



THE IBERIAN SONGBOOK
Spanish Songs & Dances, c. 1450–1625

Saturday, April 14, 2018
First Church in Cambridge, Congregational

Sunday, April 15, 2018
The Parish of All Saints, Ashmont

THE IBERIAN SONGBOOK

Spanish Songs & Dances, c. 1450–1625



I

? **PHILIPPE ROGIER** (c. 1561-1596)

Cancion (strings)

PIERRE FRANCISQUE CAROUBEL (1556-1611 or 1615)

Pavane de Spaigne (dance)

JUAN DEL ENCINA (1468-1529 or 1530)

Pues no te duele mi muerte

ENCINA

Más vale trocar plaser por dolores

ANONYMOUS

Rodrigo Martines

II

JUAN VÁSQUEZ (c. 1500-c. 1560)

Ojos morenos ¿quándo nos veremos?

NICOLAS GOMBERT (c. 1495-c. 1560)

arr. **ENRÍQUEZ DE VALDERRÁBANO** (c. 1500-after 1557)

Assiste parata (vihuelas)

JUAN DE CABEZÓN (d. 1566)

Quien llamó al partir partir

VÁSQUEZ

Quien amores tiene ¿cómo duerme?

III

MATEO FLECHA (1481-c. 1553)

La Bomba

ANONYMOUS

La de las medias-La de las damas-La francesa (dances)

Intermission

Scott Metcalfe
director, violin & harp

Margot Rood
Martin Near
Jason McStoots
Mark Sprinkle
Sumner Thompson
Paul Guttry
voices

Scott Metcalfe
Johanna Novom
Anna Griffis
Laura Jeppesen
Emily Walhout
violin consort

Simon Martyn-Ellis
Daniel Zuluaga
vihuelas & guitars

Jonathan Hess
percussion

Ken Pierce
Camilla Finlay
dancers

IV

FABRITIO CAROSO (*d. after 1605*)

La Spagnoletta

ANONYMOUS

Stava la gentil dama.

CARUBEL

& MICHAEL PRAETORIUS (*1571-1621*)

L'espagnolette & Spagnoletta (*dance*)

V

ANONYMOUS

Claros y frescos ríos

ROGIER

Cancion. (*strings*)

VALDERRÁBANO

Música para discantar
sobre el atambor (*vihuelas*)

JUAN BLAS DE CASTRO (*c. 1561-1631*)

Ya no les pienso pedir

VI

FRANCISCO GUERRERO (*1528-99*)

Todos aman. (*strings*)

ANONYMOUS

So ell enzina.

ANONYMOUS

Al alva venid.

JUAN DE URREDE (*fl. 1451-c. 1482*)

Nunca fue pena mayor

VII

GUERRERO

Antes que comáis a Diós

TOMÁS LUIS DE VICTORIA (*1548-1611*)

Vidi speciosam sicut columbam.

*Pre-concert talk
in Cambridge
by Daniel Zuluaga
sponsored in part by
The Cambridge Society
for Early Music*



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The Iberian Songbook

Spring has arrived at last, and today we celebrate with a program sampling the delights of over one hundred and fifty years of Spanish song and dance, from the second half of the fifteenth century (*Rodrigo Martines, Nunca fue pena mayor*) to the early decades of the seventeenth (*Ya no les pienso pedir*). The connections between poetry, music, and dance are extremely close in this repertoire. Poetic forms such as the *romance con estribillo*, featuring a series of strophes with a refrain, were set to music of precisely corresponding form, alternating between *copla* (strophe) and *estribillo* (refrain); songs were sung to dance tunes (as *Stava la gentil dama* is sung to a version of the *Spagnoletta*) or incorporated dance rhythms (one can easily imagine dancing to *Ya no les pienso pedir*, and *Pues que no te duele mi muerte*, too, is essentially a processional dance like a pavan). *Rodrigo Martines*, about a most elegant fellow who cannot distinguish cows from geese, is so fundamentally dance-like that it can be turned into a dance with no effort—just add a few inner parts, play on violins, toss in some percussion if you like, and move your feet!

Compared to the vast repertoire of songs, the number of dances *per se* known from Spanish sources is extremely small. A very few (including the sequence *Las medias–Las damas–La francesa*) survive in one of two manuscripts that were used by instrumental musicians or *ministriles* at the court of the duke of Lerma in early seventeenth century. (Both manuscripts were copied elsewhere, ten to twenty years

earlier, and were brought to Lerma, a town just south of Burgos in northern Castile, around 1607.) For others we must turn to collections compiled outside the Iberian peninsula, such as Fabritio Caroso’s dance treatise of 1581, *Il Ballarino*, or the compendium of dances by French masters published by Michael Praetorius in 1612, *Terpsichore*. From the preface to the latter we learn that the *Spagnoletta* “was made in the Low Countries and is seldom danced in France,” while the *Pavane de Spaigne* “comes from Spain, and is a splendid, stately, and solemn dance.”

Aside from dances, instrumental repertoire in sixteenth-century Spain consisted in large part of adaptations of vocal music, which we hear today in Valderrábano’s arrangement of a motet by Nicolas Gombert, *Assiste parata*, in Juan de Cabezón’s keyboard version of a polyphonic song, *Quién llamó al partir partir* (here arranged back into five parts by Daniel Zuluaga and performed once by bowed strings and once by solo voice accompanied by two vihuelas, each playing two parts), and in the *canciones* by Francisco Guerrero (*Todos aman*) and Philippe Rogier (maestro de capilla to Philip II) which are transmitted without text in the second of the two *ministrile* books from Lerma. To these we add a set of variations for vihuela on the simplest ground bass possible: a single chord representing the beat of an *atambor* or drum.

The most distinctive work on the program is *La Bomba* by Mateo Flecha the Elder, a specialist in the genre known as the *ensalada*.

Ensalada es un composición de coplas redondillas, entre los cuales se mezclan todas las diferencias de metros, so sólo españoles, pero de otras lenguas sin orden de unos a otros al albedrío del poeta; y según la variedad de las letras se va mudando la música. Y por eso se llama ensalada, por la mezcla de metros y sonadas que lleva.

An *ensalada* is a composition of *coplas redondillas* (octosyllabic quatrains) into which are mixed all different sorts of meters, not only in Spanish, but in other languages as well, shifting from one to another without order at the whim of the poet; and the music changes according to the variety of the text. And for this reason it is called a *salad*, on account of the mixture of meters and tunes which it contains.

Juan Díaz Rengifo, *Arte poética española* (Salamanca, 1592), cap. LXIII

Y porque en la ensalada echan muchas yervas diferentes, carnes saladas, pescados, azeytunas, conservas, flor de borraja, grageas, y de mucha diversidad de cosas se haze un plato, llamaron ensaladas, un genero de canciones que tienen diversos metros, y son como centones, recogidos de diversos autores. Estas componen los Maestros de Capilla, para celebrar las fiestas de la Navidad, y tenemos de los autores antiguos muchas y buenas, como El Molino, La Bomba, El Fuego, La Justa, El Chilindron, &c.

And because into a salad one tosses many different leaves, cured meats, fish, olives, pickles, borage flowers, and other things sprinkled in, and from a great diversity of things a dish is made, one calls “salads” a genre of songs which contain diverse meters and which are like centos, collections of quotations from various authors. Chapel masters compose them to celebrate Christmas, and we have many good ones from older composers, such as El Molino, La Bomba, El Fuego, La Justa, El Chilindrón, and others.

Sebastián de Covarrubias, *Tesoro de la lengua castellana o española* (Madrid, 1611), p. 354.

Into this particular salad Flecha tosses, among other ingredients, a bit of plainchant from the Mass (“Gratias agamus domino deo nostro”), two lines from a Portuguese tragicomedy, *Nao d’amores* by Gil Vicente (“Pois o vento nos ha de llevar, garrido vendaval”), a quote from the Gospels (“Oh ye of little faith!”), and nonsense verses from a romance about Sevillian courtesans (“A la chinagala, la gala chinela”). A miniature comic masterpiece about a shipwreck, *La Bomba* turns out, as Covarrubias remarks, to be a Christmas piece (surprise), and (surprise again!) winds up with a sobering mini-motet setting an admonitory text from II Corinthians.

The guitar, vihuela (a guitar-shaped instrument tuned like a lute), and harp were ubiquitous in Spanish music-making. If a song was to be sung, someone invariably reached for a guitar, as Gil Pizarra does in *La Bomba*. The choice of a consort of violins to play Spanish music before 1600 is a less obvious one, for there seems to be no trace of the instrument in Spain in the sixteenth century, despite its soaring popularity elsewhere in Europe, especially its birthplace in northern Italy. According to a document found in the notarial archives in Madrid by Douglas Kirk, the duke of Lerma introduced the violin to Spain when he imported a consort of Italian violin players and their instruments



Alonso Vázquez & Juan de Uceda, *The Ecstasy of Saint Hermenegild*, 1602-1603, oil on canvas, 492 x 340 cm, Museum of Fine Arts, Seville.

to the royal court in 1604. This testimony notwithstanding, the violin must have been known in Spain during the sixteenth century, since a few Spanish paintings from just after 1600 feature the instrument being played by denizens of Heaven (for example, *The Ecstasy of St. Hermenegild* by Alonso Vázquez and Juan de Uceda, and Juan de Roelas's *Adoration of the Name of Jesus*, both in Seville). And in fact it is quite possible that the violin was invented in Italy by Sephardic Jews whose families were expelled from Spain in 1492, and perfected in Cremona (part of the Duchy of Milan, under Spanish rule from 1526) by members of a family whose surname, Amati, meaning

“beloved,” has been suggested to be an Italian translation of the Hebrew surname “Haviv,” which means lovable or likable.

One of the very greatest composers of sixteenth-century Spain, Tomás Luis de Victoria, wrote no secular music at all, but it is sad to omit him entirely from a program of Spanish music, so we conclude this secular program with a pair of sacred works—first Guerrero’s highly danceable *Antes que comáis a Dios*, and then Victoria’s radiant and sweetly sensual setting of a perfect springtime lyric from the Song of Songs, *Vidi speciosam*.

—Scott Metcalfe



Juan de Roelas, *Adoration of the Name of Jesus*, 1604–05, oil on canvas, 574 cm x 335 cm, University Chapel, Seville.

TEXTS & TRANSLATIONS

Pues no te duele mi muerte,
Siendo tu la causa della,
Sepan todos mi querella.

Sepan que tengo razón
De quejarme, si me quexo,
Pues de ti vençer me dexo,
Dándote mi coraçon.
Y no tienes afición,
Pues me matas por tenella,
Sepan todos mi querella.

O muger desgracedida,
Más que nadie nunca fue,
Que no te vençe mi fé
Ni mi pasión tan crecida!
Pues la tienes conocida
Y quieres desconocella,
Sepan todos mi querella.

Más vale trocar
Plaser por dolores
Qu'èstar sin amores.

Dond' es gradecido
Es dulce el morir,
Bivir en olvido
Aquel no es bivir.
Mejor es sufrir
Pasión i dolores
Qu'èstar sin amores.

Es vida perdida
Bivir sin amar,
I más es que vida
Saberla enplear.
Más vale penar
Sufriendo dolores,
Qu'èstar sin amores.

Since my death does not pain you—
you being the cause of it—
let everyone hear my complaint.

Let them know that I am right
to complain, if I complain,
because I ought to conquer you
by giving you my heart.
And since you couldn't care less,
but kill me by taking it,
let everyone hear my complaint.

O ungrateful woman,
more than anyone ever was,
for neither my faith
nor my great passion wins you!
So since you know of it
and would rather not,
let everyone hear my complaint.

Better to exchange
pleasure for pain
than never to know love.

When it is welcome,
death is sweet;
to live oblivious
is not to live at all.
Better to suffer
passion and pain
than never to know love.

A life without loving
is a lost life,
and it is more than just living
to know how to live.
Better to feel pain
and suffer grief
than never to know love.

El que es mas penado
Mas goza d'amor,
Qu'el mucho cuidado
Le quita el temor,
Así qu'es mejor
Amar con dolores
Qu'estar sin amores.

Rodrigo Martines

A las ansares, ahe!
Pensando qu'eran vacas,
Silvávalas, he!
Rodrigo Martines
Atán garrido.

Los tus ansarinos
Liévalos el río, ahe!
Pensando qu'eran vacas,
Silvávalas, he!
Rodrigo Martines
Atán loçano.

Los tus ansarinos
Liévalos el vado, ahe!
Pensando qu'eran vacas,
Silvávalas, he!
Rodrigo Martines
Atán garrido.

Rodrigo Martines
A las ansares, ahe!
Pensando qu'eran vacas,
Silvávalas, he!

Ojos morenos,
¿quando nos veremos?
Ojos morenos
de bonica color,
soys tan graciosos
que matays de amor.

He who feels the most pain
tastes most of love,
for great care
take away his fear.
Thus it is better
to love and suffer
than never to know love.

Rodrigo Martines,
thinking his geese, ah,
were cows,
was whistling for them, hey!
Rodrigo Martines,
so handsome.

Your little geese
are being carried off by the river, ah!
Thinking they were cows,
he was whistling for them, hey!
Rodrigo Martines,
so proud.

Your little geese
are being swept away crossing the river, ah!
Thinking they were cows,
he was whistling for them, hey!
Rodrigo Martines,
so handsome.

Rodrigo Martines,
thinking his geese, ah,
were cows,
was whistling for them, hey!

Oh brown eyes,
when will we see each other again?
Brown eyes,
of such a pretty color,
you are so charming
that you kill with love.

Quién llamó al partir partir,
Recibió engaño a la clara.
Mejor dixera morir morir,
Que al morir partir bastara.

The one who called parting parting,
has obviously been fooled.
Better to have called dying dying,
for parting was enough to cause death.

Quien amores tiene ¿cómo duerme?
Duerme cada qual como puede.

He who loves, how does he sleep?
He sleeps as best he can.

Quien amores tiene de la casada
¿Cómo duerme la noche ni el alva?
Duerme cada qual como puede.

He who loves a married woman,
How does he sleep at night or at dawn?
He sleeps as best he can.

La Bomba

Bomba! bomba y agua fuera!
Vayan los cargos al mar
que nos imos a anegar,
do remedio no se espera.
A la escota, socorred!
Vosotros id al timón!
Qué espacio! Corred, corred!
No veis nuestra perdición?
Esas gúmenas cortad
porque se amaine la vela.
Hacia acá contrapesad!
Oh, que la nave se asuela!
Mandad calafatear
que quizá dará remedio!
Ya no hay tiempo ni lugar
que la nao se abre por medio!
Qué haremos? Qué haremos?
Si aprovechará nadar?
Oh, que está tan bravo el mar
que todos pereceremos!
Pipas y tablas tomemos.

The Pump

Pump, pump and bail water!
Heave the cargo into the sea,
or we're going to sink
with no hope of salvation.
To the mainsheet, help!
All hands to the helm!
Not so slow, run, run!
Can't you see we're lost?
Cut the ropes
and lower the sail.
Throw your weight over here!
Oh, the ship is wrecked!
See if caulk
will plug up the holes!
It's already too late,
the ship is breaking in half!
What shall we do, what shall we do?
Try swimming?
Oh, the sea is so rough
that all of us will perish!
Hang onto the barrels and timbers!

Mas, triste yo, qué haré?
Que yo que no sé nadar moriré!
Virgen madre, yo prometo
rezar con tino tus horas.
Si Juancho escaparas, yermo moras.
Montserratate, luego meto!

But woe is me, what will I do?
I who cannot swim? I'll die.
Virgin Mother, I promise
to recite your hours without fail.
You, Juan, if you escape, you'll live as a hermit.
I'll get myself to Montserrat!

Yo, triste, ofrezco también,
en saliendo deste lago,
ir descalzo a Santiago.
Eu yendo a Jerusalén.
Santa Virgen de Loreto!
San Ginés, socorred nos!
Que me ahogo, santo Diós!
San Telmo, santo bendito!
Oh, Virgen de Guadalupe,
nuestra maldad no te ocupe!
Señora de Montserrate,
oíd, Señora y gran rescate!

Oh gran socorro y bonanza!
Nave viene en que escapemos!
Allegad, que perecemos!
Socorred, no haya tardanza!
No sea un punto detenido,
señores, ese batel!
Oh, qué ventura he tenido,
pues que pude entrar en él.
*Gratias agamus domino deo nostro:
dignum et justum est*
de tan grande beneficio
recibido en este día.
Cantemos con alegría
todos hoy por su servicio.
Ea, ea! Sus, empecemos!
Empieza tú, Gil Pizarra,
a tañer con tu guitarra
y nosotros te ayudaremos.
Esperad que esté templada.
Témplala bien, hi de ruin!
Denden, dindirindín.
Oh, cómo está destemplada!
Acaba, maldito, ya!
Denden, dindirindín.
Es por demás!
Sube, sube un poco más.
Denden, dindirindín.
Muy bien está!
Ande, pues, nuestro apellido,
el tañer con el cantar,
concordes en alabar
a Jesús recién nascido.
Dindirindín, dondón, dondón.

I too, poor wretch, offer
that when I get out of this sea
I'll walk barefoot to Santiago.
And I'll run to Jerusalem!
Holy Virgin of Loreto!
Saint Genesius, help us!
I'm drowning, holy God!
Saint Elmo, blessed saint!
Oh, Virgin of Guadalupe,
do not look upon our sins.
Lady of Montserrat,
hear us, Lady and great Redeemer!

Oh, what wondrous rescue and blessing!
A ship is coming in which we can escape!
Hurry, we are dying!
Help, do not delay!
Do not slow that boat
for a moment, good sirs!
Oh, what great fortune I have
to be able to board it.
*Let us give thanks to the Lord our God:
it is meet and right*
to give thanks for the great bounty
we have received this day.
Let us all sing joyfully
in his service today.
Come, come, let's begin!
You start, Gil Pizarra,
play your guitar
and the rest of us will help you.
Just wait until it's tuned.
Tune it well, you whoreson!
Denden, dindirindín.
Oh, how out of tune it is!
Get on with it, damn you!
Denden, dindirindín.
It's no use!
Higher, just a little higher.
Denden, dindirindín.
Now that's good!
Come now, all our crew,
to play and sing,
raise our voices in praise
of the newborn Jesus.
Dindirindín, dondón, dondón.

Bendito el que hoy ha venido
 a librarnos de agonía,
 bendito sea este día
 que nació el contentamiento,
 remedió su advenimiento
 mil enojos.
 Benditos sean los ojos
 que con piedad nos miraron,
 y benditos que así amansaron
 tal fortuna.
 No quede congoxa alguna,
 demos prisa al navegar,
 pois o vento nos ha de llevar,
 garrido vendaval!
 No se vió bonanza igual
 sobre tan gran desatiento.
 Bien hayas tú, viento,
 que así me ayudas
 contra fortuna.
 Gritad, gritad todos a una,
 gritad: Bonanza! Bonanza!
 Salvamiento! Salvamiento!
 Miedo hubisteis al tormento,
 no teniendo ya esperanza,
O modicae fidei!
 Ello está muy bien así.
 Gala es todo,
 a nadie hoy duela,
la gala chinela,
de la chinagala,
la gala chinela.
 Mucho prometemos
 en tormenta fiera,
 mas luego ofrecemos
 infinita cera,
de la china gala,
la gala chinela.
 Adiós, señores! La vela!
Nam si pericula sunt in mari,
pericula sunt in terra
et pericula in falsis fratribus.

Blessed be he who came today
 to free us from our agony,
 blessed be this day
 on which contentment is born:
 his coming redeemed us
 from a thousand woes.
 Blessed be the eyes
 that looked on us with pity,
 and blessed those that averted
 such misfortune.
 Let no sorrow remain,
 let us hasten to sail,
 for the wind will carry us,
 fair strong sea wind!
 Never has such blessing followed
 on such great disaster.
 Best wishes to you, wind,
 who helps me thus
 against Fortune.
 Shout, shout all together as one,
 shout: Blessing! Blessing!
 Salvation! Salvation!
 You were greatly afraid, in the midst of torment,
 having lost all hope,
O ye of little faith!
 All is well now.
 Everything is rejoicing,
 let no-one grieve today,
la gala chinela,
de la chinagala,
*la gala chinela.*¹
 We promised a lot
 during the fierce storm,
 but soon we'll burn
 numberless candles,
de la chinagala,
la gala chinela.
 God be with you, good sirs! To sail!
For if perils are found at sea,
perils are also on land,
and perils among false brethren.

¹ These more or less nonsensical words are taken from the opening of a *romancillo* about courtesans by Rodrigo de Reinosa. *China* means money (among other things), a *chinela* is a slipper or heel-less shoe, and *gala* festive dress, charm or elegance, and more. The effect here is essentially "Fa la la."

Stava la gentil dama

A l'ombra d'un'alamieda
Aggugica di hor' a la mano
O tam bien que labrava la sieda.
La corondron o la corondrera,
La corondron o la corondrera.

Labrava un camyscion
Per l'igio della Reina
Il camyscion quella labrava
Era di horcado et sieda.
La corondron o la corondrera.

Pary passa un cavaliero
Da Sivyglia par a Utrera
Assi come la miro
Esta palabra dicea.
La corondron o la corondrera.

—Por que non cantais, seignora,
Por que non cantais la bella?
—Come cantaró io meschina?
Mi marido sta alla guerra.
La corondron o la corondrera.

Priguntero el tienno presso
Esto Rey d'Anglettierra
Esscriverolo yo una cartta
De mi mano et de mia lettra.
La corondron o la corondrera.

Que m'invia mi marido
Sano et salvo et sen cautela,
Et se no m'el quier inviar,
L'azerey la crudel guerra.
La corondron o la corondrera.

Pesso la portta de Londra
Ponerey la mia bandiera.
Ali dice los bombardieros
Sacais l'artiglieria di fuora.
La corondron o la corondrera.

Algi danna tal antena,
Las muralgia sono in tierra.
Algi dice todos la gentes:
Viva viva tal gueriera!
La corondron o la corondrera.

The gentle lady was standing
in the shade of a poplar grove,
a needle of gold in her hand.
Oh, how well she worked the silk!
La corondron o la corondrera,
*La corondron o la corondrera.*²

She was working a shirt
for the son of the Queen.
The shirt she was working
was of brocade and silk.
La corondron o la corondrera.

There passes by a knight
riding from Seville to Utrera.³
As soon as he saw her
he spoke these words.
La corondron o la corondrera.

“Why do you not sing, lady,
why do you not sing, fair one?”
“How shall I sing, wretched me?
My husband is at war.
La corondron o la corondrera.

“He is held prisoner
by the King of England.
I'll write him a letter
in my own hand and writing.
La corondron o la corondrera.

“Let him send me back my husband
safe and sound and without guile,
and if he will not send him to me,
I'll make cruel war upon him.
La corondron o la corondrera.

“As far as the gate of London
I will plant my banner.
There I'll say to the gunners,
Take out your artillery!
La corondron o la corondrera.

“There they make such a racket
that the walls fall to the ground.
There all the people cry,
Long live the warrior lady!”
La corondron o la corondrera.

² Perhaps representing the sound of horns.

³ Another town in Andalucia, about 20 miles from Seville.

Claros y frescos ríos
que mansamente báis
siguiendo vuestro natural camino;
desiertos montes míos
que en un estado estáis
de soledad contino;
aves en quien ay tino
de descansar cantando;
arboles que bibís y al fin morís,
oydme juntamente
mi boz amarga, ronca y muy dolliente.

Ya no les pienso pedir
más lágrimas a mis ojos,
porque dicen que no pueden
llorar tanto y ver tan poco.
¿Para qué buscáis remedios, corazón?
Sufrid, que imposibles son.

¿De qué sirve que busqueis
remedio en ajenos daños?
los que maten son los años:
pasos y tiempo perdeis,
y pues ninguno teneis, corazón,
Sufrid, que imposibles son.

Cuando te mirava, Lisis,
con este remedio solo
pasava cuantas fortunas
corre un amante zeloso,
y pues ninguno teneis, corazón,
Sufrid, que imposibles son.

Curava mi mal ausencia,
pero como en mis enojos
no me aprovechan remedios,
devo de estar peligroso.
¿Para qué buscáis remedios, corazón?
Sufrid, que imposibles son.

Clear and cool streams,
flowing gently
along your natural path;
my deserted mountains,
which are in a state
of perpetual solitude;
birds, who have the knack
of resting while singing;
trees, which live and in the end die:
hear together
my voice—bitter, hoarse, and most sorrowful.

I mean to ask no more tears
from my eyes,
for they say that they cannot
weep so much and see so little.
Why do you seek remedies, my heart?
Suffer, for they are impossible.

What good does it do you to seek
remedy in new wounds?
What they kill are years:
you lose progress and time,
and since you have no remedies, my heart,
suffer, for they are impossible.

When I gazed at you, Lisis,
by this “remedy” alone
I endured as many misfortunes
as a jealous lover;
and since you have no remedies, my heart,
suffer, for they are impossible.

Absence was treating my illness,
but because no remedies
are effective against my woes,
I must remain in peril.
Why do you seek remedies, my heart?
Suffer, for they are impossible.

So ell enzina, enzina,
So ell enzina.

Yo me iba, mi madre,
A la romería,
Por ir más devota
Fui sin compañía
So ell enzina.

Por ir más devota,
Fuy sin compañía,
Tomé otro camino,
Dexé el que tenía
So ell enzina.

Halléme perdida
En una montiña,
Echéme a dormir
Al pie dell enzina
So ell enzina.

A la media noche
Recordé, mezquina,
Halléme en los braços
Del que más quería
So ell enzina.

Pesóme, cuytada,
De que amanecía,
Por que yo goçaba
Del que más quería
So ell enzina.

Muy bendita sía
La tal romería
So ell enzina.

Beneath the oak, the oak,
beneath the oak...

I went, mother mine,
on pilgrimage;
in order to go more devotedly
I went without company
beneath the oak.

In order to go more devotedly
I went without company;
I took another road,
I left the one which I had taken
beneath the oak.

I found myself lost
on a mountain;
I went to sleep
at the foot of the oak,
beneath the oak.

At midnight
I awoke, wretched me;
I found myself in the arms
of him who I most loved
beneath the oak.

Filled with distress, I regretted
the moment the day broke,
for I had enjoyed
him whom I most loved
beneath the oak.

Most blessed be
such a pilgrimage
beneath the oak!

*Al alva venid, buen amigo,
al alva venid.*
Amigo, el que yo más quería,
venid al alva del día.
Amigo el que yo más amava,
venid a la luz del alva.
Amigo, el que yo más quería,
venid a la luz del día.
Venid a la luz del día,
non trayáis compañía.
Venid a la luz del alva,
non traigáis gran compañía.

*Come at dawn, good friend,
come at dawn.*
Friend whom I most desired,
come at the break of day.
Friend whom I most loved,
come at the light of dawn.
Friend whom I most desired,
come at the light of day.
Come at the light of day,
do not bring anyone with you.
Come at the light of dawn,
do not bring anyone else at all.

Nunca fue pena mayor
Ni tormento tan extraño
Que yguale con el dolor
Que rresçibo del engaño.

Never was there sorrow so great
nor torment so extraordinary
that equals the pain
that I suffer from deceit.

Y este conosçimiento
Fase mis días tan tristes,

And this knowledge
makes my days so sad,

En pensar el pensamiento
Que por amores me distes,

thinking the thought
that you gave to me through love,

Y me fase por mejor
La muerte con menor daño
Qu'el tormento y el dolor
Que rresçibo del engaño.

and it makes me prefer
death, with less hurt
than the torment and pain
that I suffer from deceit.

—García Álvarez de Toledo, Duke of Alba

Antes que comáis a Dios

En este sacro manjar,
Alma, será bien pensar
Quién es Dios y quién sois vos.

Antes que en vuestra posada
Recibáis al Rey del cielo
Vivid, alma, con recielo
Si estáis bien aparejada.

Y pues recibís a Dios
En este sacro manjar
Alma, será bien pensar
Quién es Dios y quién sois vos.

Vidi speciosam sicut columbam
ascendentem desuper rivos aquarum, cuius
inestimabilis odor erat nimis in vestimentis
eius, et sicut dies verni circumdabant eam
flores rosarum et lilia convallium.

Quae est ista quae ascendit per desertum
sicut virgula fumi ex aromatibus myrrhae
et thuris? Et sicut dies verni circumdabant
eam flores rosarum et lilia convallium.

Song of Songs 3:6 etc.

Before you eat of God
in this sacred meal,
O soul, you will do well to think
who is God and who are you.

Before you receive into your inn
the King of Heaven,
live, O soul, with misgiving
whether you be well prepared.

And since you receive God
in this sacred meal,
O soul, you will do well to think
who is God and who are you.

I beheld the beautiful one like a dove arising
from above the rivers of water, whose
matchless scent was strong in her garments,
and as on a spring day she was surrounded
by flowers of roses and lily of the valley.

Who is this, who rises out of the desert like
a pillar of smoke from the spices of myrrh
and frankincense? And as on a spring day
she was surrounded by flowers of roses and
lily of the valley.

Translations by Scott Metcalfe.

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 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 specialties 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 and was just selected as a Critic’s Choice of 2017 by *Gramophone*. 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), which it will complete over the next two seasons.

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. This season's highlights include an October tour to England, with performances at Peterhouse and Trinity College in Cambridge and at Lambeth Palace Library, at the London residence of the Archbishop of Canterbury. 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 multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up around 2021, in time to commemorate the composer's circa-600th birthday.

Camilla Finlay holds a BFA in Dance from the Boston Conservatory. She has been a guest dancer for Renaissomics, and as member of the Ken Pierce Baroque Dance Company has performed at Harvard University and at the Longy School of Music of Bard College, as well as numerous festivals and concerts



throughout New England. Since 2002 she has been a demonstration assistant for workshops with Ken Pierce, including the annual Early Dance Workshop held in conjunction with the International Baroque

Institute at Longy. Camilla manages the Global Learning Studio, a media and film studio at the Global Health Education and Learning Incubator at Harvard University, where she creates digital multimedia-based educational teaching tools.

Equally at home on modern and period instruments, violist and violinist **Anna Griffis** has given recitals in Mexico, Turkey, Austria, Taiwan, and throughout North America. She is a member of the New Bedford Symphony (principal), Albany Symphony, Hartford Symphony, and Grand Harmonie (principal), and performs with the Rhode Island Philharmonic, Emmanuel Music, Marsh Chapel Collegium, Boston Baroque, Les Bostonades, and Arcadia Players. She co-founded Trio Speranza, prize winners at the 2014 Early Music America baroque



competition, and performs with and is executive director of the Ludovico Ensemble, a group focused on music of the European avant-garde. Anna studied at Lawrence University, The Hartt School of

Music, Tanglewood Music Center, and Boston University. In addition to her performing career, she is on faculty at the Dana Hall School of Music, maintains a private studio, and oversees public relations for the Tufts University Music Department. She lives in the great neighborhood of Lower Allston with her bassoonist husband and their cat, Pig.

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.

A specialist in both contemporary and historical percussion, **Jonathan Hess** has been praised for his "power and finesse" by the *Boston Classical Review* and his "exacting milieus" by *The Boston Globe*. He is acting principal timpanist for the Handel & Haydn Society and a founding member of the Boston Percussion Group



(BPeG). Jonathan has performed and recorded with the Boston Modern Orchestra Project (BMOP Sound) and plays for Boston's Odyssey Opera. As a chamber musician, Jonathan plays with Beat

Song, a percussion and voice duo featuring soprano Sonja DuToit Tengblad, and he has been featured locally with Boston Musica Viva, Alea III, Dinosaur Annex, and Monadnock Music. In addition to his work in contemporary music, he is also the timpanist for Grand Harmonie, an ensemble dedicated to inventive and compelling performances of 19th-century art music on historical instruments. He has performed and recorded with the Handel & Haydn Society, Boston Baroque, Canto Armonico, and Cambridge Concentus. In 2014, Jonathan toured Japan as timpanist for the Boston Chamber Orchestra and he recently played drum set for the Boston Gay Men's Chorus's historic trip through the Middle East. He lives in Boston with his wife Sonja and their dog Leila.

Laura Jeppesen received a master's degree



from Yale University and subsequently studied the viola da gamba at the Hamburg Hochschule and the Brussels Conservatory. She has been a Woodrow Wilson Designate, a Fulbright Scholar, and a

fellow of the Bunting Institute at Harvard. A prominent member of Boston's early music community, she has long associations with The Boston Museum Trio, Boston Baroque, The Handel & Haydn Society, the Boston Early Music Festival, and Aston Magna. In 2015 she was part of the BEMF team that won a Grammy for best opera recording. She has performed as soloist with conductors Christopher Hogwood, Edo deWaart, Seiji Ozawa, Craig Smith, Martin Pearlman, Harry Christophers, Grant Llewellyn, and Bernard Haitink. Her extensive discography of solo and chamber works includes the gamba sonatas of J.S. Bach and music of Marin Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where she recently won an award of special distinction in the teaching of undergraduates.

Simon Martyn-Ellis began playing the lute after finding the classical guitar repertoire too restrictive for ensemble performance. After travelling to Europe from his homeland



Australia for postgraduate studies, Simon stayed in Germany for over 10 years to continue to work in the Historical Performance arena, appearing regularly with leading orchestras, theatres, and chamber groups throughout Europe. In the US, Simon is a founding member of ACRONYM and Duo Corbetta and has appeared with the Handel & Haydn Society, Apollo's Fire, Les Délices,

Bach Collegium San Diego, Opera Theatre of St Louis, and Opera Columbus, and at the Oregon Bach Festival. His particular interests are in vocal collaborations, either in opera or intimate recitals, baroque guitar repertoire, and finding the groove in Early Music. But really, he just has a great time making music with people.

Described by reviewers as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*), with an “alluring tenor voice” (*ArtsFuse*),



Jason McStoots is a respected interpreter of early music whose recent solo appearances include *Les plaisirs de Versailles* by Charpentier, *Orfeo*, *Il ritorno d'Ulisse in patria*, and the *Vespers of 1610* by

Monteverdi, *The Abduction from the Seraglio* by Mozart, Bach's *Christmas Oratorio* and *St. Mark Passion*, Purcell's *Dido and Aeneas*, and Handel's *Messiah*. He has performed 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 was proud to appear on BEMF's Grammy-winning 2015 Charpentier recording; 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's *Vespers* (Toccata Classics), *Awakenings* with Coro Allegro (Navona), and

all of Blue Heron's recordings.

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 has directed the baroque orchestra at Oberlin Conservatory on several occasions. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015, taught a class in vocal ensemble performance at Harvard University last fall, and is at work on a new edition of the songs of Gilles Binchois. He holds degrees from Brown University and Harvard University.

Martin Near has been acclaimed for the "sweet limpidity" (*The New York Times*) of his singing, with a "cool, beaming countertenor"

commended for its "crystal clear...beautiful, blooming top notes" (*New York Classical Review*). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut's *Remede de Fortune*, created as a collaboration between Blue Heron and Cleveland's Les Délices (Debra Nagy, director), and Richard Rodney Bennett's *Ophelia* (1987) with Boston's Odyssey Opera, under the artistic direction of Gil Rose. Mr. Near maintains a parallel career in the pipe



organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham, and he has also been known to compose, arrange, and engrave using Finale.

Violinist **Johanna Novom** appears as a soloist, chamber, and orchestral player with ensembles across the US, and tours internationally. She



is a founding member of Diderot String Quartet, an ensemble dedicated to the performance of 18th- and early 19th-century repertoire, and she has been Associate Concertmaster of Apollo's

Fire, the Cleveland Baroque Orchestra, since completion of her Master's degree in Historical Performance at Oberlin Conservatory. She also

performs with the Boston Early Music Festival Orchestra, Carmel Bach Festival, Trinity Wall Street Baroque Orchestra, Washington Cathedral Baroque Orchestra, Handel & Haydn Society, ACRONYM, Clarion Music Society, TENET, Sebastian Chamber Players, and New York Baroque Incorporated, among others. Johanna was first prize winner of the American Bach Soloists' Young Artists Competition in 2008 and a 2010-11 fellowship member of the Yale Baroque Ensemble under the direction of Robert Mealy. She lives in Brooklyn, NY.



with Cleveland Orchestra, Boston Symphony Orchestra, New World Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, Les Délices, A Far Cry, Boston Modern Orchestra Project,

Ken Pierce trained in ballet and modern dance, studying on scholarship at both the American Ballet Theatre School and the Merce



Cunningham studio. He has specialized in early dance—especially late-Renaissance and Baroque dance—for over thirty years, as choreographer, reconstructor, performer, and teacher. He has

performed with early dance companies on both sides of the Atlantic, and his choreographies have been presented at workshops and festivals in Europe, Canada, and the United States. He directs the early dance program at the Longy School of Music of Bard College, and is on the faculty at Intergrarte (integrarteusa.com).

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

Rhode Island Philharmonic, Blue Heron, The Thirteen, Cape Symphony, Bach Collegium San Diego, and Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, and Green Mountain Opera Festival. Ms. Rood is the recipient of numerous awards, including the St. Botolph Emerging Artist Award, the Lorraine Hunt Lieberson Fellowship at Emmanuel Music, and third place in The American Prize competition in art song and oratorio. Her new music venture, *Mélange*, with percussionist Caleb Herron, makes its debut in Baltimore this season. She has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University, and Keene State College. Her debut 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,” “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.

Praised for his "elegant style" (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of



Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a

soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.

Emily Walhout grew up playing the cello and piano, but it was not until college that she discovered her love for baroque bass lines. At



Oberlin Conservatory she took up baroque cello and viola da gamba, thus launching an active career in early music. She was a founding member of La Luna, an ensemble of two violins and continuo

devoted to music of the 17th century, and of the King's Noyse, a Renaissance violin band. She has played viola da gamba, lirone, or principal cello for the Boston Early Music Festival, Emmanuel Music, the Handel & Haydn Society, Seattle Baroque, Portland Baroque, New York Collegium, Trinity Consort (Portland, Oregon), Les Violons du Roy, Les Boréades (Montreal),

Montreal Baroque Festival, Les Bostonades, TENET, and the Green Mountain Project. Current chamber ensembles include Les Délices (Cleveland) and Nota Bene Consort of Viols. Her playing has been described as “soulful and expressive” by *The New York Times*.

Colombian lutenist and guitarist **Daniel Zuluaga** has been praised for his “rhythmic vitality and fine sense of color” (*Washington Post*), and for his “great inventiveness” as an accompanist (*San Francisco Classical Voice*). A Juno Award winner (2016), he performs regularly with leading ensembles in the US and Canada, including



Philharmonia Baroque Orchestra, Les Violons du Roy, L’Harmonie des Saisons, San Diego Bach Collegium, and the Baroque Chamber Orchestra of Colorado. Also an avid researcher,

Mr. Zuluaga holds a PhD in musicology from the University of Southern California (2014); he has published articles on the early history of the guitar and won several awards for musicological studies. Mr. Zuluaga is based in Montreal and is a visiting member of the faculty at the Universidad Central in Bogotá. He is currently preparing a solo baroque guitar recording of the music of Henry François de Gallot.

SOURCES

MANUSCRIPTS

CANCIONERO DE LA COLOMBINA copied c. 1460-80 in Seville	Nunca fue pena mayor
CANCIONERO DE PALACIO copied c. 1505-20 at the court of Ferdinand of Aragon	Pues no te duele Más vale trocar Rodrigo Martines So ell enzina Al alva venid
CANCIONERO DE MEDINACELI copied second half of the 16th century around Seville	Claros y frescos ríos
WINCHESTER PARTBOOKS copied 1564-6 in the Low Countries, possibly as a gift for Elizabeth I	Stava la gentil dama
LERMA CODEX (UTRECHT UNIVERSITY MS 3.L.16) probably copied in Palencia, mid 1580s-1590s	Las medias-Las damas- La francesa (ed. Douglas Kirk)
LERMA, ARCHIVO DE SAN PEDRO MS. MUS. 1, copied in Madrid, 1590S	Rogier, Canciones Todos aman (ed. Douglas Kirk)
CANCIONERO DE LA SABLONARA copied 1624-5 in Madrid	Ya no les pienso pedir

PRINTS

ENRÍQUEZ DE VALDERRÁBANO <i>Libro de música de vihuela intitulado Silva de Sirenas</i> (Valladolid, 1547)	Assište parata El atambor
JUAN VÁSQUEZ <i>Villancicos i canciones</i> (Osuna, 1551)	Quien amores tiene
JUAN VÁSQUEZ <i>Recopilación de sonetos y villancicos</i> (Seville, 1560)	Ojos morenos
ANTONIO DE CABEZÓN <i>Obras de música para tecla, arpa y vihuela</i> (Madrid, 1578)	Quien llamó (ed. Daniel Zuluaga)
<i>Las Ensaladas de Flecha</i> (Prague, 1581)	La Bomba
FABRIZIO CAROSO <i>Il ballarino</i> (Venice, 1581)	La Spagnoletta
TOMÁS LUIS DE VICTORIA <i>Motecta</i> (Rome, 1585)	Vidi şpeciosam
FRANCISCO GUERRERO <i>Canciones y villanescas espirituales</i> (Venice, 1589)	Antes que comáis a Diós
MICHAEL PRAETORIUS <i>Terpsichore</i> (Wolfenbüttel, 1612)	Pavane de Spaigne L’espagnolette Spagnoletta

ACKNOWLEDGEMENTS

Special thanks to Daniel Zuluaga for numerous contributions to the planning and programming of this concert, and to Douglas Kirk for editing the music from the Lerma Codex and for introducing us to Juan Blas de Castro.

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. Many 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, printed publicity materials, and CDs are designed by Melanie Germond and Pete Goldlust.

FlashPrint in Harvard Square has printed our programs for as long as we can remember. Erik Bertrand built and maintains 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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