CAPTURING MUSIC
Writing and Singing Music in the Middle Ages

THOMAS FORREST KELLY
Morton B. Knafel Professor of Music, Harvard University

BLUE HERON
Scott Metcalfe, director

SATURDAY
NOVEMBER 15, 2014
3 PM & 8 PM
First Church in Cambridge, Congregational
PROGRAM

Capturing Music
Writing and Singing Music in the Middle Ages

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PART 1 at 3 pm

Introit Ad te levavi
soloist MB
Introit Resurrexi
soloist PT
Alleluya Pascha nostrum
soloist PG
Hymn Ut queant laxis

Leoninus (fl. 1180s-1200): Alleluya Pascha nostrum
soloist JM
Perotinus (fl. c. 1200): Alleluya Pascha nostrum
soloists MB & ST (Alleluya) / OM & JM (Pascha nostrum)
Clausula Latus est (Magnus liber organi)
soloist MS
Motet Immolata paschali victima (Magnus liber organi)
MS JM
Sumer is icumen in / Perspice Christicola (c. 1250)
MS JM BG MB PG PT

Q&A session with Thomas Kelly & Scott Metcalfe at 7 PM

PART 2 at 8 pm

Povre secors / Gaude chorus (Montpellier Codex, early 14th century)
BG MB JM
Diex qui porroit / En grant dolour (Montpellier Codex)
JM BG HARP
Aucun ont trouvé / Lonc tans (Montpellier Codex)
JM MB ST
Garrt gallus / In nova fert (Roman de Fauvel, 1314-18)
IH MN SM
Guillaume de Machaut (c. 1300-1377): Biauté qui toutes autres pere
OM JM MB
Io son un pellegrin (14th century)
OM ST
Jacob Senleches (fl. 1380s): En attendant, Esperance conforte
OM CW SM
Baude Cordier (fl. c. 1400): Belle, bonne, sage, plaisant et gente
MN CW SM
Johannes Ockeghem (c. 1420-1497): Kyrie, Missa prolationum
MN IH JM MB

BLUE HERON

Michael Barrett, Brian Giebler, Paul Guttry, Ian Howell,
Owen McIntosh, Jason McStoots, Martin Near, Mark Sprinkle,
Sumner Thompson, Paul Max Tipton, voices
Charles Weaver, lute & voice
Scott Metcalfe, director, harp & fiddle

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Capturing Music: Notes on Performance Practice

Recording and performing a program like Capturing Music challenges an ensemble to find its way, in the course of just over an hour's worth of music, from a style of singing suitable to plainchant around the year 900 through Notre Dame organa from around 1200, thirteenth-century polytextual motets, fourteenth-century songs in both French and Italian, and the *ars subtilior* music of the late fourteenth century, into the sweet new style of the early fifteenth and beyond to the intoxicating counterpoint of Ockeghem's *Missa prolationum*. Just about every question of performance practice is raised along the way: number of performers, pitch, tuning system, scoring, pronunciation (of Latin and French, over centuries of change, as well as some Italian and even thirteenth-century English), and, for the songs at least, the possible participation of instruments—not to mention subtle questions of style. In preparing the music we have attempted to internalize what we know about medieval performance—this, too, varies considerably from the ninth to the fifteenth century—while infusing the music with our own creative energies, as we expect the singers of the past to have done. A few notes on some of our choices follow.

### Plainchant

Our selections draw from the central Gregorian repertory as codified under Carolingian rule and written down all over Europe, perhaps most famously at the monastery of St. Gall in what is now Switzerland. The St. Gall manuscripts are written in neumes that do not specify pitch but do convey what seems to be a lot of information about nuances of performance. Virtually all of the precise meaning of this information is lost to us, and (as Professor Kelly explains in the book), the notation that replaced neumes prioritized the specification of pitch over the representation of nuance. But the great variety of the neumes and their elegant and diverse shapes do suggest a varied, perhaps highly ornamented manner of performance, which must have differed wonderfully from place to place. In the ninth century a monk from St. Gall named Notker Balbubus wrote to another monk named Lantbert, explaining the meaning of letters that might be added above the neumes, calling for a number of effects, some of which are easy to interpret (C, "cito vel celeriter," quickly; T, "trahere vel tenere," lengthen or hold) and some considerably more difficult (G, "Ut in guttur gradatim garruletur" genuine gratulatur; "genuinely grants that the note be gargled gradually in the throat"); R, "Rectitudinem vel rasuram non abolationis sed crispatiuns rogital," "requires rectitude: the note must be shaved not to abolition but to a neat curl"). Guido of Arezzo described a sort of ornament or nuance called a liquescent: "Notes, in fact, become liquescent in many places after the manner of letters, so that the passing from one note to another in a smooth manner does not appear to have a stopping place." He adds that the use of liquescence is subject to the taste of the singer: "If you should wish to perform the note more fully, not making it a liquescent, no harm is done; in fact, it is often more pleasing. Indeed, you should do everything that we have said neither too seldom nor too constantly, but with good judgement" (*Micrologus*, c. 1026-8). A later writer points out that, of course, you can really only learn these things by example, not from notation: "A song, however, is not fully learnt through these signs, nor is anyone able to learn it better by using them, but it is necessary that it be heard from another person, and learnt by long practice" (*Anonymous, Summa musicae*, c. 1200).

In the absence of medieval singers to teach us by long practice, we have drawn inspiration from the shapes of the neumes, the occasional use of signifying letters like C and T, the meaning of the words, the contours of the melodies, and our experiences with latter-day masters, especially Benjamin Bagby and Katarina Livljanic (though I certainly would not hold them responsible for our performances!).

### 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 relatively late witness) describes how the French used their peculiar "u" in Latin and modified its 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. To this regional variety, this program adds nearly six centuries of evolution in the vernacular. We have chosen a fairly conservative medieval French Latin pronunciation for the plainchant, locating it more or less in Paris, with the *organa* by Masters Leoninus and Perotinus of Notre-Dame de Paris and the motets of the Montpellier codex that follow on our concert. The exception is *Ut queant laxis*, sung in an Italianate Latin that Guido of Arezzo might have recognised.

Our pronunciation of the French songs changes subtly from century to century, reflecting what we know about the sound of French from c. 1200
to c. 1400, and proceeds from the assumption that the declamation of lyric poetry demands a more formal, more artificial diction than everyday speech. As Eustache Deschamps put it in his *L'art de dictier* of 1392, “[poetry and music] are so consonant with each other, that each one can well be called music, as much for the sweetness of the melody as for that of the words that are all pronounced and made distinct by the sweetness of the voice and the opening of the mouth; and it is as if these two were married in a union of knowledge, through the melodies which are more ennobled and better fitting through the text and the eloquence of the lyrics than they would be alone.”

**NUMBERS OF VOICES**

Liturgical plainchant, of course, was sung by canons and clerics at Notre-Dame de Paris in the late twelfth century, but somewhat larger than the late thirteenth century onwards. I think I am not oversimplifying the situation much to say that we really do not know how untexted lower lines in polyphonic motets or songs were realised between 1200 and 1500, and we probably will not ever know. Some lines, such as the untexted tenor melodies that underlie pieces like *Dies qui porroit*, *Aucun ont trouvé* or *Garrit gallus*, or the two lower parts of Machaut’s *Biauté qui toutes autres pere*, are neither vocal nor idiomatically instrumental in character and can be equally well performed on a medieval instrument as by a singer, who might choose to vocalise on a single syllable (although there is no evidence I know of that suggests the latter solution). On the other hand, details of Senlecche’s *En attendant* make the combination of plectrum lute and harp for the lower parts quite persuasive (the contrà’s second note, F sharp, is sustained into the leading singer’s second note of F natural, but if the contra is played on lute, the persuasive (the contra’s second note, F sharp, is sustained into the leading singer’s second note of F natural, but if the contra is played on lute, the Perso’s Alèluya Pascha nostrum calls for two distinct pairs of soloists, one lower, one higher.

**INSTRUMENTS AND VOICES**

Although the music on this program is primarily, if not exclusively, vocal, the question of instrumental participation does arise once we enter the realm of motets and songs, from the thirteenth century onwards. I think I am not oversimplifying the situation much to say that we really do not know how untexted lower lines in polyphonic motets or songs were realised between 1200 and 1500, and we probably will not ever know. Some lines, such as the untexted tenor melodies that underlie pieces like *Dies qui porroit*, *Aucun ont trouvé* or *Garrit gallus*, or the two lower parts of Machaut’s *Biauté qui toutes autres pere*, are neither vocal nor idiomatically instrumental in character and can be equally well performed on a medieval instrument as by a singer, who might choose to vocalise on a single syllable (although there is no evidence I know of that suggests the latter solution). On the other hand, details of Senlecche’s *En attendant* make the combination of plectrum lute and harp for the lower parts quite persuasive (the contrà’s second note, F sharp, is sustained into the leading singer’s second note of F natural, but if the contra is played on lute, the clash between the singer’s second note of F sharp decays, making the clash bittersweet but not obnoxious) and “Baude Cordier” may have been the professional alias of the Burgundian court harpist (“cordier”) Baude Fresnel, who surely would have enjoyed performing his own songs.

—Scott Metcalfe

**TEXTS & TRANSLATIONS**

**Ad te levavi**

*Ad te levavi animam meas: Deus meus in te confido: non erubesce: nogue irrideant me inimici mei: eternum universi qui te expeclant, non confundentur. Vsas tuas, Domine, demonsbra mult: et semitas tuas celo me.*

**Resurrexi**


**Alleluya Pascha nostrum**

*Alleluya. Pascha nostrum immolatus est Christus. Alleluia.*

**Ut queant laxis**

*Ut queant laxis resonare fibris Mira gelorum sonati lucrum, Solve polluti labri reatum, Sancte Ioannes.*

**Nuntius celus veniens Olympo, Te patri magnum fore nasciturum, Nomen et vitae seriem gerendae Ordine promit.**

**Sit decus patris, genitaeque prolis, Et tibi compar atrasque virtus, Spiritus semper, Deus unus, omni Temporis aeo. Amen.*

—Paul the Deacon (c. 750 – c. 799)

**Vešpers hymn to St John the Baptist**

*Unto thee do I lift up my soul: O my God, I trust in thee: let me not be ashamed, nor let my enemies mock me. Indeed, let none that wait on thee be confounded. Show me thy ways, O Lord: and teach me thy paths.*

*I have risen and even now am with thee, alleluia. Thou hašt laid thy hand upon me, alleluia. Thy knowledge is become marvellous, alleluia. Lord, thou hašt judged me and known me: thou hašt known my sitting down and my rising up. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now, and ever shall be, world without end. Amen.*
In pace, nunc et in perpetuum. *Nunc dimissi, Domine, servum tuum.*

Accipiens in ulnis felicibus, 
Quem Symeon manibus deportans in gremium, 
Novum regem glorie deputat, 
Virgo mater hodie fert et offert proprium fructum.

Rejoice, chorus of all the faithful! 
The fragrant rose, the lily blooms and blooms 
And today the virgin mother presents her own 
Great offering, a new king of glory,
carrying him in her womb, whom Simeon received into his happy arms and blessed, saying: “Now, Lord, you send your servant away in peace, now and for evermore.”

**Immolata paschali victima**

*Immolata paschali victima immolat anima; si sit azima, sit expurgata, repara tua; post vetus zima salua prima.*

Exit dic teritia, ecce, Ionas intima ventris anguillae.

Fera Josephi pesse melina adorator fraterna; post tres dies infima exit de cisterna.

Ignea remota rumphea claudтра siderea aperit parte latus perhorata, ut fenestratus celo sit meatus.

**Sumer is icumen in / Perspie Chestitcola**

Sumer is icumen in, 
Lhude sing cucus! 
Growth seed and blossweth med 
And springth the wode nu, 
Sing cucus! 
Awe bleeth after lamb, 
Lhouth after caleau, 
Bulluc sterteth, bucke verteth, 
Murie sing cucus! 
Cucus, cucus, 
Wel singes thu cucus; 
Ne swek thu naver nu.

Perspie Chestitcola que dignatia 
Celicu agricola 
pro vita vitio 
Filio 
non parcens exsueit

Summer has come; 
sing loudly, cuckoo! 
Seed grows and meadow blooms 
And now the wood comes into leaf. 
Sing, cuckoo! 
Ewe bleath after lamb, 
Cow loweth after calf, 
Bullock prances, stag farts. 
Sing merrily, cuckoo! 
Cuckoo, cuckoo, 
Well do you sing, cuckoo, 
You never cease now.

Observe, worshipper of Christ, 
such graciousness: 
The heavenly farmer, 
On the account of a defect in the vine, 
Not sparing his Son, 
Exposed him 
To the destruction of death. 
To captives half-dead 
From torment 
He gives life 
And crowns them with himself 
On the throne of heaven.

**Povre secors / Gaude chorus omnium**

TRIPLUM

Povre secors ai encore recoiré 
A ma dame, que j’avoir servis a sa volonté; 
N’autre reison trevvée n’a de noi grever, 
Fors qu’il veut eire amie a tel, qui li puisst donner. 
Lis, si ma refuse? 
Mes s’en li est pain de pitié, 
Tot mon desir eussent achivé. 
Sofiriant li dis que je morroie por li amer. 
Elle refondit 
Que ne leroit le riche aler 
Por plus vaullant ne por plus sené. 
Lors commencé a penser, 
Mes ne li pas por li aìrer: 
Dame, se j’eloie li maus d’amier, 
Je vos reprendroie, voit; 
Car dame, qui riens se valoir 
Dire devroiet: “Hé Dieus, a jor de mon aé 
Ja mauvais m’amour n’ava, 
Ja n’i bet.”

DUPLUM

Gaude, chorus omnium Fidelium! 
Rosa fragrans, lilium 
Convalium 
Fert et offert filium 
Ac presentat proprium 
Tantum affectorium 
Virgo mater hodie 
Novum regem glorii 
Deportans in gremium, 
Quem Symeon manibus 
In albis felicibus 
Accipiens 
Benedixit inquiens: 
“Nunc dimittis, Domine, servum tuam 
In pace, nunc et in perpetuu.”

Poor help have I yet received from my lady, whom I have served as she willed; 
I’ve found no other reason why she should wrong me but that she wishes to be friend to one who can give her everything. Alas, she has refused me! 
But had there been any pity in her, 
All my desire would have been fulfilled.

Sighing, I told her that I would die for love of her.

She replied 
That she would not give up the rich man for one more worthy or more sensible.

Then I began to think 
(but did not say it, in order not to anger her):

Lady, were I the pains of love, 
I would seize you, truly, 
For a lady who wants to earn any praise 
Ought to say, “O God, not one day of my life shall a bad man have my love, 
Nor shall I chase one!”

Ja mauvais m’ amour n’ avra, 
Dire devroit: “Hé Dieus, a jor de mon aé 
Ja mauvais m’ amour n’ avra, 
Ja n’ i bet.”
Dieu, qui porroit / En grant dolour

TRIPLUM
Dieu, qui porroit, quant il voitroit, sanz mal penser
a s'aimer jour et deporter
e et souvent parler pour raconter
entr' eux les maus qu'il ont pour bien amer,
bein porroit et devoit grant joie mener.
Mes mesdisans dessever
m'en font, qui me feront oublier.
Dieu les puët tous agraunter!
Maint duel amar endure et soufiler
m'ont fait pour leur genger
ne nus ne m'en puet conforter
fors la saule blondate a vis cler.

MOTETUS
En grant dolour, en grant pauour, en grant trilour
et nuit et jour
sui pour l'amour
a la meilleur
et pour la flour,
ce n'el avas, de toutes celles du pais,
dont je partis,
quant la guerpi,
de toutes celes du pais,
est avis,
our,
fl et pour la
ll a la me
st ne
fi of the
am I, for the love
of all the women in the land
(so I believe)
st ne
rison;
N' ai je ne pour moi nule autre raison.
Si proi merci, car autre avantage
Mon cuer, que je met du tout en abandon.
Rendre a son gré, sui pris et l'en fais gage
Et si li plais, de raençon
Ne vaut un bouton,
Et si li plaisi de raençon
Rendre a son gré, sui pris et l'en fais gage
Mon cuer, que je met du tout en abandon.
Si proi merci, car autre avantage
N'ai je ne pour moi rul autre raiso

TRIPLUM
Auncun ont trouvé chant par usage,
Mes a moi en doune ochoison
Amours, qui rehauèdet mon courage,
Si que m'ècliet faire chanson,
Car amar me fait dame bele et sage et de bon renon.
Et je, qui li ai fait hommage
Pour li servir tout mon aage
De loial cuer sans penser trahison,
Chanterai, car de li tieng un si douz heritage,
Que joie t'ai se de ce non:
C'est la pensée, que mon douz mal m'assauage,
Et fait esfer er garrison,
Ne pour quant suer moi puet clamer hausage
Amours et moi tout mon vivant tenir en sa prison.
Ne ja pour ce ne penserai vers li me priso;
Tant set soutint assallir,
K'encoutr li defendre ne s'en puo on.
Force de cors ne plenté de lignage
Ne vaut un bouton,
Et si li plaisi de raençon
Rendre a son gré, sui pris et l'en fais gage
Mon cuer, que je met du tout en abandon.
Si proi merci, car autre avantage
N'ai je ne pour moi rul autre raiso.

MOTETUS
Lonc tans me sui tenu de chanter,
Mes or ai raison de joie mener,
Car boue amour me fait désirer
La miex ensegenie k'on puëit en tout le mont trouver;
A le ne doit on nule autre comparer,
Et quant i'am dame si prissie
Que grant deudt aui de penser,
Je puis bien prouver que mout a savoureuse vie,
Qui que nus die, en bien amar.

Auncun ont trouvé / Lonc tans me sui tenu

TRIPLUM
Auncun ont trouvé chant par usage,
Mes a moi en doune ochoison
Amours, qui rehauèdet mon courage,
Si que m'ècliet faire chanson,
Car amar me fait dame bele et sage et de bon renon.
Et je, qui li ai fait hommage
Pour li servir tout mon aage
De loial cuer sans penser trahison,
Chanterai, car de li tieng un si douz heritage,
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Ne vaut un bouton,
Et si li plaisi de raençon
Rendre a son gré, sui pris et l'en fais gage
Mon cuer, que je met du tout en abandon.
Si proi merci, car autre avantage
N'ai je ne pour moi rul autre raiso.

MOTETUS
Lonc tans me sui tenu de chanter,
Mes or ai raison de joie mener,
Car boue amour me fait désirer
La miex ensegenie k'on puëit en tout le mont trouver;
A le ne doit on nule autre comparer,
Et quant i'am dame si prissie
Que grant deudt aui de penser,
Je puis bien prouver que mout a savoureuse vie,
Qui que nus die, en bien amar.

For a long time I refrained from singing,
but now I have reason to be joyous,
for true love makes me desire
the best bried lady whom one can find in the whole
world: none other can be compared with her.
And since I love so highly-prized a lady
that I get great pleasure from the thought.
I can indeed prove that he who loves well
leads a most delicious life, whatever anyone may say.
Garrit gallus / In nova fert

TRIPLUM
Garrit gallus flendo dolorose, fuget quippe gallorum concio, quae satrape traditor doloso, excubitis sedes officios.
Atque vulpes, tamquam viptilio in Belial visgns astilcia, de leonis consensu proprio monarchisat, atat angoria.
Ransus, ecce, Jacob familia Pharaone altero fugaturs; non ut olim lude veligia subtrinure potens, lacrimatur.
In desertum flagellat, auiditores carens armatura, quamquam clamat, tamen spoliatur, continuo fordan moritura, miserorum exulum vox dura.
O Gallorum garritus doloris, cum leonis cecitas obscura, O Gailiorum garritus doloris, cum leonis cecitas obscura, O Gailiorum garritus doloris, cum leonis cecitas obscura, O Gailiorum garritus doloris, cum leonis cecitas obscura.

MOTETUS
In nova fert animus mutatas dicere formas: draco nequam quem olim penitus mirabili crudis potencia debellabit Michael inclitus, mos Absalum muniit gratia, mos Ulixis gaudens facundia, mos lupinis dentibus armatus, sub Tersitis miles milicia, rursus vivit in vulpem mutatus, fraudi casa que privata latet lux, vulpe impune paret.
Ores suget pulis saciatus. Heu! suggeri non cessat et arret ad nupcias carnibus non carret. Ye pulis mox, ye ceo leonis! coram Christo tandem ve draconi.

My mind is bent to tell of forms changed into new things: that evil dragon, whom glorious Michael once conquered thoroughly by the miraculous power of the cross, now lives again, armed thanks to Absalom, now gloating with the eloquence of Ulysses, now armed with the teeth of a wolf, a soldier in the army of Thersites — he lives again changed into a fox. Deprived of sight by the fox's tail the lion, ruled by the fox, obey. He sucks the blood of lambs, sated with chickens. Alas! he never stops sucking and thirsts for a marriage, he does not lack for meat. Woe to the chickens, woe to the blind lion! and finally, before the face of Christ, woe to the dragon.

Biauté qui toutes autres pere

Biauté qui toutes autres pere, Envers moy diverse et étrange, Doucier fine a mon gout amere, Corps digne de toute louange, Simple vis a cuer d'ajement, Regard pour tuer un amant, Semblant de joie et de response d'esmay M'ont a ce mis que pour amer mourray.

Detri d’oti que mauli compere, Bel Acuel qui de moy se vange, Amour marrastr et non pas mere, Etof qui de joie m’etrange, Pouvre secours, désar distant, Triste penser, cuer soufendant, Dutre, desdaing, et refus quay M’ont a ce mis que pour amer mourray.

Si veuil bien qu’a madame appere Qu’elle ma joie en douleur change Et que sa belle face clere Me destruit, tant de meschief sange, Et que je n’ay nevel ne chant N’ainsi com je sueil plus ne chant Pour ce qu’Amours, mi seil et son corps gay M’ont a ce mis que pour amer mourray.

So wish to make it clear to my lady that she changes my joy to grief, and that her fair radiant face desdrys me, such misfortune do I feel, and that I have neither pleasure nor song, nor do I sing as I used to, for Love, my eyes, and her genteel person have brought me to this, that for love I shall die.

Io son un pellegrin

Io son un pellegrin che vo cercando Limosina, per Dio merce chiamando, Et vo cantando con la voce bella, Con dolce apetto et cola treca bionda. Nonno se non bordone et la scarrella, Et chiamo, et nonno chi mi rifonda, Et quando credo andare alla seconda, Vento contrario mi vien tempellando.

I am a pilgrim who goes seeking alms, calling for mercy in God’s name, and I go singing with a lovely voice, with sweet aspect and golden tresses. Nothing have I save staff and satchel, and I call, and no one answers me. And just when I think I’m on course, a contrary wind comes and blows up a storm.
En attendant, Esperance conforte

En attendant, Esperance conforte
L’omme qui vouloit avoir perfection;
En attendant se deduc et deporte,
En attendant li promet guerredon,
En attendant passe temps et sayson,
En attendant met en li sa fiance:
De toutz ces mets ci servis a fayson
Cils qui ne scrit vivre sans Esperance.

Esperance tient overt la portes,
Adant chacunz peut avoir guizacion.
Esperance et di de si noble sorte
Que cilz ne doit prendre confusion
Qui l’a o soy, et sancz ne li peut en
Avoir long temps et loger habundance:
Dont prendre assis peut consolation
Cils qui ne scrit vivre sans Esperance.

Pour ce conovy et voy qu’elle m’e morte
A li tenir, et jay cause et rayson
Quar ja schay bien que s’elle eloit morte
Pou y eroit le miens entention.
Dont je vou pris en ma conclusion
Que Bel Asueil prês pour mal’agulance:
En attendant say [sans] prescion
Cils qui ne scrit vivre sans Esperance.

Belle, bonne, sage

Belle, bonne, sage, plaisant et gente,
A ce jour cy que l’an se renouve
Vous fait le don d’une chanson nouvelle
Dérends mon cuer qui a vous se presente.

De recevoir ce don ne soyez lente,
Je vous suppli, ma doulez damaysezelle,
Belle, bonne, sage, plaisant et gente,
A ce jour cy que l’an se renouve.

Car tant vous aimez que ailleurs n’ay mon entente,
Et sy say que vous estes seule celle
Qui fame avés que chacun vous appelle
Flour de beautez sur toutes excellentes.

Belle, bonne, sage, plaisant et gente...

While waiting, Hope comforts the man who seeks perfection:
while waiting, she amuses and entertains him,
while waiting, she promises him reward,
while waiting, time and seasons pass,
while waiting, he places his trust in her.
From all these dishes is amply served
the man who cannot live without Hope.

Hope holds open the door
through which each may find healing.
Hope is of such noble make
that he who has with him
should never come to harm, and without her
one cannot long enjoy pleasure’s abundance:
from which he can take some consolation,
the man who cannot live without Hope.

Therefore I acknowledge and see that she exhorts me
to hold to her, and I have cause and reason,
for I know well that if she were dead
my intent would come to little.
Thus, in conclusion, I beg you
to pray to Fair Welcome for my relief:
while waiting I am, without presumption,
the man who cannot live without Hope.

Fair, good, wise, pleasing, and noble lady,
on this day when the year begins anew
I make you the gift of a new song
within my heart, which presents itself to you.

Do not be slow to accept this gift,
I beg you, my sweet young lady —
fair, good, wise, pleasing, and noble —
on this day when the year begins anew.
For so do I love you that I have no intentions elsewhere,
and I know that you alone are she
whose renown is that everyone calls you
the flower of beauty, excellent above all.

Fair, good, wise, pleasing, and noble lady...

— Translations by Scott Metcalfe, Thomas Forrest Kelly, and Lawrence Bosstand.

THOMAS FORREST KELLY is Morton B. Knafel Professor of Music at Harvard University, where he served as Chair of the Music Department from 1999 to 2004. In 2005 he was named a Harvard College Professor in recognition of his teaching of undergraduates. Before coming to Harvard he taught at Oberlin Conservatory (where he was the founding director of the program in Historical Performance and served as acting Dean of the Conservatory), at the Five Colleges in Massachusetts (where he was the founding director of the Five College Early Music Program), and at Wellesley College. Kelly has also been a Visiting Scholar at King’s College, Cambridge (1976-77) and a Professeur invité at l’École Pratique des Hautes Études, Paris (1998).

Born in Greensboro, NC in 1943, Kelly attended Groton School and the University of North Carolina at Chapel Hill. Two years in France on a Fulbright grant allowed him to study organ at the Schola Cantorum in Paris and the Royal Academy of Music. His graduate study was at Harvard (A. M. 1970, Ph.D. 1973). He is a Chevalier de l’Ordre des Arts et Lettres of the French Republic and a Fellow of the American Academy of Arts and Sciences and of the American Academy in Rome. He has held awards from the National Endowment for the Humanities and the American Council of Learned Societies. His book The Beneventan Chant (Cambridge, 1989) was awarded the Otto Kinkeldey Award of the American Musicological Society for the most distinguished work of musicological scholarship of 1989. He received a Distinguished Alumnus Award from the University of North Carolina at Chapel Hill in 2005. He is an honorary citizen of the city of Benevento (Italy).

The vocal ensemble BLUE HERON has been acclaimed by The Boston Globe as “one of the Boston music community’s indisputables” and hailed by Alex Ross in The New Yorker for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practice, Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the rich and unique repertory of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of Music from the Peterhouse Partbooks. Three discs have been released so far, of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, and Richard Pygott; volume 4 will be released in April 2015 and volume 5 in 2016. Blue Heron has also recorded a CD of music from c. 800-1000 to accompany the book Capturing Music: The Story of Notation by Thomas Forrest Kelly, and the ensemble is featured in Tod Machover’s Vocal Vibrations, an installation that premiered at Le Laboratoire Paris from March to September 2014 and opened at Le Laboratoire Cambridge on October 31. All of Blue Heron’s recordings have received international critical acclaim and volume 1 in the Peterhouse partbooks series made the Billboard charts.

Blue Heron has appeared at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before...
Michael Barrett has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, Vox Luminis, Netherlands Bach Society, L’Academie, Seven Times Salt, and Exsultemus. He can be heard on the harmonia mundi and Blue Heron record labels. Mr. Barrett directs Convivium Musicum, a chamber choir for Renaissance music, and this fall serves as guest director of Cantilena, a women’s chorus in Arlington. He has taught courses in conducting, music history, and music theory 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, e Green Room, with his wife Anney he is co-owner of The Green Room, a multi-purpose arts studio in Union Square, 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 Sequinta, Kurt Weill’s Johnny Johnson and French airs de cour with the Boston Camerata, and on Emmanuel Music’s Bach CDs.

Praised by the New York Daily News for his “rich voice, capable of great dramatic force” and San Francisco Classical Voice for the “heart at the core of his soulful sound,” Ian Howell has brought his warm and seamless tone to performances with Florentine Opera, New York City Opera, Opera London, and most major North American baroque orchestras. Especially sought after in the works of Bach and Handel, Mr. Howell has recorded for the American Bach Soloists, Warner Classics, Rhino, and Gothic labels. His debut solo CD, 1685 and the Art of Ian Howell with The American Bach Soloists features repertory by Domenico Scarlatti, J.S. Bach, and G.F. Handel. He can also be heard with the all male chamber choir Chanticleer on one DVD and eight CDs, including the Grammy Award-winning Lamentations and Praises and the Grammy-nominated Our American Journey. Mr. Howell teaches vocal pedagogy at the New England Conservatory of Music in Boston, where he is completing a Doctor of Musical Arts degree.

Hailed as a “faultless high tenor” (Seattle Times) with “gleaming tones” (South Florida Classical Review), tenor Brian Giebler is active nationwide as both a soloist and chamber musician. Brian recently appeared as a soloist in Rachmaninoff’s All-Night Vigil with the Handel Choir of Baltimore, where he was praised for his “great elegance of tone and phrasing” (Baltimore Sun). Other recent solo engagements include Bach’s St. Matthew Passion with Consociatio, Bach’s St. John Passion with Tucson Chamber Artists, Mozart’s Requiem with the Saganay Bay Symphony Orchestra, Bach’s Magnificat with Seraphic Fire, and his Carnegie Hall solo debut singing Haydn’s Missa Sancti Nicolai under the auspices of Anton Armstrong and the New York City Chamber Orchestra. Currently based in New York City, he is a member of the Grammy-nominated Choir of Trinity Wall Street. With “one of the purest tenor voices” (Drumstelhoed) “that would make anyone melt” (BroadwayWorld), Brian recently received much critical acclaim as Marius in a regional production of Les Miserables.

Brian recently received much critical acclaim as Marius in a regional production of Les Miserables.

Bass-baritone Paul Gutytr has performed throughout the USA and internationally with Sequinta, 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 Sequinta, Kurt Weill’s Johnny Johnson and French airs de cour with the Boston Camerata, and on Emmanuel Music’s Bach CDs.

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A native of remote Northern California, Owen McIntosh has enjoyed a career of diverse musical endeavors from bluegrass to reggae, heavy metal to art song, and opera to oratorio. Heralded by critics as “stylistically impeccable,” he “sings with vocal energy and rhythmic bite” and his “strong yet sweet tenor voice” produces the “clearest lines and most nuanced performances.” Recent solo engagements include the 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. Mr. McIntosh is also a core member of the vocal chamber ensembles Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, TENET, and Trinity Wall Street.

Described by critics as “a gifted young tenor with wonderful comedic talents” and an “alluring tenor voice,” Jason McStoots has performed around the world and the US. He garnered critical accolades for his recent performances with Les Délices: the Cleveland Plain Dealer described his singing as “exquisite” and said that he “easily filled the room with a sound both rich and dulcet, commanding ears with what one suspected was one-tenth of his potential. Beyond that, he was a fine actor, rounding out heartfelt performances with meaningful gestures and facial expressions.” McStoots has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He has recently appeared as Tabarco in Handel’s Almira and Apollo in Monteverdi’s Orfeo with the Boston Early Music Festival and can be heard on their Grammy-nominated recording of Lully’s Pyschi and newly released discs of music of Charpentier and John Blow. Also a voice teacher and stage director, he teaches at Brandeis University, where he recently restarted the dormant opera workshop project.
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 is also music director of New York City’s Green Mountain Project (Jolle Greenleaf, artistic director), and has conducted the Handel & Haydn Society, TENET, Emmanuel Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra, Quire Cleveland, and Early Music America’s Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with, with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe received an AB from Brown University, where he majored in biology, and an AM in historical performance at Boston University and is a PhD candidate in performance practice at Harvard.

Countertenor Martin Near began his professional singing life at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. He now enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of Arvo Pärt’s Passio with the Boston Modern Orchestra Project, and together with soprano Margot Rood was noted for producing “an ear-boggling array of close-harmony sonorities...seemingly generating overtones and wave-interference patterns that not even dogs could hear.” He was the countertenor soloist in the premiere performance of Dominick DiOrio’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 Strobieth’s Heut triumphiert Gottes Sohn with Boston Baroque. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near has also worked as a recording producer and was Music Director of Exsultemus from 2009 to 2012.

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

Charles Weaver performs on early plucked-string instruments as a recitalist and as an accompanist. Chamber music appearances include Early Music New York, Hesperus, Pifaro, Parthenia, Chamber Music Society of Lincoln Center, Canadian Virtuosi, the Folger Consort, TENET, ARTEK, and Musica Pacifica. He is on the faculty of the Juilliard School, the City University of New York Graduate Center, and the New York Continuo Collective, an ensemble of players and singers exploring the poetic and musical antecedents of opera in semester-length workshop productions. He has taught at the Lute Society of America Summer Workshop in Vancouver, British Columbia, the Western Wind Workshop in ensemble singing, and the Yale Baroque Opera Project. He is also assistant director of the St. Mary’s Student Schola program in Norwalk, CT, teaching Gregorian chant and renaissance music theory to children.