

The World of



Guillaume Du Fay

The World of Guillaume Du Fay (c. 1397–1474)

AND HIS COLLEAGUES AND FRIENDS

John Dunstable (c. 1390–c. 1453)

Gilles de Vins, called Binchois (c. 1400–1460)

Hugo de Lantins (fl. 1420s–30s)

Johannes Ockeghem (c. 1420–1497)

SUNDAY, MARCH 5, 2006, AT 3 P.M.
First Church in Cambridge, Congregational



BLUE HERON

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Lydia Heather Knutson
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Pamela Dellal
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Daniela Tošić

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Aaron Sheehan
Mark Sprinkle

Glenn Billingsley
Paul Guttry
Darrick Yee

Steven Lundahl, *slide trumpet & trombone*
Mack Ramsey, *trombone*

Scott Metcalfe, *director & vielle*

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Program

Apostolo glorioso · *DU FAY*

Isorhythmic motet (probably for the rededication of the church of St Andrew in Patras, 1426)

Ave maris stella · *Vespers hymn for the Blessed Virgin Mary*

Verses 1, 3, 5, 7 · plainchant · GB PG DY SM

Verse 2 · Du Fay, contratenor “au faulx bourdon” · DT JM MS

Verse 4 · Dunstable · MN JM AC

Verse 6 · Du Fay, contratenor “sine faulx bourdon” · PD AS AC

FOUR CHANSONS

Entre vous, gentils amoureux · *DU FAY* · DT AS SM

Tant plus ayme · *BINCHOIS* · DT MS SM

Je me complains · *DU FAY* · AS MS JM

J'atendray tant qu'il vous playra · *DU FAY* · LK AS MS

Veni sancte spiritus / Veni creator · *DUNSTABLE* · *Isorhythmic motet for Pentecost*

Flos florum · *DU FAY* · DT AS MS

Sanctus “Papale” · *DU FAY*

Troped Sanctus (possibly for the dedication of the cathedral of Florence, March 25, 1436)

INTERMISSION

Rite majorem Jacobum canamus · *DU FAY*

Isorhythmic motet in praise of St James the Greater (probably late 1420s)

Permanent vierge / Pulchra es / Sancta dei genitrix · *attributed to OCKEGHEM* · PD AS GB DY PG

Aurea luce et decore roseo · *DU FAY* · *Vespers hymn for Sts Peter and Paul*

Verse 1 · plainchant · GB PG DY SM

Verse 1 repeat · plainchant with added treble and faburden · MS AS / GB SM / PG DY

Verse 2 · plainchant · GB PG DY SM

Verse 3 · Du Fay · MN JM AC

FOUR CHANSONS

Mon doux espoir · *LANTINS* · DT AM MS

Malheureulx cuer · *DU FAY* · LK AS SM

Puisque vous estes campieur · *DU FAY* · LK AS SM

Par droit je puis bien complaindre · *DU FAY* · LK DT AS MS

Ecclesie militantis · *DU FAY*

Isorhythmic motet (probably for the first anniversary of the coronation of Pope Eugenius IV, March 11, 1432)

Notes

THE WORLD OF GUILLAUME DU FAY

Guillaume Du Fay was born near Brussels, possibly on August 5, 1397, the illegitimate son of Marie Du Fayt and an unidentified priest. Around age 12 he was accepted as a choirboy at Cambrai Cathedral, one of the greatest centers of church music in western Europe, renowned for its “beaux chants” (according to Philip of Luxembourg in 1428), and for “the number and skill of the singers it employs” (according to the cathedral’s bishop in the 1470s). In 1415 he probably attended the Council of Constance, a great gathering of clerics from all of Christendom together with the musicians in their employ. In the early 1420s Du Fay composed a number of works for the Malatesta family of Rimini and Pesaro on the Adriatic coast of Italy; he may have served them in some fashion alongside other northern musicians like Hugo de Lantins. He spent a year in Bologna in 1427–28, then joined the papal choir in Rome, where he worked until 1433. By the next year he was choirmaster at the court of Savoy. At the same time he was on the one hand strengthening his ties to Cambrai by means of ecclesiastical appointments at the Cathedral, and on the other maintaining his connections with courts and church institutions in Italy, where he again joined the papal choir (now in Florence) in 1435–37. By 1439 he had returned to Cambrai and he resided there for most of the rest of his life, although he made frequent trips abroad and continued to cultivate Italian patrons like Cosimo and Piero de’ Medici, to whom he wrote his only surviving letter around 1456.

Du Fay’s career—early training in a northern cathedral school, young adulthood spent wandering from post to post in Italian lands, eventual return to his northern homeland—is typical of Franco-Flemish musicians of the fifteenth century. Their skills as singers were eagerly sought south of the Alps, where they lived, wrote Ercole d’Este in 1476, “from day to day like the birds on the branches.” None was more esteemed than Du Fay, who was lauded by Piero de’ Medici in 1467 as “the greatest ornament of our age” and remains today the most celebrated musician of the fifteenth century. The approximately two hundred works of his that survive convey the impression of an eclectically creative spirit who was constantly challenging himself with experiments

in compositional technique and expressive possibility. Today’s concert offers a sample of the riches bequeathed to us by Du Fay, ranging from the grandest ceremonial motet to the most intimate love song. To give some sense of Du Fay’s musical world, we also include a few works by Gilles de Bins and John Dunstable, famously mentioned in the same breath as Du Fay in several fifteenth-century sources, by his colleague Hugo de Lantins, and by Johannes Ockeghem, the leader of the next generation of composers and a guest at Du Fay’s house in Cambrai on at least one occasion.

ISORHYTHMIC MOTETS

Du Fay’s most spectacular works are isorhythmic motets—a bristly modern term for a medieval compositional technique that was extensively cultivated in the fourteenth century and lasted until the mid-1400s. The term “isorhythm” means that the tenor part, at least, is constructed from a rhythmic pattern that repeats exactly: this is called a *talea* or slice. The tenor’s melody is also constructed from a repeating pattern of pitches, the *color*, usually a fragment of plainchant. Talea and color may or may not be of the same length, but in any case the number of notes in one is a multiple of the number of notes in another, so that they coincide periodically. Typically the talea, the isorhythmic unit, starts out in long note values which diminish proportionally as the motet proceeds. In *Apostolo glorioso*, for example, the color (the chant melody “Andreas Christi famulus”) is twice as long as the talea, which occurs twice in long values (for one statement of the color) and then twice more in note values reduced by one third. In Dunstable’s *Veni sancte spiritus* the color again contains two times as many notes as the talea, but here the talea occurs six times, in the accelerating proportion 3:2:1.

What’s more, in both these pieces, and in *Rite majorem*, too, the upper voices are also entirely isorhythmic (after a gloriously free introduction in *Apostolo glorioso*), with rhythmic patterns—much more florid than the tenors’—that repeat themselves exactly over each statement of the talea at a given speed. The amazing thing about an isorhythmic motet in the hands of a master like Du Fay or Dunstable is that such an elaborately mechanized structure undergirds such flamboyant mu-

sic. The extraordinary technical artifice seems indeed to engender music of bracing muscularity and irresistible rhythmic propulsion.

Isorhythmic motets were most often composed to mark ceremonies of state, and we can guess with some confidence at the occasions for which Du Fay composed his. *Apostolo glorioso* was probably written in 1426 for the rededication of the church of St Andrew on the Greek island of Patras, where a member of the Malatesta family was archbishop; its bright ringing colors seem to conjure up the intense sunlight, brilliant blue skies, and white-washed walls of the Peloponnese. *Rite majorem* contains an acrostic identifying it with the Parisian curate Robert Auclou, who was associated with Du Fay in Bologna, Rome, and elsewhere. *Ecclesie militantis* was written for the Venetian Gabriele Condulmer, who reigned as Pope Eugenius IV from 1431 to 1439. This much at least is clear from the latter motet’s texts, although they are quite garbled in its one source. According to Leo Franc Holford-Strevens, “The text requires heroic emendation in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all the wine that the teetotal Eugene had refused in his life.” Whatever the virtues of the poetry, *Ecclesie militantis* is an extraordinary piece of music, with its two upper voices, two tenors (here doubled with slide trumpet and trombone) that quote short fragments of plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune (“Bella canungentes”) three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

SANCTUS “PAPALE”

Also possibly written for a specific occasion was the *Sanctus* “papale.” David Fallows suggests that it may have been composed, along with the more famous work *Nuper rosarum flores*, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the *Sanctus*, troped with the poem *Ave verum corpus*, is intended for two antiphonal choirs, one consisting of choir boys and their master, a tenor, the other of men including falsettists.

The choirs join forces for the first homophonic “Osanna,” dividing for two chords into six parts.

HYMNS, FABURDEN & FAUXBOURDON

Du Fay apparently composed his cycle of hymns in 1434–35 in Savoy. In Du Fay’s hymns the unmeasured plainchant melody is set to a measured rhythm, ornamented, and sung by the discantus or highest voice. All were intended for performance in which plainchant alternated with polyphony verse by verse, and we perform the hymns thus on this concert. Du Fay left us two versions of the Marian hymn *Ave maris stella*, and you will hear both of these today. In the first the unnotated contratenor or middle voice sings exactly what the discantus does, only down a fourth, a texture known as *fauxbourdon*. The technique probably derives from an improvised practice, and is related to the improvised English practice known as *faburden*, although the precise nature of the historical relationship is much debated. In *faburden* the hymn is sung in the middle voice, and the top voice sings in parallel fourths above it (thus producing by opposite means a sound identical to *fauxbourdon*), while the bass sings in thirds below, beginning and ending phrases a fifth below. In *Aurea luce* we sing a verse in this sort of workaday improvised polyphony, conveying some idea of the unnotated sounds made by fifteenth-century choirs.

CHANSONS AND FORMES FIXES

The poetry and music of the secular songs on the program are cast in the *formes fixes* of medieval French poetry: rondeau, virelai, and ballade. The simplest of these is the ballade, usually three stanzas of the form *aab*. In musical settings of ballades the repeat of the *a* section is generally given an extended final melisma which returns to conclude the *b* section as well. Only one stanza for the haunting *Je me complains* is transmitted in its unique source, which is a great pity. Should there be anyone in the audience able to compose one or two more in fifteenth-century French, please come to see me after the concert!

The virelai, represented here by *Malheureulx cueur*, takes the form *AbbaA*. (Capital letters indicate textual repeats; lower case, new text set to the same music.) *Malheureulx*

Texts & translations

cueur sets a virelai by the French court poet Le Rousselet in which the speaker addresses his own heart, asking why it persists in causing him such pain by its stubborn insistence on loving a woman who does not return the feeling. Much of the poetry of the fifteenth-century chanson may strike modern readers as undistinguished or stilted—its formal rhetoric of impossible-to-translate words like *courtoisie* and *gentillesse* difficult for us to penetrate, its allegorical characters (Fortune, Liesse, Vray Espoir, Dangier, Male Bouche, and so on) evoking little or no emotional recognition—but this poem seems to speak with more recognizable psychological acuity, and Du Fay’s chanson is heartbreaking. Note how the expressive fluidity of modal harmony, so different from the goal-directed, heirarchical orientation of tonal harmony, conveys shifts of mood as it moves from the expansive “C-major” sonorities of the opening to the plangent cadence on the modal final of E.

That we may find more than five-hundred-year-old music beautiful points to what the medievalist Christopher Page calls “a ‘transhistorical humanness’: an appreciable continuity of human thought and feeling from age to age,” and if at first we find the poetry of the chanson difficult to appreciate, perhaps we ought to ask what it was that the composers themselves may have appreciated in the poems that they set to such wonderful music. Besides intensity of feeling, surely musicians valued the play of sounds in poems like *Tant plus ayme, Jatendray tant qu’il vous playra*, or *Puisque vous estez campieur*. Many of the poems speak of unrequited love or the superlative qualities of the unattainable lady, with occasional exceptions such as the drinking song *Puisque vous estez campieur*. Here the rivalry between the voices is underlined by the fact that they sing in canon at the octave, so that whatever the one does the other does, too, while the contratenor (today played on vielle) leaps and dashes about between them. *Par droit je puis bien complaindre*, too, features a canon between the complaining upper voices, as well as an unusual fourth voice.

These three and all of the other chansons on this program are rondeaux, in the asymmetrical repeating form *AB aA ab AB*. Page has written engagingly of the dynamic of

the rondeau form, in which an initial “proposal” (*AB*) is subjected to an “examination” through three repetitions of the first section of music (*aA a*) before the *b* section completes the refrain musically, but with new words, finally culminating in a “confirmation” when the refrain is sung entire to its original words once again (*AB*). A poet might exploit the looping form of the rondeau to cast the text of the *A* material, when repeated, in a new light, sometimes by syntactical connection from verse to verse: this may be observed in *Jatendray tant*. The composer for his part is required by the form to craft an *A* section that will not pall on repeated hearing but rather reveal its inner qualities gradually, and a *B* section identified by something somehow new, so that it calls attention to itself upon first hearing the *AB* and creates a desire to hear it again: a desire whose gratification is delayed by the intervening *aA a*.

FLOS FLORUM

Flos florum is an odd work out on our program, for it is a sacred text set to music in the usual chanson format of three voices, with one higher voice (discantus) and two lower parts in the same range (tenor and contratenor). *Flos florum* features a virtuosic discantus, duet passages between discantus and contratenor, and a concluding section of striking harmonies, each marked by a “corona.” Nowadays this sign is known as a fermata and indicates an unmeasured hold, but in Du Fay’s time it probably signalled the singers to improvise ornamentation, and we have seized the opportunity to do so.

OCKEGHEM

Finally, in a nod to the generation after DuFay and a preview of next season’s programming, we sing a song attributed to Ockeghem—and as our pre-concert lecturer, Sean Gallagher, exclaims, “Who else could have written it?” *Permanent vierge* combines a *forme-fixe* French rondeau with two Latin-texted Marian antiphon chants in a form known nowadays as the motet-chanson: a gorgeous work whose only fifteenth-century antecedents outside of Ockeghem’s own creation are three surviving pieces by his elder friend and colleague, Du Fay.

—Scott Metcalfe

APOSTOLO GLORIOSO TRIPLUM & CONTRATENOR I

Apostolo glorioso, da Dio electo
a evangelegiare al populo greco
la sua incarnation, che v’era ceco,
et cusì festi senza alcun suspecto,
e eligisti Patrasso per tuo lecto,
et per sepulcro questo sancto speco:
Prego te, preghi me retrove teco,
per li tuoi merci, nel devin conspecto.

MOTETUS & CONTRATENOR II

Cum tua doctina convertisti a Cristo
tuto el paese, et cum la passione et morte
che qui portasti in croce in su lo olivo.
Mo’ è prollasso in errore et facto tristò,
sí che rempetragle gracia sí forte
che recognoscano Dio vero et vivo.

TENOR

Andreas famulus Christi.

*Glorious apostle, chosen by God
to preach to the Greek people
His incarnation, for it was blind to it,
and who didst so without any blame,
and chosest Patras for thy resting-place
and for thy tomb this holy cave:
I pray thee, pray that I may find myself with thee,
by thy mercies, in the sight of God.*

*With thy teaching thou didst convert to Christ
the whole country, and with the passion and death
that thou borest here on the cross above the olive tree.
Now it hath slipped into error and is made evil;
wherefore win grace for it again by prayer so strong
that they may recognise the true and living God.*

Andrew the servant of Christ.

AVE MARIS STELLA
Ave maris stella,
dei mater alma,
atque semper virgo,
felix celi porta.

Sumens illud ave
Gabrielis ore,
funda nos in pace
mutans Eve nomen.

Solva vincla reis,
profer lumen cecis,
mala nostra pelle,
bona cunctis posce.

Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.

Virgo singularis,
inter omnes mitis,
nos culpīs solutos
mites fac et castos.

Vitam presta puram,
iter para tutum,
ut videntes Jesum
semper collemur.

*Hail, star of the sea,
nurturing mother of God,
and perpetual virgin,
happy gate of heaven.*

*Receiving that “ave”
from the mouth of Gabriel,
give us peace in abundance,
reversing the name “Eva.”*

*Loose the chains of the guilty,
bring light to the blind,
drive out our evils,
seek blessings for all.*

*Show yourself to be a mother:
may he receive through you our prayers
who, born for us,
deigned to be yours.*

*Peerless virgin,
gentle above all others,
when we are freed from sins,
make us gentle and chaste.*

*Grant us a pure life,
prepare us a secure way,
that, seeing Jesus,
we may rejoice forever.*

Sit laus Deo patri,
summo Christo decus,
Spiritui Sancto,
trinus honor unus. Amen.

**ENTRE VOUS,
GENTILS
AMOUREUX** Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie
et de fuir merancolie,
se vous volés estre joieux.

Ne soiés de riens curieux
que de faire gales et jeux
et de mener tres bone vie.
Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie.

Et ne vous chaut des envieux,
qui sont felons et despiteus.
Chantés, dansés, quoi que nul die;
et qui ne puet chanter, se rie;
je ne vous ay consilier mieulx.

Entre vous...

*Praise be to God the Father,
honor to Christ the most high,
and to the Holy Spirit,
triple honor in one. Amen.*

*Among yourselves, gentle lovers,
take care this New Year's day
each to serve his sweetheart well,
and to flee melancholy,
if you wish to be happy.*

*Do not look for anything
but to have fun and games
and to live life well.
Among yourselves, gentle lovers,
take care this New Year's day
each to serve his sweetheart well.*

*And do not concern yourselves with the envious ones,
who are traitorous and spiteful.
Sing, dance, whatever anyone may say;
and whoever cannot sing, let him laugh;
I cannot give you better advice.*

Among yourselves...

(trans. David Fallows)

**TANT PLUS
AYME** Tant plus ayme, tant plus suy mal amé,
tant plus requiers, tant plus suy refusé,
tant plus je vueil, tant plus de moy n'a cure,
tant plus me plains, tant plus ma payne est dure,
quant ma dame ne prent de moy pitié.

Helas, je l'ay servi en loiaulté
en esperant d'estre reconforté,
et toutes fois mon fait n'est qu'aventure.
Tant plus ayme, tant plus suy mal amé,
tant plus requiers, tant plus suy refusé,
tant plus je vueil, tant plus de moy n'a cure.

Mais s'il luy plaist que je soie appellé
son seul amy et que ce soit son gré
de la servir, je mettray paine et cure,
car aultre rien certes je ne parcuré
en attendant sa bonne volenté.

Tant plus ayme...

*The more I love, the more I am ill-loved,
the more I seek, the more I am refused,
the more care I take, the more she is careless of me,
the more I lament, the more severe is my pain,
when my lady takes no pity on me.*

*Alas, I have served her loyally
in the hope of being succoured,
and nonetheless my lot is nothing but misadventure.
The more I love, the more I am ill-loved,
the more I seek, the more I am refused,
the more care I take, the more she is careless of me.*

*But if it please her that I be called
her only love, and that it be her wish
that I serve her, I will take trouble and care to do so,
for certainly, I care for nothing else whatsoever
while waiting for her good wishes.*

The more I love...

**JE ME
COMPLAIN
PITEUSEMENT** Je me complains piteusement,
a moi tout seul plus qu'a nullui,
de la grieste, paine e tourment
que je souffre plus que ne di.
Dangier me tient en tel soussi
qu'eschever ne puis sa rudesse,
et fortune le veult aussi,
mais, par may foy, ce fait jonesse.

**J'ATENDRAY
TANT QU'IL
VOUS PLAYRA** J'atendray tant qu'il vous playra
a vous declarer ma pensee,
ma tres chiere dame honoree.
Je ne say s'il m'en desplayra,
mais toutes fois, pour complaire a
vostre personne desiree,
j'atendray tant qu'il vous playra
a vous declarer ma pensee,
car j'ay espour, quant avendra
qu'a ce vous seres acordee,
que ma douleur sera cesee:
je le vous ay dit longtemps a.

J'atendray tant...

**VENI SANCTE SPIRITUS /
VENI CREATOR** **TRIPLEX I**
Veni sancte spiritus,
et emitte celitus
lucis tue radium.
Veni pater pauperum,
veni dator munerum,
veni lumen cordium.
Consolator optime,
dulcis hospes anime,
dulce refrigerium.
In labore requies,
in estu temperies,
in fletu solatium.
O lux beatissima,
reple cordis intima
tuorum fidelium.
Sine tuo numine
nihil est in lumine,
nihil est innoxium.

*I lament piteously,
to myself alone more than to any other,
the grief, pain, and torment
that I suffer more than I tell.
Danger keeps me in such anguish
that I cannot escape his harshness,
and Fortune wishes it so, too—
but, by my faith, that's youth.*

*I will wait as long as it please you
to declare my thoughts to you,
my very dear, honored lady.
I don't know whether it will displease me,
but nevertheless, in order to please
you whom I desire,
I will wait as long as it please you
to declare my thoughts to you,
for my hope is, when it comes to pass
that you agree to this,
that my suffering will cease:
I told you this long ago.*

I will wait...

*Come, Holy Spirit,
and send forth
a ray of your heavenly light.
Come, father of the poor,
come, giver of rewards,
come, light of hearts.
Best consoler,
sweet guest of the soul,
sweet refreshment.
In labor, rest,
in summer, coolness,
in grief, solace.
O light most blessed,
fill the inmost hearts
of your faithful.
Without your will
nothing is in the light,
nothing is guiltless.*

Lava quod est sordidum,
 riga quod est aridum,
 sana quod est saucium.
 Flecte quod est rigidum,
 fove quod est frigidum,
 rege quod est devium.
 Da tuis fidelibus
 in te confidentibus
 sacrum septenarium.
 Da virtutis meritum,
 da salutis exitum,
 da perenne gaudium. Amen.

TRIPLEX 2

Veni sancte spiritus,
 et infunde precamus
 rorem celi gratie.
 Precantibus humanitatus
 salva nos divinitus
 a serpentis facie.
 In cuius presentia,
 ex tua clementia
 tecta sint peccata.
 Nostraque servitia
 corda penitentia
 tibi fac placata.
 Languidorum consolator
 et lapsorum reformator,
 mortis medicina.
 Peccatorum perdonator,
 esto noster expurgator
 et duc ad divina.

TRIPLEX 3

Veni creator spiritus,
 mentes tuorum visita,
 imple superna gratia
 que tu creasti pectora.
 Qui paraclitus diceris,
 donum dei altissimi,
 fons vivus, ignis, caritas,
 et spiritalis unctio.
 Tu septiformis muneris,
 dextre dei tu digitus,
 tu rite promissum patris,
 sermone ditans guttura.
 Accende lumen sensibus,

*Wash what is soiled,
 water what is dry,
 heal what is injured.
 Bend what is rigid,
 warm what is cold,
 straighten what is crooked.
 Give to your faithful
 who trust in you
 the sevenfold gifts of the Spirit.
 Give virtue its reward,
 grant the saved their conclusion,
 give eternal joy. Amen.*

*Come, Holy Spirit,
 and pour forth, we pray,
 the dew of heavenly grace.
 By virtue of human prayers,
 save us, by divine help,
 from the serpent.
 In whose presence,
 through your mercy,
 may sins be covered.
 May our service
 and our penitent hearts
 be pleasing to you.
 Consoler of the infirm
 and restorer of the fallen,
 remedy for death.
 Pardoner of sins,
 be our purifier
 and lead us to the divine.*

*Come, Creator Spirit,
 fill the minds of your people.
 fill with supernal grace
 the breasts of those you created.
 You are called the Paraclete,
 a gift of God most high,
 a living fount, fire, love,
 and spiritual unction.
 You, sevenfold in your gifts,
 you, a finger on the right hand of God,
 you, fitly, by the Father's promise,
 endowing our throats with speech.
 Strike a light for our senses,*

infunde amorem cordibus,
 infirma nostri corporis
 virtute firmans perpetim.
 Hostem repelas longius,
 pacemque dones protinus,
 ductore sic te previo,
 vitemus omne noxium.
 Per te sciamus da patrem,
 noscamus atque filium,
 te utriusque spiritum
 credamus omni tempore. Amen.

*pour love into our hearts,
 forever strengthening the infirmity of our bodies
 with your power.
 May you keep the enemy far away
 and grant us peace at once,
 so that with you before us as leader
 we may avoid all harm.
 Grant that through you we may know the Father,
 and likewise know the Son,
 and furthermore in you, the Spirit,
 may we believe for all time. Amen.*

FLOS FLORUM Flos florum, fons hortorum, regina polorum,
 spes venie, lux letitie, medicina dolorum,
 virga recens et virgo decens, forma bonorum:
 parce reis et opem fer eis
 in pace piorum,
 pasce tuos, succure tuis,
 miserere tuorum.

*Flower of flowers, fount of gardens, queen of the
 heavens, hope of pardon, light of joy, remedy of
 sorrows, a fresh branch and seemly virgin, model of
 goodness: spare the guilty and bring them a reward
 through the peace of the righteous,
 feed thine own, succour thine own,
 have mercy upon thine own.*

SANCTUS Sanctus.
PAPALE Ave verum corpus natum de Maria virgine.
(SANCTUS Sanctus.
AVE VERUM Vere passum, immolatum in cruce pro
CORPUS) homine.
 Sanctus.
 Cuius latus perforatum vero fluxit sanguine
 Dominus deus Sabaoth. Pleni sunt celi et terra
 gloria tua.
 Esto nobis pregestatum mortis in examine.
 O clemens, o pie, o Jesu fili Marie.
 Osanna in excelsis.
 Benedictus qui venit in nomine domini
 Osanna in excelsis.

*Holy.
 Hail the true body, born of the Virgin Mary.
 Holy.
 Who truly died, sacrificed on the cross for
 humankind.
 Holy.
 Whose pierced side ran with true blood.
 Lord God of Hosts. Heaven and earth are full of
 your glory.
 May you taste the agony of death on our behalf.
 O merciful, O gentle, O Jesus, son of Mary.
 Hosanna in the highest.
 Blessed is he who comes in the name of the Lord.
 Hosanna in the highest.*

RITE MAJOREM **TRIPLUM**
JACOBEM Rite majorem Jacobem canamus,
CANAMUS ordinis summi decus. O fidelis,
 acrostic = blanda sit semper tibi sors, viator;
 Robertus excita laudes hominum patrono.
 Auclou, Curatus
 Sancti Iacobi
 Rebus est frater paribus Johannes;
 tam novas Christi facies uterque
 visit, ut Petrus; sequitur magistrum
 sponte, dilectus fieri vocatus.

*Let us duly sing James the Greater,
 the glory of the highest order. O faithful traveler,
 may fortune ever smile on thee;
 stir up praises to the patron of the human race.
 John is his brother on equal terms;
 each views the transfigured Christ
 as much as Peter does; he follows the Master
 of his own free will, called to become beloved.*

Audiit vocem Jacobi sonoram
corda divinis penitus moventem
legis accepte Phariseus hostis;
ora conversus lacrimis rigavit.

Vinctus a turba prius obsequente,
cum magus sperat Jacobum ligare,
vertit in penas rabiem furoris,
respuit tandem magicos abusus.

MOTETUS

Arcibus summis miseri reclusi—
tanta qui fidunt Jacobo merentur—
vinculis ruptis peciere terram
saltibus (gressu stupere) planam.

Sopor annose paralisis altus
accitu sancti posuit rigorem.
Novit ut Christi famulum satelles,
colla dimisit venerans ligatum.

Tu patri natum laqueis iniquis
insitum servas. Duce te precamur
iam mori vi non metuat viator,
at suos sospes repetat penates.

Corporis custos animeque fortis,
omnibus prosis baculoque sancto
bella tu nostris moveas ab oris,
ipse sed tutum tege iam Robertum.

TENOR

Ora pro nobis Dominum,
qui te vocavit Jacobum.

**PERMANENT
VIERGE** Permanent vierge, plus digne que nesune,
femme couverte du soleil de justice,
chief couronné par divin artifice
de douze estoiles supeditant la lune.

Esmerveillant nature et loy commune,
tu enfantas par supernel office,
permanent vierge, plus digne que nesune,
femme couverte du soleil de justice.

Preordonnée sans differance aucune,
du redempteur fille, mere et nourrice,
soiez pour nous advocate propice,
toy supplions, tres belle, clere, brune,
permanent vierge, plus digne que nesune...

*The Pharisee, enemy of the law received,
heard the clear voice of James
profoundly stirring his heart with divine teachings;
converted, he bathed his face in tears.*

*The sorcerer, taken prisoner by the once-obedient
rabble when he hoped to bind James,
turned the rage of his madness into punishment
and at last forswore his crimes of witchcraft.*

*Wretches imprisoned at the tops of towers—
so much do they earn who trust in James—
broke their chains and leapt down to the level earth;
they wondered at their walking.*

*The deep slumber of many years' palsy
gave up its stiffness at the saint's bidding.
When the underling recognised Christ's servant, he
unbound his neck, honoring the man he had bound.*

*Thou dost rescue for the father the son fastened
by the noose unmerited. We pray that, with thee for
guide, the traveller may no longer fear violent death,
but return safely to his own home.*

*Doughty guardian of body and soul,
mayst thou assist us all and with thy holy staff
drive wars away from our shores;
but now in person keep Robert safe.*

*Pray for us to the Lord,
who called thee James.*

*Inviolat virgin, worthier than all,
woman clothed by the sun of justice,
leader crowned by divine artifice
with twelve stars supporting the moon.*

*Astounding nature and earthly law,
you bore a child by supernal action,
inviolat virgin, worthier than all,
woman clothed by the sun of justice.*

*Preordained without any argument,
the redeemer's daughter, mother, and nurse,
be a propitious advocate for us,
we beseech you, most lovely, radiant, burnished,
inviolat virgin, worthier than all...*

TENOR I

Pulchra es et decora, filia Jherusalem: terribilis
ut castrorum acies ordinata.

TENOR II

Sancta dei genitrix, virgo semper Maria, inter-
cede pro nobis ad dominum Jhesum Christum.

AUREA LUCE

*In festo
sanctorum
apostolorum
Petri et Pauli*
Aurea luce et decore roseo,
lux lucis, omne perfudisti seculum
decorans celos inclito martyrio
hac sacra die que dat reis veniam.

Janitor celi, doctor orbis pariter,
judices secli, vera mundi lumina,
per crucem alter, alter ense triumphans
vite senatum laureati possident.

Sit trinitati sempiterna gloria,
honor, potestas atque jubilatio,
in unitate cui manet imperium
ex tunc et modo per eterna secula. Amen.

**MON DOULX
ESPOIR**

Mon doulx espoir, mon souvenir,
c'est de veoir ma douce amye.
Ou que je soy, n'en quel partie,
toudis seray a son plaisir.

Pour elle vueil vivre et mourir,
magré ceux qui en ont envie.
Mon doulx espoir, mon souvenir,
c'est de veoir ma douce amye.

Servir la vueil sans departir,
a mon povoir, toute ma vie.
Point ne faudray, que qu'on en die,
car c'est de quant que je desir.

Mon doulx espoir...

**MAL-
HEUREUX
CUEUR**

Malheureux cueur, que vieulx tu faire?
Vieulx tu tant a une complaire
que ung seul jour je n'aye repos?
Penser ne puis a quel propos
tu me fais tant de paine traire.

*You are fair and comely, O daughter of Jerusalem:
terrible as as an army arrayed for battle.*

*Holy mother of God, ever-virgin Mary, intercede for
us with the lord Jesus Christ.*

*With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.*

*Gatekeeper of heaven; his equal, teacher of the earth:
judges of the ages, true lights of the world, the one
triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.*

*To the Trinity be eternal glory,
honor, power and jubilation,
by whose Unity may their authority endure,
from olden times and now and forever. Amen.*

*My sweet hope, always in mind,
is to see my sweet love.
Wherever I may be, in whatever place,
always I will be ready to do her pleasure.*

*For her I wish to live and die,
in spite of those who are envious.
My sweet hope, always in mind,
is to see my sweet love.*

*To serve her is my wish, without fail,
as much as I am able, all my life.
I will need nothing more, whatever might be said,
for this is all I desire.*

My sweet hope...

*Unhappy heart, what is your intent?
Do you so wish to please one woman
that I will have not one day's respite?
I cannot think for what purpose
you make me bear so much pain.*

Nous n'avons ne joie ne bien,
ne toy ne moy, tu le sces bien:
tous jours languissons en destresse.

Ta leaulte ne nous vault rien,
et qui pis est, seur je me tien
qu'il n'en chaut a nostre maistresse.

Combien qu'aies volu parfaire,
tes plaisirs craignant luy desplaire,
accroissant son bon bruit et los,
mal t'en est prins, pour ce tes los,
que brief pense de te desfaire.

Malheureux cueur...
—Le Rousselet

PUISQUE VOUS ESTEZ CAMPIEUR Puisque vous estes campieur,
voulentiers a vous campiroye,
a savoir mon, se je pourroye
a vous, pour estre bon pieur.

Et si vous estes sapieur,
contre vous aussi sapiroye.
Puisque vous estes campieur,
voulentiers a vous campiroye.

Vous me cuidez mauvais pieur,
mais pour trois pots bien les piroye,
vrayment, ou je me tapiroye
comme du monde le pieur.

Puisque vous estes campieur...

PAR DROIT JE PUIS BIEN COMPLAINDRE Par droit je puis bien complaindre et gemir,
qui sui esent de liesse et de joye.
Un seul confort ou prendre ne scaroye,
ne scay comment me puisse maintenir.

Raison me nuist et me veut relenquir,
espoir me fault, en quel lieu que je soye:
Par droit je puis bien complaindre et gemir,
qui sui esent de liesse et de joye.

Dechassiés suy, ne me scay ou tenir,
par Fortune qui si fort me gueroye.
Anemis sont ceus qu'amis je cuidoye,
et ce porter me convient et souffrir.

Par droit je puis bien complaindre...

*We have neither joy nor any good,
neither you nor I, you know it well:
every day we languish in distress.*

*Your loyalty does nothing for us,
and what is worse, I am sure
that it means nothing to our mistress.*

*However much you wished to accomplish—
fearing to displease her with your pleasures,
enhancing her good name and renown—
your praises are taken ill,
so that shortly she means to destroy you.*

Unhappy heart...

*Since you are a warrior,
willingly I would fight with you,
to see if I could compete
with you, to be a good drinker.*

*And if you were a sapper,
I would also dig against you.
Since you are a warrior,
willingly I would fight with you.*

*You think me a poor drinker,
but I would easily down three jars,
truly, or I would go hide myself
like the worst in the world.*

Since you are a warrior...

*By rights may I well lament and moan,
I who am deprived of happiness and joy.
Not one single comfort can I find anywhere,
nor do I know how I can survive.*

*Reason harms me and is about to abandon me,
hope fails me, wherever I may be:
by rights may I well lament and moan,
I who am deprived of happiness and joy.*

*I am pursued—I know not where to turn—
by Fortune, who thus harshly makes war on me.
Those I thought friends are enemies,
and this I am forced to bear and suffer.*

By rights may I well lament...

ECCLESIE MILITANTIS **TRIPLUM**
Ecclesie militantis
Roma sedes triumphantis
patris sursum sidera
carmen cleri resonantis
laudem pontifici dantis
promat voce libera.

Gabrielem quem vocavit,
dum paternum crimen lavit,
baptismatis sumptio,
Eugenium revocavit,
bonum genus quod notavit,
pontificis lectio.

Quod consulta concio—
O quam sancta ratio—
sic deliberavit,
ut sola devotio
regnet in palatio
quod deus beavit.

Certe deus voluit
et in hoc complacuit
venetorum proli;
sed demon indoluit,
quod peccatum defuit
tante rerum moli.

Dulcis pater populi,
qui dulcorem poculi,
crapulam perhorres,
pone lente consuli
rem gregis pauperculi,
ne nescius erres.

Pater herens filio
spiritus confinio
det prece solemn
gaudium Eugenio,
perfecto dominio,
in vita perenni. Amen.

MOTETUS
Sanctorum arbitrio
clericorum proprio
corde meditati,
equum genus atrio
accedit ludibrio
umbre petulanti.

*Let Rome, seat of the Church Militant
of the Father who triumphs
above the stars,
bring forth with free voice
a song of the clergy
praising the Pope.*

*Him whom the taking up in baptism called Gabriel
when it washed away
ancestral sin,
papal election
renamed Eugenius,
which marked his good race.*

*Which the well-advised assembly—
O what holy reasoning—
has so determined,
that devotion alone
may reign in the palace
that God blessed.*

*Certainly God willed it,
and in this gave pleasure
to the Venetian stock;
but the devil was grieved
that sin was absent
from an affair of such moment.*

*Sweet father of the people,
who abhorrest the sweetness of the cup,
namely drunkenness,
entrust to a cautious counsellor
the business of thy poor little flock,
lest thou go astray in ignorance.*

*Let the Father ever cleaving to the Son
in the neighborhood of the Spirit
give by our solemn prayer
joy to Eugenius,
when his reign is over,
in eternal life. Amen.*

*By the holy clerks'
own judgement
that meditates in their hearts,
the just race approaches the hall,
an object of mockery
for the wanton shade.*

Nam torpens inertia,
longa querens otia,
nescivit Eugenium;
sed iuris peritia
cum tota iustitia
sunt eius ingenium.

Hinc est testimonium:
pacem querit omnium,
exosus piaculi;
et trinum dominium
demonis et carni
pompan vincit seculi.

Quam color ipse poli
dic scutum quod attuli
tibi, pater optime,
sacrum dat, quod oculi
tui instar speculit
cernunt nitidissime.

Eia tu, pulcherrime,
querimus, tenerrime,
moram longi temporis.
Ducimur asperissime
nescio quo ferrime
ad fulmentum corporis.

Una tibi trinitas
vera deus unitas
det celi fulgorem,
quem linea bonitas,
argentea castitas,
secernit in morem. Amen.

CONTRATENOR

Bella canunt gentes, querimus, pater optime,
tempus; expediet multos, si cupis, una dies.
Nummus et hora fluunt magnumque iter orbis
agendum nec suus in toto noscitur orbe
deus. Amen.

TENOR I

Gabriel.

TENOR II

Ecce nomen domini.

TRANSLATIONS

Apostolo glorioso, Rite majorem, and Ecclesie militantis emended and translated by Leofranc Holford-Stevens in "Du Fay the poet? Problems in the texts of his motets." Early Music History 16 (1997). Entre vous, gentils amoureux translated by David Fallows. All other translations by Scott Metcalfe.

*For sluggish idleness,
seeking prolonged rest,
did not know Eugenius;
but skill in the law
and all-round justice
are his nature.*

*The proof is this,
that he seeks peace for all,
hating sin;
and his triple dominion
defeats the pomp of the devil,
the flesh, and the world.*

*Say: As is the very color of heaven,
is the shield that I have brought
thee, excellent father;
it makes a sacred object that thine eyes
see most brightly,
like a mirror.*

*Hail, most beautiful one,
we bewail, most tender one,
the delay of a long time;
we are led most harshly
we know not whither, most cruelly,
to the support of the body.*

*God, the One Trinity,
the true Unity,
grant thee the blaze of heaven,
whom linen goodness
and silver chastity
regularly distinguish. Amen.*

*The nations sing of wars: we complain, O best of
father, of our time. One day will dispatch many, if
thou desire.*

*Money and time are pouring away, and the great
journey must be made over the earth, but no-
where in the whole world is its God known. Amen.*

Gabriel.

Behold the name of the Lord.

Biographies

The vocal ensemble **Blue Heron** combines a commitment to vivid live performance with knowledge of the latest research into source materials and historical performance practice. Blue Heron's principal repertoire interests in the last few years have been late fifteenth-century Franco-Flemish polyphony, sacred and secular Spanish music between about 1500 and 1575, and neglected early sixteenth-century English music, especially the rich and unexplored repertory of the Peterhouse partbooks (c. 1540); today's program reflects an increasing involvement with earlier fifteenth-century repertoire. Founded in 1999, Blue Heron presents its own series of concerts in Cambridge and has appeared regularly at Monadnock Music in New Hampshire. Earlier this season the group performed at the 92nd Street Y in New York City at the invitation of Sanford Sylvan, singing music of Carissimi, Charpentier, and Rossi in a program examining the story of Abraham and Isaac, and gave a lecture-demonstration at Boston University on a setting of Lamentations by Cristóbal de Morales. Next month Blue Heron will participate in a conference at Harvard University on the music of Luca Marenzio, performing his *Eighth Book of Madrigals* in its entirety.

Baritone **Glenn Billingsley** has sung leading roles with the Chautauqua, Santa Fe, Lake George and New York City Opera National companies. He has appeared in the Spoleto and Madeira Bach Festivals, toured the United States, South America, and Europe with the Waverly Consort, and 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. A longtime member of the choir of the Church of the Advent, he is a founding member of Blue Heron. Glenn helps his wife, soprano and voice teacher Monique Phinney, to support their two teenage children, Lisa and Ken, in his role as MIT's Director of Arts Development.

Noël Bisson, a co-founder of Blue Heron, has sung as soloist and ensemble singer with many ensembles across the country and locally, most regularly with the choir of the Church of the Advent and the Boston Camerata. She earned a doctorate in musicology from Harvard University; her scholarly focus is English sacred music of the late fifteenth century. Noël and her family reside

in Hamilton, New York, where she is Associate Dean of the College at Colgate University.

Tenor **Allen Combs** is a native of Idaho Falls, Idaho, and received his education at the University of Idaho and the University of Lowell. In addition to his work with Blue Heron, Mr. Combs has performed with Schola Cantorum and Cappella Alamire. His recital repertoire embraces music from the Renaissance to the twentieth century and includes the major song cycles of Schubert and Britten. Mr. Combs has given world premieres at the Lowell New Music Festival and with Composers in Red Sneakers. He performs frequently at Phillips Academy, Andover, where he is a member of the voice faculty. Currently a soloist and cantor at the Church of the Advent, Mr. Combs has served as music director of the Andover Choral Society since 1990. He is also the vocal director for the Composers' Conference and Chamber Music Center at Wellesley College and music director for the New England Dance Ensemble.

Pamela Dellal, mezzo-soprano, is a much sought-after oratorio soloist who has performed with renowned ensembles in Boston and throughout the world. She has been featured in leading roles in operas of Purcell, Mozart, Britten, and others. As a member of Sequentia's women's ensemble, Vox Feminae, Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. She appears frequently with Musicians of the Old Post Road and Ensemble Chaconne, and is a regular soloist with Emmanuel Music. Her broad repertoire ranges from early chamber music to contemporary pieces. This is her second concert with Blue Heron.

Bass-baritone **Paul Guttry** enjoys a varied career including opera, oratorio, and chamber music. He recently played the Mother in Weill's *7 Deadly Sins* with Intermezzo and Balthasar in Schumann's *Genoveva* with Emmanuel Music. Paul has sung with the medieval music ensemble Sequentia and is a former member of Chanticleer. In Boston he has performed with Emmanuel Music, Handel & Haydn, the Boston Cecilia, Boston Revels, Prism Opera, and Collage New Music. Paul can be heard on BMG recordings of medieval music with Sequentia, Erato recordings of the Boston

Camerata, and Koch International recordings of Bach with Emmanuel Music.

Soprano **Lydia Heather Knutson** has performed around the world, appearing on radio and at leading international music festivals in the US, Canada, Europe, Latin America, and Australia. She is a founding member of the medieval ensemble Fortune's Wheel, was for many years a member of the women's ensemble of Sequentia, Cologne, and has been singing with Blue Heron since 2003. She has recorded for Dorian, Erato, and BMG Classics/Deutsche Harmonia Mundi. In addition to singing, Dr. Knutson is a chiropractor with a private practice in Cambridge.

Steven Lundahl specializes in early brass, including sackbuts and medieval slide trumpet, and the recorder. He has performed throughout North and South America, Europe, and Hong Kong with such groups as the Boston Camerata, Boston Baroque, the Handel & Haydn Society, Tafelmusik, Smithsonian Chamber Orchestra, Ensemble Project Ars Nova, Waverly Consort, Calliope, and more. He has participated in over 25 recordings on such labels as Telarc, Warner Classics, Angel/EMI, Harmonia Mundi (France and Germany), Erato (France), New Albion Records, and others. He teaches at St. Paul's School and the Concord Community Music School, and resides in Canterbury, NH, with his family.

Jason McStoots, tenor, has been hailed as one of the "new generation of New England singers" and described by critics as "particularly outstanding," with "a perfect light-opera voice," "sweet, appealing tone and real acting ability." He has appeared as a soloist with groups around the United States including Tanglewood Music Center, Florestan Recital Project, Boston Lyric Opera, the Handel Choir of Baltimore, Seattle Early Music Guild, Emmanuel Music, Granite State Opera, Intermezzo Chamber Opera Series, Dedham Choral Society, and the Newton Choral Society. Mr. McStoots is active as a member of Blue Heron, Handel & Haydn Society, Boston Baroque, and Emmanuel Music, and is a founding member of the period vocal ensemble Exultemus.

Scott Metcalfe, music director of Blue Heron, is a specialist in music between 1400 and 1750 whose twenty-

year career as a baroque violinist and conductor has taken him across North America and Europe. He directs the Renaissance choir Convivium Musicum and is concertmaster of the Trinity Consort in Portland, Oregon. He has conducted Messiah in Seattle, Bach's St. John Passion in Princeton, and Monteverdi's *Vespers* and Handel's *Amadigi* at Monadnock Music in New Hampshire. Metcalfe was a founding member of La Luna and of The King's Noyse and appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. He holds a bachelor's degree from Brown University, where he majored in biology, and has recently completed a master's degree in historical performance practice at Harvard University.

Countertenor **Martin Near** has been a professional singer since age nine, working his way up to Head Chorister at Saint Thomas Fifth Avenue in New York City, and currently sings with Blue Heron and with the choir of the Church of the Advent. He studied composition at New England Conservatory of Music with Michael Gandolfi. On a grant from the American Composers Forum Boston, Mr. Near served as composer and music director of the one act opera *Six Characters in Search of an Opera* for Project ARIA (AIDS Response by Independent Artists), which was given five performances in Boston. Mr. Near is an advocate of the performance of new music and has been a soloist in numerous world premieres, including a microtonal piece in 72-note equal temperament performed in Jordan Hall.

Mack Ramsey specializes in the performance of repertoires ranging from the fifteenth to the eighteenth centuries. Equally at home on a number of different wind instruments, he has been especially fascinated with the role of the municipal and court wind bands of the sixteenth century and the special skills and performance practices that help us interpret this music. Mack performs on bass sackbut with the 17th-century ensemble Spiritus Collective in New York, and is also a founding member of the Boston Shawm and Sackbut Ensemble and New England Waites. He often appears with other wind bands and orchestras such as Piffaro, The Whole Noyse, Les Sonneurs de Montreal, Concerto Palatino, Apollo's Fire, Boston Baroque, Concert Royal, and Tafelmusik.

Carol Schlaikjer, soprano, received her vocal training at the Music Conservatory in Cologne, Germany, and the Schola Cantorum in Basel, Switzerland. She lived for almost two decades in Germany, where she was a frequent soloist for the Lutheran Church radio broadcasts in Frankfurt am Main. She has performed throughout Europe, Australia and the US as a concert and recording artist, both as a soloist and as a member of various early music ensembles, including Sequentia's *Vox Feminae* and the Huelgas Ensemble. Carol is co-director of the Orpheus Vocal Performance Laboratory, which holds workshops for young singers on the South Shore. She also teaches voice in after-school programs in local high schools and at her private voice studio.

Aaron Sheehan, tenor, sings with Blue Heron and Fortune's Wheel, and has also performed with Theater of Voices, the Handel & Haydn Society, and Liber unUsualis. In January he made his debut with San Francisco's American Bach Soloists, last fall he toured the United States and Canada with Tragicomedia and Concerto Palatino in a production of Monteverdi's *Vespers of 1610*, and in June 2005 he appeared as Ivan in the Boston Early Music Festival production of Johann Mattheson's *Boris Goudenow*. He keeps an active teaching schedule with students from Brown University and Wellesley College.

Tenor **Mark Sprinkle** enjoys an active and varied career as a soloist and ensemble singer in repertoire ranging from the fourteenth to the eighteenth centuries. He has appeared as a soloist with Concerto Palatino and with the Handel & Haydn Society under Grant Llewellyn and Christopher Hogwood, and sang in the Boston Early Music Festival productions of Rossi's *Orfeo*, Lully's *Thésée*, Conradi's *Ariadne*, and Mattheson's *Boris Goudenow*. In May 2005 he sang the Evangelist in Bach's *St. John Passion* with the Andover Choral Society. He worked for many years with Emmanuel Music and can be heard on their recordings of the motets of Heinrich Schütz and the St. John Passion. He is a member of the voice faculty at Boston College.

Mezzo-soprano **Daniela Tošić**, a native of Belgrade, Yugoslavia, toured with the Belgrade-based ensemble Renaissance throughout the former Yugoslavia. In the

Boston area she has worked with Ensemble P.A.N., Revels, Balmus, and La Donna Musicale, and has premiered several new works. She is a founding member of Tapestry, the acclaimed vocal ensemble that records with Telarc International and MDG and tours widely throughout the US and abroad. She is also a founding member of the medieval-world fusion ensemble HourGlass.

Darrick Yee has performed with a wide variety of vocal ensembles in the Boston area. He received his bachelor's degree in East Asian Studies and master's degree in education from Harvard University, where he sang with the Glee Club, the University Choir, the Krokodiloes, and the Collegium Musicum. He currently works for the Massachusetts Department of Education and sings in the ensembles Cut Circle, Exultemus, the Boston Secession, and the King's Chapel Choir.

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EDITIONS

Apostolo glorioso ed. by Alejandro Enrique Planchart.

Ave maris stella, Flos florum, Sanctus papale, Rite majorem, Aurea luce, Ecclesie militantis, and the chansons by Du Fay ed. in CMM I.
Thanks to the American Institute of Musicology.

IMAGES:

Cover: illustration of Du Fay and Binchois from Martin le Franc, *Le champion des dames*, c. 1440.

Inside cover: shield from Dufay's tomb in the cathedral of Cambrai. The cross-bar of the G has been used as a musical staff, with a C-clef and the note *fa*. A similar visual pun is found on the tomb of Lantins.

Acknowledgments

Special thanks this time to Marilyn Boenau, Sean Gallagher, and Alejandro Planchart. We are deeply grateful for the generous support of our donors, without which these concerts could not take place.

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Linda C. Woodford
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FRIEND

Roy Bercaw
Nancy A. Ferretti
Cynthia Gilles
Gloria M. Jackson
Nancy K. Voynow

†In memory of Carroll Bisson

UPCOMING EVENTS

Luca Marenzio, *Ottavo libro de madrigali a cinque voci* (1598)

Part of the international conference *Music, Poetry and Patronage in Late Renaissance Italy*:

Luca Marenzio and the Madrigal

Friday, April 7, 2006, at 8 p.m.

Paine Hall, Harvard University

SPRING 2006 FUNDRAISER

Madrigals by Luca Marenzio

Delicious food and drinks, sparkling conversation, and music by a brilliant sixteenth-century madrigalist—all to benefit Blue Heron.

Saturday, April 29, 5:00 p.m. – 7:30 p.m.

The Salle du Bal of the The French Library, 53 Marlborough Street, Boston

2006–2007 SEASON

We are currently planning next season, with concerts in November and March featuring music of Ockeghem, Dunstable, Power, and Perotin. Visit our website for up-to-date information.

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