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

Neither had we been offended for the losse of our lybraryes, byegne so many in nombre, and in so desolate place for the more parte, yf the chiefe monumentes and moste notable workes of our excellent wryters, had been reserved.... But to destroye all without consdeyration, is and wyll be unto Englynde for ever, a moste horryble infamy amonge the grave senyours of other nacyons. A great nombre of them whych pur chased those superbycous man syons [the former monasteries], reserved of those librayre bokes, some to serve theyr jakes [privies], some to scoure theyr candelyckes, and some to rubbe their bootes. Some they solde to the grossers and sopen sellers, & some they sent over se to the bokebynders, not in small nombre, but at tymes whole shyppes full, to the wonderynge of the foren nacyons. Yea, the universteys of thys realme, are not all clere in this detestable fact.... I knowe a merchant man, which shall at thys tyme be namelesse, that boughte the contenentes of two noble lybraryes for. xl. shyllynes pryce, a shame it is to be spoken. Thys stuffle hath he occupied in the stede of graye paper [wrapping-paper] by the space of more than these x. yeares, & yet he hath store ynowh for as many yeares to come.

The Preface, “Johan Bale to the Reader,” The laboureouse Journcy & serche of Johan Leylande for Englyndes Antiquitees (1549)

The new choral institution at Canterbury

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 described 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-
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 catastrophe 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. 1514), 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 choristarum (instructor of the choir-boys) 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 baptis ta 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 Alban, 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 justicie
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 refugies laeuratus
Corona victoriae.

Glorioso martyr dei,
Miserere precor mei
Peccatoris miser.
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 martyr flos Anglorum,
Nunc coheres angelorum,
Michi posce veniam
A delictis quibus premor
Apud Christum mei memor
Ut ejus per gratiam
Illi dine deservire
Possim hic et hinc transire
Ad celestem patriarch
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 collocet cum beatis
In regno clarissimo
Ubi cum sanctis congraudes,
Dignas reddens deo laudes.

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

Fundatorem speciale
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.]
Ave gratia plena Maria: tecum dominus. Partu laudes tibi ubique: in te thalamum puritatis effecit trinitas.

Tanti praedicta es honoris excellens virtute, benedicta inter mulieres: sicque tuus laudabitur fructus Jesus, regum rex immortalis.

De te cecinere prophetae et dominum ex te nasciturum: laus nam tua erit indecifens et corona virtutum perpetua.

Tu mater es et nutrix piissimi servatoris, optima nostrae consolationis consolatrix: tibi nunquam desinemus dicere, ‘Spes nostra, salve.’

Et quod tuis sanctis indigemus precibus, ad te clamamus assiduis calamitatibus obruti, O benignissima Maria: et hinc ad te confugimus, spes nostra et adjutrix, nam qui te invocant hos non soles ipsa omnem criminis expers tuo solamine destitutos relinquere.

Nihil est enim quod a charissimo filio nequeas impetrare, et idcirco ad te clamamus jure, ‘Spes nostra, salve.’

O baptista, vates Christi, Qui inter natos surrexitisti Mulierum maximus, Sis pro nobis tua plebe Quem pulsamus in hac ede Consonoris vocibus.

Tu defende chorum istum Cujus caput es post Christum Et patronus optimus, Cujus quoque membra sumus; Ne nos ledat ire fumus Adsit amor cordibus.

Nihil non cum deo vales Qui te inter tot mortales Prelegit unicum Ut sis testis nostre spei, Verus preco verbi dei, Monstrans dei filium.

Mirus tui notat ortus Quod sis testis spei portus Ac precursor domini, Quando Gabriel nuncavit Atque patri assignavit Nomen sui filii.

Mater curva senectute Mire concepit virtute Impar onus utero. Dempta patris est loquela Cujus eras tu medela Nato dei nuncio.

Quem Maria in montana Salutatum voce plena Matrem tuam adiit, Adhuc matris clausus claustro Infans exultavit gaudio Tantum quantum potuit.

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.

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.

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.

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.

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.

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. 
Quia docuisti viam 
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 clamus 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. 

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 clamancium. 
O pia. 
Fundes preces tuo nato 
Cruixifo, vulnerato, 
Et pro nobis flagellato, 
Spinis puncto, felle potato. 
O dulcis Maria, salve.

Amen.

Salve regina from This Prymer in Englyshe and in Laten (Robert Redman: London, 1537).
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 specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music.

Founded in 1999, Blue Heron presents a season of concerts at the Church of St. Peter and St. Paul in Cambridge, Massachusetts, and has appeared at the Boston 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 will make Canadian debuts in Montreal (September) and Vancouver (March).

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, including a box set entitled *The Lost Music of Canterbury*. 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 *l madrigali a cinque voce* (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” (*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 Bard College and the Longy School of Music, 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 performances of Bach Cantata series for over thirty years and has performed almost all 200 of Bach’s extant sacred cantatas. She has recorded for Aras, Artona, BMG, CRI, Dorian, Meridiam, 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 Weiman, 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 Pignon with the Choir of Emmanuel Music, the Handel & Haydn Society, and various programs with Blue Heron. His recent stage appearances 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.

Bass-baritone Paul Guttry has performed throughout the USA and internationally with Sequenetta, 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 Sequenetta, 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 the New York Virtuoso Singers, Toby Twinging 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, 4×4, 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, the Far East, and Europe, performing with 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 Rosmini 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 Oratorios of the Seventeenth Century of New York’s 2016 Lyndon Woodsie 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.

He has sung with Les Délices in Cleveland, at the Cydonia Barocca grands motets and Oslo, grands motets with Les Délices in Cleveland, at the Cydonia Barocca, and with Les Délices in Cleveland, at the Cydonia Barocca. 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 Sequenetta, Kurt Weill’s Johnny Johnson and French airs de cour with the Boston Camerata, and on Emmanuel Music’s Bach CDs.

Scott Metcalfe is widely recognized as one of North America’s leading specialists in music from the fifteenth through the eighteenth 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 (soloist, conductor), and Marlboro Festivals. 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 Psyche (nominated for a Grammy), Handel’s Acis and Galatea (as Damon), John Blow’s Venus and Adonis (soloist), and Charpentier’s Actéon (as Orphée).

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The Miami Herald
rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); he is also at work on a new edition of the songs of Gilles Binchou (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 Operas of Midsummer Night. He continues to tour with the Lorelei Ensemble, and is known for his varied roles as conductor, and pianist. He is the organist at Crestview United Methodist Church in Austin. This season he will 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 Music, 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 in Benjamin C. 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, T e xas Early Music Project, Ars Nova, and Miller and Celli in Austin and New York. She returned to the Aspen Music Festival as a Featured Artist with Seraphic Fire.

Shari Wilson is known for her varied operatic and concert performances and has sung with numerous ensembles, including The Boston Early Music Festival, the Handel & Haydn Society, the Boulder 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 Symphony Orchestra, Barenboim’s Jerusalem: Summer of 1915 with the Boston Landmarks Orchestra, Vivaldi’s Juditha triumphans (Abra and Oziyas), 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 Symphonic 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 Shnirsh Korde’s Questions for the Moon with members of the Silk Road Project. She sings with the Grammy-winning ensemble Conspirare and the Loiret Ensemble.

T enor 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 Rounton, 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.

Soprano Brenna Wells is known for her varied operatic and concert performances and has sung with numerous ensembles, including 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.
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.

The new Twentieth Anniversary Campaign will help Blue Heron enter its third decade with enhanced capacity to be more creative than ever. Our generous Sustainers pledge four years of support at levels ranging from $1,250 to $15,000 each year. For this, we offer our deepest thanks.

For more information about the Twentieth Anniversary Campaign and how you can become a Sustainer, please contact Janet Stone, Administrator:

office@blueheron.org or (617) 960-7956.

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.

DONATIONS RECEIVED

Between February 4, 2018 and February 4, 2019

ARCHANGEL ($10,000 +)
Anonymous
Philip H. Davis
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ANGEL ($5,000 – $9,999)
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For more information about the Twentieth Anniversary Campaign and how you can become a Sustainer, please contact Janet Stone, Administrator:

office@blueheron.org or (617) 960-7956.
The 5-CD boxed set *The Lost Music of Canterbury: Music from the Peterhouse Partbooks* is the capstone of a landmark project of international musical significance which presents extraordinary music from the last generation of medieval Catholicism in England. Judged by this music, Catholic culture remained vital and confident during this turbulent period.

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.
Handel's Jephtha

FRIDAY, MARCH 8, 2019 AT 8:00PM
SUNDAY, MARCH 10, 2019 AT 3:00PM
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NICHOLAS PHAN
tenor
AVA PINE
soprano
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Tous les matins du monde
SUNDAY, FEBRUARY 24 | 7:30PM
Sanders Theatre at Harvard University, Cambridge

Benjamin Alard, harpsichord & organ

J. S. Bach: The Traveller
FRIDAY, MARCH 15 | 8PM
First Lutheran Church, Boston

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Boston Chamber Music Society
Marcus Thompson, Artistic Director

Sunday, 2/24 • 3:00 pm
Sanders Theatre, Cambridge
Bach: Chaconne, from Partita No. 2 in D minor
Beethoven: String Trio in G major, Op. 9 No. 1
Brahms: Piano Quartet No. 3 in C minor, Op. 60

Sunday, 3/24 • 7:30 pm
Sanders Theatre, Cambridge
J. S. Bach: The Traveller

commonwealth chorale
2018/2019 season
David Carrier
Music Director

October 27, 2018
Rachmaninoff, The Bells, with New England Philharmonic
Jordan Hall at NEC, 30 Gainsborough St., Boston

November 11, 2018
Verdi, Requiem, with Metropolitan Chorale
Second Church in Newton, 60 Highland St., W. Newton

March 10, 2019, 3 pm
Salieri, Requiem
Kuhnau, Magnificat
Church of the Holy Name
1689 Centre St., W. Roxbury

May 11, 2019, 8 pm
Menotti, The Unicorn, The Gorgon, and The Manticore; Thompson, Frostiana
Church of the Holy Name
1689 Centre St., W. Roxbury

www.CommonwealthChorale.com
Join us at our Musical Fete April 28, 2019
For tickets and season details, visit www.convivium.org
Season tickets $55/$30 Tickets $25/$15

CONVIVIUM MUSICUM
Michael Barrett, music director

Songs and their Offspring
Composers have always taken familiar tunes as points of departure in the creation of polyphonic music. This program examines songs and the musical offerings inspired by them.
Sat, Feb. 23, 7 pm: Cambridge Friends Meeting House, Cambridge
Sun, Feb. 24, 4 pm: St. Paul’s Episcopal Church, Brookline

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

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All Saint’s Parish, Brookline

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The Chorale joins the Boston Pops on their national Holiday Tour

The Unicorn, the Gorgon, and the Manticore
Gian Carlo Menotti
May 4, 8:00 p.m.
First Church, Cambridge

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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
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MARCH 16, 2019, 8:00 PM

VOICES FROM THE VILLAGE
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SPECIAL EVENT
November 3 & 4
Musica Sacra joins the Cape Symphony for the
MOZART REQUIEM
www.capesymphony.org for tickets & info for this event

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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!

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.

November 17, 2018
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!

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