

# BRITANNIA FLORENS



*English love songs and sacred music  
circa 1420–1550*

# BLUE HERON

Scott Metcalfe, *director*

Martin Near  
Daniela Tošić  
Allen Combs  
Kyle Masterson  
Aaron Sheehan  
Mark Sprinkle  
Glenn Billingsley  
Paul Guttry  
Sumner Thompson  
*and*  
Terence McKinney

## NEXT CONCERT

Saturday, April 16, 2005, at 8 PM & Sunday, April 17, 2005, at 3 PM

*Canciones, villancicos, y motetes*: sacred and secular music from Spain and New Spain  
Cristóbal de Morales, Francisco Guerrero, Hernando Franco, Gaspar Fernandes & others  
free pre-concert talks at 7:15 PM (Saturday) and 2:15 PM (Sunday)

## SPECIAL EVENTS COMING UP IN THE SPRING

Stay tuned for dates and venues.

Spring 2005 fundraiser

*Les chansons du printemps*: an evening of 15th-century French songs

Blue Heron at the Boston Early Music Festival (June 14-20, 2005)

*Music for the Holy Roman Emperor Maximilian I*: Music by Josquin, Isaac, Senfl, La Rue,  
and others, from the repertoire of the Imperial chapel and the songbooks  
of Marguerite of Austria

# BRITANNIA FLORENS

I

*Telus purpurium / Splendida flamigero* · John Benet (d. c.1458)

II

*Speciosa facta es* · John Dunstable (c.1390-c.1453) · DT KM AC

*Quam pulcra es* · John Pyamour (d. c.1426) · KM GB PG

*Tota pulcra es* · [?] Forest (fl. c.1415-30) · MN AS MS

III

*Agnus dei* from *Mass Salve sancta parens* · Anonymous (English, c.1435)

IV

*Go hert hurt with adversite* · Anonymous (English, c.1445) · DT AC ST

*Thus y compleyne my grevous hevynesse* · Anonymous (English, c.1445) · DT ST

*Le souvenir de vous me tue* · Robert Morton (c.1430-76 or later) · DT ST PG

V

*Ave maria mater dei* · William Cornysh (d.1523)

*Gaude maria virgo* · Robert Johnson (c.1500-c.1560)

## INTERMISSION

VI

*Hear the voice and prayer* · Thomas Tallis (1505-85)

*If ye love me* · Tallis

VII

*A robyn gentyl robyn* · Cornysh · KM AS MS GB ST

*Alas, alas* · Walter Frye (d. c.1475) · MN AC PG

VIII

*Ibo michi ad montem* · Leonel Power (c.1370-1445) · DT AC MS

*Prynccesse of youthe* · Anonymous (English, early 15th century) · MN KM AS

*Quam pulcra es* · Dunstable · DT ST GB

IX

*Quales sumus O miseri* · John Mason (d.1548)

SUNDAY, NOVEMBER 28, 2004

*First Church in Cambridge, Congregational*

# TEXTS & TRANSLATIONS

TELUS PURPURIUM / SPLENDIDA FLAMIGERO · *Double-texted isorhythmic motet in honor of St. Alban*

**Triplum:** Telus purpurium genuit Britannicam florem qui velut aetherem sidus dat ubique nitorem. Est sacer Albanus, fidei flos et rosa mundi, et violanta manus perfudit sanguinis unda. Ista jacens imis dum lux cadit in inferiente martyr obit primus et in hac dat lumina gente. Exsiccata flumen populo compassus eunti ut valeant numen verum sic cuncti ad caput in monte morientes numero manat undulae fonte potatum morbidi sanat. Nunc miles Christi famulorum protege castra et nece nos tristi rapiens duc martyr ad astra.

**Motetus:** Splendida flamigero micuit lux sidere vero cum fidei palmam martyrio extulit almam. Nova teluris spersit jam semina duris civibus et gentem propriam fovet esurientem. Ista tuae laudi cum cantica psallimus audi et pater anglorum pius et dux esto tuorum.

**SPECIOSA FACTA ES** · *Marian antiphon*  
Speciosa facta es et suavis in deliciis virginitatis, sancta dei genitrix, quam videntes filie Syon vernantem in floribus rosarum et liliis convallium beatissimam predicaverunt, et regine laudeverunt eam.

**QUAM PULCRA ES** · *Marion antiphon: Song of Songs 7:4-7, 11-12*  
Quam pulcra es et quam decora, carissima, in deliciis. Statura tua assimilata est palme, et ubera tua botris. Caput tuum ut Carmelus, collum tuum sicut turris eburnea. Veni, dilecte mi, egrediamur in agrum, et videamus si flores fructus parturierunt, si floruerunt mala punica. Ibi dabo tibi ubera mea. Alleluia.

**TOTA PULCRA ES** · *Marian antiphon; Song of Songs 4:7, 11, 12; 5:11-13, 10, 4:8*  
Tota pulcra es amica mea et macula non est in te, favus distillans labia tua, mel et lac sub lingua tua, odor unguentorum tuorum super omnia aromata. Jam enim yemps transiit ymber abiit et recessit, flores apparuerunt, vinee florentes odorem dederunt

*The earth gave birth to a purple flower of the British race which like a heavenly star gives its light everywhere. This is the blessed Alban, flower of the faith and rose of the world, and a violent hand shed waves of his blood. Lying prone while the light falls, the first martyr dies and in doing so gives a light to the people. He dries up the river, feeling pity for the people passing, so that the divine will and truth should prevail together. At the top of the hill a stream quickly flows and by a springing wave gives a healing draught. Now, soldier of Christ, protect the camp of your servants and, rescuing us from a doleful death, lead us, O martyr, to the stars.*

*A splendid shining light blazed forth from a fiery star when in martyrdom he held up the palm of faith. He sowed a new seed on the hard earth for the citizens and nurtured his own hungry race. Hear this in your praise when we rejoice with song, and be a kind father of the English and leader of your people.*

*You are beautiful and sweet in the delights of virginity, holy Mother of God: whom the daughters of Sion, seeing her blossoming forth in flowers of roses and lily of the valley, proclaimed most blessed, and praised her as a queen.*

*How beautiful you are, and how fair, dearest, in charms! Your stature is like to a palm tree, and your breasts the clusters of its fruit. Your head is like Mount Carmel, your neck a tower of ivory. Come, my beloved, let us go forth into the field, let us see if the blossoms have budded, if the pomegranates are in flower. There I will give you my love. Alleluia.*

*You are all beautiful, my love, and there is no flaw in you: your lips a dripping honeycomb, honey and milk under your tongue, the odor of your perfumes above all spices. For now the winter is past, the rains are over and gone, the flowers have appeared, the vines in flower yield their scent,*

et vox turturis audita est in terra nostra. Surge propera, amica mea, veni de Lybano, veni coronaberis.

**AGNUS DEI** · *From the Ordinary of the Mass*  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

**GO HERT HURT WITH ADVERSITE**  
Go hert hurt with adversite  
and let my lady thi woundis see  
and sey hire this as y say the  
farewel my joy and welcome peyne  
til y se my lady agayne.

**THUS Y COMPLEYNE MY GREVOUS HEVYNESSE**  
Thus y compleyne my grevous hevynesse  
to you that knowith this of myne entent.  
Alas alas why shuld ye be merselese  
so moche beute as god hathe you sent  
ye may my peyne relese  
do as ye list I hold me content.

**LE SOUVENIR DE VOUS ME TUE**  
Le souvenir de vous me tue,  
Mon seul bien, quant je ne vous voy.  
Car je vous jure sur ma foy,  
Sans vous ma liesse est perdue.  
Quant vous estes hor de ma vue,  
Je me plains et dis a par moy,  
Le souvenir de vous me tue...  
Seule demeure despourveue,  
D'ame nul confort ne reçoit,  
Et si seuffre sans faire effroy,  
Jusques a vostre revenue.  
Le souvenir de vous me tue...

*and the voice of the turtledove is heard in our land. Arise, hasten, my love, come from Lebanon, come, you shall be crowned.*

*Lamb of God, you who take away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, grant us peace.*

*Go, heart, hurt with adversity,  
and let my lady thy woundis see,  
and tell her this, as I tell thee:  
farewell my joy, and welcome pain,  
'til I see my lady again.*

*Thus I lament my grievous heaviness  
to you that knows of my desire.  
Alas, alas, why should you be merciless?  
So much beauty God has given you,  
you may release me from my pain;  
but do as you wish: I will be satisfied.*

*The memory of you kills me,  
my only love, when I do not see you.  
For I swear to you upon my faith,  
Without you my joy is lost.  
When you are out of my sight,  
I lament and say to myself,  
The memory of you kills me...  
Alone, I remain deprived,  
From not a soul do I receive comfort,  
And thus I suffer without complaint  
Until your return.  
The memory of you kills me...*

**AVE MARIA MATER DEI**

Ave Maria mater dei regina, celi domina, mundi imperatrix inferni, miserere mei et totius populi christiani; et ne permittas nos mortaliter peccare, sed tuam sanctissimam voluntatem adimplere. Amen.

*Hail Mary, Queen Mother of God, Lady of Heaven, Empress of this world below: have mercy on me and the whole Christian people; and do not let us commit mortal sin, but let us fulfill your most holy will. Amen.*

**GAUDE MARIA VIRGO**

Gaude Maria virgo; cunctas hereses sola interemiisti in universo mundo. Qui Gabrielis archangeli dictis credidisti, dum virgo deum et hominem genuisti, et post partum virgo inviolata permansiisti.

*Rejoice, O virgin Mary: you alone destroyed all the heresies in the whole world. You who believed the words of the archangel Gabriel gave birth to God and man while a virgin, and after the birth remained a pure virgin.*

**HEAR THE VOICE AND PRAYER**

Hear the voice and prayer of thy servants, that they make before thee this day: that thine eyes may be open toward this house, night and day, even toward this place, of which thou hast said: My name shall be there. And when thou hear'st, have mercy on them.

**IF YE LOVE ME · John 14:15-17**

If ye love me, keep my commandments, and I will pray the Father, and he shall give you another comforter, that he may bide with you forever: e'en the spirit of truth.

**A ROBYN GENTYL ROBYN · Popular song? with additional verses by Sir Thomas Wyatt**

A robyn gentyl robyn  
tel me how thy leman doth  
and thow shal know off myne  
My Lady is vnkynde Iwis  
alas why is she so  
she lovyth another better than me  
and yet she will say no.

*leman: lover, mistress*

*Responce*

I can not thynk such doublynes  
for I fynd woomen trew  
In faith my lady lovith me well  
she will change for no new.

*Le plaintif*

Thou art happy while that doeth last,  
but I say as I fynde,  
that womens love is but a blast  
and torneth like the wynde.

*Responce*

Yf that be trew as yett thou sayst  
that women turn their hart,  
then spek better of them thou mayst  
in hope to hau thy partt.

*Le plaintif*

Suche folkes shall take no harme by love  
that can abide their torne,  
but I alas can no way prove  
in love but lake and morne.

*prove: try, learn by experience  
lake: sport, dally*

*Responce*

But if thou wilt avoyde thy harme  
lerne this lessen of me,  
at othre fires thyself to warme  
and let them warme with the.

**ALAS, ALAS, ALAS**

Alas, alas, alas is my chief song,  
ffor peyne and woo none other can y syng.  
Insted of rest asobbe y tale among,  
ffor myn onese and deathe along siching.  
The grounde of wo I fele is departing:  
the more long, the more byting the peyn.  
With the trew turtill all chaunge forsweryng,  
Welchome my deth certeyne I entune and pleyne.

*Alas, alas, alas is my chief song:  
for pain and woe, I can sing none other.  
Instead of resting, sobbing I tell my tale,  
seeking my discomfort and death.  
The cause of the woe I feel is departing:  
the longer it lasts, the more biting the pain.  
With the true turtledove all change forswearing,  
"Welcome, my certain death," I sing and lament.*

**IBO MICHI AD MONTEM · Marion antiphon; Song of Songs 4:6-8**

Ibo michi ad montem mire et ad colles libani, et loquar sponse mee: Tota speciosa es, et macula non est in te. Veni de Libano, venies et transibimus ad montem Seir et Hermon, a cubilibus leonum et a montibus leopardorum. Alleluia.

*I will go into the mountain of myrrh and to the hills of Lebanon, and say to my bride: You are all beautiful, and there is no flaw in you. Come from Lebanon; you will come and we will cross to Mount Senir and Mount Hermon, from the dens of lions and the mountains of leopards. Alleluia.*

**PRYNCESSSE OF YOUTHE** · *From The Temple of Glas by John Lydgate, c.1420*

Prynccesse of youthe and floure of gentylesse,  
Ensaumple of vertu, grounde of courtesye,  
Of bountee roote, queen and ek maystresse  
To alle wymmen, howe they shal hem guye,  
The sothefast myroure, good t'exemplifye,  
The right way to the porte of wommanhed:  
What I shal sey, of mercy take the heed.

Beseeching first unto youre hye noblesse  
With qwakyng hert, of myn unware drede,  
Of grace and pitee and not of rightwysnesse,  
Of verray routhe to helpen in this neede;  
This is to say, o welle of ggodelyheed,  
That I ne rechche thoughe ye do me dye  
So you list firste to here what I seye.

**QUAM PULCRA ES** · *Marion antiphon: Song of Songs 7:4-7, 11-12*

Quam pulcra es et quam decora, carissima, in  
deliciis. Statura tua assimilata est palme, et ubera  
tua botris. Caput tuum ut Carmelus, collum tuum  
sicut turris eburnea. Veni, dilecte mi, egrediamur  
in agrum, et videamus si flores fructus parturierunt,  
si floruerunt mala punica. Ibi dabo tibi ubera mea.  
Alleluia.

**QUALES SUMUS, O MISERI**

Quales sumus, O miseri,  
properantes ad portas inferi,  
quatriduani fetentes,  
ut te laudare presumamus,  
O Maria, cum sciamus  
non audiri delinquentes?

Sed in arcto constituti,  
in labore lateris et lutii,  
insudantes gemiscimus.  
Consolatricem miserorum  
et refectricem laborum,  
te deposcimus

*Princess of youth and flower of nobility,  
Model of virtue, foundation of courtly behavior,  
Of generosity the root, queen and also mistress  
To all women, showing how they ought to behave,  
The trustworthy mirror, good to imitate,  
The right way to womanly conduct:  
Of what I shall say, for mercy's sake take thee heed.*

*Beseeching first your high nobility  
With quaking heart (out of my inward dread),  
For grace and pity's sake, and not out of righteousness,  
For true compassion to help in this distress;  
This is to say, O well of godliness,  
That I care not even if you cause me to die,  
If only you listen first to hear what I say.*

*How beautiful you are, and how fair, dearest, in charms!  
Your stature is like to a palm tree, and your breasts the  
clusters of its fruit. Your head is like Mount Carmel, your  
neck a tower of ivory. Come, my beloved, let us go forth  
into the field, let us see if the blossoms have budded, if the  
pomegranates are in flower. There I will give you my love.  
Alleluia.*

*What are we, O wretches,  
hurrying to the gates of hell,  
stinking after four days,  
that we dare to praise you,  
O Mary, although we know  
that sinners are not to be heard?*

*But, narrowly confined,  
toiling with bricks and clay,  
sweating, we groan.  
Comforter of the wretched  
and refresher of labors,  
we beg you*

ut oculos misericordes  
ad nos convertas et sordes  
peccatorum amoveas,  
scelerumque soluto vecte,  
Jesum sequentes recte  
vermiculos ne despicias.

Israel celum non respicit,  
nam terrena pulvis perficit;  
hinc desperans confunditur.  
Quare pro nobis deprecare  
ad hunc qui lapides mutare  
in Abraham filios dicitur

ut Israel oculos erigat  
ad celum et deum sitiatis  
sicut cervus aquarum fontes,  
ut, de Pharaonis imperio  
erepti tandem durissimo,  
mare transeamus insontes.

Et, licet hostes sevant,  
hos maria non operiant,  
O domina,  
sed sevitiam removeant,  
ut ereptos hos deleant  
claustra tunc infernalium.

Et sic, virtutibus fecundi,  
ad celestia mente mundi  
properemus, O Maria,  
ut post finem vite, jocundi  
Christo juncti, letabundi  
una cantemus alleluia.

*to turn merciful eyes  
towards us and remove  
the transgressions of sinners,  
and not to despise, as they deserve,  
the worms seeking to follow Jesus  
after committing their sins.*

*Israel does not look towards heaven,  
for dust is the fate of earthly things:  
hence she is thrown into despair.  
Intercede therefore for us  
with him who is said to turn stones  
into sons of Abraham*

*so that Israel may raise her eyes  
to heaven and thirst for God  
as the hart pants after the water-brooks,  
and so that we, snatched at last  
from the most cruel tyranny of Pharaoh,  
may cross the sea without harm.*

*And, although enemies rage,  
let the seas not conceal them,  
O Lady,  
but wash away their fury,  
so that these plunderers may be then destroyed  
by the confines of hell.*

*And thus, rich in merit,  
may we hasten to heaven  
with a pure mind, O Mary,  
so that after life's end,  
happily united with Christ,  
as one we may sing Alleluia.*

*translations by Nick Sandon & Scott Metcalfe*

# BIOGRAPHIES

Baritone **Glenn Billingsley** has sung leading roles with the Chautauqua, Santa Fe, Lake George and New York City Opera companies, but his true love is ensemble music. He has toured the United States, South America and Europe with the Waverly Consort, and has been a member of New York's Ensemble for Early Music, the Clarion Concert Society, the Bach Aria Group, New York's Musica Sacra, and numerous other choral organizations. Glenn helps his wife, soprano and voice teacher Monique Phinney, to support their two teenage children, Lisa and Ken, by working at MIT as Director of Arts Development.

A native of Idaho, **Allen Combs** has been an active part of the greater Boston musical community for the past twenty years. As a tenor and countertenor he has performed and recorded with early music ensembles such as Schola Cantorum, Capella Alamire and the Choir of the Church of the Advent. In addition to his work as a singer, Allen is the music director of the Andover Choral Society and the New England Dance Ensemble, and the vocal director of the Composers' Conference and Chamber Music Society at Wellesley College

Bass-baritone **Paul Guttry** enjoys a varied career including opera, oratorio, and chamber music. Last spring he appeared in the role of Noah in Britten's *Noye's Fludde* with the Boston Revels, and in September appeared as Publio in Mozart's *La Clemenza di Tito* with Prism Opera. Paul has sung with Sequentia and is a former member of Chanticleer and the New York Ensemble for Early Music. In Boston he has performed with Emmanuel Music, Handel & Haydn, the Boston Cecilia, Prism Opera, and Collage New Music.

**Kyle Masterson**, tenor, is an active member of the Boston musical community. He has recently performed with the Handel & Haydn Society, Ensemble Abendmusik, and Cut Circle. He is currently pursuing his Masters degree at the

New England Conservatory of Music. This is his first performance with Blue Heron.

**Terence McKinney** has been singing in the Boston area since coming to study voice at New England Conservatory and the Longy School of Music over ten years ago. After additional studies in England, where he performed regularly with London-area choirs and as far afield as Edinburgh University, he returned to Boston and has performed and recorded with area early music ensembles including Schola Cantorum, Harvard Early Music Society, Capella Alamire, the Handel & Haydn Society, and Blue Heron. He is now enrolled at Weston Jesuit School of Theology and hopes that performing will continue to be an active part of his life.

A violinist and a conductor with a repertoire extending from the fifteenth century to the eighteenth, **Scott Metcalfe** is concertmaster of the Trinity Consort in Portland, Oregon, and a member of the ensemble La Luna. Besides Blue Heron, he also directs the Renaissance choir Convivium Musicum. He is currently pursuing a master's degree in the historical performance practice of music at Harvard University.

**Martin Near**, countertenor, has studied composition at New England Conservatory, and was trained at Saint Thomas Choir School in Manhattan. Mr. Near sings with the Choir of Church of the Advent, and is also active as a composer in Boston. He currently studies voice with Mark St. Laurent.

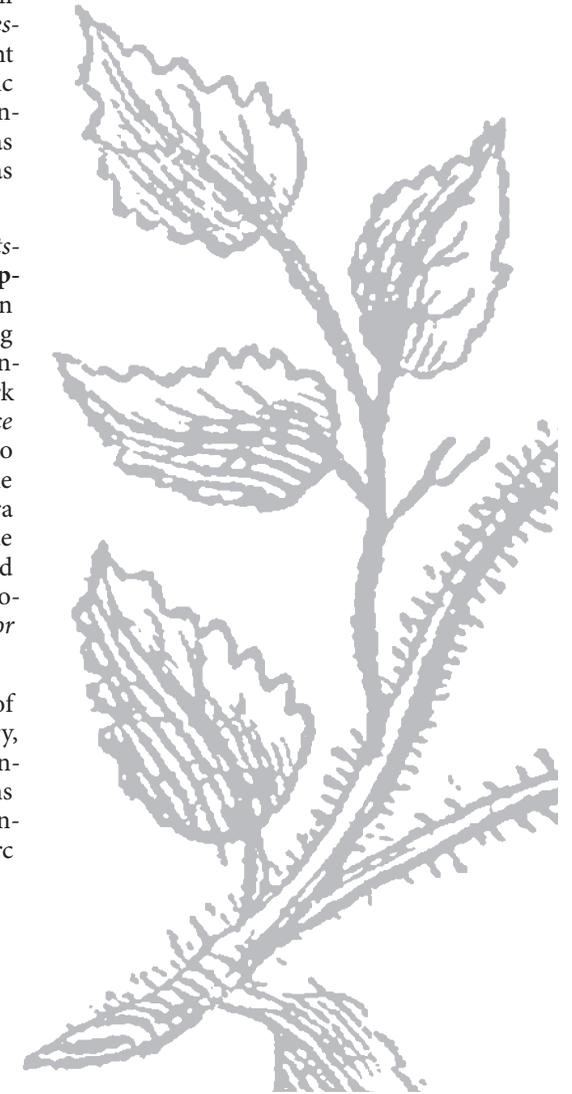
**Aaron Sheehan**, tenor, is now enjoying his fourth season singing with Blue Heron. Other groups that he has appeared with include Theater of Voices, the Handel and Haydn Society, Fortune's Wheel, and Liber unUsualis. Last week he sang the title role in the Harvard Early Music Society's production of Monteverdi's *Orfeo*. He also keeps an active teaching schedule with stu-

dents from Brown University and New England Conservatory's Extension School.

**Mark Sprinkle** has sung with a diverse list of ensembles and conductors, recently appearing as a soloist with Concerto Palatino in Jordan Hall and in performances of Monteverdi's *1610 Vespers* in the Emerson Majestic Theater with Grant Llewellyn. He has appeared at the Bergen Music Festival in Norway and at the Monadnock, Vancouver, and Edinburgh Music Festivals, and was a fellow of the Britten-Pears Institute. He has sung with Blue Heron for the past five years.

Praised for his "consummate artistry" (*Pittsburgh Post-Gazette*), baritone **Sumner Thompson** is quickly becoming much sought after on the concert as well as the opera stage. Among the highlights of recent seasons were his Carnegie Hall debut in *Messiah* with the Masterwork Chorus, appearances in Britten's *Death in Venice* and Rossini's *Il Viaggio a Reims* with the Chicago Opera Theater, and performances in the title role of Monteverdi's *Orfeo* with Contemporary Opera Denmark. His upcoming engagements include *Messiah* with Apollo's Fire conducted by Richard Egarr, the role of Apollo in Opera Boston's production of *Alceste*, and Bach's *Mass in B Minor* with the Masterwork Chorus.

Mezzo-soprano **Daniela Tošić**, a native of Yugoslavia, is a founding member of Tapestry, a female vocal ensemble, and the vocal and instrumental quintet Hourglass. She also performs regularly with La Donna Musicale and the ensemble Balmus. Ms. Tosic has recorded for Telarc and MDG.



# ACKNOWLEDGMENTS

Thanks to the Church of the Good Shepherd in Watertown and Emmanuel Church in Boston for providing us with rehearsal space, and to First Church in Cambridge for a lovely concert venue. Special thanks to David Halstead for preparing, on short notice, a new transcription of Forest's *Tota pulcra es*. Our grateful thanks to all those people who have generously supported the efforts of Blue Heron Renaissance Choir.

*Donors from January 1, 2004 through November 15, 2004*

## **Angel**

Anonymous  
Cynthia Schlaikjer

## **Benefactor**

Peggy Badenhausen & Tom Kelly  
Diane & John Paul Britton  
Theresa Neilsen-Steinhardt  
Richard Schmeidler  
Mimi Sprinkle

## **Patron**

Ann C. Allen  
Paul Guttry  
David Halstead  
Lydia Knutson  
Eiji Miki & Jane Hever

## **Sponsor**

Anonymous  
Charles Ash  
Thomas & Carroll Bisson  
Robert Kowalik  
Anne H. Matthews  
William & Elizabeth Metcalfe  
Cindy & Peter Nebolsine  
Ellen Powers

## **Supporter**

Anonymous  
Margaret Angelini & John McLeod  
Martha Davidson  
May & Carl Daw  
Jeffrey Del Papa & Susan Assmann  
Richard & Patricia Emery  
Alan & Judith Kotok  
Sterling Lambert & Susan Bisson Lambert  
Bruce & Virginia Roberts  
Cill & Carl Triebs  
Michal Truelson & Jody Wormhoudt  
Lee Warren  
Beverly Woodward & Paul Monsky



*program design by Evan Ingersoll*