



**THE LOST MUSIC OF CANTERBURY**

Friday, April 28, 2017 | 8pm



**TAKING APART THE PARTBOOKS**  
CATHOLIC MUSIC ON THE EVE OF REFORMATION

Saturday, April 29, 2017 | 9am - 5pm

First Church in Cambridge, Congregational

**FRIDAY | APRIL 28**

**Concert: The Lost Music of Canterbury**

EXULTET IN HAC DIE  
Hugh Sturmy

MAGNIFICAT  
Robert Jones

KYRIE ORBIS FACTOR  
Sarum plainchant

MISSA SINE NOMINE: *Gloria & Credo*  
Anonymous

— *intermission* —

MISSA SINE NOMINE: *Sanctus & Agnus*  
Anonymous

AVE MARIA DIVE MATRIS ANNE  
Hugh Aston

*Pre-concert talk by Nick Sandon (Antico Edition; Exeter University, retired)  
sponsored in part by The Cambridge Society for Early Music*

**BLUE HERON**

Scott Metcalfe, *director*

*treble*

Margot Rood, Teresa Wakim, Shari Alise Wilson

*mean*

Jennifer Ashe, Pamela Dellal, Martin Near

*contratenor & tenor*

Michael Barrett, Owen McIntosh, Jason McStoots, Mark Sprinkle

*bass*

Paul Guttry, Steven Hrycelak, David McFerrin



**CAMBRIDGE ARTS**

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## **SATURDAY | APRIL 29**

### **Taking Apart the Partbooks: Catholic Music on the Eve of Reformation**

#### *Margaret Jewett Hall*

- 8:30 Coffee & pastries
- 9:00 Introductory remarks: Scott Metcalfe
- 9:15-9:45 “Catholicism in England around 1540”  
*Liza Anderson (Episcopal Divinity School)*
- 9:45-10:15 “Protestants in search of true religion: conflict and consensus  
in the 1540s and 1550s” *David Hall (Harvard Divinity School)*
- 10:15-10:45 Questions & discussion
- 10:45 Coffee break

#### *Sanctuary*

- 11:15-12:15 Lecture-demonstration: “Rhetorical strategies and rhetorical  
performance in votive antiphons from the Peterhouse partbooks”  
*Scott Metcalfe & Blue Heron*
- 12:15-1:45 Lunch break
- 1:45 Concert  
AVE MARIA DIVE MATRIS ANNE • Hugh Aston  
MADAME D’AMOURS • Anonymous  
MISSA LIBERA NOS: *Credo* • Thomas Knyght  
HEAR THE VOICE AND PRAYER • Thomas Tallis  
MISSA VENI SANCTE SPIRITUS: *Sanctus* • Richard Pygott

#### Break

#### *Margaret Jewett Hall*

- 3:00 “English iconoclasm across the Act of Supremacy of 1534”  
*James Simpson (Harvard University)*
- 3:30 “The history of the Peterhouse partbooks and the  
reconstruction of their missing parts”  
*Nick Sandon (Antico Edition; Exeter University, retired)*
- Questions & discussion to follow

## **THE LOST MUSIC OF CANTERBURY Music from the Peterhouse Partbooks**

The music performed this weekend comes from a set of partbooks belonging to Peterhouse, Cambridge (Peterhouse MSS 31-32 and 40-41, *olim* 471-4). It is ironic that Peterhouse, one of the oldest and smallest of the colleges that together make up the university of Cambridge, should today own not just one but three significant sets of partbooks, for the college had no early choral tradition and did not even have a chapel of its own to worship in until the 1630s. The two later sets of partbooks that it possesses, known as the former and latter Caroline sets (MSS 475-81 and 485-93), were acquired during the reign of Charles I (1625-49) as part of the college's campaign to create a chapel, a choir and a choral repertory for itself. In contrast, the partbooks preserving the music sung here date from about a hundred years earlier, towards the end of the reign of Henry VIII, for which reason they are known as the Henrician set. For those who may find it interesting, I will explain briefly why these partbooks are so important, and give an idea of the detective work that has gone into their study.

## **Provenance, destination and historical interpretation of the Peterhouse part- books**

Peterhouse's Henrician partbooks are the most important extant source of English church music on the eve of the Reformation. The repertory of five-part polyphony that they contain is both large and varied, consisting of seventy-two compositions in the standard forms of the day—Mass, Magnificat, votive antiphon, ritual plainchant setting, and one or two pieces whose function is debatable—and more than half of these works do not survive in other sources. The composers represented (twenty-nine, plus one anonymous) range from those widely admired both at the time and also today, such as Robert Fayrfax and John Taverner, whose careers are relatively well documented and whose music is ubiquitous in sources of the period, to the most obscure, such as Hugh Sturmy, whose careers have yet to be traced and whose music survives nowhere else. The musical quality of the collection is generally very high, and many pieces (by no means only those by well-known composers) show not only skilled craftsmanship but also marked imagination and strong character.

The very varied nature of this repertory, intermingling compositions in a rather conservative style (expansive, melismatic, ornate, and structurally rather opaque to

the listener) with others in a more modern idiom (concise, syllabic, plain, and structurally transparent), and placing settings of traditional texts honouring Mary alongside settings of new texts honouring Jesus, reminds us that the English church was in a state of flux and that the future was by no means clear. The idea that in order to gain support for his repudiation of papal authority Henry VIII had to give free rein to religious reformers, and that this resulted in the abandonment of traditional forms and styles of church music a decade or more before the introduction of the Book of Common Prayer in 1549, stems from a one-sided and ludicrously over-simplified reading of history. Henry remained a religious conservative to the end of his days, and he ensured that conservative opinion was well-represented in the church that he governed. Although radicals in the English church may have begun to experiment with new forms and styles of musical service several years before Henry's death in 1547, institutions with more traditional tastes clearly continued to welcome the type of repertory offered in Peterhouse's Henrician partbooks, which would have been familiar to Henry's father in religious content if not always in musical style.

A great deal can be deduced about the genesis of these partbooks: who the copyist was; when he carried out his task; where he found many of his exemplars; for whose benefit the work was done; and why the

enterprise was necessary. The composers represented in a musical manuscript can provide valuable clues as to where the collection originated, particularly if their representation in other sources is either very sparse or non-existent, and even more so if their music shows technical limitations or peculiarities: the implication is that these may have been ordinary musicians—most probably choral singers—who did not specialise in composition and whose occasional essays in the art did not travel outside the walls of the institution that employed them. Discovering where a minor composer of this type worked may reveal the provenance of a source in which he figures. In the case of Peterhouse's Henrician partbooks the presence of music by front-rank composers such as Fayrfax, Taverner, Nicholas Ludford, Hugh Aston and Richard Pygott tells us very little, because their work was very widely distributed. On the other hand, the presence of otherwise unknown music by William Alen, Thomas Appelby, John Catcott or Cobcot, Arthur Chamberlayne, "Edward" (probably Edward Hedley), Robert Hunt and Edward Martyn, most of whom do not appear in other extant sources, is extremely suggestive of a connection with Magdalen College, Oxford, because the names of all of these men occur in a musical context—mostly as singers in the choir—in college records dating from between the later 1480s to the early 1540s. Some of the other composers in the books strengthen

the probability of a link with Oxford, although not a direct one with Magdalen College: John Mason, Hugh Aston, John Darke and James Northbroke held the degree of B.Mus. from the University of Oxford; John Taverner was choirmaster of Cardinal College between 1526 and 1530, and William Whytbroke was a chaplain of that college in 1529/30. In addition, John Mason and Richard Pygott were members of the household chapel (“chapel” can mean a group of ecclesiastical singers as well as the building in which they sing) of Cardinal Wolsey, founder of Cardinal College and himself an ex-member of Magdalen College.

It therefore seems very likely that most of the music in the partbooks was available for copying in Oxford, and that some of it was only to be found at Magdalen College. But for where was the collection copied, and why should such a large copying project have been necessary at all? An answer is suggested by a major event in contemporary English history: Henry VIII’s dissolution of the monasteries. In 1539–40 this reached its climax with the closing-down of the greatest monastic houses in the kingdom, including all eleven of the cathedrals (Bath, Canterbury, Carlisle, Coventry, Durham, Ely, Norwich, Rochester, Winchester, Worcester and Christ Church, Dublin) which housed a community of monks rather than secular priests. Most of the ex-monastic cathedrals were

refounded as secular cathedrals and provided with a dean and chapter and a choral staff to perform divine service with appropriate ceremony and expertise. Three other monasteries—Chester, Gloucester, and Peterborough—were also reconstituted as the cathedral churches of new dioceses. In many ways the transition was smooth enough: some monks were pensioned off; others became secular clergy in the new foundations; and with the necessary administrative and liturgical adjustments the life of the institution carried on. Musically, however, there was a problem: at the beginning of their new existence very few of these cathedrals can have possessed a particularly challenging or extensive polyphonic repertory. Even if they inherited the polyphonic repertory of their monastic predecessor, this may not have been particularly impressive; monasteries had for several decades been finding it hard to keep up with musical fashion—especially with the increasing scale and technical difficulty of choral polyphony—because monks were not necessarily expert musicians and monastic rules severely restricted the hiring of professional singers. Any of these cathedrals of the new foundation would thus have needed not only to recruit a competent choir consisting of anything between about eight to twelve boys and twelve to twenty-four men, but also to assemble a suitable repertory for itself as quickly as possible.



Thus there appeared on the scene several important choral foundations urgently in need of skilled singers and music for them to perform. Could the partbooks have been intended for one of these? One of the compositions in them has a bearing upon this question: Hugh Sturmy's *Exultet in hac die*, a setting of an antiphon in honour of St Augustine of Canterbury, the missionary sent by Pope Gregory the Great to bring Christianity to the pagan Anglo-Saxons. This piece could only have been relevant to Canterbury, whose first archbishop Augustine became. No other work in the collection refers to a saint associated with one of the refounded cathedrals. The hypothesis that the partbooks were intended for Canterbury is strengthened by the existence of a highly relevant human link between the cathedral and Magdalen College in the person of Thomas Bull. Between Michaelmas 1528 and Michaelmas 1539 Bull was a lay-clerk in the choir of Magdalen College; when he next appears, in the summer of 1540, it is as a lay-clerk of Canterbury Cathedral. During his time at Magdalen, moreover, Bull often received extra payments for copying music. In Bull, therefore, Canterbury secured the services not only of an experienced choral singer but also of a professional music copyist who had access to one or more of the major musical collections in Oxford. Presumably he spent his final months there choosing and making loose copies of compositions that would be useful to his

new employers, and then brought them with him to Canterbury. There, I suspect, they were recopied neatly into the partbooks that we now have, along with other music that Bull may have picked up during his journey from Oxford to Canterbury (which would probably have taken him through London) or found waiting for him at his destination. This might explain why the partbooks contain two copies (clearly from different exemplars) of the votive antiphon *Salve intemerata* by Thomas Tallis, one of Bull's colleagues in the cathedral's newly formed choir (it was Tallis's first major appointment). *Salve intemerata* probably dates from the late 1520s; Bull could have made one copy from an exemplar at Oxford, and the second copy could have been made at Canterbury from an exemplar provided by the composer himself.

If we accept that the Henrician partbooks were copied for and used at Canterbury Cathedral, their significance becomes even greater. Canterbury was regarded as the birthplace of Christianity in England; it was a cathedral city of unrivalled antiquity; its archbishop was the senior primate of the English church, and his mandate descended from Pope Gregory. Such considerations had even greater resonance in a country which had recently repudiated papal authority: Canterbury was England's Rome, and the cathedral was her St Peter's. It would seem ludicrous to pursue this analogy by suggesting that the

Archbishop of Canterbury was England's Pope—Thomas Cranmer would have been horrified by such a comparison, and his authority and initiative were much more limited—but he had more influence on religious policy than anyone except the king himself. Cranmer, of course, was a determined but cautious religious reformer who rejected many aspects of traditional catholicism. How could such a man allow the performance in his cathedral of a musical repertory as conservative as this? The question is misconceived, because like all English bishops Cranmer had very little say in the running of his own cathedral church. Responsibility for this lay instead with the cathedral chapter, and in the early 1540s the chapter of Canterbury Cathedral was a markedly conservative body, some of whose members even abetted an attempt to destroy Cranmer himself. A musical collection including Masses and votive antiphons celebrating saints and the mother of Jesus is precisely what one would expect such men to have commissioned. What the Peterhouse repertory demonstrates is that in 1540 the future of the English church was by no means as obvious and inevitable as we today, with the advantage of hindsight, may imagine it to have been. There was still room, at its very heart, for music that was in all respects traditional.

### **Missing parts and their restoration**

If this set of partbooks is as important as I am suggesting, why is it so much less famous than, say, the Eton choirbook (a large collection of votive antiphons and Magnificats assembled for Eton College about forty years before), and why is the music unique to it still virtually unknown? The chief reason is that the set is not complete. Originally it consisted of five books each containing one of the vocal parts—generally treble, mean, contratenor, tenor, and bass—of this five-part repertory; hence the term “partbooks.” However, the book containing the tenor part is now missing, and pages have been lost from the beginning and end of the treble book. In some cases the missing voices can be supplied from other musical sources, but many of these are themselves incomplete. The end result is that no fewer than fifty of the seventy-two works in the collection lack their tenor parts, and nineteen also lack their treble. In its surviving state, two thirds of the repertory is unperformable.

One of the tasks that I set myself when I began working on the Henrician partbooks more than thirty years ago was to restore the incomplete pieces to a performable state by recomposing the missing voices; I included editorial completions of nearly all of them in the doctoral dissertation that was accepted in 1983. At that time the practice of editorial recomposition tended



to arouse suspicion—sometimes even disdain—on such grounds as the following: it created a kind of forgery; it risked disfiguring what it tried to make whole; it strayed dangerously away from science into creativity; it conjured up the ghost of the musical “general practitioner”—the amateur scholar, the organist-cum-antiquarian—which British musicology was for social and historical reasons especially anxious to lay. I believed, however, that the potential benefits outweighed the risks: competent restoration might increase awareness of this repertory and encourage a more balanced appraisal of English church music; and it could rescue a large amount of music—some of it very good indeed—from oblivion and give pleasure to listeners and performers. Nowadays the restoration of music of all periods is much more widely practised and accepted, and there have been some astonishing achievements, for example Anthony Payne’s completion of Elgar’s third symphony. I have continued to revise my Peterhouse restorations and to publish them through Antico Edition ([www.anticoedition.co.uk](http://www.anticoedition.co.uk)), and have been gratified by the number of choirs that have performed them. The contribution of Blue Heron and Scott Metcalfe has been exceptional: no other choir has shown such sustained interest in them, and very few have sung them with such insight and skill.

The restorer’s task is to complete what remains of the original in the most congru-

ous way that is possible, not to improve (still less to distort) it. This demands an acute eye, a very accurate ear (particularly the inner or mental ear), concentration, patience, time, and (my wife asks me to add) surpassing tolerance from one’s partner. In this context the idea of restoration is perhaps rather misleading, because it implies that it should normally be possible to work out precisely what is missing from an incomplete composition and supply it with absolute fidelity. This is, however, rarely the case. It happens only when a missing vocal part can be shown to have been based exclusively on material which exists elsewhere, and to have used that material in an entirely systematic and predictable fashion. For example, it might quote a plainchant melody in equal note values (as in John Mason’s *O rex gloriose*) or sing in canon with one of the surviving voices of the piece (as in William Alen’s *Gaude virgo mater Christi*). However, most compositions which incorporate a plainchant or other pre-existing melody as a structural backbone or cantus firmus, as most of the Peterhouse Masses and some of the other pieces in the collection do, quote it only when all five voices are singing, the sections in fewer voices being freely composed. They also vary its rhythmic layout from one statement to another, and sometimes decorate it melodically, so a great deal is left to the restorer’s discretion. But at least, when a cantus firmus is present, it is usually in the tenor part, and

this can be a great help when it is the tenor part that is missing.

Another musical device which, when present, can be enormously helpful to the restorer is imitative writing, where musical motifs pass from one voice to another in a sort of musical discussion; if the extant voices of a composition exploit this technique it is highly probable that the missing voice or voices did so too, and close examination will usually reveal places where the motifs can be fitted in. The strength of a composer's musical personality can also strongly influence the ease or difficulty of completing his music: the more distinctive his style—even if the distinctiveness is of a negative kind, involving melodic gawkiness or idiosyncratic dissonance treatment, for instance—the more there is to assimilate and copy. The hardest music to restore with conviction is that which is incoherent and lacking in personality: it can be completed in virtually countless ways, none of which may seem strongly preferable to any other. It is also considerably more difficult to complete a piece lacking two voices than it is to complete one lacking a single voice, because the number of possible solutions is so greatly increased. One is perhaps bound to be more often disappointed than satisfied by one's efforts, but the reward comes on the rare occasions when one feels convinced of having recreated a piece essentially as the composer left it. I am no spiritualist—it puzzles me that dead composers

should bother to communicate mediocre and uncharacteristic music to their amanuenses—but I have once or twice felt that I was experiencing something extremely close to the original composer's thought processes.

### **Hugh Aston's *Ave Maria dive matris Anne***

Two of the five compositions performed here on Friday evening are votive antiphons, representing one of the favourite genres of church music in pre-Reformation England. Strictly speaking votive antiphons were not liturgical, in that they were not a compulsory constituent of either the Mass or the Divine Office; instead they were sung as a separate act of devotion to Mary, Jesus or a saint usually after Compline, the final service of the day. By singing such pieces religious communities sought to enlist the intercession of the personages addressed in them; private individuals could do the same by reading or reciting the texts, many of which were standard constituents of the books of hours that were being printed in large quantities from the 1490s onwards. Some votive antiphon texts, such as *Salve regina*, were centuries old and survive in numerous musical settings, but early Tudor England saw the production of many new texts, not a few of which exist in a single musical setting, as if they were created especially for it. The intellectual content and

literary style of these texts are astonishingly varied, ranging from jog-trotting poetry to Ciceronian prose, and from pedestrian eulogies that are hackneyed in thought and language to prayers that are imaginative, eloquent and compelling. A significant number of them are reworkings or expansions of the *Ave Maria*, Gabriel's greeting to Mary.

It is easy to dismiss the former type, exemplified here by Hugh Aston's settings of *Ave Maria dive matris*, as being intellectually unworthy, but in their intended context repetitive and predictable texts of this kind can work well as mantras aiding contemplation. It is interesting that in all three of these compositions a closing prayer explicitly seeking the addressee's intercession has been added to the main text; in the first two the request is made on behalf of the college or religious community performing the piece, while in the last it is made more personal. Aston spent most of his working life at the wealthy collegiate church of St Mary Newarke at Leicester, where he was choirmaster at least from 1525 until the college's dissolution in 1548; details of the earlier part of his career after taking the Oxford B.Mus. in 1510 are lacking, but he may have worked in Coventry, perhaps at the cathedral. It is clear that he was highly thought of: he was the first choice to be choirmaster of Thomas Wolsey's newly founded Cardinal College, but he declined the post, and only then was it offered to John Taverner.

After his retirement he may have played a significant role in the civic life of Leicester, but it is not yet certain that the Hugh Aston who occupied several important public offices there can be identified with him.

### **Robert Jones's Magnificat**

Robert Jones's Magnificat is a setting of the New Testament canticle sung at the evening service of Vespers. It observes many of the conventions that had grown up in English settings of this item during the previous hundred years. Jones sets only the even-numbered verses of the canticle and its doxology, leaving the others to be sung to their usual plainchant formula; he sets some of the verses for the full complement of five parts, and others for a smaller number; and he bases many of the polyphonic sections (sometimes so loosely that it is almost imperceptible) on a rather unusual type of cantus firmus called a *faburden*, which had originally been the lowest voice of an improvised harmonisation of a plainchant. Very little is known about Jones's career except that he was a singer in Henry VIII's household chapel in 1520 and still a member of it in about 1535. Whether he was related to Edward Johns or Jones, a slightly earlier member of the royal household chapel, or to the later lutenist and composer Robert Jones, has yet to be established.

Listeners will notice that although these compositions share many characteristics—for instance a rather ornate style, a tendency to create variety and contrast through large blocks of music in different scorings and metres, a slightly ambiguous attitude to imitative writing which is sometimes decorative and sometimes structural—their composers also have unmistakably individual traits. Aston is the most showy, delighting in elaborate figuration and striking effects, tolerant of stronger than average dissonances, and fond of repeating short motifs in a rather dogged way (as the bass does in the “Amen” of *Ave Maria dive matris*); he is also the most innovative of these composers in exploiting now and then a more syllabic style allied to musical repetition and more rapid changes of scoring, particularly in the closing sections of the works performed here. Jones’s music is more lyrical, and he has a talent for telling touches of detail such as a felicitously placed dissonance or a slightly surprising harmony.

—Nick Sandon

### **Hugh Sturmy, *Exultet in hac die***

*Exultet in hac die* celebrates St. Augustine of Canterbury, the Apostle to the English or, as a late fifteenth-century English source has it, “Saynt Austyn that brought crystendom in to Englonde.” In the Benedictine rite, *Exultet in hac die* is the antiphon to the Mag-

nificat at First Vespers on the feast of St. Augustine, May 26. This antiphon and the anonymous *Missa sine nomine* are the only two pieces in the Peterhouse partbooks that might have been taken over from the repertoire of the dissolved Benedictine abbey (which Augustine founded) into that of the refounded cathedral (of which he was the first archbishop in the years 597-604). The tenor of Sturmy’s exuberant setting sings the plainchant melody in plain long notes throughout.

*Exultet in hac die* is the only surviving work ascribed to Hugh Sturmy, about whom nothing whatever is known. The name Sturmy is Kentish, and it is probable that Hugh Sturmy was a local musician affiliated with either the Abbey or the cathedral.

### **A Mass without a name**

The anonymous *Missa sine nomine* is based on a plainchant cantus firmus. The copyist Thomas Bull gave a title to almost every Mass in the partbooks; in the case of a cantus firmus mass, the title is normally the first few words of the chant passage. Why he omitted the title in this case is something of a mystery, and the mystery is deepened by Dr. Sandon’s inability to locate a perfectly convincing match for the cantus firmus melody. The nearest he has come is a part of an antiphon from vespers on the feast of a confessor-bishop,

and the discovery prompted him to speculate that the Mass, like *Exultet in hac die*, may have been dedicated to the local luminary, St. Augustine of Canterbury. Perhaps there was something politically risky about a Mass dedicated to a saint who played a foundational role in establishing Catholicism in England—a man whose lofty stature and unquestionable authority as a leader of the church must have offered, to religious conservatives such as the new dean and chapter at Canterbury Cathedral, a telling contrast to the present king—and perhaps that is why this Mass lacks an ascription as well as a title.

Dr. Sandon himself is not convinced of this hypothesis, writing in the introduction to his edition that “the omission of the composer’s name and the work’s title must surely be wholly innocent”—that the scribe more probably omitted the information simply because he didn’t know it. Nevertheless, the connection to Augustine via the chant quotation remains plausible.

As for the composer, Dr. Sandon can identify no likely candidate. The music, as he says, is “fluent, vigorous and imaginative,” but lacks features which would associate it with the style of other composers represented in the Peterhouse partbooks or in other manuscripts. The Mass may well be the work of a skilled and prolific composer whose music has disappeared, in part or altogether.

Each movement of the Mass opens with a few measures of the same music, subtly varied, before it pursues its own way, coming to rest a short while later—pausing for breath, as it were, after the exordium of its argument. The cantus firmus, recognizable as a sequence of long notes, is heard mostly in the mean, the second voice from the top, occasionally migrating elsewhere including its traditional locus in the tenor (in the Sanctus at “in nomine domini”), and, strikingly, the bass (in the second invocation of the Agnus dei at “qui tollis peccata mundi”). The melodies are quirky, angular, and busy, especially in sections of reduced scoring for two or three parts, such as the duet in the Credo that follows the opening passage for the full ensemble. There is one, and only one, instance of a “gimel” or two lines written for one divided voice part: the texture of two trebles and one mean, answered by a trio of lower voices, is a beautiful surprise when it occurs early in the Gloria, and it is equally surprising that it never recurs. The piece features some arresting harmonic changes, notably at the end of each movement. In every movement but the Sanctus the last section is written in a mensuration (a time signature, more or less) that implies a very quick triple meter—another surprise, especially for the final words of the Mass, “Dona nobis pacem.” All these things lend the piece a strongly individual character.

Sixteenth-century English polyphonic settings of the mass never include a Kyrie, leaving it to be sung in plainchant in one of the several elaborate troped texts which were traditionally used on important feasts. We introduce our performance of the Mass with the troped Kyrie *Orbis factor*.

### Vocal scoring and voice types

The five-voice scoring of pre-Reformation English polyphony employs four basic voice types: treble (sung by a boy with a higher voice), mean (sung by a boy with an ordinary voice), tenor, and bass. Tenor parts are further divided into tenor and contratenor, the latter a part written “against the tenor” and originally in the same range. Beginning around the 1520s English contratenor parts tended to lie slightly higher than the tenor. On the continent this bifurcation happened somewhat earlier: the higher part was called a *contratenor altus*, a “high part written against the tenor,” eventually to be known simply as *altus*. A contratenor was *not* a man singing in falsetto (like the modern “countertenor”) but a high tenor.

An anonymous early Jacobean document describes these five voice types succinctly:

Nature has disposed all voices, both of men and children, into five kinds, viz: Basses (being the lowest or greatest voices), Tenors being

neither so low or so great, Countertenors (being less low and more high than tenors) of which three kinds all men’s voices consist. Then of children’s voices there are two kinds, viz. Meane voices (which are higher than men’s voices) and Treble voices, which are the highest kind of Children’s voices.

Charles Butler provides more detail (and some fanciful etymology) in *The principles of musik* (1636):

The Base is so called, because it is the *basis* or foundation of the Song, unto which all the other Partes bee set: and it is to be sung with a deepe, ful, and pleasing Voice.

The Tenor is so called, because it was commonly in Motets the diti-part or Plain-song...or (if you will) because neither ascending to any high or strained note, nor descending very low, it continueth in one ordinari tenor of the voice and therefore may be sung by an indifferent [that is, average] voice.

The Countertenor or *Contratenor*, is so called, because it answereth the Tenor, though commonly in higher keyz [clefs]: and therefore is fittest for a man of a sweet shrill voice.<sup>1</sup> Which part though it have

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<sup>1</sup> “Shrill” meant high or bright and did not carry the negative connotations it has now. The word might describe the sound of a lark or a trumpet, as in “the shrill-gorg’d Larke” (*King Lear* IV.vi.58) or “the shrill Trumpe” (*Othello* III.iii.351).



little melodi by itself...yet in Harmoni it hath the greatest grace specially when it is sung with a right voice: which is too rare.

The Mean is so called, because it is a middling or mean high part, between the Countertenor, (the highest part of a man) and the Treble (the highest part of a boy or woman) and therefore may bee sung by a mean voice.

The Treble is so called, because his notes ar placed (for the most part) in the third Septenari [i.e. the highest of the three octaves of the normal composite range of human voices], or the Treble cleifs: and is to be sung with a high cleere sweete voice.

Although not so well documented for earlier eras, the division of male voices into five types dates back to well before the Reformation. An entry in the early sixteenth-century Household Book of the Earl of Northumberland, for example, divides the “Gentillmen and childeryn of the chapell” as follows: “Gentillmen of the chapell, viij, viz: ij Basses, ij tenors, aund iij Counterteners, yoman or grome of the vestry j; Childeryn of the chapell, v, viz: ij Tribills and iij Meanys” (punctuation added).

As for our forces, since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble parts are sung by women,

rather than boys. Charles Butler suggests the possibility in the passage quoted above, calling the treble “the highest part of a boy or woman,” and indeed, no less a musician than William Byrd is known to have participated in liturgical music-making with a mixed choir. The English Jesuit William Weston, visiting the Berkshire country house of Richard Ford in 1586, described “a chapel, set aside for the celebration of the Church’s offices” and musical forces that included “an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. Mr Byrd, the very famous English musician and organist, was among the company.”

While sixteenth-century English choirs employed boys on the “mean” line, on the continent parts in this range were sung either by adult male falsettists or by boys. Our mean is sung by one male falsettist and two women. Contratenor, tenor, and bass lines are sung by high, medium, and low mens’ voices, respectively.

In its size and distribution our ensemble very closely resembles the one pre-Reformation choir for which we have detailed evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir—that of the household chapel of the Earl of Northum-

berland—was divided very much as ours is, 3/3/2/2/3 from top to bottom. Grand collegiate foundations such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces. Between 1500 and 1547 Magdalen College usually maintained a complement of 16 boys and 9 or 10 men; the Canterbury staff list of c. 1540 includes 10 choristers and 12 men (13 counting the master of the choristers), whom we might imagine to have divided themselves 5/5/4/4/4, if the entire choir ever sang polyphony together. I know of no evidence, however, that connects a particular complement or distribution of forces to the performance of a specific piece of music.

### **Pitch**

The most common performing pitch of sacred vocal polyphony in sixteenth- and early seventeenth-century England was likely a “Quire-pitch” of around A473, nearly a semitone and a half above the modern standard of A440. Our own modern pitch grid being centered on A440 and its relatives at integral semitones away, however, a present-day *a cappella* ensemble finds it quite challenging to shift itself into the cracks and sing at A473, maintaining that foreign pitch for the considerable durations demanded by the Peterhouse repertoire—we’ve tried it, and the results have not seemed worth the considerable effort. So

we have adopted a standard of about A466: the most usual choir pitch of the continent, an integral semitone above A440, and just slightly lower than English Quire-pitch.

### **Pronunciation**

Up until the twentieth century, Latin was pronounced basically like the vernacular tongue and sounded quite different from place to place across Europe. Erasmus (a witness from the time of the Peterhouse music) describes how the French used their peculiar “u” in Latin and modified Latin accentuation to suit their own proclivities; Germans confused “b” and “p”; Spaniards were unable to distinguish between “b” and “v.” When the French ambassador addressed the Emperor Maximilian in Latin at a banquet, the Italians thought he was speaking French. The German who replied was even less comprehensible, and a Danish orator might as well have been speaking Scots, for all Erasmus could understand. We employ a pronunciation corresponding to what we know of English Latin from the early sixteenth century, which has the considerable advantage for Americans of resembling how we might pronounce Latin if we were to apply the vowels and consonants of our own English to it.

## **Blue Heron and the Peterhouse partbooks**

Blue Heron has made the Peterhouse repertoire a specialty ever since our first concerts in 1999, in which we performed Aston's *Ave Maria dive matris Anne*, and we have now released five recordings devoted to it. I think it most likely that we have sung more of Nick Sandon's restored music than any other ensemble in the world, and I only mention this in order to sing his praises, for never in nearly two decades has any of us ever felt that a note he composed felt wrong. His quite amazing accomplishment is to have recreated musical

lines that are utterly idiomatic, not merely to the general language of English music in the early sixteenth century, but to the local dialect and accent of one composer and, even more specifically, to that one composer's voice as heard in one piece in all its particularity. We—and Aston and Jones and Sturmy, along with John Mason, Richard Pygott, Nicholas Ludford, Robert Hunt, and all the other Peterhouse composers—owe him untold grateful thanks for restoring this marvelous music to us in singable form.

—Scott Metcalfe

## **TEXTS & TRANSLATIONS**

### **Exultet in hac die fidelium ecclesia**

In qua angelis est leticia.  
Alleluya consonet plebs anglica.

Augustinus en transivit  
Et cum Christo semper vivit.  
Alleluya consonet plebs anglica.

Jam beatus semper euge  
Super pauca fidelissime.  
Alleluya consonet plebs anglica.

Ave nostrum ave dulce desiderium:  
Pro servis tuis ora dominum.  
Alleluya.

Let the church of the faithful rejoice on  
this day on which the angels are joyful.  
Let the English people together sing Alleluia.

Behold, Augustine has made the crossing  
and lives with Christ for ever.  
Let the English people together sing Alleluia.

Now the blessed one hears, "Well done,  
Thou most faithful over small things."  
Let the English people together sing Alleluia.

Hail, O thou our sweet desire:  
pray God on behalf of thy servants.  
Alleluia.

**Magnificat anima mea dominum,** et  
exultavit spiritus meus in deo salutari meo.

Quia respexit humilitatem ancille sue:  
ecce enim ex hoc beatam me dicent  
omnes generationes.

Quia fecit michi magna qui potens est,  
et sanctum nomen ejus.

Et misericordia ejus a progenie in  
progenies timentibus eum.

Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.

Deposuit potentes de sede  
et exaltavit humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum,  
recordatus misericordie sue.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in secula.

Gloria patri et filio  
et spiritui sancto.

Sicut erat in principio et nunc et semper:  
et in secula seculorum. Amen.

**Orbis factor** rex eterne eleyson.  
Pietatis fons immense eleyson.  
Noxas omnes nostras pelle eleyson.

Christe qui lux es mundi dator vite  
eleyson.  
Arte lesos demonis intueri eleyson.  
Conservans te credentes confirmansque  
eleyson.

Patrem tuum teque flamen utrorumque  
eleyson.  
Deum scimus unum atque trinum esse  
eleyson.  
Clemens nobis assis Paraclite ut vivamus  
in te eleyson.

My soul doth magnify the Lord, and my  
spirit hath rejoiced in God my savior.

For he hath regarded the lowliness of his  
handmaiden: behold, henceforth all  
generations shall call me blessed.

For he that is mighty hath made me great,  
and holy is his name.

And his mercy from generation to  
generation is on them that fear him.

He hath shown strength with his arm:  
he hath scattered the proud in the  
imagination of their hearts.

He hath put down the mighty from their  
seat and exalted the humble.

The hungry he hath filled with good things,  
and the rich he hath sent empty away.

He hath helped his servant Israel,  
in remembrance of his mercy.

As it was promised to our forefathers,  
Abraham and his seed forever.

Glory be to the Father, and the Son,  
and the Holy Spirit.

As it was in the beginning, is now, and forever  
shall be, world without end. Amen.

World-creator, eternal King, have mercy.  
Immeasurable fountain of kindness, have mercy.  
Take away all our faults, have mercy.

Christ, who art light of the world, life-giver,  
have mercy.  
Behold the wounds caused by demonic arts,  
have mercy.  
Preserving and strengthening thy believers,  
have mercy.

O Spirit of both thee and thy Father,  
have mercy.

We know God to be one and three,  
have mercy.

O merciful Holy Spirit, be with us, that we  
may live in thee, have mercy.

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

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

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

I believe in one God, the Father  
almighty, maker of heaven and earth  
and of all things visible and invisible.  
And in one Lord Jesus Christ, the  
only Son of God, eternally begotten  
of the Father. God from God, Light  
from Light, true God from true God.  
Begotten, not made; of one being  
with the Father, through whom all  
things are made. 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. Amen.

**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.

**Ave Maria, dive matris Anne filia  
unica.**

Ave Maria, que peperisti puerum virili sine  
semine.

Ave Maria, Jesum tuum filium lactasti  
sacro ubere.

Ave Maria, ipsum alluisti tua super genua.

Ave Maria, tres vidisti magos offerentes  
munera.

Ave Maria, Egyptum fugiens petisti angeli  
per monita.

Ave Maria, quesisti tuam sobolem magna  
cum mestitia.

Ave Maria, in templo reperisti docentem  
evangelia.

Conserva tuos famulos hec per tua merita,  
et perduc eos ad celos cum celesti gloria,  
psallentes et omnes hoc Ave Maria  
Amen.

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the  
Lord.

Hosanna in the highest.

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

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

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

Hail, Mary, only daughter of the blessed  
mother Anne.

Hail, Mary, who brought forth a child  
without the seed of man.

Hail, Mary: you nourished Jesus your son  
at your sacred breast.

Hail, Mary: you washed him in your lap.

Hail, Mary: you saw three wise men  
bringing gifts.

Hail, Mary: fleeing, you set out for Egypt,  
through the angel's warning.

Hail, Mary: you sought your child with  
great sorrow.

Hail, Mary: you found him in the temple  
teaching the Gospels.

Preserve your servants through these your  
merits, and lead them to the heavens  
with celestial glory, all singing this  
"Hail, Mary." Amen.



## Additional texts for Saturday

**Ave Maria, mater dei**, regina celi,  
domina mundi, imperatrix inferni.  
Miserere nostri et totius populi  
christiani, et ne permittas nos mortaliter  
peccare, sed tuam sanctissimam  
voluntatem adimplere. Amen.

Hail Mary, mother of God, queen of  
heaven, lady of the world, empress of hell.  
Have mercy on us and the whole Christian  
people, and do not let us commit mortal  
sin, but let us fulfill thy most holy will.  
Amen.

**Madame d'amours**,  
All tymes or ours  
From dole dolours  
Ower Lord yow gy  
In all socours  
Unto my pours  
To be as yours  
Untyll I dye.

My Lady of Love,  
may Our Lord grant that you  
be free from painful sorrows  
at all times and hours,  
and that in every need,  
unto my utmost powers,  
I be yours  
until I die.

And make you sure  
No creatur  
Shall me solur  
Nor yet retayne  
But to endure  
Ye may be sure  
Whyls lyf endure  
Loyall and playne.

And be assured  
that no other creature  
shall release  
nor retain me,  
but I shall remain-  
of this you may be sure-  
while life endures,  
loyall and true.

**Hear the voice and prayer** of thy servants,  
that they make before thee this day: that  
thine eyes may open toward this house night  
and day, ever toward this place, of which thou  
hast said, My name shall be there. And when  
thou hearest, have mercy on them.

*Translations from Latin by Nick Sandon*

## SUMMARY CHRONOLOGY OF THE HENRICIAN PARTBOOKS NOW AT PETERHOUSE, CAMBRIDGE (PETERHOUSE MSS 31-32 & 40-41)

<b>1500</b>	1509	<ul style="list-style-type: none"> <li>Henry VIII becomes King of England on April 21 at age 17, and marries Catherine of Aragon, his brother's widow, on June 11.</li> </ul>
<b>1510</b>	1516	<ul style="list-style-type: none"> <li>Henry and Catherine's only surviving child Mary b. February 18.</li> </ul>
	1517	<ul style="list-style-type: none"> <li>OCTOBER 31 Martin Luther's 95 Theses nailed to the door of the church at Wittenberg Castle.</li> </ul>
<b>1520</b>	1525-6	<ul style="list-style-type: none"> <li>William Tyndale's translation of New Testament published abroad; Old Testament follows.</li> </ul>
	1527	<ul style="list-style-type: none"> <li>Henry seeks papal annulment of marriage to Catherine of Aragon; he is denied by Pope Clement VII.</li> </ul>
	1528	<ul style="list-style-type: none"> <li><b>Thomas Bull first listed as lay-clerk (professional singer) at Magdalen College; he stays on lists through 1539. During his time at Magdalen Bull is often paid for copying music.</b></li> </ul>
	1529	<ul style="list-style-type: none"> <li>Fall of Thomas Wolsey, Henry's Lord Chancellor (d. 1530). Thomas More becomes Lord High Chancellor.</li> </ul>
<b>1530</b>	1532	<ul style="list-style-type: none"> <li>More resigns as Lord Chancellor rather than support Henry's campaign for an annulment. Thomas Cromwell becomes chief minister.</li> </ul>
	1533	<ul style="list-style-type: none"> <li>In January, Henry weds Anne Boleyn in secret. Thomas Cranmer is consecrated Archbishop of Canterbury on March 30 and in May he annuls marriage of Henry to Catherine of Aragon. Anne Boleyn crowned queen on June 1. Her daughter Elizabeth b. September 7.</li> </ul>
	1534	<ul style="list-style-type: none"> <li>William Marshall publishes <i>A Prymer in Englyshe, with certeyn prayers &amp; godly meditations</i>.</li> <li>NOVEMBER 3 The Act of Supremacy declares the king of England to be the supreme head of the Church of England.</li> <li>Thomas More is sent to the Tower in April 1534; he refuses to take the Oath of Supremacy. He is eventually charged with treason and executed in 1535.</li> </ul>
	1536	<ul style="list-style-type: none"> <li>MAY 19 Anne Boleyn executed.</li> <li>MAY 30 Henry weds Jane Seymour.</li> <li>AUGUST The Ten Articles, the first official formulation of the doctrines of the Church of England, is followed by an Act "for the abrogation of certain holydayes" which abolishes a large number of saints' days.</li> <li>OCTOBER Lincolnshire rebellion, followed by the traditionalist Pilgrimage of Grace in most of northern England (from October into early 1537).</li> </ul>
	1536-40	<ul style="list-style-type: none"> <li>Dissolution of the monasteries: Henry dissolves most monastic foundations and seizes their property, destroying monastic life across Great Britain. Eleven monastic cathedrals will be dissolved 1539-40, including the Benedictine foundation at Canterbury.</li> </ul>
	1537	<ul style="list-style-type: none"> <li>Publication of Matthews's Bible in English, rev. and reissued 1539 as the Great Bible</li> <li>OCTOBER 12 Edward born to Henry and Jane Seymour. Jane d. October 24.</li> </ul>
	1538	<ul style="list-style-type: none"> <li>In September, a set of Injunctions issued by Thomas Cromwell decrees that the Creed, Ten Commandments, and Lord's Prayer be taught in English and includes further reforms concerning pilgrimages, Purgatory, images, and the saints.</li> <li>SEPTEMBER Thomas Becket's shrine at Canterbury is pillaged, his bones scattered and burnt by Cromwell.</li> <li>NOVEMBER 16 A royal Proclamation whose overall tendency is traditional and a setback for the reforming cause nevertheless declares Becket not a saint but a traitor and commands that his name be erased from the liturgy and his images destroyed.</li> </ul>
	1539	<ul style="list-style-type: none"> <li>JUNE 10 Act of Six Articles, a "victory for traditional piety"</li> </ul>

<b>1540</b>	1540	<ul style="list-style-type: none"> <li>• <b>JANUARY 6</b> Henry marries Anne of Cleves (arranged by Cromwell); the marriage is never consummated.</li> <li>• <b>APRIL</b> Monastic foundation at Canterbury Cathedral dissolved.</li> <li>• In Oxford, Thomas Bull makes copies (most likely in loose gatherings) of masses, Magnificats, and votive antiphons from Magdalen College repertory, then leaves for Canterbury, where he will add several more items to his collection and recopy the music into a set of five partbooks.</li> <li>• Undated staff list of new foundation cathedral at Canterbury (?late summer 1540) includes 10 “queresters” (choristers), their master, and 12 “vyccars” or lay-clerks including Thomas Tallis and Thomas Bull.</li> <li>• Cromwell charged with treason and heresy and executed July 28. Henry marries Catherine Howard the same day.</li> </ul>	
	1541	<ul style="list-style-type: none"> <li>• <b>APRIL</b> Canterbury refounded as a secular cathedral.</li> </ul>	
	1542	<ul style="list-style-type: none"> <li>• Catherine Howard beheaded for adultery</li> </ul>	
	1543	<ul style="list-style-type: none"> <li>• Henry m. Catherine Parr</li> </ul>	
	1544	<ul style="list-style-type: none"> <li>• Publication of Cranmer’s English Litany in May; five-part polyphonic setting (presumably by Tallis) printed in June.</li> </ul>	
	1547	<ul style="list-style-type: none"> <li>• <b>JANUARY 28</b> Henry VIII dies; succeeded by Edward VI, then nine years old. The Lord Protector Somerset is a Protestant reformer.</li> </ul>	
	1549	<ul style="list-style-type: none"> <li>• First Book of Common Prayer authorized by the Act of Uniformity on January 21, in use at St Paul’s and some London parishes by Lent, in force countrywide on Whitsun.</li> </ul>	
	<b>1550</b>	1552	<ul style="list-style-type: none"> <li>• Second Book of Common Prayer authorized April, printed September, in force from November 1.</li> </ul>
		1553	<ul style="list-style-type: none"> <li>• Edward d. July 6; Mary proclaimed Queen July 19. Catholicism is restored as the official religion of England.</li> </ul>
		1558	<ul style="list-style-type: none"> <li>• <b>NOVEMBER 17</b> Mary dies; Elizabeth succeeds to the throne.</li> </ul>
1559		<ul style="list-style-type: none"> <li>• Act of Uniformity is passed April and comes into force June 24, abolishing the Mass and reintroducing the second Book of Common Prayer.</li> </ul>	
<b>Nothing is known of the whereabouts of the partbooks after the middle of the 16th century.</b>			
<b>1600s</b>	1633	<ul style="list-style-type: none"> <li>• Peterhouse, Cambridge, oldest and smallest of the colleges in University of Cambridge, builds its chapel; members of the college had hitherto worshipped next door at Little St Mary’s.</li> </ul>	
	1635	<ul style="list-style-type: none"> <li>• John Cosin, prebendary of Durham Cathedral, a theologian and bibliophile with strong High Church convictions, becomes Master of Peterhouse. Bull’s partbooks may arrive at Peterhouse with Cosin, part of his collection of books relating to the history of the English church.</li> <li>• By 1643, all choral services at Peterhouse have ceased under Parliamentary rule.</li> </ul>	
	<b>1800s</b>	1856	<ul style="list-style-type: none"> <li>• The Peterhouse partbooks are described and catalogued for the first time by John Jebb. Four partbooks remain: the tenor is missing.</li> </ul>



## MUSIC FROM THE PETERHOUSE PARTBOOKS: VOLUMES 1-5

Blue Heron • Scott Metcalfe, director

### **VOL. 1 (2010)**

Hugh Aston: Three Marian Antiphons

*Ave Maria dive matris Anne\**

*Gaude virgo matris Christi*

*Ave Maria ancilla trinitatis\**

Robert Jones *Magnificat\**

John Mason *Quales sumus O miseri*



### **VOL. 2 (2012)**

Nicholas Ludford *Missa Regnum mundi\**

Plainchant proper for the Feast of St Margaret

Richard Pygott *Salve regina\**



### **VOL. 3 (2013)**

Nicholas Ludford *Missa Inclina cor meum\**

Kyrie Cunctipotens genitor

John Mason *Ave fuit prima salus\**



### **VOL. 4 (2015)**

Robert Jones *Missa Spes nostra\**

Kyrie Deus creator omnium

Nicholas Ludford *Ave cujus conceptio*

Robert Hunt *Stabat mater\**



### **VOL. 5 (2017)**

Anonymous *Missa sine nomine\**

Kyrie Orbis factor

John Mason *Ve nobis miseris\**

Hugh Sturmy *Exultet in hac die\**

Robert Hunt *Ave Maria\**

*\*World premiere recording*

## THAT IS

### **Hugh Aston**

*Ave Maria dive matris Anne*

*Gaude virgo*

*Ave Maria ancilla trinitatis*

### **Anonymous**

*Missa sine nomine*

### **Robert Hunt**

*Stabat mater*

*Ave Maria mater dei*

(complete surviving works)

### **Robert Jones**

*Missa Spes nostra*

*Magnificat*

(complete surviving works)

### **Nicholas Ludford**

*Missa Regnum mundi*

*Missa Inclina cor meum*

*Ave cujus conceptio*

### **John Mason**

*Quales sumus*

*Ave fuit prima salus*

*Ve nobis miseris*

(3 of 4 surviving works)

### **Richard Pygott**

*Salve regina*

### **Hugh Sturmy**

*Exultet in hac die*

(only surviving work)

## OR

- 13 world premiere recordings
- 16 polyphonic works  
(of 72 in the partbooks)
- 4 Masses (of 19)
- 1 Magnificat (of 7)
- 11 antiphons (of 46)

**2/9 OF THE WORKS IN THE PARTBOOKS;  
ABOUT 1/3 OF THE UNIQUE WORKS**

## ABOUT THE ARTISTS

**Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for its “expressive intensity.” Committed to vivid live performance informed and enhanced by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; the fifth disc was released in March 2017. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s first book of madrigals (1542), to be begun next season.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; and in San Luis Obispo, Seattle, St. Louis,

Kansas City, Chicago, Cleveland, Milwaukee, Pittsburgh, Philadelphia, and Providence. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra. In 2015 the ensemble embarked on a long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up in 2020-21, in time to commemorate the composer’s circa-600th birthday.

Mustering up “rock solid technique” and “the kind of vocal velvet you don’t often hear in contemporary music” (*Boston Phoenix*), soprano **Jennifer Ashe** has been praised for performances that are “pure bravura, riveting the audience with a radiant and opulent voice” (*The Boston Globe*). A strong advocate of new works, she has sung with Boston Musica Viva, Sound Icon, Fromm Festival, Boston Microtonal Society, Harvard Group for New Music, New Music Brandeis, New Gallery Concert Series, Guerilla Opera, Ludovico Ensemble, and the Callithumpian Consort. Recent projects include Boulez’s *Le marteau sans maître* with Boston Musica Viva and Schoenberg’s *Pierrot lunaire* with Ensemble Parallax. Ashe holds a DMA and an MM from the New England Conservatory and a BM from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she currently teaches voice, piano, and ukulele at the Dana Hall School of Music in Wellesley and preschool music at Music Together Arlington.





**Michael Barrett** has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Netherlands Bach Society, L'Académie, Seven Times Salt,



and Exsultemus, and can be heard on the harmonia mundi and Blue Heron labels. Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and the Meridian Singers, a chamber chorus at MIT. He has

taught courses at Boston University and the Cambridge Center for Adult Education and served as a choral director at Bridgewater State University. With his wife Anney he is co-owner of The Green Room, a multi-purpose arts studio in Union Square, Somerville, where he teaches voice, piano, and music theory. Mr. Barrett holds an AB in music from Harvard, an MM in choir conducting from Indiana University Jacobs School of Music, a diploma in Baroque and Classical singing from the Royal Conservatory in The Hague, and a DMA in choral conducting from Boston University, where he now teaches choral repertoire and performance practice.

**Pamela Dellal**, mezzo-soprano, has enjoyed



a distinguished career as an acclaimed soloist and recitalist. She has performed in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered a chamber work by John Harbison in New

York, San Francisco, Boston, and London. With Sequentia, 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 has appeared frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road. She has been a regular soloist in the Emmanuel Music Bach Cantata series for over thirty years and has performed almost all 200 of Bach's extant sacred cantatas. She has recorded for Arabesque, Artona, BMG, CRI, Dorian, Meridian, and KOCH. Dellal serves on the faculty at the Boston Conservatory at Berklee and at the Longy School of Music of Bard College.

Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata,



and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood

Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

**Steven Hrycelak**, bass, is equally at home as an operatic, concert, and ensemble performer. He is a member of the Grammy-nominated Choir of Trinity Wall Street, both as ensemble singer and soloist. Other ensembles include ekmeles, the New York Virtuoso Singers, Toby Twining Music, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz

quintet West Side 5. He has also been a soloist with NYS Baroque, Pegasus, Publick Musick, the Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony



Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi's Seneca with Opera Omnia was hailed by *The New York Times* as having "a graceful bearing and depth." He has traveled the US, Canada, and Europe singing in Frank London's klezmer musical *A Night in the Old Marketplace*. Mr. Hrycelak has degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a vocal coach and accompanist.

Hailed for his "voice of seductive beauty" (*Miami Herald*), baritone **David McFerrin**



has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera. As a concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last season Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with the Vermont Symphony and Boston's chamber orchestra *A Far Cry*, and appeared with the Handel & Haydn Society in Boston, Canada, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside

Solo Competition. This season's highlights include solo appearances with the Handel & Haydn Society in performances of Bach and Monteverdi, a debut with Boston Baroque as Achilla in Handel's *Giulio Cesare*, and various programs with Blue Heron.

Acclaimed as a "lovely, tender high tenor" by *The New York Times*, **Owen McIntosh** enjoys a diverse career of chamber music and solo performance ranging from bluegrass to reggae,



heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston Baroque, Carmel

Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's *Vespers of 1610* with Apollo's Fire and with Green Mountain Project, Bach's St. Matthew Passion with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's St. John Passion with Tucson Chamber Artists.

Reviewers describe **Jason McStoots** as having an "alluring tenor voice" (*ArtsFuse*) and as "the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation" (*Cleveland Plain Dealer*). In 2015 he won a Grammy in Opera with the Boston Early Music Festival for the music of



Charpentier. A respected interpreter of early music whose solo appearances include *Les plaisirs de Versailles* (Charpentier), *Orfeo*, *Il ritorno d'Ulisse in patria*, *Vespers of 1610* (Monteverdi), *Abduction from the Seraglio* (Mozart), *Christmas Oratorio*, *St. Mark Passion* (Bach), *Dido and Aeneas* (Purcell), and *Messiah* (Handel), he has

appeared with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tragicomedia, and Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all Blue Heron recordings. Other recording credits include Lully's *Pysché*, Handel's *Acis and Galatea*, Blow's *Venus and Adonis*, and Charpentier's *Acteon* with BEMF (CPO), Fischer *Vespers* (Toccatà Classics), and *Awakenings* with Coro Allegro (Navona).

**Scott Metcalfe** has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he was music director of New York City's Green Mountain Project



(Jolle Greenleaf, artistic director) from 2010-2016 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra

(Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a

baroque violinist, playing with Les Délices (dir. Debra Nagy), Montreal Baroque (dir. Eric Milnes), and other ensembles, and directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015 and is at work on a new edition of the songs of Gilles Binchois.

Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of Arvo Pärt's *Passio* with the Bos-



ton Modern Orchestra Project, was the countertenor soloist in the premiere performance of Dominick Di-Orio's *Stabat mater* with Juventas New Music Ensemble, sang the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was

noted for his "fine work" in *Buxtehude's Heut triumphieret Gottes Sohn* with Boston Baroque. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near was Music Director of Exsultemus from 2009 to 2012.

Soprano **Margot Rood**, hailed for her "luminosity and grace" by *The New York Times*, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New World Symphony, Handel and Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, Cape Symphony, Bach Collegium San Diego, Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, Helios Early Opera, and Green Mountain Opera Festival.



Ms. Rood is the recipient of numerous awards including the St. Botolph Emerging Artist Award (2015), the Lorraine Hunt Lieber-son Fellowship at Emmanuel Music (2015), and 3rd place in The American Prize competition in art song and oratorio. She is a founding member of the Michigan Recital Project, which has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University, and Keene State College. Her new solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Ms. Rood holds degrees from the University of Michigan and McGill University.

Tenor **Mark Sprinkle's** singing has been described as "expressive," "very rewarding," "out-standing," "vivid," and "supremely stylish." He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji



Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist with Concerto Palatino and has sung the Evangelist in Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover

Choral Society, among others. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

Praised for her "bejeweled lyric soprano" (*The Boston Globe*), as "a marvel of perfect intonation and pure tone" (New York Arts), and with a voice of "extraordinary suppleness and beauty" (*The New York Times*), soprano **Teresa Wakim** was First Prize Winner of the International Soloist Competition for Early Music in Brunnenenthal, Austria.



Much sought-after in Europe and North America, she has performed under the batons of Ton Koopman, Roger Norrington, Harry Christophers, Stephen Stubbs, Martin Haselböck, and Nicholas McGegan. Noted solo engagements include Bach's Mass in B Minor, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach's Wedding Cantata and Mendelssohn's *Hear My Prayer* with the Cleveland Orchestra, the Kyrie and Gloria from the Mass in B minor with the San Francisco Symphony, Monteverdi's *Vespers of 1610* with Boston Baroque, Bach's Magnificat with Wiener Akademie Orchester, Brahms's Requi-em with the Omaha Symphony, Bach's Mass in B Minor with Louisiana Philharmonic, Mozart's *Exsultate, jubilate* with New World Symphony and the Handel & Haydn Society, and Handel's *Messiah* with the Charlotte, San Antonio, Alabama, and Houston Symphonies. In addition she performs with many of North America's top early music ensembles, including Mercury Baroque Orchestra, Apollo's Fire, Vancouver Early Music, Pacific Musicworks, and Atlanta Baroque.

**Shari Alise Wilson** specializes in early and modern music. Recent highlights include performances with The Crossing Choir at Lincoln Center's Mostly Mozart Festival, David Lang's *Little Match Girl Passion* with Sydney Skybetter & Associates and Ear Heart Music, Bach's St. Matthew Passion with Conspirare at the Victoria Bach Festival, Buxtehude's *Membra Jesu nostri* with Pegasus Early Music and New York



Baroque, a world premiere performance and recording of music by Gavin Bryars with Crossing Choir and Prism Quartet, and a world premiere performance of John Luther Adams's *Sila* at the Lincoln Center. Ms. Wilson performs

with Conspirare (Austin), Texas Early Music Project (Austin), Santa Fe Desert Choral, the Grammy-nominated Crossing Choir (Philadelphia), Spire Ensemble (Kansas City), Publick Musick (Rochester), and Boston's Blue Heron and Emmanuel Music. She can be heard on Blue Heron's 5-CD set of *Music from the Peterhouse Partbooks*, Conspirare's Grammy-award winning *Sacred Spirit of Russia*, Craig Hella Johnson's *Considering Matthew Shepard*, and Gavin Bryars's *The Fifth Century* with The Crossing Choir.

## The Speakers

**Liza Anderson** received her PhD in historical theology from Yale University in 2016, and is currently a postdoctoral fellow at Episcopal Divinity School. She works particularly on the ecumenical history of Christian spirituality and is active internationally in ecumenical and interreligious dialogue. Her work has been supported by Fulbright, Mitchell, and Javits Scholarships, and by grants from the

Episcopal Church Foundation, the American Academy of Religion, and the National Endowment for the Humanities.

**David D. Hall** teaches at Harvard Divinity School, where he is Bartlett Professor of New England Church History, emeritus. He has written widely on religion and society in early America and is presently writing a comparative history of the puritan movement in England and Scotland.

**Nick Sandon** submitted his dissertation on the Peterhouse partbooks in 1983 and has devoted much of his life to them, along with other work in medieval and Renaissance music including an edition of the Use of Salisbury, the paramount liturgy of late medieval England. He was lecturer in music at Exeter University, 1971-86, professor of music at University College, Cork, 1986-93, and professor of music at Exeter University, 1993-2003; since his retirement in 2003 he has been doing more useful and rewarding things among which teaching, administration and the concocting of mission statements have no place.

**James Simpson** is Donald P. and Katherine B. Loker Professor of English at Harvard University (2004-). He was formerly Professor of Medieval and Renaissance English at the University of Cambridge. His most recent books are *Reform and Cultural Revolution* (volume 2 in the *Oxford English Literary History*, 2002), *Burning to Read: English Fundamentalism and its Reformation Opponents* (2007), and *Under the Hammer: Iconoclasm in the Anglo-American Tradition* (2010). He is currently writing *Permanent Revolution: Surviving the Long English Reformation*.



## ACKNOWLEDGEMENTS

Our greatest debt today is to Nick Sandon, to whom we owe uncountable thanks for restoring the Peterhouse music so that we could sing it.

Many wonderful singers have appeared on one volume or more of the Peterhouse series. All contributed superb musicianship and much hard work. Many thanks and congratulations to all of them: Jennifer Ashe, Michael Barrett, Cameron Beauchamp, Glenn Billingsley, Noël Bisson, Lydia Brotherton, Jonas Budris, Dashon Burton, Allen Combs, Pamela Dellal, Jolle Greenleaf, Paul Guttry, Steven Hrycelak, David McFerrin, Owen McIntosh, Jason McStoots, Marc Molomot, Martin Near, Alexander Nishibun, Jessica Petrus, Margot Rood, Aaron Sheehan, Steven Soph, Mark Sprinkle, Julia Steinbok, Sonja Tengblad, Ulysses Thomas,

Sumner Thompson, Paul Max Tipton, Peter Walker, Teresa Wakim, John Taylor Ward, Brenna Wells, and Shari Wilson.

We were most fortunate to work with the same technical team on all five Peterhouse CDs: Joel Gordon (engineering, editing, and mastering) and Eric Milnes (producing and editing). Melanie Germond and Pete Goldlust designed all five CD booklets. John Yannis, Gail Abbey, and Blue Heron's board steered the project from start to finish.

Leading support for Blue Heron's Peterhouse recording project was provided by The Cricket Foundation and by our Peterhouse Partners. The project was also funded in part by an Alfred Nash Patterson Grant from Choral Arts New England.

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Our particular and especial thanks to the generous lead sponsors of "Taking Apart the Partbooks" and our debut concerts in Cambridge, England, this coming October: Anonymous, Diane L. Droste & Stephen H. Owades, Paul LaFerriere & Dorrie Parini, William & Elizabeth Metcalfe, Richard L. Schmeidler, and Harry J. Silverman.

Blue Heron's existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. We extend grateful thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Blue Heron is extraordinarily fortunate to work with a slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains and rebuilt our website. Our concerts are recorded by Philip Davis (Cape

Ann Recordings) or Joel Gordon; Joel is also the engineer for our CDs, working with our producer Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer and Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town.

Many thanks to our board and to all our volunteers for their help this evening and throughout the year.

*We are honored and grateful to have so many generous donors.*

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*Ma maistresse*: Songs, masses, and a motet for My Lady

## DECEMBER 22 & 23

CHRISTMAS IN MEDIEVAL ENGLAND

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MUSIC FROM THE PETERHOUSE PARTBOOKS

A new program featuring Richard Pygott's

*Missa Veni sancte spiritus*

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*Missa Fors seulement* & other music based on songs

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