

BLUE HERON

2022-2023 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



Christmas in Renaissance Spain & New Spain

December 16 & 17, 2022



BLUE HERON

Megan Chartrand, Sophie Michaux & Martin Near, *cantus*

Michael Barrett, Jonas Budris, Corey Dalton Hart & Jason McStoots, *tenor*

Paul Guttry & David McFerrin, *bassus*

Ryaan Ahmed, *guitar*

Jonathan Hess, *percussion*

Bob Wiemken, *dulcian & recorder*

Scott Metcalfe, *violin, artistic director*

Christmas in Renaissance Spain & New Spain

DECEMBER 16 & 17, 2022

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

I. Come, Lord, and do not delay

Francisco Guerrero (1528-99)
Veni domine et noli tardare
Conditor alme siderum

II. The Angel & the Virgin

Guerrero
Gabriel archangelus locutus
est ad virginem
Ave Maria gratia plena

III. Let Heaven & Earth rejoice

Gaspar Fernandes (1566-1629)
¡A de abajo!

IV. Christmas Mass for the shepherds

Cristóbal de Morales (c. 1500-1553)
Missa *Queramus cum pastoribus*
Gloria
Sanctus & Benedictus

INTERMISSION

V. A child is born to us

Morales
Puer natus est nobis
Anonymous
(*Villancicos de diversos autores, 1556*)
Verbum caro factum est

VI. On stormy seas

Mateo Flecha (1481-1553)
La Bomba
Alonso Mudarra (c. 1510-1580)
Pavana y Romanesca o
guardame las vacas

VII. The Three Kings

Guerrero
A un niño llorando al yelo
Los reyes siguen la estrella
Juan del Encina (1468-1529/30)
O reyes magos benditos
Guerrero
Pues la guía d'una estrella

VIII. ¡Viva el zagal bello!

Fernandes
Tañe Gil tu tamborino

Texts & translations

Veni domine et noli tardare.

Veni ad salvandum nos, domine deus noster:
ostende faciem tuam et salvi erimus.

Sicut mater consolatur filios, ita
consolaberis nos.

Veni domine et noli tardare et gaudebit cor
nostrum corde perfecto.

Veni domine et noli tardare.

Verse to Alleluia, Advent IV

Conditor alme siderum,
eterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum.

Qui condolens interitu
mortis perire seculum,
salvast mundum languidum,
donans reis remedium.

Vergente mundi vespere,
uti sponsus de thalamo,
egressus honestissima
virginis matris clausula.

Cuius forti potentie
genu curvantur omnia
celestia, terrestria
nutu fatentur subdita.

Te deprecamur agie,
venture iudex seculi,
conserva nos in tempore
hostis a telo perfidi.

Laus, honor, virtus, gloria
Deo patri et filio,
sancto simul paraclito,
in seculorum secula. Amen.

Come, Lord, and do not delay.

Come and save us, O Lord our God: show thy face
and we shall be saved.

As a mother consoles her children, so shalt thou
console us.

Come, Lord, and do not delay, and our heart shall
rejoice in thy perfect heart.

Come, Lord, and do not delay.

O bountiful creator of the stars,
everlasting light of believers,
O Christ, redeemer of us all,
hear our humble prayers.

Suffering with us a worldly death,
enduring death and earthly destruction,
you saved the suffering world,
bringing us healing for our sins.

As the world turned to evening,
like a bridegroom from his chamber
you came forth from the most pure
cloister of a virgin mother.

Before your mighty power
all creatures kneel down,
in heaven and on earth,
all accept your command.

So we pray you,
O judge of the world to come,
preserve us when we face
the enemy with treacherous arms.

Praise, honor, might, and glory
to God the Father, the Son,
and the Holy Spirit,
for ever and ever. Amen.

Advent hymn

Gabriel archangelus locutus est ad virginem
dicens: Ave Maria gratia plena, dominus
tecum, benedicta tu in mulieribus.

Gabriel archangele, veni in adiutorio populo
dei, qui semper assistis in conspectu domini.

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus, et benedictus
fructus ventris tui, Jesus.

Sancta Maria, regina celi, dulcis et pia, O
mater Dei, ora pro nobis peccatoribus ut cum
electis te videamus.

A de abajo! A de abajo!
A de arriba! que quereis?
Que todos os alegreis
que ha nacido nuestro Dios.
Para quien? Para ti.
Para mi? Para vos
y para entrambos a dos.

A de abajo! allá va
un preso de innumerable valor.

*Venir preso tal señor
no será por poco exceso.*

A de abajo! ...

*Que pidan glorias tales
todas las horas al sentir iguales.*

A de abajo! ...

Gabriel the archangel spoke to the virgin, saying:
Hail Mary, full of grace: the Lord is with thee;
blessed art thou among women.

O archangel Gabriel, come to the aid of the people
of God, thou who attendeth always in the sight of
the Lord.

Hail Mary, full of grace: the Lord is with thee;
blessed art thou among women, and blessed is the
fruit of thy womb, Jesus.

Holy Mary, Queen of Heaven, sweet and merciful,
O mother of God, pray for us sinners, that with the
elect we may see thee.

Hi, down there!
Hi, up there! What do you wish?
Let all of you rejoice
for our God is born.
For whom? For you.
For me? For all of you
and for all of us.

Hi, down there! there goes
a ransom of incalculable worth.

*For such a lord to serve as ransom
shall not be at all too much.*

Hi, down there! ...

*Let them ask for such glories
to be heard equally at all hours.*

Hi, down there! ...

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

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

Sanctus, sanctus, sanctus, dominus deus sabaoth.
Pleni sunt celi et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine domini.
Osanna in excelsis.

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Puer natus est nobis et filius datus est nobis.
Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis. Alleluia.
Verbum caro factum est et habitavit in nobis.
Alleluia.

A child is born to us and a son is given to us.
Glory be to God in the highest and on earth
peace to men of good will. Alleluia.
The word was made flesh and dwelt among us.
Alleluia.

Verbum caro factum est
porque todos hos salveys.

The word was made flesh
so that you might all be saved.

Y la virgen le dezia,
Vida de la vida mia,
hyo mio, que os haria
que no tengo en que os hecheys?

And the virgin said to him,
life of my life,
my son, what can I do for you,
since I have nothing for you to lie in?

Verbum caro factum est
porque todos hos salveys.

The word was made flesh
so that you might all be saved.

O riquezas temporales,
no dareys unos pañales
a Iesu qu'entre animales
es nascido segun vey's?

O riches of this world,
will you not give some swaddling
to Jesus, who is born
in the midst of animals, as you see?

Verbum caro factum est ...

The word was made flesh ...

La Bomba

Bomba! bomba y agua fuera!
Vayan los cargos al mar
que nos ymos anegar,
do remedio no se espera.
A l'escota, socorred!
Vosotros id al timón!
Qu'espacio! Corred, corred!
No veis nuestra perdición?
Esas gúmenas cortad
porque se amayne la vela.
Hazia acá contrapesad!

O que la nave se asuela!
Mandad calafatear
que quiçá dará remedio!
Ya no ay tiempo ni lugar
que la nau se abre por medio!
Qué haremos? Qué haremos?
Si aprovechará nadar?
O qu'está tan bravo el mar
que todos pereceremos!
Pipas y tablas tomemos.

Mas triste yo, qué haré?
Que yo que non sé nadar moriré!
Virgen madre, yo prometo
rezar con tino tus horas.
Si Juancho 'scapas, hiermo moras.
Monsserrate luego meto!
Yo, triste, ofrezco también,
en saliendo deste lago
yr descalzo a Santiago
e uyendo a Jerusalém.
Sancta Virgen de Loreto!
Sant Ginés, socorred nos!
Que me ahogo, santo Diós!
Sanct Helmo, sancto bendito!
Oh, Virgen de Guadalupe,
nuestra maldad no te ocupe!
Señora de Monsserrate,
oíd, Señora y gran rescate!

The Pump

Pump! pump and bail water!
Heave the cargo into the sea
or we're going to sink
with no hope of salvation.
To the mainsheet, help!
All hands to the helm!
Not so slow, run, run!
Can't you see we're doomed?
Cut the ropes
and lower the sail.
Throw your weight over here!

Oh, the ship is wrecked!
See if caulk
will plug up the holes!
It's already too late,
the ship is breaking in half!
What shall we do, what shall we do?
Try swimming?
Oh, the sea is so rough
that all of us will perish!
Hang onto the barrels and timbers!

But woe is me, what will I do?
I can't swim, I'm going to die!
Virgin Mother, I promise
to recite your hours without fail.
You, Juancho, if you escape, you'll live as a hermit.
I'll get myself to Montserrat!
I too, poor wretch, offer
that when I get out of this sea
I'll walk barefoot to Santiago
and go running to Jerusalem!
Holy Virgin of Loreto!
Saint Genesius, help us!
I'm drowning, holy God!
Saint Elmo, blessed saint!
O Virgin of Guadalupe,
do not think of our sins.
Lady of Montserrat,
hear us, Lady and great helper!

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

Dindirindín, dondón, dondón.
Bendito el que hoy ha venido
a librarnos de agonía,
y bendito sea este día
que nació el contentamiento:
remedió su advenimiento
mil enojos.

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

Dindirindín, dondón, dondón.
Blessed be he who came today
to free us from agony,
and blessed be this day
on which contentment is born:
his coming redeemed us
from a thousand woes.

Benditos sean los ojos
que con piedad nos miraron,
y benditos que así amansaron
tal fortuna.

No quede congoxa alguna,
demos prisa al navegar,
poys o vento nos a de llevar,
garrido vendoval!

No se vió bonança igual
sobre tan gran desatiento.

Bien ayas tú, viento,
que así me ayudas
contra fortuna.

Gritad, gritad todos a una,
gritad bonança! bonança!
Salvamiento! salvamiento!

Miedo hubisteis al tormento,
no teniendo ya esperanza,
O modice fidei!

Ello está muy bien así.

Gala es todo,
a nadie oy duela,
la gala chinela,
de la china gala,
la gala chinela.

Mucho prometemos
en tormenta fiera,
mas luego ofrecemos
infinita cera,

de la china gala,
la gala chinela.

Adiós, señores! La vela!

Nam si pericula sunt in mari,
pericula sunt in terra
et pericula in falsis fratribus.

Blessed be the eyes
that looked on us with pity,
and blessed be those that averted
such misfortune.

Let no sorrow remain,
let us hasten to sail,
for the wind will carry us,
a fair sea wind!

Never has such blessing followed
on such great disaster.

Best wishes to you, wind,
who helps me thus
against Fortune.

Shout, shout all together as one,
shout Blessing! Blessing!
Salvation! Salvation!

You were afraid in your torment,
having lost all hope,
O ye of little faith!

All is well now.

Everything is rejoicing,
let no-one grieve today,
la gala chinela,
de la china gala,
la gala chinela.

We promised a lot
during the fierce storm,
and later we'll burn
an infinite number of candles,

de la china gala,
la gala chinela.

God be with you, good sirs! To sail!

For while there are perils at sea,
there are perils also on land
and perils among false brethren.

A un niño llorando al yelo

van tres Reyes a adorar,
porque el niño puede dar
reynos, vida, gloria y cielo.

Nace con tanta baxeza
aunque es poderoso Rey,
porque nos da ya por ley
abatimiento y pobreza.

Por esto llorando al yelo
van tres Reyes a adorar,
porque el niño puede dar
reynos, vida, gloria y cielo.

Alma, venid también vos
a adorar tan alto nombre.
Veréis que este niño es hombre
y mayorazgo de Dios.

Y aunque pobre y pequeñuelo
le van Reyes a adorar,
porque el niño puede dar
reynos, vida, gloria y cielo.

To a child crying in the cold
come three Kings, to adore him,
for the child can give
kingdoms, life, glory, and heaven above.

He is born so lowly,
although he is a powerful King,
because for a law he gives us
humbleness and poverty.

For this one crying in the cold
come three Kings, to adore him,
for the child can give
kingdoms, life, glory, and heaven above.

O soul, come, you too,
to adore his most high name.
You will see that this boy is a man
and the firstborn son of God.

And although he is poor and tiny,
three Kings come to adore him,
for the child can give
kingdoms, life, glory, and heaven above.

Los Reyes siguen la estrella,
la estrella sigue al Señor
y el Señor de ellos y de ella,
sigue y busca al pecador.

Teniendo de Dios noticia,
buscan con divino zelo,
la estrella al sol de justicia,
los Reyes al Rey del cielo.

Guiados son de una estrella,
la estrella de su Señor
y el Señor de ellos y de ella,
sigue y busca al pecador.

Buscan al Rey soberano
los Reyes para 'doralle,
y el Rey traydor y tyrano
le busca para matalle.

Siguen los tres a la estrella,
la estrella sigue al Señor
y el Señor de ellos y de ella,
sigue y busca al pecador.

The Kings follow the star,
the star follows the Lord,
and the Lord of kings and star
follows and seeks out the sinner.

Receiving the news from God,
they seek with holy zeal:
the star seeking the sun of justice,
the Kings, the King of Heaven.

The Kings are guided by a star,
the star by its Lord,
and the Lord of kings and star
follows and seeks out the sinner.

The Kings seek the sovereign King
in order to adore him,
and the traitorous and tyrannical King
seeks him in order to kill him.

The three follow the star,
the star follows the Lord,
and the Lord of kings and star
follows and seeks out the sinner.

O reyes magos benditos,
pues de Dios sois tan amados,
sed mi guarda y abogados.

Sed mi guarda en este suelo
porque en sus lazos no caya
y abogados en el cielo
porque a veras allá vaya;
porque por vosotros aya
gran perdón de mis pecados,
sed mi guarda y abogados.

Tanto quiso dios amaros
por vuestro mereçimiento
que le plugo rrevelaros
su sagrado nacimiento:
pues le teneis tan contento
y con el soys tan privados,
sed mi guarda y abogados.

Venistes desde oriente
adorar al rey divino
con aquel alto presente
para quien d'el era digno.
Caminastes de continuo
por una estrella guiados:
sed mi guarda y abogados.

Serbieronle los pastores
por pastor de tantas greyes
y vosotros mis señores
por mayor rey de los reyes.
Pues del dador de las leyes
sois tan queridos y amados,
sed mi guarda y abogados.

O blessed Kings and Magi,
since you are so beloved of God,
be my guardians and advocates.

Be my guardians on this earth
so that I do not fall into his [the devil's] snares,
and my advocates in heaven
so that I may truly go there;
so that through you I shall receive
great pardon for my sins,
be my guardians and advocates.

God so loved you
for your merits
that it pleased him to reveal to you
his holy birth:
since you content him so
and are so intimate with him,
be my guardians and advocates.

You came from the east
to adore the divine king
bearing that great gift
for him who was worthy of it.
You travelled without rest,
guided by a star:
be my guardians and advocates.

The shepherds served him
as the shepherd of many flocks,
and you likewise, my lords,
as the greatest king of kings.
Since by the giver of laws
you are so cherished and loved,
be my guardians and advocates.

Pues la guía d'una estrella
a tres Reyes mostró a dios,
Virgen mostrádnosle vos,
que soys guía mejor qu'ella.

Estrella soys que paristes
al claro sol de justicia.
Vos soys la que dió notiçia
de dios, pues a dios nos distes.

Pues si material estrella
oy fue guía para dios,
Virgen mostrádnosle vos,
que soys guía mejor qu'ella.

Fuystes medianera y medio
para con el mediador
y distes al pecador
medio para su remedio.

Pues si fue medio un'estrella
que a tres Reyes mostró a dios,
Virgen mostrádnosle vos,
que soys guía mejor qu'ella.

Since the guidance of a star
led the three kings to God,
O virgin, lead us to him,
for thou art a better guide than a star.

A star art thou, who gave birth
to the bright sun of justice.
Thou art she who heralds
God, for thou gavest God to us.

So if a physical star
was today a guide to God,
O virgin, lead us to him,
for thou art a better guide than a star.

Thou wast mediator and means
towards the mediator
and thou gavest the sinner
the means for his remedy.

So if it was through a star
that the three Kings were led to God,
O virgin, lead us to him,
for thou art a better guide than a star.

Tañe Gil tu tamborino

y anden la flauta y sonajas,
hágase la gayta rajas
y el rabel no pierda el tino.

Que el cielo divino
a fiestas convida
por la nueva vida
que a la tierra vino.

Viva el zagal bello
que assi al çielo aplaze
pues todo el celebra
lo que puede y vale.

Al sol increado
que en el portal yace,
pues la tierra alumbra
la tierra le ensalse.

Que el cielo divino
a fiestas convida ...

Play your drum, Gil,
and let the flute and tamborine sound,
let the bagpipe stutter
and the fiddle not lose its tune.

For heaven above
invites us to a party
for the new life
that has come to earth.

Hurrah for the beautiful boy
who is so pleasing to heaven
that everything celebrates
what he will do and what he will become.

The uncreated sun
that lies in the creche:
since he lights up the earth,
the earth extols him.

For the divine heavens
invite us to a feast ...

Translations by Scott Metcalfe

A Spanish Christmas



OUR PROGRAM OPENS at the beginning of the church year, in Advent, the penitential and preparatory season during which the birth of the Savior is longed for, anticipated, and prophesied. “Come, Lord, and do not delay,” implores the motet by Francisco Guerrero, its first words, “Veni domine et noli tardare,” intoned over and over again by a single upper voice to a short melody at two different pitch levels; the other four sing the rest of the text, quoting the same melody when they sing those words.

Next we hear the familiar Advent hymn *Conditor alme siderum*, celebrating the arrival of Christ and the imminent return of light to a world darkened by evening, while looking ahead to his passion and resurrection. Gabriel appears to the virgin, blessing her and the fruit of her womb: in *Gabriel archangelus* the awesome archangel is evoked by a trio of high voices accompanied by a single tenor, while in *Ave Maria gratia plena* his salutation to Mary is sung in alternation by two four-voice choirs. In both pieces the words “Ave Maria” are set sung to their plainchant melody in longer note values.

Jesus is born in a manger in Bethlehem, and in Gaspar Fernandes’s villancico *¡A de abajo!* the heavenly host announces the news to those “down there,” referring

again to the child’s salvific mission to serve as “a ransom of incalculable worth” for all of humanity; those on earth observe that the ransom paid by such a Lord is in no way excessive. Angels and people join voices in a rollicking triple meter. We then celebrate Christmas Mass among shepherds, singing two movements from Cristóbal de Morales’s *Missa Queramus cum pastoribus*, a so-called parody mass whose musical materials are derived from the motet of the same name (“Let us seek with the shepherds the Word incarnate”) by Jean Mouton. To the four voices of Mouton’s motet Morales adds a fifth, a second bass; the rich low texture may be meant to emphasize the humble humanity of the Savior’s birth, or that of his pastoral worshippers. The Osannas dance forth in triple time.

MOST OF THE PIECES on the second half of the program are villancicos. In every nation in medieval and early modern European Christendom there evolved, besides a shared repertoire of liturgical chant and non-liturgical Latin *cantiones*, a distinct and distinctive repertoire of vernacular Christmas songs, including (just to mention nations whose music Blue Heron performs regularly) English and German carols, French *noëls*, and Spanish *villancicos*. The term villancico, derived from *villano* (peasant), was applied to a poetic and musical form in which a refrain or *estribillo* framed stanzas or *coplas*. A villancico might have any number of stanzas and the refrain might be heard between all the *coplas* or just before and after a sequence of them. Originally on generally rustic and amorous themes, villancicos in the mid-16th century took on a devotional character and were sung on the great feasts of the church year, especially at matins or Mass on Christmas Day. Francisco Guerrero, whose music is featured prominently on today's program, wrote both secular and sacred villancicos. He transformed some of his secular songs into sacred by revising the texts; borrowing the Italian word, he published them alongside secular *canciones* as *villanescas espirituales*.

Although the 16th-century villancico often retained a popular flavor, those by Guerrero are extremely sophisticated, their exuberance crafted of complex rhythms and artful counterpoint. The composers of devotional villancicos were all church musicians and there is no mistaking the music for folk music, however lightly the learning of its creators may be worn. A case in point is the sparkling macaronic villancico *Verbum caro factum est*—perhaps by Mateo Flecha—whose refrain quotes both text and music of the short responsory *Verbum caro* sung at Terce on Christmas Day. In drawing on liturgical plainchant it resembles Morales's motet *Puer natus est nobis*, which quotes text and music of the introit to Mass on Christmas Day ("Puer natus est nobis et filius datus est nobis"), then the text of the responsory *Verbum caro*, and then for good measure throws in the *Gloria in excelsis deo* from the Ordinary of the Mass—which itself quotes the angels who appear to

the shepherds in the fields by Bethlehem. (We'll sing a few phrases of the plainchant introit before *Puer natus* and the responsory before *Verbum caro*.)

THE MOST SURPRISING WORK on the program may be *La Bomba* by Mateo Flecha the Elder, a specialist in the genre known as the *ensalada*.

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

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

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

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

And because into a salad one tosses many different leaves, cured meats, fish, olives, pickles, borage flowers, bits of candied fruit, and from a great diversity of things a dish is made, one calls "salads" a genre of songs which contain diverse

meters and which are like centos, collections of quotations from various authors. Chapel masters compose them to celebrate Christmas, and we have many good ones from older composers, such as *El Molino*, *La Bomba*, *El Fuego*, *La Justa*, *El Chilindrón*, and others.

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

Into this particular salad Flecha tosses, among other ingredients, a bit of plainchant from the Mass ("Gratias agamus domino deo nostro"), two lines from a Portuguese theatre piece, *Triunfo do Inverno* by Gil Vicente ("Poys o vento nos a de llevar, garrido vendoval"), a quote from

the Gospels ("Oh ye of little faith!": Matthew 8:26), and a bit of nonsensical wordplay ("A la chinagala, la gala chinela," meaning something like "To the Chinese party, wear party slippers") from a romance about Sevillian courtesans who (like the sailors of *La Bomba*) set out to sea, encounter a terrible storm, and make a lot of promises to the Virgin and various saints, which, once rescued, they forget. A miniature comic masterpiece, *La Bomba* turns out, as Covarrubias remarks, to be a Christmas piece (surprise), and (surprise again!) winds up with a disconcertingly sober mini-motet setting an admonitory text from Paul's Second Letter to the Corinthians.



Title page of Tiple partbook, *Las ensaladas de Flecha* (Prague, 1581)

THE CHRISTMAS SEASON extends for twelve days until Epiphany, January 6th, commemorating the visit of the Magi, who follow a star to Bethlehem and present their gifts to the newborn king. Our program honors the Three Kings with three villancicos by Guerrero and one by Juan del Encina, the latter largely homophonic and sober.

Why so much Guerrero on this one program? For no better reason than that he is one of the most wonderful composers of the age, wrote an enormous number of music—no less than a page for each day of his life, according to Francisco Pacheco—and excelled in setting both Latin and Spanish texts.

Behold Francisco Guerrero, in whose compositions are found such elegant craftsmanship and such graceful counterpoint; whose pen has given us such works of lasting merit and universal significance; that all future ages may never produce a master who combines so many gifts. For just as in musical science he exceeds everyone else, so also he is a consummate singer and a great teacher.

Vicente Espinel (1550-1624), *La casa de la memoria*,
in *Diversas rimas* (Madrid, 1591), f. 46v
(trans. Robert Stevenson in *Spanish cathedral
music in the golden age*, p. 137)

In his copious and elegant polyphonic compositions he has ornamented our Spain, for so widely has his fame traveled among all discerning musicians that no collector thinks his library complete without works by the celebrated Guerrero.

Among his merits that deserve applause is his pioneering success in fitting music to Spanish verse so that the very life and rhythm of the poetry are preserved.

Cristóbal Mosquera de Figueroa, preface to Guerrero's
Canciones y villanescas espirituales (Venice, 1589)
(trans. Stevenson, *Spanish cathedral music*, p. 184)

OUR PROGRAM CONCLUDES with another villancico by Gaspar Fernandes, *Tañe Gil tu tamborino*. (Everyone who plays an instrument seems to be called Gil: Gil Piçarra in *La Bomba*, plain Gil here.) Born in Portugal, by 1590 Fernandes was employed as a singer and organist in Évora. In July 1599 he was engaged as organist at the cathedral in Guatemala City, three years later becoming *maestro de capilla*. In 1606 he was appointed *maestro de capilla* of the cathedral in the colonial city of Puebla de los Ángeles in Mexico, where he remained until his death in 1629. Between 1609 and 1616 Fernandes composed several cycles of villancicos and *chanzonetas* for Christmas, Corpus Christi, and other feasts—nearly 300 works collected in a large autograph manuscript now in Oaxaca. Though not nearly as accomplished a composer as Guerrero (whose music he had copied into choirbooks in Puebla), Fernandes wrote lively and attractive villancicos, whose texts sometimes allude to the instruments that were used to add celebratory color to their performance, as we do today.

—Scott Metcalfe



Portrait of Francisco Guerrero in Francisco Pacheco, *Libro de descripción de verdaderos retratos, de illustres y memorables varones* (Seville, 1599)

BLUE HERON

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.” 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, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

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 the University of California, Davis; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark

Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

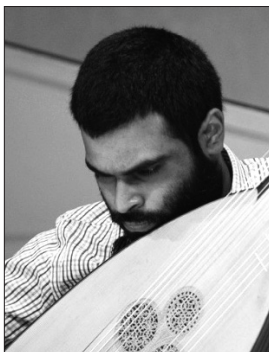
Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks* (now available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, which was released in 2019. In



PHOTO: LIZ LINDER

2015 Blue Heron inaugurated *Ockeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Ockeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Ockeghem's songs bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*; Volume 2 will

follow in 2023. Blue Heron's recordings also include a CD accompanying Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*.



Ryaan Ahmed enjoys a varied career as an educator, software developer, and musician. He is a Senior Research Engineer and the Associate Director of the Programs in Digital Humanities at MIT, where his work focuses on connecting faculty research in the humanities, arts, and social sciences with students

from engineering fields. Outside of his work at MIT, Ryaan has been involved in a number of technology startups, most recently as Cofounder and Chief Technology Officer of Artusi, a company creating interactive music theory and aural skills workbooks and textbooks. As a performer on guitars, lutes, and theorbo, Ryaan has worked with the Boston Early Music Festival, Welsh National Opera, English Touring Opera, Shakespeare's Globe Theatre, and many other early music groups and opera companies. Ryaan holds a bachelor's degree in Computer Science from Harvard University and a master's degree in Early Music from the Eastman School of Music, where he studied lute with Paul O'Dette and was supported by the Paul and Daisy Soros Fellowship for New Americans.



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia. Michael is also an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history, and was recently appointed as

Interim Director of the Five College Early Music Program, where he directs the Five College Collegium. Michael has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard

on the harmonia mundi, Blue Heron, Coro, and Toccata Classics record labels. He holds degrees in music (AB, Harvard University), voice (First Phase Diploma, Royal Conservatory in The Hague, The Netherlands), and choral conducting (MM, Indiana University; DMA, Boston University).



Tenor **Jonas Budris** is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. He has enjoyed performing, touring, and recording with such groups as Blue Heron, Cut Circle, the Handel & Haydn Society, Boston Baroque, The Thirteen, and the Skylark Vocal Ensemble. Mr.

Budris is a soloist on Boston Baroque's Grammy-nominated recording of Monteverdi's *Il ritorno d'Ulisse in patria* and sang on Blue Heron's *Music from the Peterhouse Partbooks, Vol. 5*, which received the 2018 Gramophone Award for Early Music. He can also be heard in Cut Circle's new recordings, *Messes Anonymes* and *Johannes Ockeghem: The Songs*. On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of Light* and the title role of *Chronophontologos*. Mr. Budris made his debut at the Carmel Bach Festival as the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberman Fellow with Emmanuel Music, where he has performed regularly in their Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



Praised for her “light, fleet soprano” voice and “soaring, diamantine high notes” (Opera News), Grammy- and Juno-nominated soprano **Megan Chartrand** feels equally at home singing early music, art song, chamber music and concert repertoire. Notable solo performances include Dalila in Handel’s Samson with the

American Classical Orchestra and Mozart’s Requiem with True Concord, both in Alice Tully Hall at Lincoln Center. She has also sung Mozart’s Requiem with the Santa Fe Desert Chorale alongside Susan Graham; Bach’s St. Matthew and St. John Passions at the Staunton Music Festival; Handel’s *Crudel tiranno Amor* with The Alberta Baroque Ensemble; Kurt Weil’s *Seven Deadly Sins* at the Kuhmo Chamber Music Festival in Finland, and Mozart’s *Exsultate, jubilate* with Tucson’s St. Andrew’s Bach Society. Megan sings frequently with many of the most prestigious ensembles in North America including Le Studio de Musique Ancienne de Montréal, The Church of St. Andrew & St. Paul (Montréal), La Chapelle de Québec, The Choir of Trinity Wall Street, The Clarion Music Society, The American Classical Orchestra, True Concord, The Santa Fe Desert Chorale, Yale Choral Artists, Seraphic Fire, Blue Heron, the Handel & Haydn Society, and Ensemble Origo. Megan received a Master’s in Music, specializing in early music, oratorio, and chamber ensemble performance, from the Yale University Institute of Sacred Music and Yale School of Music, where she studied with James Taylor, and a bachelor’s degree from the University of Alberta, where she studied with Jolaine Kerley.



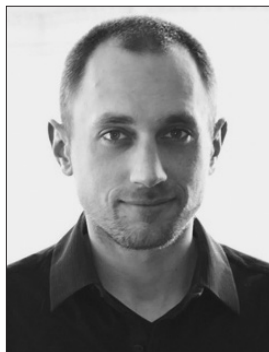
Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the

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 Blue Heron’s recordings and on discs of medieval music by Sequentia.



Corey Dalton Hart, tenor, is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. With a passion for American song, he is a regular recitalist along the east coast and has premiered new works in both New York City and Boston. Corey’s opera credits include works by Mozart,

Bizet, Ravel, and Knussen. On the concert stage, he has been a featured soloist with the American Symphony Orchestra, the Albany Symphony, the Bard Baroque Ensemble, and The Orchestra Now. As a chamber musician, Corey performs with the Boston Baroque Ensemble, Renaissance Men, The Ashmont Bach Project, the VOCES8 Scholars Program, and the renowned choir at the Church of the Advent. Corey holds degrees from Furman University and the Bard College Conservatory of Music and is currently working on his Doctor of Musical Arts degree in vocal performance and pedagogy from the New England Conservatory of Music.



Praised for his “power and finesse” (Boston Classical Review) and “exacting milieus” (Boston Globe), percussionist **Jonathan Hess** is the principal timpanist for the Handel & Haydn Society (Boston), Teatro Nuovo (New York City), and Bach Akademie Charlotte. He also performs regularly with some of New

England’s premier musical organizations, including the Boston Modern Orchestra Project, A Far Cry, Celebrity Series, Boston Baroque, Odyssey Opera, Aston Magna, and the Connecticut Early Music Festival. A founding member of the Boston Percussion Group and the

soprano-percussion duo BeatSong, Jonathan is a keen advocate for new music and an active participant in expanding the percussion repertoire through inventive new commissions and collaborations. In addition to his versatility and command as a performer, Jonathan is also a dedicated and passionate educator, currently teaching percussion at the College of the Holy Cross. Jonathan is a graduate of St. Olaf College and the Boston



Hailed for his “voice of seductive beauty” (Miami Herald), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local

companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, and the Handel & Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last season’s highlights included performances of Domenico Cimarosa’s monodrama *Il Maestro di Capella* with Boston Baroque, Monteverdi’s dramatic scena *Il Combattimento di Tancredi e Clorinda* with the American Bach Soloists, Handel’s *Judas Maccabeus* with Berkshire Choral International, and the role of the Devil in Stravinsky’s *A Soldier’s Tale* with the Aston Magna Music Festival. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an architectural historian and preservation planner, their daughter Fiona, and black lab Holly.



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 seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City’s Green Mountain Project from 2010-19 and has

been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. He also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. Metcalfe’s scholarly work, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a still-forthcoming book on the Peterhouse partbooks and two articles (one out this month and another forthcoming) in

the *Journal of the Alamire Foundation*. 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); a long-term project is a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England 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).



A member of Blue Heron since 2001, **Martin Near** spent the pandemic sabbatical continuing to explore their calling as a pipe organ technician, eventually leaving the workforce entirely to be primary childcarer for their toddler (and occasionally their tween) and to focus anew on their mental health.

Martin's skills as pipe organ technician include pipe reconditioning and repair, tuning, voicing, tonal finishing, and tonal design. Highlights of recent work include the tonal design, revoicing, and tonal finishing of the instrument at Union Chapel in Oak Bluffs, MA (Austin Organs Inc. Opus 1223, rebuilt 2021), for the Spencer Organ Company of Waltham, and tonal finishing for the recently completed St. Cecilia organ at the Community of Jesus in Orleans, MA, with Jonathan Ambrosino. Martin's hobbies include playing their 1963 Hammond C-3 and Leslie speaker, picking up playing the pipe organ again, arranging and composing for the pipe organ, and engraving using Finale. Martin dreams of designing and voicing portable positive organs in the Italian Renaissance manner for use in the music of Monteverdi and others.



Praised for her "warm, colorful mezzo" (Opera News), **Sophie Michaux** has become one of the Northeast's most versatile and compelling singers, at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Sophie's recent engagements include collaborations with the

Boston Early Music Festival, Blue Heron, Lorelei Ensemble, Bach Collegium San Diego, Palaver Strings, and Ruckus, as well as a solo recital of Barbara Strozzi's music at the Fondazione Cini in Venice, Italy. She won second prize at the 2021 Handel Aria Competition in Madison, Wisconsin, and the William Grogan Award at the 2022 Lyndon Woodside Oratorio-Solo competition. She has sung under the baton of Andris Nelsons, Thomas Adès, Leonardo García Alarcón, and Lidiya Yankovskaya, among others. This season, she will premiere *Her Story* by Julia Wolfe with the Lorelei Ensemble and the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.



Bob Wiemken is Artistic Co-Director of Piffaro, The Renaissance Band, with which he has performed worldwide, recorded extensively, built over 150 programs of Renaissance and early Baroque music, and commissioned new works for early winds and chorus. He has performed with numerous leading early

music ensembles all over the world, and with Piffaro in festivals in North and South America and across Europe. He also teaches regularly at festivals and workshops throughout the country, directed the early music program at Temple University in Philadelphia for 20 years, and is currently Instructor Scholar for Early Woodwinds at Texas Tech University. He was recently awarded the prestigious Howard Mayer Brown Lifetime Achievement Award from Early Music America.

BLUE 25TH Anniversary HERON Campaign

September 2021 – September 2024

Laura Jeppesen & Daniel Stepner, Honorary Co-Chairs

SINCE ITS INCEPTION IN 1999, Blue Heron has earned recognition as North America's leading early music vocal ensemble. Now acclaimed internationally, having won the 2018 Gramophone Classical Music Award for Early Music and the 2020 *Bestenliste* (Quarterly Critics' Choice) of the prestigious *Preis der deutschen Schallplattenkritik* (German Record Critics' Award), Blue Heron looks to the future with confidence and excitement.

Buoyed by your generous support of our previous campaign, we are now launching our 25th Anniversary Campaign. This campaign has a **goal of \$400,000** and reaffirms that Blue Heron's mission and highest priority is live performance. With your support, we will build on our successes with the following goals:

Making our music more accessible to a wider and more diverse audience

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We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town. This week we extend our gratitude to Laura Jeppesen and Daniel Stepner and to Ruth McKay and Don Campbell.

Many thanks to our board and to all our dedicated volunteers for their help in person, at this concert, and always.

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A carbon offset is a credit that an organization can buy to mitigate its carbon footprint, defined as the greenhouse gas emissions produced in the course of its activities. The money is used to fund action somewhere in the world that removes the same amount of carbon out of the air or prevents carbon emissions. When the quantity of carbon offsets obtained is equal to an organization's carbon footprint, the organization is said to be "carbon-neutral";

an additional 50% of credits could be considered to make the organization "carbon-negative."

Blue Heron has calculated its carbon footprint for travel (planes, trains, and cars) and building emissions (rehearsal and performance venues) using Clear (www.clear.eco), an online calculator which has obtained the most stringent certifications. The total to make us carbon-neutral for the 2022-23 season is \$1,110. As of press time, donations from members of the Blue Heron community for a total of \$750 have been made in honor of Blue Heron to HEET (www.heet.org), a local organization working to create renewable energy infrastructure around Boston.

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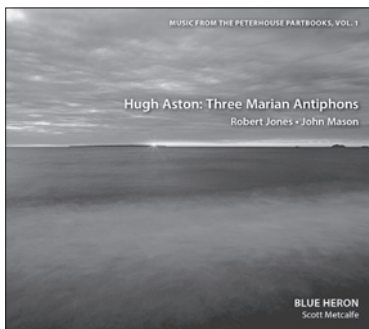
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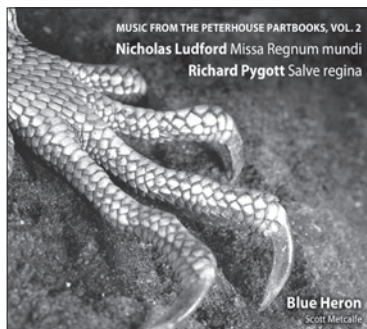
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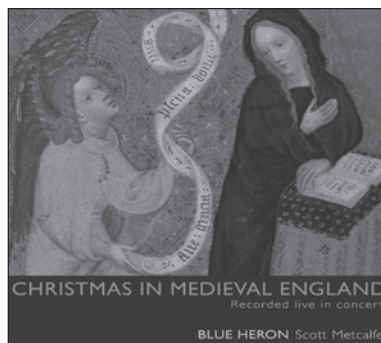
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