



## A Mass for St. Augustine of Canterbury



BLUE  
HERON

FRIDAY, OCTOBER 17, 2014

*St. Peter's Episcopal Church, Weston*

SATURDAY, OCTOBER 18, 2014

*First Church in Cambridge, Congregational*

# PROGRAM

## A Mass for St. Augustine of Canterbury

*Introit: Sacerdotes dei benedicite*  
*Kyrie Orbis factor*

Sarum plainchant

*Gloria / Missa sine nomine*  
*Credo / Missa sine nomine*

Anonymous (Peterhouse partbooks, c.1540)

—intermission—

*Votive antiphon: Ave Maria, mater dei*

Robert Hunt (early 16th century)

*Sanctus / Missa sine nomine*  
*Agnus dei / Missa sine nomine*

Anonymous



*treble* Jolle Greenleaf, Sonja Tengblad, Teresa Wakim  
*mean* Jennifer Ashe, Pamela Dellal, Martin Near  
*contratenor* Owen McIntosh, Mark Sprinkle  
*tenor* Jonas Budris, Jason McStoots  
*bass* Paul Guttry, Steven Hrycelak, Paul Max Tipton

Scott Metcalfe, *director*

Pre-concert talk on Friday by Scott Metcalfe & Saturday by James Simpson (Harvard University).



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

# NOTES

## MUSIC BY THE ANONYMOUS AND THE UNKNOWN

This program is part of Blue Heron's long-range project of performing and recording long-unsung music from the so-called Henrician set of partbooks now residing at Peterhouse, Cambridge. The partbooks, originally five in number, contain a large collection of Masses, Magnificats, and votive antiphons. They were copied in the latter years of the reign of Henry VIII at Magdalen College, Oxford, by the professional singer and music scribe Thomas Bull, just before Bull left Oxford to take up a new position at Canterbury Cathedral.

Bull wrote down, within a very short time, a great quantity of music in plain, carefully checked, and highly legible copies that were clearly intended to be used for liturgical performance, rather than for study or for presentation to a noble as a gift. (A presentation manuscript would demand decoration and fancy trimmings.) Why did Bull copy so much music so quickly? He appears to have been commissioned to supply Canterbury Cathedral with a complete repertoire of polyphonic music. The monastic foundation at Canterbury had been dissolved by Henry VIII in April 1540, one of nearly a dozen great monastic cathedrals dissolved in the years 1539-41. Most were refounded in short order as secular (i.e. non-monastic) institutions, which were subject not to an abbot—a member of a religious order—but to a bishop and thence to the king, who had declared himself head of the Church of England. Now, monks sang mostly plainchant and did not generally attempt virtuosic polyphonic music, but the new foundation cathedrals aspired to considerable pomp and circumstance and so they needed to hire a choir of professional singers as well as recruit and train choirboys. By the

late summer of 1540 Canterbury Cathedral had put together a roster including ten “queresters” (choristers, “quire” being the normal sixteenth-century spelling of the word), their master, and twelve vicars-choral, the professional singing-men. Thomas Tallis is listed first of the “vyccars”; Bull is sixth. But besides singers, the new choral establishment required an entire library of up-to-date polyphonic repertory, and this Bull supplied, bringing about 70 works with him from Oxford.

The brilliant choral institution at Canterbury would not last long. Henry died in 1547 and the Protestant reformers who came to power with the ascension of his young son, Edward, took a dim view of such popish decorations as professional choirs and the highly sophisticated Latin music they sang. All the elaborate polyphonic music of late medieval English Catholicism became, at best, obsolete; at worst it was viewed as gaudy ornament to a despicable ritual. Many musical manuscripts were lost and many destroyed, and if a manuscript escaped deliberate destruction by zealots, it might yet be subjected to other indignities:

A greate nombre of them whych purchased those superstyouse mansyons [the former monasteries], reserved of those librarrye bokes, some to serve their jakes [privies], some to scoure their candelstyckes, and some to rubbe their bootes. Some they solde to the grossers and sope-sellers.... Yea the unversytees of thys realm are not all clere in this detestable fact.... I know a merchaunt man, whych shall at thys tyme be namelesse, that boughte the contentes of two noble lybraryes.... Thys stuffe hath he occupied in the stede of graye paper [wrapping-paper] for the space of more than these x yeares, and yet hath store ynough for as many yeares to come.

Preface to *The laboryouse Journey & serche of Johann Leylande for England's Antiquities* (1549)

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

Or, at least, some of Bull's five partbooks survived. At some point the tenor book disappeared, along with several pages of the treble. Now, of the 72 pieces in the set, 39 are transmitted uniquely, while another dozen or so are incomplete in their other sources. The result is that some fifty pieces of music—a significant portion of what survives from pre-Reformation England—now lack their tenor, and some of these are also missing all or part of their treble. In the Peterhouse repertoire, music by the most famous masters of the early sixteenth century, such as Robert Fayrfax, John Taverner, and Thomas Tallis, sits next to music by less celebrated but nonetheless first-class composers such as Nicholas Ludford and Hugh Aston, and a number of wonderful pieces by musicians whose careers are less well documented and who have been virtually forgotten for the simple reason that so little of their work survives: Richard Pygott, John Mason, Robert Jones, Robert Hunt, and others. Some of these men cannot even be identified with certainty. And, although Bull was quite scrupulous in providing ascriptions for the music he copied, two of the unique Peterhouse works are anonymous, including the mass we sing today.

We are able to sing the Peterhouse music nowadays thanks to the extraordinarily skilled recomposition of the missing parts by the English musicologist Nick Sandon. (Sandon also pieced together the story of the genesis of the partbooks that I have related above.) Sandon completed his dissertation on the Peterhouse partbooks in 1983, including in it recompositions of most of the missing lines; in the years since he has been refining his work and gradually issuing it in Antico Edition. For the anonymous *Missa sine nomine* and Robert Hunt's *Ave Maria*, Sandon recomposed the entire tenor line.

#### A MASS WITHOUT A NAME

The anonymous *Missa sine nomine* is based on a plainchant cantus firmus. The copyist Thomas Bull gave a title to almost every Mass in the partbooks; in the case of a cantus firmus mass, the title is normally the first few words of the chant passage. Why he omitted the title in this case is something of a mystery, and the mystery is deepened by Sandon's failure (after decades of work on the partbooks) to locate a perfectly convincing match for the cantus firmus melody. The nearest he has come is a part of an antiphon from vespers on the feast of a confessor-bishop, and it is this discovery that prompted him to speculate that the Mass may have been dedicated to the local luminary, St. Augustine of Canterbury, or, as a late fifteenth-century English source has it, "Saynt Austyn that brought crystendom in to Englund." If so, perhaps there was something politically risky about a Mass dedicated to a saint who played a foundational role in establishing Catholicism in England—a man whose lofty stature and unquestionable authority as a leader of the church must have offered, to religious conservatives such as the new dean and chapter at Canterbury Cathedral, a telling contrast to the present king. And perhaps that is why the Mass was left without ascription.

Sandon himself is not convinced of this hypothesis, writing that "In reality, the omission of the composer's name and the work's title must surely be wholly innocent"—in short, that the scribe probably omitted this information simply because he didn't know it. But the connection to Augustine via the chant quotation remains quite plausible, and with this possibility in mind, we open our concert performance with the introit from the Mass for the feast of a Confessor-Bishop, leading from that into the troped Kyrie *Orbis factor* and thence to the first of the four movements of the *Missa sine nomine*, the Gloria. (Sixteenth-century English polyphonic settings of the mass never include a Kyrie, leaving it to be sung in plainchant in one of several traditional, elaborate troped texts like *Orbis factor*.)

As for the composer, Professor Sandon can identify no likely candidate. The music, as he says, is "fluent, vigorous and imaginative," but lacks features which would associate it with the style of other composers represented in the Peterhouse partbooks or in other manuscripts. The Mass may well be the work of a skilled and prolific composer whose music has disappeared, in part or altogether. Indeed, it is only due to the happy survival of the Peterhouse partbooks (about four-fifths of them, to be precise) that we know anything, or anything much, of Mason, Pygott, Jones, or Hunt, just to name a few composers whose music Nick Sandon has restored and which Blue Heron has been fortunate enough to sing.

Each movement of the Mass opens with a few measures of exactly the same music before it pursues its own way, each coming to rest a short while later, pausing for breath, as it were, after the exordium of its argument. The cantus firmus, which is recognisable as a sequence of long notes, is heard mostly in the mean, the second voice from the top, occasionally migrating elsewhere including its traditional locus in the tenor (in the Sanctus at "in nomine domini"), and, strikingly, the bass (in the second invocation of the Agnus dei at "qui tollis peccata mundi"). The melodies

tend to be quirky, angular, and busy, especially in sections of reduced scoring for two or three parts, such as the duet in the Credo that follows the opening passage for the full ensemble. There is one, and only one, instance of a "Gimel" or two lines written for one divided voice part: the texture of two trebles and one mean, answered by a trio of lower voices, is a beautiful surprise when it occurs early in the Gloria, and it is almost equally surprising that it never recurs. The piece features some arresting harmonic changes, notably at the end of each movement. In every movement but the Sanctus the last section is written in a mensuration (a time signature, more or less) that implies a very quick triple meter—another surprise, especially for the final words of the Mass, "Dona nobis pacem." All these things lend the piece a strongly individual character.

#### HUNT'S AVE MARIA MATER DEI

The Peterhouse partbooks are the only extant source of music by Robert Hunt. The composer has not been identified but may have been the chorister of that name at Magdalen College between 1486 and 1493; if so he would have been born around 1478. Only two pieces by him exist: we performed his *Stabat mater* last season and it will appear on volume 4 of our series *Music from the Peterhouse Partbooks*. Like the powerfully eloquent *Stabat mater*, Hunt's *Ave Maria mater dei* is a bit rough and craggy, and it shares with that work the characteristic of turning dramatically from one mood to another. Here that is achieved by quick shifts between major and minor sonorities, close or simultaneous juxtaposition of two forms of the same note (B-flat versus B-natural, C-natural versus C-sharp), or sudden changes in the speed at which motives move or answer each other—or by all of the above at once, as at the words "sed tuam sanctissimam." Note also the marvelous way the piece relaxes into the Amen, which lasts a full quarter of the length of this unusually concise antiphon.

## VOCAL SCORING AND VOICE TYPES

The five-voice scoring of pre-Reformation English polyphony employs four basic voice types: treble (sung by a boy with a specially trained higher voice), mean (sung by a boy with an ordinary voice), tenor, and bass. Tenor parts are further divided into tenor and contratenor, the latter a part written “against the tenor” and originally in the same range. Beginning around the 1520s English contratenor parts tended to lie slightly higher than the tenor. On the continent this bifurcation happened somewhat earlier: the higher part was called a *contratenor altus*, a “high part written against the tenor,” eventually to be known simply as *altus*. A contratenor was *not* a man singing in falsetto (like the modern “countertenor”) but a high tenor.

An anonymous early Jacobean document describes these five voice types succinctly:

Nature has disposed all voices, both of men and children, into five kinds, viz: Basses (being the lowest or greatest voices), Tenors being neither so low or so great, Countertenors (being less low and more high than tenors) of which three kinds all men’s voices consist. Then of children’s voices there are two kinds, viz. Meane voices (which are higher than men’s voices) and Treble voices, which are the highest kind of Children’s voices.

Charles Butler provides more detail (and some fanciful etymology) in *The principles of musik* (1636):

The Base is so called, because it is the *basis* or foundation of the Song, unto which all the other Partes bee set: and it is to be sung with a deepe, ful, and pleasing Voice.

The Tenor is so called, because it was commonly in Motets the ditti-part or Plain-song... or (if you will) because neither ascending to any high or strained note, nor descending

very low, it continueth in one ordinari tenor of the voice and therefore may be sung by an indifferent [that is, average] voice.

The Countertenor or *Contratenor*, is so called, because it answereth the Tenor, though commonly in higher keyz [clefs]: and therefore is fittest for a man of a sweet shrill voice.<sup>1</sup> Which part though it have little melodi by itself...yet in Harmoni it hath the greatest grace specially when it is sung with a right voice: which is too rare.

The Mean is so called, because it is a middling or mean high part, between the Countertenor, (the highest part of a man) and the Treble (the highest part of a boy or woman) and therefore may be sung by a mean voice.

The Treble is so called, because his notes are placed (for the most part) in the third Septenari [i.e. the highest of the three octaves of the normal composite range of human voices], or the Treble clefs: and is to be sung with a high cleere sweete voice.

Although not so well documented for earlier eras, the division of male voices into five types dates back to well before the Reformation. An entry in the early sixteenth-century Household Book of the Earl of Northumberland, for example, divides the “Gentillmen and childeryn of the chapell” as follows: “Gentillmen of the chapell viij viz ij Basses ij tenors aund iij Countertenors yoman or grome of the vestry j Childeryn of the chapell v viz ij Tribills and iij Meanys.”

As for our forces, since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble parts are sung by women, rather than boys. Charles Butler suggests the possibility

<sup>1</sup> “Shrill” meant high or bright and did not carry the negative connotations it has now. The word might describe the sound of a lark or a trumpet, as in “the shrill-gorg’d Larke” (*King Lear* IV.vi.58) or “the shrill Trumpe” (*Othello* III.iii.351).

in the passage quoted above, and indeed, no less a musician than William Byrd is known to have participated in liturgical music-making with a mixed choir. The English Jesuit William Weston, visiting the Berkshire country house of Richard Ford in 1586, described “a chapel, set aside for the celebration of the Church’s offices” and musical forces that included “an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast. Mr Byrd, the very famous English musician and organist, was among the company.”

While sixteenth-century English choirs employed boys on the “mean” line, on the continent parts in this range were sung either by adult male falsettists or by boys. Our mean is sung by one male falsettist and two women. Contratenor, tenor, and bass lines are sung by high, medium, and low mens’ voices, respectively.

In its size and distribution our ensemble very closely resembles the one pre-Reformation choir for which we have detailed evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir—that of the household chapel of the Earl of Northumberland—was divided very much as ours is, 3/3/2/2/3 from top to bottom. Grand collegiate foundations such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces. Between 1500 and 1547 Magdalen College usually maintained a complement of 16 boys and 9 or 10 men; the Canterbury staff list of 1540 includes 10 choristers and 12 men (13 counting the master of the choristers), whom we might imagine to have divided themselves 5/5/4/4/4, if the entire choir ever sang polyphony together. I know of no evidence, however, that connects a particular complement or distribution of forces to the performance of a specific piece of music.

As always, we are immensely grateful to Nick Sandon for his matchless skill in restoring this wonderful music and allowing it to sound anew. A thorough account by Sandon of the history of the Peterhouse partbooks and his restoration work may be found in volume 1 of Blue Heron’s CD series, *Music from the Peterhouse Partbooks*.

— Scott Metcalfe

# A MASS FOR ST. AUGUSTINE OF CANTERBURY

## Introit

Sacerdotes Dei, benedicite dominum: sancti et humiles corde laudate deum.

Ps. Benedicite omnia opera domini domino: laudate et superexaltate eum in secula.

Gloria patria et filio et spiritu sancto: sicut erat in principio et nunc et semper et in secula seculorum. Amen.

## Kyrie Orbis factor

Orbis factor rex eterne eleyson.

Pietatis fons immense eleyson.

Noxas omnes nostras pelle eleyson.

Christe qui lux es mundi dator vite eleyson.

Arte lesos demonis intuere eleyson.

Conservans te credentes confirmansque eleyson.

Patrem tuum teque flamen utrorumque eleyson.

Deum scimus unum atque trinum esse eleyson.

Clemens nobis assis Paraclite ut vivamus in te eleyson.

O priests of God, bless the Lord: praise him with a holy and humble heart.

Ps. Bless all the works of the Lord in the name of the Lord: praise and exalt him forever.

Glory to the Father and the Son and the Holy Spirit: as it was in the beginning, is now, and ever shall be, world without end. Amen.

World-creator, eternal King, have mercy.

Immeasurable fountain of kindness, have mercy.

Take away all our faults, have mercy.

Christ, who art light of the world, life-giver, have mercy.

Behold the wounds caused by demonic arts, have mercy.

Preserving and strengthening your believers, have mercy.

Spirit of both you and your Father, have mercy.

We know God to be one and three, have mercy.

O merciful Holy Spirit, be with us, that we may live in you, have mercy.

**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.

**Credo** in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Amen.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. Amen.

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

Hail Mary, mother of God, queen of heaven, lady of the world, empress of hell. Have mercy on us and the whole Christian people, and do not let us commit mortal sin, but let us fulfill your most holy will. 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.

**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.

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



The vocal ensemble **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 the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practice, Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the rich and unique repertoire of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*. Three discs have been released so far, of music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, and Richard Pygott; volume 4 will be released in April 2015 and volume 5 in 2016. Blue Heron has also recorded a CD to accompany the book *Capturing Music: The Story of Notation* by Thomas Forrest Kelly, forthcoming in November 2014 from W. W. Norton. All of Blue Heron’s recordings have received international critical acclaim and volume 1 in the Peterhouse partbooks series made the Billboard charts.

Blue Heron has appeared at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before 1800; at Dumbarton Oaks in Washington, D.C., at Festival Mozaic in San Luis Obispo, California, and at the Berkeley Early Music Festival. In September 2012, Blue Heron took up a new position as ensemble in residence at the new Center for Early Music Studies at Boston University. Highlights of the 2013-14

season included a return to The Cloisters and debut appearances at the Library of Congress, at Yale University, and in Seattle, Kansas City, and Cleveland. In 2014-15 the ensemble inaugurates a long-term project to perform the complete works of Johannes Ockeghem and tours to St. Louis, Chicago, and Milwaukee.

Mustering up “rock solid technique” and “the kind of vocal velvet you don’t often hear in contemporary music” (*Boston Phoenix*), soprano **JENNIFER ASHE** has been praised



for performances that are “pure bravura...riveting the audience with a radiant and opulent voice” (*The Boston Globe*). A strong advocate of new works, she frequently performs with the Harvard Group for New Music, New

Music Brandeis, New Gallery Concert Series, and the Fromm Festival at Harvard and is a senior member of the Callithumpian Consort and the soprano for the Boston Microtonal Society’s chamber ensemble NotaRiotous. She created the role of Sarah Palin in Guerilla Opera’s premiere of *Say It Ain’t So, Joe* by Curtis Hughes. Recent projects include Lukas Foss’s *Time Cycle* with Boston Musica Viva and Phillip Leroux’s *Voi(Rex)* with Sound Icon. She also sings with Boston Baroque and the Handel & Haydn Society. Ashe holds a DMA and an MM from the New England Conservatory and a BM from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she teaches for Music and Movement of Newton and the Dana Hall School of Music in Wellesley.

Tenor **JONAS BUDRIS** is a concert soloist, stage performer, and ensemble musician, engaging new works, early music, and everything in between with equal passion. As a concert soloist, Mr. Budris performs frequently with Boston Baroque and the Handel & Haydn Society, and he



often sings in their choruses as well. He sings in the weekly Bach Cantata Series at Emmanuel Music, where he was named a Lorraine Hunt Lieberston Fellow. He is also a core member of the Skylark Vocal Ensemble. On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Guerilla Opera and Opera Boston. Recent roles include Henrik in *A Little Night Music* (Emmanuel Music), Garcin in *No Exit* (Guerilla Opera), Anfinomo in *Il ritorno d'Ulisse in patria* (Boston Baroque), Agenore in *Il re pastore* (Grand Harmonie), and Acis in *Acis and Galatea* (Blue Hill Bach Festival).

**PAMELA DELLAL**, mezzo-soprano, has enjoyed a distinguished career as an acclaimed soloist and recitalist. She has appeared in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered John Harbison's chamber work *The Seven Ages* in New



York, San Francisco, Boston, and London. With Sequentia Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. Passionate about chamber music, early music, and contemporary music, she performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue

Heron, and the Musicians of the Old Post Road. She has been a regular soloist in the Emmanuel Music Bach Cantata series for over twenty-five years and has performed almost all 200 of Bach's extant sacred cantatas. She has recorded for Arabesque, Artona, BMG, CRI, Dorian, Meridian, and KOCH. She serves as faculty at the Boston Conservatory and at the Longy School of Music of Bard College.

Hailed as a "golden soprano" and "a major force in the New York early-music scene" by *The New York Times*, **JOLLE GREENLEAF** is one of the leading



voices in the field. She is a much sought-after soloist in music by Bach, Handel, Haydn, Purcell, Mozart and, most notably, Monteverdi. Her performances have earned raves from the *Oregonian*, which wrote that she "sang with purity and beguiling naturalness," and *The New York Times*, which called her "an exciting soprano soloist... beautifully accurate and stylish." Ms. Greenleaf is the artistic director of the virtuoso one-voice-per-part ensemble TENET, for whom she creates programs, directs, and sings in performances of repertoire spanning the middle ages to the present day. TENET's programming has been lauded by *The New York Times* as "smart, varied, and not entirely early."



Bass-baritone **PAUL GUTTRY** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and

around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

**STEVEN HRYCELAK**, bass, is in wide demand



as an operatic, concert, and ensemble performer. He has performed with the New York Virtuoso Singers, Toby Twining Music, ekmeles, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with NYS Baroque, Pegasus, Musica Sacra, 4x4, the Waverly Consort, the American Symphony Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi's Seneca with Opera Omnia was hailed by *The New York Times* as having "a graceful bearing and depth." He has traveled the US, Canada, and Europe singing in Frank London's klezmer musical *A Night in the Old Marketplace*. Mr. Hrycelak has degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a coach and accompanimental pianist.

A native of remote Northern California, **OWEN MCINTOSH** has enjoyed a career of diverse musical endeavors from bluegrass to reggae, heavy metal to art song, and opera to oratorio. Heralded by critics as "stylistically impeccable," he "sings with



vocal energy and rhythmic bite" and his "strong yet sweet tenor voice" produces the "clearest lines and most nuanced performances." Recent solo engagements include the St. Matthew Passion with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's St. John Passion with Tucson Chamber Artists. Mr. McIntosh is also a core member of the vocal chamber ensembles Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, TENET, and Trinity Wall Street.

Described by critics as "a gifted young tenor with wonderful comedic talents" and an "alluring tenor voice," **JASON MCSTOOTS** has performed around



the world and the US. He garnered critical accolades for his recent performances with Les Délices: the *Cleveland Plain Dealer* described his singing as "exquisite" and said that he "easily filled the room with a sound both rich and dulcet, commanding ears with what one suspected was one-tenth of his potential. Beyond that, he was a fine actor, rounding out heartfelt performances with meaningful gestures and facial expressions." McStoots has appeared with such groups as Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He has recently appeared as Tabarco in Handel's *Almira* and Apollo in Monteverdi's *Orfeo* with the Boston Early Music Festival and can be heard on their Grammy-nominated recording of Lully's *Pysché* and newly released discs of music of Charpentier and John Blow. He is also a voice teacher and stage director.

**SCOTT METCALFE** has gained wide recognition 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, he is also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director), and has conducted the Handel & Haydn Society, TENET, Emmanuel Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra, Quire Cleveland, and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe received an AB from Brown University, where he majored in biology, and an AM in historical performance practice from Harvard.



Countertenor **MARTIN NEAR** began his professional singing life at age ten in the choir of men and boys at Saint Thomas Fifth Avenue in New York City, advancing to Head Chorister. He now enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of



Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, and together with soprano Margot Rood was noted for producing "an ear-boggling array of close-harmony sonorities...seemingly generating overtones and wave-interference patterns that not even dogs could hear." He was the countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat mater* with Juventas New Music Ensemble, sang the

role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in *Buxtehude's Heut triumphieret Gottes Sohn* with Boston Baroque. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near has also worked as a recording producer and was Music Director of Exsultemus from 2009 to 2012.

Tenor **MARK SPRINKLE's** singing has been described as "expressive," "very rewarding," "outstanding," "vivid," and "supremely stylish." He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel



& Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist with Concerto Palatino and has sung the Evangelist in Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

Commended by *The Boston Globe* for her "crystalline tone and graceful musicality," soprano **SONJA DUTOIT TENGBLAD** has recently appeared in Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque, Handel's *Acis and Galatea* with the Blue Hill Bach Festival, Purcell's *King Arthur* and Handel's *Samson* with the Handel & Haydn Society, Knussen's *Symphony*



*No. 2* with the Boston Modern Orchestra Project, and in Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. She also won second place in the 2014 American Prize Competition's art song and oratorio division. Her 2014-2015 season will feature a collaboration with the Shirish Korde ensemble on a film score depicting the experiences of female war veterans and the continuation of her recital project with percussionist Jonathan Hess, *Talking Drums*, that will premiere works by Adam Simon, Matthew Peterson, and Emmy award-winning composer Kareen Roustom. Other upcoming appearances include *Messiah* with the New Bedford Symphony, Mozart's *Waisenhausmesse* with the Handel & Haydn Society, and *Carmina Burana* with the Austin Symphony. Ms. Tengblad performs with Austin's 5-time Grammy-nominated ensemble Conspirare, the Yale Choral Artists, and Boston's Lorelei Ensemble, Handel & Haydn Society, Boston Baroque, and Emmanuel Music.

Described by *The Atlanta Journal-Constitution* as a dignified and beautiful singer, bass-baritone **PAUL MAX TIPTON** enjoys an active career in opera,



oratorio, and chamber music. Mr. Tipton's repertoire ranges from Schütz and Monteverdi to Britten and Bolcom, with his interpretations of Bach's passions being acclaimed in particular for their strength and sensitivity. He has recently appeared with the symphonies of San Antonio, Grand Rapids, Lincoln, and Stamford CT, with the Orchestra of St. Luke's, and with the New York Philharmonic as part of their first Bach Festival. He has been a soloist with Conspirare (Austin), Bach Collegium San Diego, TENET, Ars Lyrica (Houston),

New Trinity Baroque (Atlanta), and the Oregon Bach Festival, and is the baritone soloist on the 2012 Grammy-nominated recording of Brahms's *Requiem* with Seraphic Fire (Miami). Recent engagements include Britten's *War Requiem*, Monteverdi's *Vespers of 1610*, Bloch's *Sacred Service*, the title role in Mozart's *Don Giovanni*, the Station Master in Paul Crabtree's *The Ghost Train*, and all of Bach's motets with the Bach Collegium Japan. Mr. Tipton is a graduate of Yale University's Institute of Sacred Music, where he was mentored by tenor James Taylor, and of the University of Michigan School of Music, where he studied with George Shirley and Luretta Bybee. In 2012 Mr. Tipton was made a Lorraine Hunt-Lieberson Fellow at Emmanuel Music.

Praised for her "gorgeous, profoundly expressive instrument" (*The Cleveland Plain Dealer*) and voice of "extraordinary suppleness and beauty" (*The New York Times*), soprano **TERESA WAKIM** is perhaps



best known as "a perfect early music voice" (*Cleveland Classical*). First Prize Winner of the 2010 International Soloist Competition for Early Music in Austria, she is a featured soloist on four Grammy-nominated recordings, with the Boston Early Music Festival and Seraphic Fire. Noted solo engagements include Bach's B Minor Mass, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach's Magnificat with Wiener Akademie Orchester, Bach's Wedding Cantata with the Cleveland Orchestra, Bach's *Missa Brevis* with the San Francisco Symphony, Brahms's *Ein Deutsches Requiem* with the Omaha Symphony, Mozart's *Exsultate, jubilate* with the New World Symphony, Handel's *Acis and Galatea* with the Charlotte, San Antonio, and Alabama Symphonies, *Pamina* in Mozart's *The Magic Flute* with Apollo's Fire, and a title role in Handel's *Acis and Galatea* with Musica Angelica and the Boston Early Music Festival.

## ACKNOWLEDGMENTS

Blue Heron's existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. We offer our grateful thanks to all those who join us in creating, nurturing and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains our website and rebuilt it in 2013; the site was originally built by Evan Ingersoll (Angstrom Images), who designed our programs for many years. Chris Clark (Cave Dog Studio) designed our program covers and

has created many brochures, postcards, and other publicity materials over the years. Philip Davis serves on our board; he is also a superb recording engineer and has recorded virtually all of our concerts since day one. We could not be more fortunate to have all this expertise working with us.

Thanks to the Cambridge Society for Early Music for supporting the pre-concert talks, and to the Center for Early Music Studies, Boston University, where Blue Heron is ensemble in residence.

Many thanks to our board and to all our volunteers for their help this evening and throughout the year.

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Subscriptions start at \$85 Single Tickets \$25-\$69

For tickets and info:

617.868.5885

[www.cantatasingers.org](http://www.cantatasingers.org)

**The Cambridge Society for Early Music**  
*Chamber Music by Candlelight 2014-2015*

**Les Bostonades: A Period Instrument Ensemble**

Telemann & Bach: *Diverse Pleasures*  
 —From the Sublime to the Ridiculous  
 Akiko Sato, director

October 30 – November 3

**Blue Heron, in collaboration with Les Délices**

A More Subtle Art: *The 14th-Century Avant-Garde*  
 Jason McStoots & Martin Near, voices  
 Scott Metcalfe, vielle & harp – Debra Nagy, recorders, douçaines & voice

January 29 – February 2

**Dünya, an Early Music Collective**

*Othello in the Seraglio:*  
*The Tragedy of Sümbül the Black Eunuch*  
 —A coffee house opera

Tom Zajac & Mehmet Ali Sanlikol, directors

February 26 – March 2



Presented in Carlisle, Weston, Salem, Ipswich & Cambridge



Information at [www.csem.org](http://www.csem.org)  
 Telephone 617-489-2062

RumBarroco

presents

**A Latin Holiday Voyage**

*A Concert For Peace In Venezuela*  
**Renaissance Cancioneros, Baroque villancicos, and some danceable music, all performed with Latino zest!**

<b>Friday, December 5</b> at 8 PM United Parish in Brookline 210 Harvard St., Brookline, MA	<b>Sunday, December 7</b> at 4:30 PM Mariposa Museum 26 Main St., Peterborough, NH <a href="http://www.mariposamuseum.org">www.mariposamuseum.org</a>	<b>Saturday, December 13</b> at 7:30 PM 9301 Biscayne Boulevard Miami Shores, FL <a href="http://www.saintmarthaconcerts.com">www.saintmarthaconcerts.com</a>
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Kimberly Ayers, Gerrod Pagenkopf, Bradley Fugate, voices  
 Catherine Stein, Early winds;  
 Kera Washington, percussion  
 Alejandro Chávez and Carlos Sulbarán, guitars and percussion  
 Laury Gutiérrez, viola da gamba and guitars  
 Tal Shalom-Kobi, bass

Tickets may be purchased at [www.ladm.org](http://www.ladm.org) or 617-461-6973



Shannon Canavin, Artistic Director

*Exquisite voices...  
 Exhilarating performances.*



"Unquestionably in the top-tier of Renaissance vocal ensembles in the Northeast." – *Boston Musical Intelligencer*

**Renaissance Songs of Love and War**

Acclaimed early vocal ensemble Exsultemus presents a unique program of rarely-heard music of the 15th & 16th centuries depicting passionate devotion and thrilling combat, including settings of the Song of Songs, mass movements based on *L'homme armé*, and Clément Janequin's *La Guerre*—the exciting musical reenactment of the 1515 battle of Marignan.

Shannon Canavin, soprano; Gerrod Pagenkopf, countertenor; Matthew Anderson & Jason McStoots, tenor; Ulysses Thomas, bass-baritone

**Friday, November 7 at 8pm**

First Lutheran Church of Boston

Tickets: \$35 & \$20; \$5 off for students & seniors

**857-998-0219 • [www.exsultemus.org](http://www.exsultemus.org)**

**Newton Choral Society**

David Carrier, Director

2014-2015 - Our 39th Season



■ Sunday, November 16 at 3 PM

**Ralph Vaughan Williams *A Sea Symphony***

Kim Leeds, Soprano Philip Lima, Baritone  
 Sanders Theatre, 45 Quincy St., Cambridge

■ Sunday, March 15 at 3 PM

**Sacred Visions *Music for Church and Synagogue***

The Second Church in Newton, 60 Highland St., West Newton

■ Sunday, May 16 at 8 PM

**Blooming in Boston *Local Boston Composers***

Susan Consoli, Soprano Thomas Jones, Baritone Mark Feldjusen, Pianist  
 Church of the Holy Name, 1689 Centre St., West Roxbury

[www.newtonchoral.org](http://www.newtonchoral.org)

  
**The Seraphim Singers**  
Jennifer Lester,  
Music Director

2014-2015 SEASON

THE SHORT TWENTIETH CENTURY:  
CHORAL MUSIC FROM 1914 TO 1990  
November 16, 3pm • Mission Church, Boston

“FOR HEAVEN IS A DIFFERENT THING”:  
CHORAL SETTINGS OF SACRED POETRY

February 8, 3pm • First Church, Cambridge  
February 13, 8pm • St. Cecilia's, Boston

JERUSALEM: HOLY, DISPUTED, LAMENTED  
April 26, 3pm • First Church, Cambridge

[WWW.SERAPHIMSINGERS.ORG](http://WWW.SERAPHIMSINGERS.ORG)



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1 qt ice cream • hot fudge  
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• bowls • spoons • napkins • ice cream scoop

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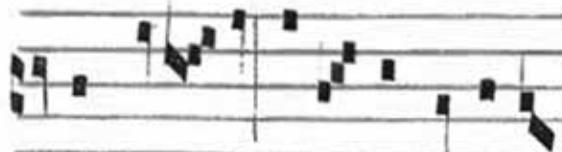
TAKE OUT: 29 Church St • Harvard Square • 617.354.2911

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# CAPTURING MUSIC

## Writing and Singing Music in the Middle Ages

A multimedia event exploring the power  
of written music in pictures & sound



SATURDAY, NOV. 15, 2014  
3 PM & 8 PM

First Church in Cambridge, Congregational



Q&A session with Prof. Kelly  
& Scott Metcalfe at 7 PM

**THOMAS FORREST KELLY**

Morton B. Knafel Professor of Music, Harvard University



**BLUE HERON** Scott Metcalfe, director

A multimedia event in two parts with a dinner break, this unique presentation will explore the power of written music in pictures and sound. Professor Kelly will present, and Blue Heron will sing, key moments in the art of music from c. 800 to c. 1400, including Gregorian chant, organa by Leonin and Perotin, and songs by Machaut, Ciconia, Senleches, and Cordier.

The event coincides with the publication of Prof. Kelly's book *Capturing Music: The Story of Notation*, which comes with a companion CD recorded by Blue Heron. The book will be available for purchase at the concert and the author will be on hand to sign copies.

Buy tickets online at  
[www.blueheronchoir.org](http://www.blueheronchoir.org)

or contact:  
office@blueheronchoir.org  
(617) 960-7956

**First Church in Cambridge, Congregational • 11 Garden Street, Cambridge — Fully accessible**

① Red Line, Harvard Square • Free parking at University Place Garage (with validation at concert)

Reserved seating \$90 / \$63.75 • General Admission \$45 / \$37.50 senior / \$15 student & low income / under 18 free (at the door only)

\* This is one event in two halves. One ticket entitles you to attend both parts.

\* This event is NOT part of Blue Heron's subscription series.

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SCOTT METCALFE *Music Director*

# BLUE HERON

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A MASS FOR ST. AUGUSTINE OF CANTERBURY

*Featuring an Anonymous Missa Sine nomine  
from the Peterhouse partbooks*

**All Concerts  
& Events at:**

First Church in Cambridge,  
Congregational, 11 Garden St.

DECEMBER 18 & 19 · 8 PM

DECEMBER 20 · 2:30 PM

CHRISTMAS IN 15<sup>TH</sup>-CENTURY  
FRANCE & BURGUNDY

FEBRUARY 21 · 8 PM

OCKEGHEM, BINCHOIS & DU FAY

MARCH 21 · 8 PM

OCKEGHEM, BUSNOYS, REGIS,  
CARON & FAUGUES



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**SPECIAL EVENT:**

**NOV. 15, 2014 · 3PM & 8PM**

*CAPTURING MUSIC: WRITING AND SINGING  
MUSIC IN THE MIDDLE AGES*

*A multi-media event in 2 parts. Part 1 begins at 3 PM —  
Part 2 at 8 PM. Presented in collaboration with  
Prof. Thomas Forrest Kelly (Harvard).*

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— Matthew Guerrieri, *The Boston Globe*

*Volume 4 of the Peterhouse series, featuring Robert Jones's  
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COLOPHON

*inside cover:*

Stained glass window  
in St. Augustine's Church,  
Ramsgate, Kent

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