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
Voütre alée me desplait tant
LK PD DT
Du Fay
Voütre bruit et voütre grant fame
MN AC SM

IV
Anonymous, Cypriot MS (early 15th century)
Gemma florens militie / Hec est dies gloria
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 & 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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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 tousceux qui les frequenterent;
Mais onques jour ne deschanterent
En melodye de tel choix,
Ce m’ont dit ceux 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 muance;
Et ont pris de la contenance
Angloise, et ensuy Dompstable;
Pour quoy merveilleuse 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.

\begin{verbatim}
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 rebecs,
Et Du Fay despite et frongne
Qu'il n'a melodye sy belle.
\end{verbatim}

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 melodists 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. \textit{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 \textit{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 \textit{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 \textit{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 *Malheureux 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 deuil* is another lamenting virelai, this one opening with a dramatic, chromatic gesture in the cantus, A–F♯–B♭–A, while *Voûtre bruit et voûtre grant fame* sings the praises of a lady in uncomplicated rapture. *Puisque vous estez 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. *Voûtre 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 cherf.”) 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 vicaire or singer at the cathedral of Cambrai from 1409–11, and “Jean Kanelle,” probably the Jean Hanelle who is likewise documented as a petit vicaire 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 repertoire 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 maître 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 isorythmic 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 isorythmic motets, chansons, performance practice issues, and any number of diverting topics (depending on your taste), please visit our website, www.blueheronchoir.org, and browse through the archive of past program notes or consult the articles under “Education.”

You can hear this program again!

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

For information visit www.currier.org.
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
Lapidantum 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.

Tu as a boy
Were a careful guard
Over the garments of slonethrowers.
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 lœ Amours et ma dame Mercye
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 adës, quant pensant me souvient
Des grans graces et biens dont elle est playne,
Et que je l‘ay choisye a souverayne,
J‘ay teïl 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‘atien,
Parfaite en bien, de biaulté assouvie,
Et aprise de quant que honnor contient.
Dont souvenir en moy si bien retient
Son douls 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 voyant je m'esmerveille
et dis qu'est ceci nostre dame?
Je ne vis onques la pareille
de vous, ma gracieuse dame.
Voütre tres grant doulcer resveille
mon espirit, et mon oeil entame
mon cuer, dont dire puis sans blame,
puisqu'a vous servir m'apareille.
Je ne vis onques la pareille...

Voütre 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 fuszez si bien veingnant;
Or je vous pers d'or en avant,
Je ne scay comment, si m'ait Dieux.
Voütre 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
T enir encore un an ou deux
Por appointier de tous mez deux
Au bien de mon desir plus grant.
Voütre alée me desplait tant...

Voütre bruit et voütre grant fame
Me fait vous amer plus que femme
Qui de tous biens soit assouvie,
Ne ja d'autre servir envie
Nauray plus que de rendre l'ame.
En rien ne crains reproche d'ame,
Je vous tiens et tiendray ma dame
En accroisant toute ma vie.
Voütre bruit et voütre 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 voütre grace sans nul blame,
Au moins, se je l'ay deservie,
Ne veulliez pas que je desvie,
Car vous perdrües part du royaume.
Voütre bruit et voütre 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 inspici feralia.
Non veretur supplicia
Quo ruunt ydolatrie.
Cultu roborat latrie
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.

motetus

Hec est dies gloriosa
In qua fructum generosa
Elysabeth genuit,
Delens improperlyum,
Votum legis implevit,
Reserans mosterium.
Virtutibus decoratur,
Sanctitate roboratur,
Ante puerperium.
Nondum preco nascebatur
Vere regem fatebatur
Predicens imperium.
Caligine tenebrosa
Janum regem speciosa
Veram lucem que pavit
Preservet dans gaudium
Celi qui cuncta lavit
In Jordanis fluvium. Amen.
Iubar solis universa
Lușrat nec est lux diversa
Una fonte luminis.
Sic ubique consecratur
Idem corpus tamen datur
Et dei et hominis.
Candele 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
Create nova entia
Creataque mutare.
Verbum fecit ens ex nullo
Sicque poteșt ens ex ullo
In altrum transformare.
Quod non concipit ratio
Sana firmet confessio
Fidei catholice.
Clara revelet visio
Quod latet nunc sub pallio
Figure simbolice.

motetus
Fulgor solis non vilescit
Corpus Christi non sordescit
Ex contactis sordibus.
Speci fracti quavis parte
Vultus lucet sic est certis
Christus fractis partibus.
Visum pascens viror floris
Sanus manet intus foris
Nec in se corrupitur.
Sic nos pascens sacramentum
Nullum capit detrimentumo
Neque diminuitur.
Parva pupilla oculi
Eșt capax celi circulo
Informe contemplare.
Sic infinitus clauditur
Nec tamen circumscribitur
Hoștie parvitate.

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.

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 Hoșt.
Parvo aut magno corpore
Anima vincita federe
Non dimensionatur
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;
Quod ibidem effectur
Nobis detur sapere.

Je la remire, la belle,
de bon voloir, sans mentir;
mon cœur 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 voloir, sans mentir.
Car vraimento bien est celle
qui toustan 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 sauveroit 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 esperoit mort, ta joie aneantye
par la douleur qui va jusqu'à la mort.
Helas, mon dueil…

(fourth stanza by Alejandro Enrique Planchart)
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,  
donobis pacem.

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...

Malheureulx cueur, 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,  
ze 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 maistresse.  
Combiem 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.  
Malheureulx cueur...  
—Le Rousselet

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

Et iterum venturus est cum gloria judicare 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.


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.

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 Con spirare, 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/Deutche 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 violinst 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 Triniti, 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
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, Ascan 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, Ascan 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, Ascan 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.

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 deuil*; 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*.

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.

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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 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: Underwrite 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.

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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.

Blue Heron congratulates

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

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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.

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