glorious day  
on which the noble Elizabeth  
brought forth her fruit,  
silencing taunts;  
she fulfilled the letter of the law,  
revealing a mystery.  
She is adorned with graces,  
strengthened with holiness  
before childbirth.  
The herald was not yet born,  
yet truly he foretold a king,  
prophesying an empire.  
May he who washed all  
in the river Jordan  
preserve king Janus  
from the gloomy mist of error  
which hides the true light,  
granting him the joys of Heaven. Amen.*

*triplum*

**Iubar solis universa**

Lustrat nec est lux diversa  
Una fonte luminis.  
Sic ubique consecratur  
Idem corpus tamen datur  
Et dei et hominis.  
Candle lux diffunditur  
Ab illa lux accenditur  
Luce non deficiens.  
Sic quotidie sumitur  
Et tamen non consumitur  
Hostia reficiens.  
Verbum prolatum pluribus  
Unum manet in omnibus  
Absque divisione.  
Sic in multis altaribus  
Multis datur fidelibus  
Unica portione.  
Eadem est potentia  
Creare nova entia  
Creataque mutare.  
Verbum fecit ens ex nullo  
Sicque potest ens ex ullo  
In alium transformare.  
Quod non concipit ratio  
Sana firmet confessio  
Fidei catholice.  
Clara revelet visio  
Quod latet nunc sub pallio  
Figure simbolicæ.

*The radiance of the sun illuminates  
All things, nor is that light different  
From the one source of light.  
Just so the same body is consecrated  
Everywhere, yet is sometimes  
Of God and sometimes of human beings.  
The light of the candle is diffused,  
Light is kindled from that,  
Nor is its light deficient.  
Just so every day the Host  
Is taken in but not consumed,  
Restoring itself.  
The word offered to many  
Remains one in all its forms,  
Without division.  
Just so on many altars  
Many of the faithful  
Are granted a single portion.  
The power is the same,  
To create new beings  
And to change created beings.  
The Word made being from nothing,  
And so can transform being from anything  
Into another thing.  
Let what reason cannot conceive,  
Be affirmed by the sound assertion  
Of universal faith.  
Let clear vision reveal  
What is now hidden beneath the cloak  
Of symbolic figure.*

*motetus*

Fulgor solis non vilescit  
Corpus Christi non sordescit  
Ex contactis sordibus.  
Specli fracti quavis parte  
Vultus lucet sic est certis  
Christus fractis partibus.  
Visum pascens viror floribus  
Sanus manet intus foris  
Nec in se corrumpitur.  
Sic nos pascens sacramentum  
Nullum capit detrimentum  
Neque diminuitur.  
Parva pupilla oculi  
Est capax celi circuli  
Informe contemplare.  
Sic infinitus clauditur  
Nec tamen circumscriptur  
Hostie parvitate.

*The sun's radiance does not diminish,  
The body of Christ is not made foul  
By contact with foul things.  
In every part of the broken mirror  
A face is seen; just so is it with Christ,  
Broken into parts for the faithful.  
The verdancy of the flower, nourishing the gaze,  
Remains whole within and without,  
And is not corrupted in itself.  
So in feeding us the sacrament  
Undergoes no worsening,  
And is not diminished.  
The eye's small pupil  
Can contemplate the vastness  
Of heaven's circle;  
Thus the infinite is enclosed  
But not circumscribed  
In the smallness of the Host.*

Parvo aut magno corpore  
Anima vinc̄ta federe  
Non dimentionatur  
Nec maiore vel minore  
Plus aut minus in valore  
Hostia consecratur  
Absque nature ordine.  
Ut natus est ex virgine  
Sic in Christi corpore  
Ordo rerum pervititur; o  
Quod ibidem efficitur  
Nobis detur sapere.

**Je la remire, la belle,**  
de bon vouloir, sans mentir;  
mon cuer ne s'en peut partir,  
nuit ne jour voirement d'elle.  
Qui tres bonne est et non felle;  
pour quoi m'estuet proferir:  
Je la remire, la belle,  
de bon vouloir, sans mentir.  
Car vraiment bien est celle  
qui toustans me peut merir;  
en la servant sans mentir  
je dirai, sertes, pour elle:  
Je la remire, la belle...

**Helas, mon dueil, a ce cop sui je mort,**  
puisque Refus l'esragié si me mort.  
Certes, c'est fait de ma dolente vye:  
tout le monde ne me sauroit mye,  
puisque m'amour en a esté d'acort.  
Il ne faut ja que je voise a la mer  
n'a saint Hubert pour moy faire garir:  
La morsure me donne tant d'amer  
que de ce mal il me faulra morir.  
Malheureux cuer, si privé du confort  
de ton amour, de la clarté qui sort  
de ces beaux yeux qui te donnaient la vye:  
ton espoir mort, ta joie aneantye  
par la douleur qui va jusqu'a la mort.  
Helas, mon dueil...

(fourth stanza by Alejandro Enrique Planchart)

*The soul caught in the joining  
Of a small body or a large body  
Is not reduced,  
Neither more nor less in value  
By the larger or by the smaller.  
The Host is consecrated  
Outside the order of nature.  
As he is born from a virgin,  
So in the body of Christ  
Is the order of things altered;  
May it be given to us to know and taste  
What is accomplished there.*

*I gaze upon her, the beauty,  
out of love, it is no lie:  
my heart cannot part from her,  
truly, neither night nor day.  
She is very good and not cruel;  
for which reason I must proclaim:  
I gaze upon her, the beauty,  
out of love, it is no lie.  
For truly, well it is with her  
who is always worthy of me;  
serving her, without lying  
I shall certainly say of her:  
I gaze upon her...*

*Alas, my woe, at this blow I am dead,  
for furious Refusal so bites me.  
Surely my woeful life is at an end:  
no one in the world could ever save me,  
for my love has given her consent to this.  
There is no need for me to go to the sea  
nor to Saint Hubert to cure me:  
The wound fills me with such bitterness  
that from this ill I must die.  
Unhappy heart, thus deprived of the comfort  
of your love, of the radiance that emanates  
from those lovely eyes that once gave you life:  
your hope is dead, your joy destroyed  
by grief that reaches unto death!  
Alas, my woe...*

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

**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.

**Malheureux cœur, que vieulx tu faire?**

Vieulx tu tant a une complaire  
que ung seul jour je n'aye repos?  
Penser ne puis a quel propos  
tu me fais tant de paine traire.  
Nous n'avons ne joie ne bien,  
ne toy ne moy, tu le sces bien:  
tous jours languissons en destresse.  
Ta leaulte ne nous vault rien,  
et qui pis est, seur je me tien  
qu'il n'en chaut a nostre maïstresse.  
Combien qu'aies volu parfaire,  
tes plaisirs craignant luy desplaire,  
accroissant son bon bruit et los,  
mal t'en est prins, pour ce tes los,  
que brief pense de te desfaire.  
Malheureux cœur...  
—*Le Rousselet*

**Puisque vous estes campieur**,  
volentiers a vous campiroye,  
a savoir mon, se je pourroye  
a vous, pour estre bon pieur.  
Et si vous estes sapieur,  
contre vous aussi sapiroye.  
Puisque vous estes campieur,  
volentiers a vous campiroye.  
Vous me cuidez mauvais pieur,  
mais pour trois pots bien les piroye,  
vrayment, ou je me tapiroye  
comme du monde le pieur.  
Puisque vous estes campieur...

*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.*

*Unhappy heart, what is your intent?  
Do you so wish to please one woman  
that I shall have not even one day's respite?  
I cannot think for what purpose  
you make me bear so much pain.  
We have neither joy nor any good,  
neither you nor I, you know it well:  
every day we languish in distress.  
Your loyalty is worthless to us,  
and what is worse, I am sure  
that it means nothing to our mistress.  
However much you might have wished to accomplish—  
your pleasures fearing to displease her,  
enhancing her good name and renown—  
your praises are taken ill,  
so that shortly she means to rid herself of you.  
Unhappy heart...*

*Since you are a warrior,  
willingly I would fight with you,  
to see if I could compete  
with you to be a good drinker.  
And if you are a gourmand,  
I would also eat against you.  
Since you are a warrior,  
willingly I would fight with you.  
You think me a poor drinker,  
but I would easily down three jars,  
truly, or I would hide myself  
like the worst in the world.  
Since you are a warrior...*

**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 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 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.

*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 in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who together with the Father and Son is worshipped and glorified; who has spoken by the prophets. And in one holy catholic and apostolic church.*

*I confess one baptism for the remission of sins. And I await the resurrection of the dead and the life of the world to come. Amen.*

*Supremum est mortalibus emended and translated by Leofranc Holford-Strevens in "Du Fay the poet? Problems in the texts of his motets," Early music history xvi (1997): 97-165; used with permission of the author. Isti sunt due olive and Iubar solis / Fulgor solis translated by Larry Rosenwald. Translation of Gemma florens / Hec est dies adapted from that in The Oxford anthology of music: medieval music, ed. W. T. Marrocco and Nick Sandon. All other translations © 2007-2009 by Scott Metcalfe.*



## 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, ranging from Dunstable and Du Fay through Ockeghem to Josquin; Spanish music between 1500 and 1600; and neglected early sixteenth-century English music, especially the rich and unexplored repertory of the Peterhouse partbooks (c. 1540). The ensemble has also reached outside these areas to perform very early music (organa by the twelfth-century French composer Perotinus), very recent music (new works by the Australian composer Elliott Gyger), and more, including the complete *Eighth Book of Madrigals* by Luca Marenzio at the international Marenzio conference at Harvard University in April 2006. Founded in 1999, Blue Heron presents its own series of concerts in Cambridge, performs regularly at Monadnock Music in New Hampshire, and has appeared at other venues throughout the Northeast, including the Boston Early Music Festival and the 92nd Street Y in New York City. In July 2008 it made its West Coast debut as a guest of the Festival Mozaic in San Luis Obispo, California. Blue Heron's first CD, featuring music by Guillaume Du Fay, has received international critical acclaim.

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 and Cappella Alamire. His recital repertoire embraces music from the Renaissance to the twentieth 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 is a member of the voice faculty. Currently a soloist

and cantor at the Church of the Advent, Mr. Combs has served as music director of the Andover Choral Society since 1990. He is also the vocal director for the Composers' Conference and Chamber Music Center at Wellesley College and music director for the New England Dance Ensemble.

**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. As a member of Sequentia's women's ensemble, Vox Feminae, 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 for twenty-five years in the renowned Bach Cantata series presented by Emmanuel Music, and has performed almost all 200 of Bach's sacred cantatas. This season she will appear in the premiere of a new chamber work by John Harbison at Merkin Hall in New York City.

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 Conspire, 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 November, with Sequentia, he was part of the “opening act” for the Boston Symphony’s performance of Carl Orff’s well-known work for orchestra and chorus, singing excerpts from the medieval *Carmina Burana* manuscript. 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.

Mezzo-soprano **Lydia Heather Knutson** has performed around the world, appearing on radio and at leading international music festivals in the US, Canada, Europe, Latin America, and Australia. She is a founding member of the medieval ensemble Fortune’s Wheel, sang for many years with the women’s ensemble of Sequentia, Cologne, and has sung with Blue Heron since 2003. Locally, she has performed with the Boston Camerata, Boston Cecilia, La Donna Musicale, and Emmanuel Music, among others. She has recorded for Dorian, Erato, and BMG Classics/Deutsche Harmonia Mundi. In addition to singing, Dr. Knutson is a chiropractor and the director of the Lydian Center for Innovative Medicine in Cambridge.

**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. Besides directing Blue Heron, he serves as concertmaster of the Trinity Consort in Portland, Oregon, under the direction of Eric Milnes, enjoys a varied freelance career as a player, teacher, conductor, and writer, and is presently becoming an active member of Montreal’s burgeoning early music scene, working with Montreal Baroque, Arion, Les Boréades, and other groups. He appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. Metcalfe directed the Renaissance choir Convivium Musicum from 1996 through 2007 and was a founding member of La Luna and The King’s

Noyse. He 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. This year he is a Lecturer in choral repertoire and performance practice at Boston University.

Countertenor **Martin Near** began his professional singing career at age ten, advancing to Head Chorister at Saint Thomas Fifth Avenue in New York City. Mr. Near recently made his debut with the Boston Cecilia as alto soloist in Bach’s *Mass in B Minor*, and has also appeared as guest soloist with the Fromm Players at Harvard, Crescendo, Seraphim Singers, Boston Choral Ensemble, the Harvard-Radcliffe Chorus, the Andover Choral Society, and NotaRiotous. He currently sings with Blue Heron, Sprezzatura, Vox Trinitati, Boston Secession, Amiable Consort, and the choir of Church of the Advent. Trained in composition at New England Conservatory under Michael Gandolfi, Mr. Near served as composer and music director of the one act opera *Six Characters in Search of an Opera* for Project ARIA (AIDS Response by Independent Artists). The opera was given five performances in Boston and was made possible by a grant from the American Composers Forum Boston. Mr. Near is an advocate of the performance of new music, and has been a soloist in numerous world premieres, including *Temptation in the Desert* by Elliott Gyger for Mr. Near and Seraphim Singers, *On Prayer and Praying* by Rodney Lister for Mr. Near and organist Ross Wood, and *You Are There* by Johanna Malone, a microtonal piece in 72-note equal temperament. Mr. Near recently made his debut as producer for a recording of sacred music by Josquin and de Orto with the vocal ensemble Cut Circle, for release in 2009.

**Erik Schmalz** received degrees in trombone performance from Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory

of Music. Two years after graduation, he was introduced to period instruments and early music. Since then, Erik has had the opportunity to perform on early trombone and slide trumpet with a wide range of the best period instrument ensembles in North America including Spiritus Collective, Ciaramella, The New York Collegium, Tafelmusik, Clarion Music Society, Piffaro, Early Music New York, Toronto Consort, Aston Magna, San Francisco Bach Choir, Boston Shawm and Sackbut Ensemble and Mercury Baroque. In addition, he has recorded with The New York Collegium, Early Music New York, Aston Magna and Ciaramella. Erik is currently a freelance performer residing in Connecticut.

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, 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; last November he appeared in BEMF's concert productions of Blow's *Venus and Adonis* and Charpentier's *Actéon*. Aaron teaches voice at Wellesley College and Brown University.

**David Simmons-Duffin** graduated with an A.B./A.M. in physics from Harvard and spent a year in Cambridge (UK) studying math and singing with the Choir of Clare College, Cambridge. He is currently a 2nd-year Ph.D. student at Harvard, studying theoretical high energy physics. In addition to Clare Choir, David has sung with the Harvard Collegium

Musicum, Harvard University Choir, Apollo's Fire (The Cleveland Baroque Orchestra), and Quire Cleveland. He also enjoys playing Baroque violin.

Tenor **Mark Sprinkle** has appeared as a soloist with Concerto Palatino, the Handel & Haydn Society, the Boston Early Music Festival, Emmanuel Music, and Blue Heron, among many others. Recent performances include solo appearances with the Handel & Haydn Society in Bach's cantatas 191 and 151 and Magnificat in Jordan Hall, Boston. An active Bach Passion Evangelist, Mark sang in 2007 with Chorus Pro Musica (Boston) as Evangelist in the St. John Passion, and in 2008 with the Boulder Bach Festival in Boulder, Colorado. He was a founding member of the Cambridge Bach Ensemble. He 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 is on the music faculty of Boston College. In addition to singing and teaching, he is an American Canoeing Association Open Water Sea Kayaking Instructor and a Registered Maine Guide. He lives in Freeport, Maine.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, toured with the Belgrade-based ensemble Renaissance throughout the former Yugoslavia. In the Boston area she has worked with Ensemble P.A.N., Revels, Balmus, Foundling, and La Donna Musicale. Ms. Tošić is a founding member of Tapestry, the acclaimed vocal ensemble that records with Telarc International and MDG and tours widely throughout the US and abroad. Tapestry is a recipient of the Chamber Music America Outstanding Recording of the Year Award in 2000 and the European Echo Klassik Prize for Outstanding Recording of the Year in 2005. Ms. Tošić is also a founding member of the medieval-world fusion ensemble HourGlass.

# ACKNOWLEDGMENTS

Thanks for Alejandro Planchart for his editions of *Supremum est mortalibus, Isti sunt due olive*, and the *Missa Se la face ay pale*; for a stanza of French poetry to replace the missing fourth stanza of *Helas mon dueil*; and for his good counsel, generous assistance, and numerous kindnesses.

Larry Rosenwald graciously prepared new translations of *Isti sunt due olive* and *Iubar solis / Fulgor solis*.

Thanks to the Cambridge Society for Early Music for a grant supporting this season's pre-concert talks. Visit Blue Heron's website for our podcast series featuring pre-concert talks and concert performances.

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 further support this organization in ways that extend beyond their expert services.

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.

## *Donations from March 1, 2008 through March 1, 2009*

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## *Blue Heron needs YOU!*

Today's concert marks the conclusion of Blue Heron's tenth concert season. We could never have reached this milestone without the support of a network of generous donors, and we rely on you, our audience and supporters, to join with us as we embark on a second decade of reimagining the music of the 15th and 16th centuries. An expanded performance schedule in the Boston area, regional touring, and more recordings are all on the horizon, as is the enhanced administrative capacity that will enable our artistic aspirations. To help us accomplish all of this, we are seeking partners: donors and volunteers who want to invest money or time in support of an organization that has proven time and again its intent and ability to create eloquent and passionate performances of marvelous music.

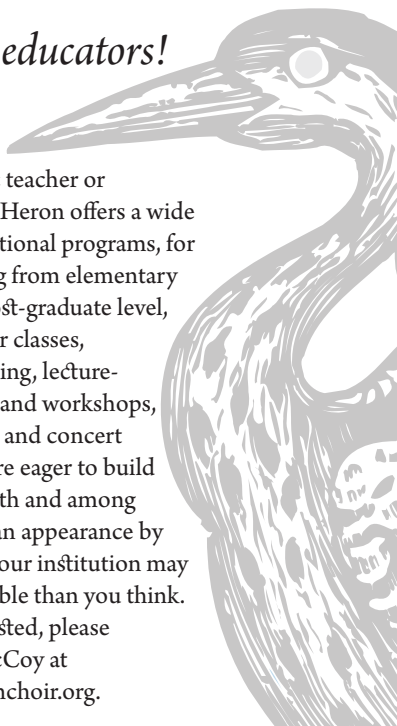
Please consider whether you might be able to become one of Blue Heron's partners: Under-

write a concert or a CD, sponsor a musician, or give generously to our general operating funds. We are a highly efficient organization, producing concerts, employing talented and devoted musicians, and connecting to listeners in Boston and abroad, all on a trim and carefully managed budget. If you enjoy what Blue Heron is doing now, just imagine what we could achieve with just slightly more resources. We promise to be responsible stewards of your investment (no running up debt or distributing extravagant bonuses around here) and to return rich musical dividends to you and to our community.

If you would like to discuss underwriting and sponsorship opportunities with us, please contact the President of the Board, John Yannis, at [jy@blueheronchoir.org](mailto:jy@blueheronchoir.org).

## 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 Erin McCoy at [erin@blueheronchoir.org](mailto:erin@blueheronchoir.org).



# BLUE HERON

congratulates

## *Alejandro Enrique Planchart*

recipient of the 2009 Arion Award  
presented by the Cambridge Society for Early  
Music “to honor individuals who have made  
significant contributions to musical culture.”

We are honored by Professor Planchart’s  
presence here this evening.



## Guillaume Du Fay

motets • hymns • chansons • sanctus papale

**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](http://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*

Blue Heron  
Scott Metcalfe

"For some people, Renaissance choral music has become a sound to bliss out to. When Metcalfe and his exceptional group are performing it, this becomes music to listen to intently—and blissfully." ~ Richard Dyer, *Boston Globe*

# BLUE HERON

*great music is in the air*

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SCOTT METCALFE, MUSIC DIRECTOR

*October 17*

10th Anniversary Concert / Music from the Peterhouse partbooks  
(Canterbury Cathedral, c. 1540)

*December 19*

A Medieval English Christmas

*March 13*

The Song of Songs in 16th-century Spain

All concerts on Saturday evenings at First Church in Cambridge, Congregational,  
11 Garden Street, Cambridge

Visit [www.blueheronchoir.org](http://www.blueheronchoir.org) to buy tickets · sign up for our mailing list  
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## COLOPHON

*cover:* The 1434 wedding that is the center of this program took place in the Sainte Chapelle of the castle of Chambéry. This image of the chapel comes from f. 158r of the *Très riches heures du Duc de Berry*, courtesy Wikimedia Commons.

*back:* Louis of Savoy, from Ferrero di Lavriano, *Albero Gentilizio della Casa di Savoia*, Torino, 1701, courtesy Wikimedia Commons.

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