



The Lost Music of Canterbury

Music for several saints from the Peterhouse partbooks

FRIDAY, FEBRUARY 8, 2019
The Parish of All Saints, Ashmont

SATURDAY, FEBRUARY 9, 2019
First Church in Cambridge, Congregational

The Lost Music of Canterbury

Music for several saints from the Peterhouse partbooks

ROBERT FAYRFAX (1464–1521)
O Albane deo grate

JOHN TAVERNER (c. 1490–1545)
O Willelme pastor bone

ARTHUR CHAMBERLAYNE (b. 1470s?)
Ave gratia plena Maria

INTERMISSION

HUGH ASTON (c. 1485–1558)
O baptista vates Christi

NICHOLAS LUDFORD (c. 1490-1557)
Salve regina

Pre-concert talk in Cambridge by Scott Metcalfe



Sonja DuToit Tengblad
Brenna Wells
Shari Alise Wilson
treble

Jennifer Ashe
Pamela Dellal
Martin Near
mean

Philippe Gagné
Mark Sprinkle
contratenor


Michael Barrett
Jason McStoots
tenor

Paul Guttry
David McFerrin
Steven Hrycelak
bass

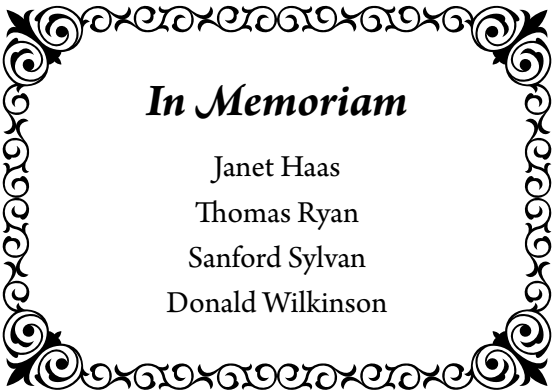
Scott Metcalfe
director

All works edited and completed by Nick Sandon and published by Antico Edition (RCMS8, 106, 120, 133, and 138).


Blue Heron is funded in part by the
Massachusetts Cultural Council,
a state agency.


The Dorchester concert is supported in part
by a grant from the Boston Cultural Council,
a local agency which is funded by the Mass
Cultural Council, and administered by the
Mayor's Office of Arts and Culture.

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The Lost Music of Canterbury

Today’s program explores music from one of the largest and most important extant sources of sacred English polyphony from before the Reformation, the Peterhouse partbooks—so called because they are now housed at Peterhouse, the oldest and smallest of the Cambridge colleges. The partbooks, which contain a large collection of Masses, Magnificats, and votive antiphons, seem to have been copied at Magdalen College, Oxford, in the latter years of the reign of Henry VIII, by the professional singer and music scribe Thomas Bull, just before Bull left Oxford to take up a new position in the choir at Canterbury Cathedral.

Bull wrote down, within a very short time, a great quantity of music in plain, carefully checked, and highly legible copies that were evidently intended to be used for liturgical performance, rather than for study or for presentation to a noble as a gift. (Presentation manuscripts normally

feature illuminations and other fancy trimmings that added value beyond the musical contents.) He appears to have been commissioned to supply Canterbury Cathedral with a complete repertoire of polyphonic music. The monastic foundation at Canterbury was dissolved by Henry VIII in April 1540, one of nearly a dozen great monastic cathedrals dissolved in the years 1539-40. Most were refounded as secular (i.e. non-monastic) institutions which were subject not to an abbot—a member of a religious order—but to a bishop and thence to the king, who had declared himself head of the Church of England. Monks sang mostly plainchant and did not generally attempt virtuosic polyphonic music, but the new foundation cathedrals aspired to more pomp and circumstance and so they needed to hire a choir of professional singers and to recruit and train choirboys. By the late summer of 1540 Canterbury Cathedral had assembled a roster of ten “queresters” (choris-

ters, “quire” being the normal sixteenth-century spelling of the word), their master, and twelve vicars-choral or professional singing-men. Thomas Tallis is listed first of the “vyccars,” Bull sixth. And in addition to singers, the new choral establishment needed to acquire an entire library of polyphonic repertory. This Bull supplied, bringing nearly 70 works with him from Oxford and adding several more to the collection after arriving in Canterbury.

The music Bull copied includes works by the most famous masters of the early sixteenth century, such as Robert Fayrfax, John Taverner, and Thomas Tallis, and by less celebrated but nonetheless first-class composers such as Nicholas Ludford and Hugh Aston, as well as a number of wonderful pieces by musicians whose careers are less well documented and who have been virtually forgotten for the simple reason that so little of their work survives: Richard Pygott, John Mason, Robert Jones, Robert Hunt, and others. Several of these men, like Arthur Chamberlayne, cannot be identified with certainty: Chamberlayne’s *Ave gratia plena Maria* is the only known piece ascribed to him and the only known candidate for identification with the composer is a “Chamberleyn” documented as a chorister at Magdalen College in 1485-6.

The new choral institution at Canterbury would not last long. Henry died in 1547

and the Protestant reformers who came to power upon the accession of his young son, Edward, took a dim view of such popish decorations as professional choirs and the highly sophisticated Latin music they sang. All the elaborate polyphonic music of late medieval English Catholicism became, at best, obsolete; at worst it was viewed as a gaudy ornament to a despicable ritual. Many musical manuscripts were lost and many destroyed, and if a manuscript escaped deliberate destruction by zealots, it might yet be subjected to other indignities:

Neither had we been offended for the losse of our lybraryes, beyng so many in nombre, and in so desolate places for the more parte, yf the chiefe monumentes and moſte notable workes of our excellent wryters, had been reserved.... But to destroye all without consyderacyon, is and wyll be unto Englande for ever, a moſte horryble infamy amonge the grave senyours of other nacyons. A great nombre of them whych purchased those superstycyouse mansyons [the former monasteries], reserved of those librarye bokes, some to serve theyr jakes [privies], some to scoure theyr candelstyckes, and some to rubbe their bootes. Some they solde to the grossers and sope-sellers, & some they sent over see to the bokebynders, not in small nombre, but at tymes whole shyppes full, to the wonderynge of the foren nacyons. Yea, the unversytees of thys realm, are not all clere in this detest-

able fact.... I knowe a merchaunt man, whych shall at thys tyme be namelesse, that boughte the contentes of two noble lybraryes for .xl. shyllynge pryce, a shame it is to be spoken. Thys stuffe hath he occupied in the stede of graye paper [wrapping-paper] by the space of more than these .x. yeares, & yet he hath store ynough for as many yeares to come.

The Preface, “Johan Bale to the Reader,” *The laboryouse Journey & serche of Johan Leylande for Englandes Antiquities* (1549)

Very few collections of church music survived the upheaval. The main sources extant from the entire first half of the sixteenth century are a mere three choirbooks, four sets of partbooks, and one organ manuscript. (Compare this paucity to, for example, the *sixteen* choirbooks owned in 1524 by a single establishment, Magdalen College, Oxford, not one of which survives.) We do not know what happened to Bull’s five partbooks (one each for the standard five parts of early sixteenth-century English polyphony: treble, mean, contratenor, tenor, and bass) after 1547, but by the 1630s they may have made their way to the library of Peterhouse, where they would survive yet another cataclysm of destruction, that wrought by the Puritans in the 1640s.

Or, rather, most of Bull’s five partbooks survived. By the time the books were de-

scribed and catalogued for the first time in the middle of the 19th century, the tenor book had disappeared, along with several pages of the treble. Now, of the 72 pieces in the set, 39 are transmitted uniquely, while another dozen or so are incomplete in their other sources. The result is that some fifty pieces of music—a significant portion of what survives from pre-Reformation England—now lack their tenor, and some of these (including the works by Fayrfax, Aston, and Ludford on this program) are also missing all or part of their treble. We are able to sing the Peterhouse music nowadays thanks to the extraordinarily skilled recomposition of the missing parts by the English musicologist Nick Sandon. (Sandon also pieced together the story of the partbooks and their origins that I have related here.) Sandon finished his dissertation on the Peterhouse partbooks, including recompositions of most of the missing parts, in 1983. In the years since he has revised and refined his work and issued it in Antico Edition, completing the entire, monumental project in 2015.

Music for several saints

The splendid masses and antiphons copied into the Peterhouse partbooks offer dramatic support to the picture of late medieval English Catholicism drawn by Eamon Duffy in his 1992 book *The Stripping of the Altars*. Duffy shows that lay Catholicism in English parishes was deeply-felt and thriv-

ing on the very eve of being officially extinguished. The Peterhouse music proves the same for “high culture” at Oxford and Canterbury as well. These are not the artistic products of a religious culture that was decaying, losing its sense of purpose, or doubting the efficacy of its traditional rituals. Quite the contrary: bold, confident, and technically demanding, these works demonstrate that Catholic culture in England in the 1540s remained vigorous in its devotional practice and its artistic expression.

The characteristics of the style of the Peterhouse repertoire include an overall compass of three octaves from bass to treble; rich, carefully calculated sonorities in passages for the full five voices; the deployment of various groupings of voices in sections of reduced texture; the use of brief points of imitation—very freely treated and varied—as structural guideposts at new lines of text and new entries of voice-parts; and rhythmically complicated and highly melismatic melodies.

This program presents five examples of the votive antiphon, an extra-liturgical form not part of the regular Divine Office but appended to it. Addressed most often to Mary, sometimes to Jesus, very occasionally to another saint, in England it was typically sung after Vespers and Compline in a separate evening devotion by a group of singers gathered before an altar or image. The Marian antiphon (according to Frank

Llewellyn Harrison, the eminent historian of music in medieval Britain) “was the universal and characteristic expression of the devotional fervour of the later Middle Ages.” The most popular texts were made available to pious lay-people in prints such as the diglot *Prymer* or Book of Hours issued by Robert Redman. (Redman’s translation of the *Salve regina* is included in the program.)

The structure of antiphons derives from the Angelic Salutation or “Hail Mary,” one of the items that constituted the core of all Catholics’ knowledge of their faith. Opening with a salutation (“Hail Mary, full of grace, the Lord is with thee”), it then praises the saint invoked (“blessed art thou among women”), makes reference to the savior Christ (“and blessed is the fruit of thy womb Jesus”), and closes with a prayer for intercession (“Holy Mary, Mother of God, pray for us sinners now and in the hour of our death”). The rather elegant, humanistic text of Chamberlayne’s *Ave gratia plena Maria* embeds the text of the Salutation in its first few lines, subsequently quoting phrases from other texts that would have been immediately recognizable to the singers (“Spes nostra, salve” and “ad te clamamus” from the *Salve regina*, for example). As Sandon comments, “It may seem strange that virtually all knowledge can be lost of a composer capable of creating such a characterful and well-crafted piece as *Ave gratia plena Maria*, but it is a reminder of the catastro-

phe that English music suffered in the late 1540s and early 1550s, when a very highly developed, confident and ambitious musical culture and the infrastructure that sustained it were brought to an end virtually overnight, and most of its works and much other evidence of its activity were deliberately destroyed.”

Fayrfax’s *O Albane deo grate* addresses St. Alban, who was traditionally believed to have been beheaded in the Roman city of Verulamium (modern St. Albans in Hertfordshire, some 20 miles northwest of London) sometime during the third or fourth century and was venerated as the first recorded British Christian martyr. The antiphon was very likely composed for the Benedictine abbey of St. Alban, with which Fayrfax maintained a connection for many years in later life and where he chose to be buried. The text was later adapted as *O Maria deo grata*, presumably in order to make the piece more generally useful, and it appears in that form in the Peterhouse partbooks.

O Willelme pastor bone combines an antiphon for St. William, Archbishop of York (d. 1154), with a matching stanza written as a prayer for Cardinal Thomas Wolsey, Archbishop of York in the early 16th century and the founder of Cardinal College, Oxford, where Taverner served as *informator chorum* (instructor of the choirboys) between 1526 and 1530. Taverner presumably composed the setting during

his tenure at Cardinal College to be sung as part of the daily devotion to St. William which was prescribed in the founding statutes of the college. After Wolsey’s fall from grace with Henry VIII in 1529, followed by his arrest and death in 1530, the antiphon’s text was revised and redirected to Christ and Henry; it appears in the Peterhouse partbooks as *O Christe Jesu*. Quite unlike the other four works on the program, it is “succinct, syllabic, and plain in style, lacking any known English precedent,” according to Dr. Sandon.

Hugh Aston has been a favorite of ours ever since we sang his *Ave Maria dive matris Anne* on our first concerts in the fall of 1999, and his three Marian antiphons in Peterhouse feature on the first disc in our CD series. This is the first time we have sung *O baptista vates Christi*, an antiphon to St. John, and we are delighted to be using Sandon’s just-published revised reconstruction. The text is otherwise unknown and may well have been written for Aston’s use—or by Aston himself? Like some other texts set uniquely by Aston, it refers directly to the singers who raise their voices to a heavenly intercessor.

We conclude with Ludford’s magnificent *Salve regina*, which, typically for an English setting, includes three rhymed stanzas inserted between phrases at the end of the antiphon.

—Scott Metcalfe

TEXTS & TRANSLATIONS

O Albane, deo grate,
Coram tua sanctitate
Michi tuo servulo
Clemens esto supplicanti
Et succurre deprecanti
Ut sic in hoc seculo

Christo possim militare
Ne a cultu deviare
Videar iusticie
Isto mundo consummato
Et antiquo debellato
Principe malicie.

Te rectore teque duce
Regnum dei plenum luce
Introire valeam
Ubi sanctam trinitatem
Ejusdemque majestatem
Sine fine videam.

Martyr pie, martyr bone,
Pie pater et patrone,
Me juvare propera
Ut adversa me non ledant
Sed ut prosperis succedant
Mihi semper prospera.

Audi preces queso meas
Et clementer offer eas
Ante regem glorie
Pro quo mortem amplexatus.
Nunc refulges laureatus
Corona victorie.

Gloriose martyr dei,
Miserere precor mei
Peccatoris miseri.
Roga fontem pietatis
Ut me solvat a peccatis
Et a penis inferi.

O Alban, pleasing to God,
be merciful to me thy humble servant
as I pray in the presence of thy holiness,
and help me as I beg
for pardon,
so that in this world

I can be a soldier for Christ,
lest I be seen to stray from
the observance of righteousness
when this world has been brought to an end
and the ancient prince of malice
vanquished.

Guided by thee and led by thee,
let me be worthy to enter
the kingdom of God, filled with light
where let me endlessly behold
the Holy Trinity
and the majesty of the same,

Dutiful martyr, brave martyr,
faithful father and protector,
hasten to help me,
so that misfortune shall not harm me
but good fortune shall always follow
upon good fortune for me,

Hear my prayer, I plead,
and mercifully bring them
before the King of Glory
for whom thou didst embrace death,
Now thou shinest brightly,
crowned with the bays of victory.

O glorious martyr of God,
I beg thee to have pity of me,
a miserable sinner.
Entreat the fount of goodness
that he release me from sins
and from the punishments of hell.

O martyrum flos Anglorum,
Nunc coheres angelorum,
Michi posce veniam
A delictis quibus premor
Apud Christum mei memor
Ut ejus per gratiam

Illi digne deservire
Possim hic et hinc transire
Ad celestem patriam
Ubi tecum gratulari
Merear et contemplari
Divinam presentiam.

Ora, martyr, pro me deum
Ne me damnet tamquam reum
In die novissimo;
Sed mundatum a peccatis
Me colloceat cum beatis
In regno clarissimo

Ubi cum sanctis congaudes,
Dignas reddens deo laudes.
Queso vite vane
Mundi fac me culpas flere
Meque tecum congaudere,
O sancte Albane.

O Willelme, pastor bone,
Cleri pater et patrone,
Mundi nobis in agone
Confer opem, et depone
Vite sordes, et corone
Celestis da gaudia.

Fundatorem specialem
Serva Thomam cardinalem,
Et ecclesiam piorum
Tueare custos horum,
Et utrumque fac vitalem
Eterne vite premium.

[Reconstruction of the original text of
O Christe Jesu, pastor bone.]

O flower of English martyrs,
now co-heir of the angels,
seek for me absolution from the offences
by which I am oppressed,
and make Christ mindful of me
so that through his grace

I can serve him here
and pass hence
to the heavenly homeland,
where may I deserve to rejoice
with thee and contemplate
the divine presence.

O martyr, beseech God for me,
lest on the last day he condemn me
as one guilty;
rather let him place me,
washed clean of sins, with the blessed
in the most illustrious kingdom

Where thou rejoicest with the saints,
offering fitting praises to God.
I beg, O holy Alban,
make me weep for the sins
of the fleeting life of the world,
and make me rejoice with thee.

O William, good shepherd,
father and defender of the clergy,
in the travail of the world
bring help to us, and put away
the depravity of life, and bestow
the joys of a heavenly crown.

Watch over our particular founder,
Thomas the cardinal,
and, as guardian, protect the church
of these faithful people,
and give them both the life-giving
prize of everlasting life.

Ave gratia plena Maria: tecum dominus. Partu laudes tibi ubique: in te thalamum puritatis effecit trinitas.	Hail, Mary, full of grace; the Lord is with thee. Praise to thee everywhere for thy offspring; in thee the Trinity created a chamber of purity.
Tanti praedicta es honoris excellens virtute, benedicta inter mulieres: sicque tuus laudabitur fructus Jesus, regum rex immortalis.	Thou art foretold to be of such great honour, pre-eminent in worth, blessed among women, in that thy Son Jesus will be extolled as the immortal king of kings.
De te cecinere prophetae et dominum ex te nasciturum: laus nam tua erit indeficiens et corona virtutum perpetua.	Prophets sing of thee and the Lord who will be born of thee, for thy praise will be unfailing and thy crown of virtues everlasting.
Tu mater es et nutrix piissimi servatoris, optima nostrae miseriae consolatrix: tibi nunquam desinemus dicere, ‘Spes nostra, salve.’	Thou art the mother and nurse of the most holy Saviour, O best comforter of our distress; we shall never cease to call to thee, ‘Hail, our hope.’
Et quod tuis sanctis indigemus precibus, ad te clamamus assiduis calamitatibus obrupti, O benignissima Maria: et hinc ad te confugimus, spes nostra et adiutrix, nam qui te invocant hos non soles ipsa omnis criminis expers tuo solamine destitutos relinquere.	And because we, cast down by misfortunes, have need of thy holy prayers, we cry continually to thee, O most merciful Mary, and hence we appeal to thee, our hope and helper, for thou who art devoid of all sin art unaccustomed to leave destitute of thy comfort those who call upon thee.
Nihil est enim quod a charissimo filio nequeas impetrare, et idcirco ad te clamamus jure, ‘Spes nostra, salve.’	There is indeed nothing that thou canst not obtain from thy most dear Son, and therefore we rightly cry to thee: ‘Hail, our hope.’
O summa, O pura, O super angelos omnes excellens creatura: laus, honor et decus sempiternum tibi omnium mulierum gemma.	O thou most high and pure being, excelling all the angels: praise, honour and eternal glory to thee, jewel of all women.
Angelorum chori una cum sanctis reliquis tuam admirantur sanctimoniam, cum quibus nos quoque justissime clamamus singuli, ‘Spes nostra, salve.’	The choirs of angels together with the rest of the saints marvel at thy sanctity, with whom we likewise together most justly cry: ‘Hail, our hope.’

O baptista, vates Christi, Qui inter natos surrexisti Mulierum maximus, Sis pro nobis tua plebe Quem pulsamus in hac ede Consonoris vocibus.	O baptist, prophet of Christ, Who hast arisen greatest among those born of women, whom we address in this shrine with concordant voices, be here for us, thy people.
Tu defende chorum istum Cujus caput es post Christum Et patronus optimus, Cujus quoque membra sumus; Ne nos ledat ire fumus Adsit amor cordibus.	Defend this choir whose head and chief patron thou art after Christ, and whose members we are; lest the fume of anger harm us let love attend our hearts.
Nihil non cum deo vales Qui te inter tot mortales Preelegit unicum Ut sis testis nostre spei, Verus preco verbi dei, Monstrans dei filium.	Thou art nothing without God who singled thee out among so many mortals to be a witness to our hope, the true herald of the word of God, pointing out the Son of God.
Mirus tui notat ortus Quod sis testis spei portus Ac precursor domini, Quando Gabriel nunciavit Atque patri assignavit Nomen sui filii.	Thy remarkable birth indicates that thou art a witness to the haven of hope and the forerunner of the Lord, when Gabriel announced and conveyed to the father the name of his son.
Mater curva senectute Mire concepit virtute Impar onus utero. Dempta patris est loquela Cujus eras tu medela Nato dei nuncio.	Bent with age, the mother conceived with amazing vigour a burden unsuited to her womb. The speech of the father was withdrawn and thou wast his remedy being born as the messenger of God.
Quem Maria in montana Salutatum voce plena Matrem tuam adiit, Adhuc matris clausus claustro Infans exultavit gaudio Tantum quantum potuit.	In the mountain Mary came to thy mother and greeted her aloud, at which point the child, enclosed in the mother’s womb, jumped with joy to his utmost.

Natus heremum petisti;
Penitere docuisti
Homines per monita.
Esse putant te messiam
Quia docuisti viam
Qua itur ad celestia.

Dixi, Non sum ego Christus
Sed ab illo quidem missus
Mundi in hanc miseriam;
Post me certe veniet agnus
Cujus ego non sum dignus
Solvere corrigiam.

Post hoc Christum baptizasti
Digitoque demonstrasti
In Jordano flumine.
Patris vocem exaudisti
Sanctum spiritumque vidisti
Columbina specie.

Jam cum tuo vivis Christo:
Choro sis defensor isto;
Fac per tua merita
Ut post hujus vite cursum
Te sequamur ubi sursum
Vehamur ad gaudia.
Amen.

Salve regina, mater misericordie, vita
dulcedo et spes nostra, salve. Ad
te clamamus exules filii Eve. Ad te
suspiramus, gementes et flentes in hac
lacrimarum valle. Eya ergo, advocata
nostra, illos tuos misericordes oculos
ad nos converte, et Jesum, benedictum
fructum ventris tui, nobis post hoc
exilium ostende.

Born, thou didst seek the desert;
through thy warnings
thou didst teach men to repent.
They took thee for the Messiah
because thou didst point out the way
by which one goes to heaven.

Thou saidst, I am not the Christ
but am indeed sent from him
to the world in this distress;
after me will certainly come
the lamb whose shoe-lace
I am unworthy to unloose.

After this thou didst baptize Christ
and didst point him out with thy finger
in the river Jordan.
Thou didst hear the voice of the Father
and see the Holy Spirit
in the form of a dove.

Now thou livest with thy Christ:
be a protector to this choir;
through thy merits make it
that after the course of this life
we may follow thee where on high
let us be brought to joy
Amen.

Hayle, quene, mother of mercy, our
lyfe, our swetenes, our hope, all hayle.
Unto thee do we crye, whyche are the
banyshed chyldren of Eva. Unto thee
do we syghe, wepyng & waylyng in this
vale of lamentacyon. Come of therefore,
our patronesse. Caste upon us those
pytefull iyes of thyne. And after this our
banyshement, shewe unto us the blessed
fruite of thy wombe Jesu.

Virgo mater ecclesie,
Eterna porta glorie,
Esto nobis refugium
Apud patrem et filium.
O clemens.
Virgo clemens, virgo pia,
Virgo dulcis, O Maria,
Exaudi preces omnium
Ad te pie clamantium.
O pia.
Funde preces tuo nato
Crucifixo, vulnerato,
Et pro nobis flagellato,
Spinis puncto, felle potato.
O dulcis Maria, salve.

All texts edited by Nick Sandon.

Virgin mother of the congregacion
Gate of glory that never is donn
Be for us a reconciliacion
Unto the father and the sonne.
O mercyfull.
Virgin mercifull, virgin holy
O swete virgin, o blessed Mary
Heare theyr prayers gracyously
Whiche crye and call unto thee.
O holy.
Praye for us unto thy sonne,
Wounded and crucified for us all
And sore turmented with flagellation
Crowned with thorne, & fedde with gall.
O swete Mary, [hayle].

Translations by Nick Sandon, except translation of
Salve regina from *This Prymer in Englyshe and in
Laten* (Robert Redman: London, 1537).

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, the ensemble ranges over a wide repertoire from plainchant to new music, with particular specialties in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music.

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 Chicago, Cleveland, Kansas City, Milwaukee, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, and Seattle. The ensemble has performed in Cambridge and London, England, and in 2018-19 will make Canadian debuts in Montreal (September) and Vancouver (March). Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collabora-

tions with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra. In 2015 the ensemble embarked on *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497) and record all of his songs and motets. Volume I of the songs will be released in the spring of 2019. The project will wind up around 2021, in time to commemorate the composer’s circa-600th birthday.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued 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 CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a boxed set entitled *The Lost Music of Canterbury*. 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 *I madrigali a cinque voci* (1542), to be released in fall 2019.



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 pre-school music at Music Together Arlington.



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Boston Baroque, Nederlandse Bachvereniging (Netherlands Bach Society), L’Académie, Seven Times Salt, Schola Cantorum of Boston, and Exsultemus. He can be heard on

the harmonia mundi, Blue Heron, and Coro record labels. Michael has served as music director of Convivium Musicum since 2007. He also directs the Meridian Singers, a vocal ensemble based at MIT. Michael is currently an Assistant Professor at the Berklee College of Music, where he teaches conducting courses for undergraduates.



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.

Tenor **Philippe Gagné** has received critical acclaim for his depth of expression, refined musical sensitivity, vocal agility, and beauty of tone. He enjoys an international career specializing in baroque repertoire and has worked with Tafelmusik, Les Violons du Roy, Arion



Baroque, the Calgary Philharmonic Orchestra, the Orchestre symphonique de Québec, Apotheosis Orchestra, La Bande Montréal Baroque, Le Palais Royal, and Mannheimer Hofkapelle, under the direction of Bernard Labadie, Eric Milnes, Ivars Taurins, Alexander Weimann, Fabien Gabel, Christopher Jackson, Florian Heyerick, Hervé Niquet, and Christophe Rousset. In 2014, Philippe was first prize tenor winner of the CBC Bruce Haynes International Vocal Competition and in 2016 he was among the musicians of L'Harmonie des Saisons to receive a 2016 JUNO Award for the CD *Las Ciudades de Oro*. Recent highlights include recordings of Graupner cantatas with Ex Tempore and Rameau's *Pigmalion* with Apotheosis Orchestra, a program of Rameau and Campra with Les Talens Lyriques in Paris and Oslo, *grands motets* with Les Délices in Cleveland, concerts at the Cydonia Barocca Festival in Ghent, and title roles in *Acis and Galatea* and Charpentier's *Actéon* in Montreal.



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, or ensemble performer. He is an ensemble member and soloist in the Grammy-nominated Choir of Trinity Wall Street. 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 received 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 appearances in and around Boston. As concert



soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with Boston Baroque (as Achilla in Handel's *Giulio Cesare*) and Apollo's Fire in Cleveland, and performed with the Handel & Haydn Society in Boston, New York, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. Recent highlights include the world premiere of *The Nefarious, Immoral, yet Highly Profitable Enterprise of Mr. Burke and Mr. Hare* with Boston Lyric Opera, a debut with the Arion Baroque Orchestra in Montreal, solo appearances with the Handel & Haydn Society, and various programs with Blue Heron.



Reviewers have praised **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 award in Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi's *Orfeo*, and Eumete and Giove in Monteverdi's *Il ritorno d'Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart's *Abduction from the*

Seraglio, Bach's Christmas Oratorio and St. Mark Passion with Emmanuel Music, and Monteverdi's *Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully's *Psyché* (nominated for a Grammy), Handel's *Acis and Galatea* (as Damon), John Blow's *Venus and Adonis* (soloist), and Charpentier's *Actéon* (as Orphée).



Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through the seventeenth centuries and beyond. From 2010 to 2016 he was music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director), which he led again in January 2019, and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Les Délices and Quire Cleveland, and other ensembles. Metcalfe also enjoys a career as a baroque violinist, currently playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons, and Montreal Baroque (dir. Eric Milnes). His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two essays that will be published in a forthcoming collection, and he has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently

rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); he is also at work on a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe has taught at Harvard University, Boston University, Boston Conservatory, and Oberlin Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Martin Near has been acclaimed for the “sweet limpidity” of his singing (*The New York Times*), with a “cool, beaming counter-tenor” 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 returning to Blue Heron's season in 2019, 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.

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.



Recent solo highlights for soprano **Sonja DuToit Tengblad** include Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Vivaldi's *Juditha triumphans* (Abra

and Ozias), Monteverdi's *Il ritorno d'Ulisse in patria* (La Fortuna and Giunone; Grammy-nominated recording with Linn Records) and Mozart's *Die Zauberflöte* (First Lady) with Boston Baroque; Bach's St. John Passion with the Handel & Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. In 2014 she was awarded

second place in the American Prize Competition's art song and oratorio division. A champion of modern music, Ms. Tengblad curated the award-winning touring program Modern Dickinson (www.moderndickinson.com), launched the recital project BeatSong for soprano and percussion, and premiered Shirish Korde's *Questions for the Moon* with members of the Silk Road Project. She sings with the Grammy-winning ensemble Conspirare and the Lorelei Ensemble.



Soprano **Brenna Wells** is known for her varied operatic and concert performances and has sung and recorded with such ensembles as the Boston Early Music Festival, Blue Heron, Britten-Pears Baroque Orchestra, Boston

Baroque, Opera Boston, Boston Modern Orchestra Project, Yale Choral Artists, and the Handel & Haydn Society. She has appeared in many festivals worldwide, including the London Handel Festival, Aldeburgh Festival, Connecticut Early Music Festival, Amherst Early Music Festival, BBC Proms, and the Fondazione Giorgio Cini in Venice, Italy. Recent highlights include performances with Vermont Symphony Orchestra, Sammamish Symphony Orchestra, New World Symphony, Cleveland Orchestra Miami, St. Cecilia Festival, Seraphic Fire, Brookings Harbor Friends Series, Vancouver Early Music Festival, Ensemble VIII, Pacific Musicworks, and the Early Music Guild of Seattle. Brenna appears on the new recording of John Luther Adams's *Becoming Desert* with the Seattle Symphony Chorale and this season she will make her debuts with Emerald City Music, Capella Romana, and Music at 9th and Stewart, as well

as return to the Aspen Music Festival as a Featured Artist with Seraphic Fire.



Austin-based singer, conductor, and pianist **Shari Wilson** performs a wide range of repertoire from the Renaissance to the 21st century. Demonstrating great versatility and stylistic sensitivity, she has collaborated with a number of ensembles, including Conspirare, Blue

Heron, Pegasus Early Music, Publick Musick, Santa Fe Desert Chorale, and the Handel & Haydn Society. She is a founding member of The Crossing, winner of a 2018 Grammy Award (Best Choral Performance) for Gavin Bryars's *The Fifth Century*. Ms. Wilson made her New York City debut at Merkin Hall in a world-premiere performance as the soprano soloist in Benjamin C.S. Boyle's cantata *To One in Paradise*. She has also made a mark on the international scene at the Spoleto Festival (Italy), where she worked with Gian Carlo Menotti in *Amahl and the Night Visitors* and *The Saint of Bleecker Street*. Her 2018-19 season includes appearances with Conspirare, Ensemble VIII, Texas Early Music Project, Ars Longa Ensemble, Pegasus Early Music, Blue Heron, Texas Bach Festival, and Victoria Bach Festival, and she will premiere a work by Julia Wolfe with The Crossing and the New York Philharmonic at Lincoln Center. Ms. Wilson teaches voice at St. Stephen's Episcopal School and is the organist at Crestview United Methodist Church in Austin. This season she will launch Corvidae Ensemble, a women's ensemble dedicated to exploring music and multimedia forms, spanning over four centuries of music, art, dance, and poetry.



20 BLUE HERON

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Blue Heron is widely considered the leading Renaissance vocal ensemble in North America. Approaching our twentieth anniversary in 2019, we have more opportunity than ever before to reach expanded audiences at home and abroad, with vibrant performances grounded in a rare depth of scholarship.

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ACKNOWLEDGEMENTS

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. This month we extend our gratitude to Ruth McKay and Don Campbell, Scott Allen Jarrett, Laura Jeppesen and Daniel Stepner, and Jaylyn Olivo and Dale Flecker.

Many thanks to our board and to all our dedicated 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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The fifth disc in the series was recognized with the **Gramophone Award for Early Music 2018**, making Blue Heron the first North American ensemble to have won the Early Music Award in the 41 years it has been given.

The set includes mostly world-premiere recordings and features masses by Nicholas Ludford, antiphons by Hugh Aston and Richard Pygott, the complete surviving works of Robert Jones (an early 16th-century musician, not the lute-song composer of the Elizabethan era) and the gifted though previously completely unknown composers Hugh Sturmy and Robert Hunt, and all but one of the surviving works of John Mason. The missing tenor parts (and, where needed, the treble parts) have been supplied by Nick Sandon, who has dedicated much of his professional life to the Peterhouse partbooks, which were copied for Canterbury Cathedral in 1540 and are now named for the college currently housing them, Peterhouse Cambridge.

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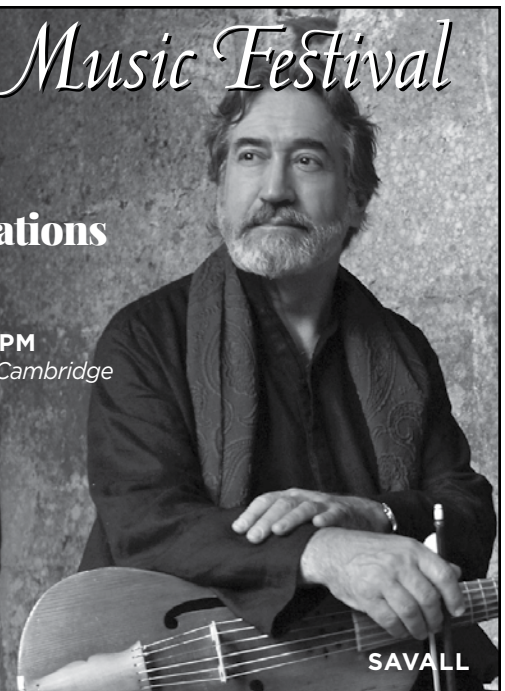
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Musica Nova

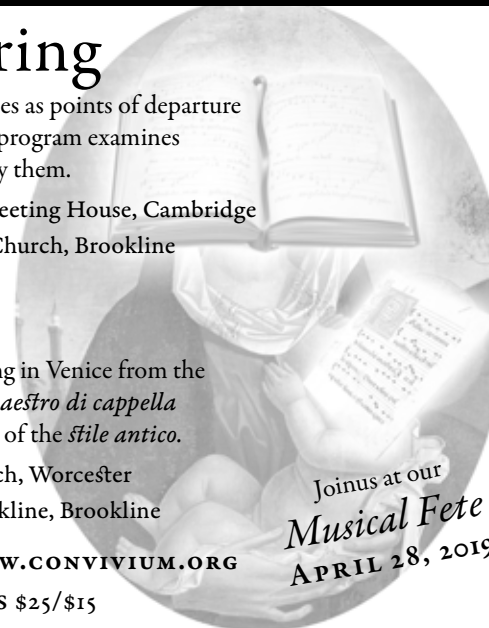
Join Convivium as we follow music-making in Venice from the time of Adrian Willaert's installation as *maestro di cappella* at the Basilica of St. Mark to the last gasps of the *stile antico*.

Sat, June 1, 8 pm: Trinity Lutheran Church, Worcester

Sun, June 2, 4 pm: United Parish of Brookline, Brookline

For tickets and season details, visit WWW.CONVIVIUM.ORG

SEASON TICKETS \$55/\$30 TICKETS \$25/\$15



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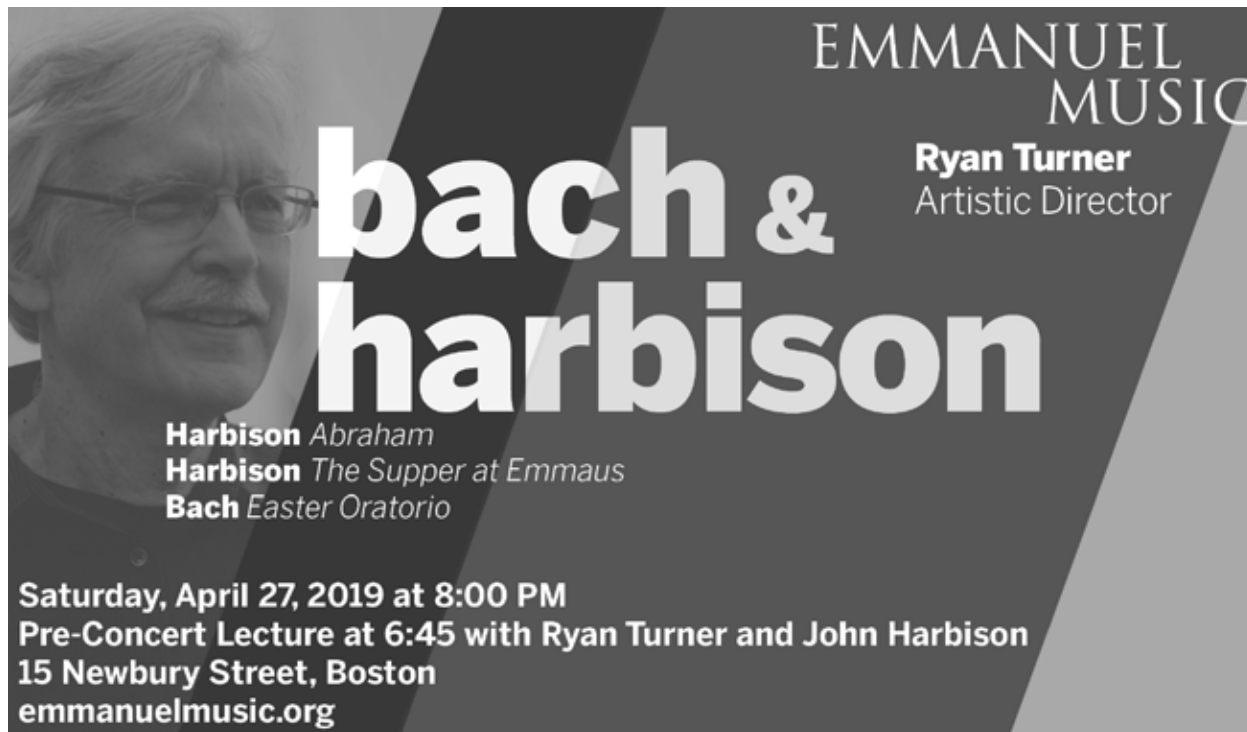
Bach Easter Oratorio

Saturday, April 27, 2019 at 8:00 PM

Pre-Concert Lecture at 6:45 with Ryan Turner and John Harbison

15 Newbury Street, Boston

emmanuelmusic.org



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2018–2019 season
Cambridge and Brattleboro

The Lily and the Rose: *France and England Entwined*

Agnes Coakley Cox, soprano
Nathaniel Cox, lute

Just in time for Valentine's Day, join us for a program of English and French continuo songs, celebrating the union of King Charles I and Henrietta Maria of France—and many other lovers of the past! With music by Lawes, Lanier, Moulinié, Boësset and many anonymous composers.

Fri., Feb. 15, 7:30 pm at
Friends Meeting at Cambridge, &
Sat., Feb. 16 in Brattleboro, VT

La Vesuviana: *Tracing the Sources of Neapolitan Folk Music*

Agnes Coakley Cox, soprano
Nathaniel Cox, cornetto & theorbo
Simon Martyn-Ellis, guitar
Dan Meyers, winds & percussion
Fabio Pirozzolo, percussion & voice

In our spring program, music of 17th-century Naples meets the living tradition of southern Italian folk music. Not to be missed!

Sat., May 25, 7:30 pm at
Friends Meeting at Cambridge, &
Fri., May 24 in Brattleboro, VT

boston's new ensemble for music of the 17th century • www.instilemoderno.com

the Jameson Singers

Jameson Marvin,
Conductor &
Artistic Director



Wondrous Light: A Holiday Concert

Saturday, December 1, 2018, 8 PM
First Church in Cambridge
Cambridge, MA

Saturday, December 8, 2018, 8 PM
Hancock United Church of Christ
Lexington, MA

Sacred works of Britten, Schütz, Josquin,
Rheinberger, Marvin, Rindfleisch and Victoria,
with audience carol singing

Brahms: Ein Deutsches Requiem

Friday, May 10, 2019, 8 PM
First Church in Cambridge
Cambridge, MA

With soloists Katharine Dain, Soprano, and Paul
Max Tipton, Baritone.

Don't miss the final season
of our beloved conductor
and artistic director,
Dr. Jameson Marvin!

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LISA GRAHAM
MUSIC DIRECTOR

Messa da Requiem Giusseppe Verdi



November 11, 2:00 p.m.
Jordan Hall, Boston

The Creative Impulse Lisa Graham

March 10, 3:00 p.m.
All Saint's Parish, Brookline



For tickets and information, visit metropolitanchorale.org

2018-2019 Season

Be Inspired. Be Moved. Be Uplifted.

Holiday Pops 2018 with Keith Lockhart



December 1-16
The Chorale joins the Boston Pops
on their national Holiday Tour

The Unicorn, the Gorgon, and the Manticore Gian Carlo Menotti

A Medieval Bestiary R. Murray Schafer

May 4, 8:00 p.m.
First Church, Cambridge



Puppet
Showplace
Theater



Musicians ^{OF THE} Old Post Road Thirtieth Anniversary Season • 2018-2019

Enlightenment!

Jefferson in Paris • November 3 & 4

Reveals musicians who thrilled Parisian audiences
and the music-loving Thomas Jefferson.

Christmas with the Bach Family • Dec. 15 & 16

Bach family works for the holiday season, featuring
J. C. F. Bach's rarely-performed *Die Kindheit Jesu*.

Mozart's Viennese Circle • March 15 & 16

Gems by Mozart and the composer friends he gathered
around him — Haydn, Dittersdorf, and Vanhal.

Stars in Their Eyes • May 2 & 4

Discovers cutting-edge scientist-musicians and
rarely-heard Baroque music inspired by gazing at the sky.

For more information, and to
receive our season brochure,
visit www.OldPostRoad.org
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SPECIAL EVENT OUTSIDE THE BOX! A Cabaret Fundraiser

OCTOBER 20, 2018, 7:00 PM *note time

CONCERTS

A BAROQUE CHRISTMAS

DECEMBER 15, 2018, 7:00 PM *note time

STORIES IN SONG

Choral Settings of Tales Familiar and New
MARCH 16, 2019, 8:00 PM

VOICES FROM THE VILLAGE
Folksongs from Around the World
MAY 11, 2019, 8:00 PM

"... uncommonly fresh and direct —
almost like breaking news."
—THE BOSTON GLOBE

SPECIAL EVENT November 3 & 4, 2018
Musica Sacra joins the Cape Symphony for the
MOZART REQUIEM
www.capesymphony.org for tickets & info for this event

The Seraphim Singers Jennifer Lester, Music Director

2018-19 Season

Divine Encounters

8PM, November 3, Eliot Church, Newton
3PM, November 4, First Church, Cambridge
With Heinrich Christensen, Organ

A Seraphim Christmas

4PM, December 22, Church of Our Saviour, Brookline

Women's Perspectives

8PM, March 1, St. Cecilia, Boston
3PM, March 3, First Church, Cambridge
With Heinrich Christensen, Organ

Season Highlights

4PM, April 7, Trinity Episcopal Church, Concord MA

Mystical Numbers

8PM, May 11, Eliot Church, Newton
With Heinrich Christensen, Organ

Tickets \$25 / \$18 students & seniors www.seraphimsingers.org

Announcing The Spectrum Singers' 39th Concert Season!



John W. Ehrlich, *Music Director*

November 17, 2018

Music of the (German) Night

A diverse and compelling program of rich choral masterworks by Rheinberger, Brahms, Schubert, Reger, Schumann, Zimmerman, all celebrating evening, nighttime, and the emotions stirred therein.

March 2, 2019

Be Glad Then, America!

A Rich Cornucopia of American Choral Music from Billings to Bernstein

Leonard Bernstein: *Chichester Psalms*; **Irving Fine:** *The Hour-Glass*

Plus Colonial era shape-note hymns and works by William Billings, Carol Barnett, Steven Foster, Charles Ives, more!

May 18, 2019

Haydn Choral Masterworks

The second of three presentations of the late Haydn Mass settings. This season hear the the upbeat and highly dramatic *Theresienmesse* from 1799, and the brilliant and festive *Te Deum* in C written in 1800 for Empress Marie Therese. Full orchestra and renowned soloists!

All concerts 8:00 PM Saturday evening at First Church Congregational, 11 Garden Street, Cambridge
Subscribe now! Tickets and more information @ www.spectrumsingers.org

Trinity Church in the City of Boston

ST. ANDREW'S SINGER SERIES



Sunday, February 10

2 p.m., 4th floor of Parish House
Tickets: \$20, 18 and younger free

trinitychurchconcerts.org

The St. Andrew's Singers Series continues with **Katherine Growdon**, former staff singer at Trinity, who is also a regular performer with the Handel + Haydn Society. She will be accompanied by the **Arneis String Quartet** and pianist **Linda Osborn**. Featuring the densely romantic *Il Tramonto of Resphigi*, based on Shelley's poem 'The Sun-set', Debussy's *Chansons de Bilitis*, "San Francisco Night of Dutilleux", and Samuel Barber's 'Dover Beach'.

Trinity Church Boston • 206 Clarendon St., Boston, MA 02116

CHARLES WOOD ST. MARK PASSION

Good Friday, April 19

5:30 p.m., Church

Tickets: \$20

trinitychurchconcerts.org

The *St. Mark Passion*, a large-scale work for soloists, choir and organ, traces Jesus' final days from The Last Supper to the Crucifixion. As with the Passions of J.S. Bach, hymns are interspersed throughout the narrative to draw the audience into the action. Presented by the **La Farge Ensemble**.

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DECEMBER 21 & 22

CHRISTMAS IN
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FRANCE &
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FEBRUARY 9

THE LOST MUSIC
OF CANTERBURY
Music from the
Peterhouse Partbooks

MARCH 9

MISSA
PROLATIONUM
OCKEGHEM@600*
concert 9

APRIL 26 & 27

GUILLAUME
DE MACHAUT'S
REMEDE
DE FORTUNE

*OCKEGHEM@600 is Blue Heron's pathbreaking 13-concert project to perform the complete works of Johannes Ockeghem, across six seasons.

ADDITIONAL
CONCERTS

OCTOBER 11

BACK BAY
St. Cecilia Parish

DECEMBER 1

WELLESLEY
St. Andrew's Episcopal

DEC. 23 & MARCH 10

PROVIDENCE
S. Stephen's Church

FEBRUARY 8

DORCHESTER
All Saints—Ashmont



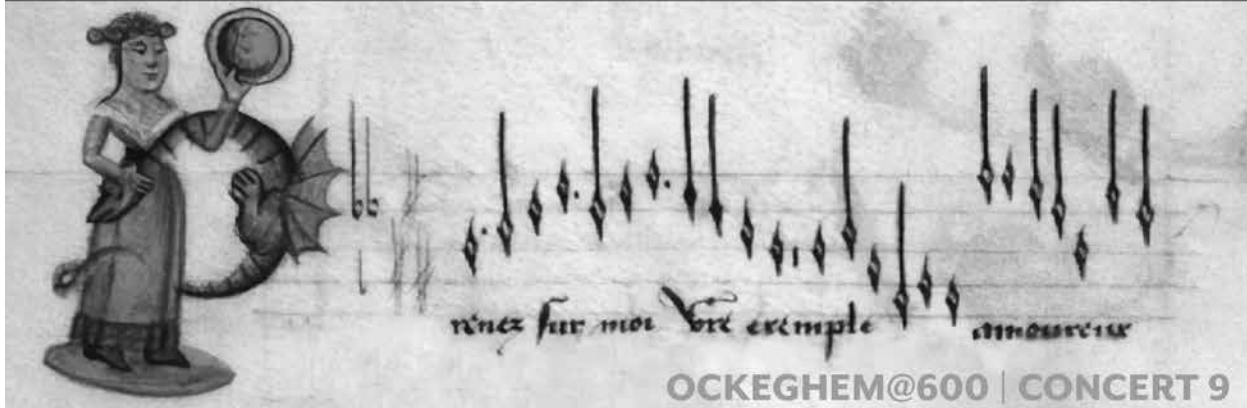
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CAMBRIDGE
SATURDAY • 8PM
MARCH 9, 2019

PROVIDENCE
SUNDAY • 4PM
MARCH 10, 2019

COLOPHON

Graphic Design: Melanie Germond

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Program Content: © 2019 Blue Heron Renaissance Choir, Inc.

Front cover image: St. John the Baptist (detail). Bute Book of Hours (England, c.1500-20).