

MUSIC FROM THE ERA OF
EL GRECO &
VELÁZQUEZ



*The Musical Patronage of
Francisco Gómez de Sandoval y Rojas (1552–1625)
Duke of Lerma*

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*The Musical Patronage of
Francisco Gómez de Sandoval y Rojas (1552–1625), Duke of Lerma*

SATURDAY, APRIL 26, 2008, AT 8 P.M.
First Church in Cambridge, Congregational

BLUE HERON

Noël Bisson
Lydia Brotherton
Martin Near
Daniela Tošić

Michael Barrett
Allen Combs
Jason McStoots
David McSweeney
Steven Soph

Glenn Billingsley
Paul Guttry
Darrick Yee

Scott Metcalfe, *director*

BOSTON SHAWM & SACKBUT ENSEMBLE

Douglas Kirk, *cornett, shawm, recorder*
Stephen Escher, *cornett & recorder*
Daniel Stillman, *trombone, dulcian, recorder*
Peter Christensen, *trombone*
Marilyn Boenau, *dulcian, shawm, recorder*
Mack Ramsey, *trombone, recorder*
with
Christa Patton, *shawm, dulcian*

BLUE HERON VIOLIN BAND

Scott Metcalfe, *violin*
Julie Andrijeski, *violin*
Karina Fox, *viola*
Laura Jeppesen, *viola*
Emily Walhout, *bass violin*

Christa Patton, *harp* · Peter Sykes, *organ* · Tom Zajac, *percussion*



This evening's concert is presented with support from the Spanish Government (Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities), and in conjunction with the exhibition "El Greco to Velázquez: Art during the Reign of Philip III," at the Museum of Fine Arts from April 20 to July 27, 2008.



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PROGRAM

I

- Canción
Anonymous (Lerma, DK 2, no. 61)
- Vexilla regis
Verses 1, 3, 5 & 7: plainchant
Polyphonic verses by Francisco Guerrero (1528–99) and Juan Navarro (c. 1530–1580)

II

- Surge, propera, amica mea
Guerrero
- Veni, dilecte mi
Sebastián de Vivanco (c. 1550–1622)
- Sancta Maria, succurre miseris
Pedro Ruimonte (1565–1627)

III

- Xácaras
Lucas Ruiz de Ribayaz (b. before 1650)
- Endechas: Burlose la niña NB LB SS PG
Gabriel Díaz Besón (c. 1580–1638)
- La galera / La de don ju[an]
Anonymous (Lerma, DK 1)
- Ya no les pienso pedir DT MN JM AC
Juan Blas de Castro (c. 1561–1631)
- La de las medias / La francesa
Anonymous (Lerma, DK 1)

INTERMISSION

IV

- Mon seul a 7
Nicolas Gombert (c. 1495–c. 1560)

V

- Magnificat quarti toni
Vivanco
interpolations for instruments from Lerma, DK 2, ? by Phillipe Rogier (c. 1561–1596)

VI MUSIC FOR HOLY WEEK

- Canción glosada “Ultimi mei suspiri”
Antonio de Cabezón (c. 1510–1566)
- Christus factus est pro nobis
Vivanco
- Maria Magdalene et altera Maria
? Alonso Lobo (c. 1555–1617), from Lerma, DK 2
- Gloria, Missa Maria Magdalene
Lobo
- Canción
Anonymous (Lerma, DK 2, no. 76)
- Victimæ paschali laudes
Tomás Luis de Victoria (1548–1611)

NOTES

In a century that saw the creation of some of history's greatest empires and whose rulers depended on advisors of great power and ambition, the Duke of Lerma stands out even among such figures as Wolsey, Moura, Olivares, Richelieu, and Mazarin. Chief minister to King Philip III of Spain, Don Francisco Gómez de Sandoval y Rojas, Marquis of Denia and later Duke of Lerma, enjoyed power over the royal purse, unlimited access to the sovereign, and control over who could be received by him. He spent lavishly on royal entertainments and personal projects at a time when the Spanish crown was virtually bankrupt and suffering horrendous rates of inflation. Foreign and domestic policies he and Philip pursued were often unpopular (such as making peace with England and negotiating a truce in the war with the Spanish Netherlands) and since he was eventually forced out of office in disgrace, he has usually been criticized as the very model of a corrupt and incompetent, power-hungry, self-aggrandizing civil servant.

Historians, however, have recently begun re-evaluating the Duke's political advice and relation to Philip III, and the current exhibition at the Museum of Fine Arts, examining his contribution to artistic patronage and collecting, is an art historical parallel to that re-evaluation. So is this concert, in the realm of music.

My own research into the Duke of Lerma's involvement with music-making provides evidence of his cultivated musical tastes and encouragement of music, both at the royal court and in Lerma, his natal village.

In brief, the Duke's roles in musical patronage can be summed up in four principal ways:

(1) The Duke gave money to sponsor the publication of music collections by certain composers: particularly Pedro Ruimonte, Antonio Mogavero, Giovanni Pietro Flaccomio, and Estefano Límido.

(2) The Duke commissioned prominent playwrights (for instance, Lope de Vega Carpio) to write spectacle plays to be produced before the king (Philip III) and court when they were invited to Lerma; as part of these performances, incidental music—very probably composed specifically for the setting—was performed. This kind of patronage had the same effect as his commissioning Rubens to do the equestrian portrait of him so prominently featured in the MFA exhibition: his action was trend-setting in Spain with other grandees imitating the practice, gradually making it possible to work as a professional poet/playwright in Spain.

(3) The Duke was personally responsible for the introduction of the violin family to Spain, having brought an ensemble of Italian violinists to court to perform for the baptism of the future Philip IV in 1605 (led by the aforementioned Estefano Límido). This group of musicians remained in Madrid and they and their descendents and successors constituted the royal violin consort for several decades in the seventeenth century. Since the Duke's important role in the history of the violin family in Spain has not been known before, we are featuring a five-part violin band prominently in the concert.

(4) The Duke was clearly a music lover himself—someone who made a concerted effort to have fine vocal and instrumental music both at

the royal court, at his own court in Lerma and at his other residences. He assembled an extensive library of vocal and instrumental music for the choir and *ministriles* (instrumentalists) at his collegiate church of San Pedro in Lerma, together with a small choir and a five-part ensemble of wind and string players. He procured three organs for San Pedro and the Dominican convent of San Blas (which adjoined his ducal palace in Lerma) from Diego Quijano, one of the finest organ builders in Spain in the 1610s (Quijano was the stepson and successor to Johannes Brebos, builder of the great organs in Toledo cathedral and elsewhere). And he hired Gabriel Díaz, student of Philip II's chapelmaster, Philippe Rogier, and one of the more accomplished composers of the younger generation at the beginning of the seventeenth century, to be chapelmaster in Lerma (1612–1617).

The concert is informed by each of these points. The purely instrumental music played by the winds and violins comes from two instrumental manuscripts used by the ministriles in Lerma. One of them (the “DK” manuscript) is still in Lerma and was very probably compiled at the royal court in Madrid in the 1590s, the other perhaps in the cathedral in Palencia. Both provide excellent examples of the high quality of music played by Spanish instrumentalists c.1600.

The hymn “Vexilla regis” for Palm Sunday is performed in alternatim style: verses of plainchant alternating with instrumental polyphony by Francisco Guerrero (Seville) and Juan Navarro (Palencia). The Lerma chapel possessed Vespers and hymn collections by both composers.

Another very fine composer of the time—little known today, unfortunately—is Sebastián de Viv-

anco. The only musician ever allowed simultaneously to hold the chair of music at the University of Salamanca and serve as chapelmaster of Salamanca cathedral, Vivanco had studied with Guerrero in Seville and become one of Spain's most superb composers. The Lerma chapel possessed his great collection of Magnificats and other works. We perform the Magnificat in typical “high” style of the time—punctuating the work with instrumental insertions to vary and enhance its grandeur.

Pedro Ruimonte was a composer who benefited from the Duke's willingness to sponsor music publications. A native of Zaragoza, Ruimonte worked principally in Brussels at the archducal court of Alberto and Isabella, governors of the Spanish Netherlands. His “Sancta Maria, succurre miseris” is a splendid example of his emotionally charged compositional style.

The secular set ending the first half attempts to illustrate the sort of incidental music that would have occurred in processions in Lerma or in the spectacle plays the Duke staged there in 1614 and 1617 to entertain the king and court. Gabriel Díaz was Lerma's chapelmaster in those years and Juan Blas received money from the Duke for his publications of villancicos. The instrumental works were copied by the Lerma instrumentalists into their manuscripts, clearly for use in dramatic productions to judge from the titles.

The final set of the concert draws on the rich repertory of music available to the Lerma chapel for use in Holy Week. The tientos, versos, and fantasias of Antonio de Cabezón, who grew up only a few miles from Lerma, were the staple repertory of any organist and harp player in Spain and must have been heard innumerable times in

Lerma. His fantasia on Philippe Verdelot's great madrigal, "Ultimi miei sospiri," seems very appropriate as a musical rendering of Christ's death on the cross on Good Friday, and Vivanco's "Christus factus est" is liturgically specific to that feast—a monumental polychoral work of power and yet surprising delicacy.

Alonso Lobo, another student of Guerrero and later chapelmaster in Toledo cathedral, was one of Golden Age Spain's great composers. His parody mass on Guerrero's motet, depicting the three Marys' visit to Christ's tomb on Holy Saturday, is one of the most beautiful masses I know from the time.

Lastly, we present a surprising and little-known work from that best-known Spanish composer, Tomás Luis de Victoria. His setting of the great Easter sequence, "Victimæ paschali laudes," is a joyous, rollicking work so different from our usual conception of him, and yet so appropriate to the spirit of Easter. Hoping to help raise the spirits of the dead, we set it to the accompaniment of the Spaniards' favorite loud instruments—the shawms.

Dr. Douglas Kirk

TEXTS & TRANSLATIONS

VEXILLA REGIS

*Venantius Fortunatus (6th century).
Processional hymn in Passiontide.*

1.
Vexilla regis prodeunt;
fulget crucis mysterium,
quo carne carnis conditor
suspensus est patibulo.
3.
Impleta sunt que concinit
David fideli carmine,
dicens: In nationibus
regnavit a ligno Deus.
5.
Beata cuius brachii
secli pependit pretium,
statera facta corporis,
predamque tulit tartari.
7.
Te summa Deus Trinitas,
collaudet omnis spiritus;
quos per crucis mysterium
salvas, rege per secula. Amen.

1.
*The banners of the King advance;
there blazes forth the mystery of the cross,
by which the creator of flesh
was himself hanged in the flesh from the gibbet.*
3.
*Now are fulfilled those things about which
David sang in trustworthy song,
saying: God has reigned among the nations
from the wood.*
5.
*Blessed [cross], for from your arms
hung the ransom of the world;
made the balance of his body,
it bore the prey of hell.*
7.
*To you, God, most high Trinity,
may every spirit sing praise;
rule forever those whom
you save through the mystery of the cross. Amen.*

SURGE PROPERA AMICA MEA / VENI SPONSA CHRISTI

Song of Songs 2:10-12

Surge, propera, amica mea, columba mea,
formosa mea, et veni. Iam enim hyems transiit,
imber abiit et recessit. Flores apparuerunt in
terra, tempus putationis advenit.
Vox turturis audita est in terra nostra; ficus
protulit grossos suos, vineae florentes dederunt
odorem suum. Surge, surge, amica mea, et veni.

*Arise, hasten, my love, my dove, my fair one, and
come. Lo, the winter is over, the rains are over
and gone. Flowers appear in the land and the
time of pruning is come.*

*The voice of the turtle is heard in our land, the fig
puts forth green fruits, the flowering vine gives off
its scent. Arise, arise, my love, and come.*

Cantus firmus: Veni, sponsa Christi.

Come, bride of Christ.

VENI, DILECTE MI

Song of Songs 7:11-13

Veni, dilecte mi; egrediamur in agro,
commoremur in villis. Mane surgamus ad
vineas: videamus si floruit vinea, si flores
fructus parturiunt, si floruerunt mala punica:
ibi dabo tibi ubera mea. Mandragorae dederunt
odorem suum in portis nostris; omnia poma
nova et vetera, dilecte mi, servavi tibi.

Come, my beloved, let us go forth into the field, let us lodge at the farms. Let us go up early to the vineyards: let us see if the vine flourishes, if the flowers of the fruit appear, if the pomegranates bud forth: there I will give you my love. The mandrakes give forth their aroma at our gates; all manner of fruits new and old, O my beloved, have I saved for you.

SANCTA MARIA, SUCCURRE MISERIS

Sancta Maria, succurre miseris, juva
pusillanimes, refove flebiles: Ora pro
populo, interveni pro clero, intercede pro
devoto femineo sexu: sentiant omnes tuum
juvamen, quicumque celebrant tuam sanctam
commemorationem.

Holy Mary, succor the wretched, aid the fainthearted, refresh the sorrowful: Pray for the people, intervene for the clergy, intercede for the devoted female sex: all feel your aid, whosoever celebrates your holy feast.

BURLOSE LA NIÑA

Burlose la niña de amor y huyole;
corre amor tras ella, mas ay! si la coje...
La niña que prende libres corazones,
rosas de los campos, alva de los montes.
Burlose la niña...

*The girl mocked Love and fled from him;
Love runs after her, but ah! if he catches her...
the girl who captures free hearts,
roses of the fields, dawn of the mountains.
The girl mocked Love...*

YA NO LES PIENSO PEDIR

Ya no les pienso pedir más lágrimas a mis ojos,
porque dicen que no pueden llorar tanto y ver
tan poco.

¿Para qué buscáis remedios, corazón?
Sufrid, que imposibles son.

¿De qué sirve que busqueis remedio en ajenos
daños?

los que maten son los años; pasos y tiempo
perdeis,

y pues ninguno teneis, corazón,
Sufrid, que imposibles son.

*I mean to ask no more tears from my eyes,
for they say that they cannot weep so much and
see so little.*

*Why do you seek remedies, my heart?
Suffer, for they are impossible.*

*What good does it do you to seek remedy in new
injuries?*

*All they kill are the years; you lose progress and
time,*

*and since you have no remedy, my heart,
suffer, for they are impossible.*

Cuando te mirava, Lisis, con este remedio solo
pasava cuantas fortunas corre un

*When I gazed at you, Lisis, with this "remedy" alone
I endured as many changes of fortune as*

amante zeloso,
y pues ninguno teneis, corazón,
Sufrid, que imposibles son.

Curava mi mal ausencia, pero como en mis
enajos
no me aprovechan remedios, devo de estar
peligroso.
¿Para qué buscáis remedios, corazón?
Sufrid, que imposibles son.

*a jealous lover does;
and since you have no remedy, my heart,
suffer, for they are impossible.*

*Absence was treating my illness, but because no
remedies
are effective against my troubles, I must remain
dangerous.
Why do you seek remedies, my heart?
Suffer, for they are impossible.*

MAGNIFICAT

Canticle at Vespers: Luke 1:46-55

Magnificat anima mea dominum,
et exaltavit spiritus meus in deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce
enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria patri et filio et spiritui sancto.

*My soul magnifies the Lord,
and my spirit has rejoiced in God my savior.
For he has regarded the lowliness of his hand-
maiden: behold, henceforth all generations
shall call me blessed.
For he that is mighty has made me great,
and holy is his name.
And his mercy from generation to generation
is on them that fear him.
He has shown strength with his arm: he has scat-
tered the proud in the imagination of their hearts.
He has put down the mighty from their seat
and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was promised to our forefathers,
to Abraham and his seed forever.
Glory be to the Father, and the Son, and the Holy
Spirit.*

[additional cantus firmus texts for Gloria]

1. *Ave maris stella, Dei matris alma, atque
semper virgo, felix celi porta, alleluia.*
2. *Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus, alleluia.*
3. *O gloriosa Domina, excelsa super sidera, qui te
creavit provide, lactasti sacro ubere, alleluia.*

Sicut erat in principio, et nunc, et semper, et in
secula seculorum. Amen.

1. *Hail, star of the sea, nurturing mother of God,
perpetual virgin, happy gate of heaven, alleluia.*
 2. *Hail, Mary, full of grace: the Lord is with you,
blessed are you among women, alleluia.*
 3. *O glorious Lady, higher than the stars, he who
created you providentially, you gave suck to at
your holy breast, alleluia.*
- As it was in the beginning, is now, and forever shall
be, world without end. Amen.*

CHRISTUS FACTUS EST PRO NOBIS

Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis. Propter quod et Deus exaltavit illum et dedit illi nomen quod est super omne nomen.

Christ became obedient for us even unto death, indeed to the death of the cross. For this reason God also exalted him and has given him a name above every name.

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.

VICTIMAE PASCHALI LAUDES

*Easter sequence, 11th century;
? Wipo of Burgundy*

Victimae paschali laudes immolent Christiani.

To the paschal victim let Christians offer songs of praise.

Agnus redemit oves: Christi innocens Patri reconciliavit peccatores.

The lamb has redeemed the sheep: sinless Christ has reconciled sinners to the Father.

Mors et vita duello conflixere mirando: dux vite mortuus, regnat vivus.

Death and life have engaged in miraculous combat: the leader of life is dead, yet living he reigns.

Dic nobis, Maria, quid vidiſti in via?

Tell us, Mary, what saw you on the way? I saw the sepulchre of the living Christ and the glory of his rising.

Sepulchrum Christi viventis et gloriam vidi resurgentis.

Tell us, Mary, what saw you on the way?

Dic nobis, Maria, quid vidiſti in via? Angelicos testes, sudarium et vestes.

The angelic witnesses, the shroud and vesture.

Dic nobis, Maria, quid vidiſti in via? Surrexit Christus spes mea: precedet vos in Galileam.

Tell us, Mary, what saw you on the way? Christ my hope is risen: he goes before you into Galilee.

Scimus Christum surrexisse a mortuis vere: tu nobis victor rex, miserere.

We know that Christ has truly risen from the dead: thou conqueror and king, have mercy on us.

Alleluia.

Alleluia.

BIOGRAPHIES

The vocal ensemble **Blue Heron** combines a commitment to vivid live performance with the study of original source materials and historical performance practice. Blue Heron's principal repertoire interests are fifteenth-century English and Franco-Flemish polyphony, ranging from Dunstable and Du Fay through Ockeghem to Josquin; 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). The ensemble has also reached outside these areas to perform very early music (organa by the twelfth-century French composer Perotinus), very recent music (new works by the Australian composer Elliott Gyger), and more, including the complete *Eighth Book of Madrigals* by Luca Marenzio at the international Marenzio conference at Harvard University in April 2006. Founded in 1999, Blue Heron presents its own series of concerts in Cambridge, performs regularly at Monadnock Music in New Hampshire, and has appeared at other venues throughout the Northeast, including the 2005 Boston Early Music Festival and the 92nd Street Y in New York City. This summer it will perform as a guest of the Mozaic Festival (formerly the Mozart Festival) in San Luis Obispo, California. Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in March of 2007.

Julie Andrijeski enjoys teaching and performing both baroque violin and historical dance. She is currently a Visiting Lecturer in the Department of Music at Case Western Reserve University, where she teaches performance practice classes in music and dance and directs the Case/CIM Baroque Orchestra. In addition to holding principal po-

sitions with many ensembles and orchestras in the Northeast, she also frequently combines her skills as violinist, choreographer, and/or dancer for opera projects and music/dance workshops. Ms. Andrijeski holds a D.M.A. in Early Music from Case Western Reserve University, an M.M. from Northwestern University, and a B.M. from the University of Denver. A native of Boise, Idaho, Ms. Andrijeski now resides in Pittsburgh. Her recordings can be found on Dorian Recordings (with Chatham Baroque), Centaur, and Musica Omnia. Her most recent recording, "Sweet Desire," was just released by Dorian Recordings.

Michael Barrett is active in the Boston area as a singer and conductor. While studying and working in the Netherlands he was a member of the Huelgas Ensemble, the Netherlands Bach Society and the Hemony Ensemble. In Boston Mr. Barrett directs Sprezzatura, a professional vocal ensemble, and Convivium Musicum, a Renaissance chamber choir; he co-directs l'Academie, a professional chamber choir and orchestra for Baroque music. At Harvard he directs the Holden Chamber Ensembles and the Dudley Chorus. As a singer Mr. Barrett has collaborated with Blue Heron, Seven Times Salt, and Boston Secession, and has appeared in the two most recent opera productions of the Boston Early Music Festival. He also maintains a studio for private instruction in voice and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University in Bloomington, and a first phase diploma in Baroque and Classical singing from the Royal Conservatory in The Hague.

Noël Bisson, a soprano and co-founder of Blue Heron, has sung as soloist and ensemble singer with many groups 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 with a dissertation on the Eton Choirbook and a scholarly focus on English sacred music just prior to and around the time of the Reformation. She has taught as a lecturer in music at Harvard and at Colgate University. After several years in upstate New York where she was Associate Dean of the College at Colgate, Noël is happy to have returned to Harvard where she is now Associate Dean of the Faculty of Arts and Sciences and Secretary of the Faculty.

Marilyn Boenau received a Soloist's Diploma from the Schola Cantorum in Basel, Switzerland, where she studied recorder and shawm with Michel Piguet, and dulcian and bassoon with Walter Stiftner. She performs with Philharmonia Baroque Orchestra, the Handel & Haydn Society, Tafelmusik, Portland Baroque Orchestra, Apollo's Fire, Tempesta di Mare, and Opera Lafayette. She can be heard on three recently released recordings: Lully's *Psychée* with the Boston Early Music Festival, Rameau arias with Opera Lafayette (Washington, DC), and Fasch suites with Tempesta di Mare (Philadelphia). She has performed Renaissance music with the Boston Camerata and the Folger Consort. Her playing has been called "breathtaking" by the *Portland Oregonian*. Marilyn is the Executive Director of Amherst Early Music, Inc., which presents the Amherst Early Music Festival at Connecticut College in New London.

Lydia Brotherton, soprano, received her B.A. in music with honors from Brown University, and her honors thesis was published as a winner of the prestigious University Prize. Now residing in the Boston area, Ms. Brotherton is working towards an M.Mus. in Historical Performance from Boston University. She has sung under Martin Pearlman in performances of Bach's *Wedding Cantata* and in the title role of Eccles's rarely heard opera *Semele*, and performed with Blue Heron, the Boston Camerata, Sprezzatura, and Exultemus. Ms. Brotherton recently toured Australia and New Zealand with the Boston Camerata and the Tero Saarinen Dance Company in *Borrowed Light*, for which her part was praised as being "familiar yet fresh, exquisitely sung" (*Dominion Post*, NZ). Upcoming engagements include performances at the Connecticut Early Music Festival and roles in the Boston Early Music Festival Chamber Opera productions of Blow's *Venus & Adonis* and Charpentier's *Actéon*.

Baritone **Glenn Billingsley** made his debut with the New York City Opera National Company. He has sung with the Santa Fe, Chautauqua, and Lake George Opera companies, appeared in the Spoleto and Madeira Bach Festivals, toured most of the western hemisphere with the Waverly Consort, and done significant solo work in New York with Musica Sacra, the Ensemble for Early Music, the Bach Aria Group, Johannes Somary's Amor Artis Chorale, and others, and with numerous choral organizations in Boston. A longtime member of the Choir of the Church of the Advent, he has been a part of Blue Heron since its inception. Glenn's wife, soprano Monique Phinney, is on the voice faculty of The Boston Conservatory, their son Ken

is the drummer for the band Exhale, and their daughter Lisa is majoring in Music Theater at The Boston Conservatory. Glenn recently became the Boston Early Music Festival's first Director of Development.

Peter Christensen holds a master's degree in trombone performance from McGill University. A former member of the Winnipeg and Thunder Bay symphony orchestras, he currently performs on trombone and baritone with several Montreal ensembles, including the Griffon Brass Band. As a sackbut player and early music specialist he is a member of the Montreal ensemble Les Sonneurs, with whom he has performed, recorded and toured since 1989. He has also performed and recorded with the Studio de musique ancienne de Montréal, the Toronto Consort, Apollo's Fire (The Cleveland Baroque Orchestra), countertenor Matthew White, and Les Voix humaines; and he has performed with L'ensemble Claude Gervaise, the Boston Shawm and Sackbut Ensemble, and Tafelmusik.

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 can-

tor 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.

After receiving a B.A. degree at Luther College, **Stephen Escher** did post-graduate work at the University of Iowa and studied in Bologna with cornettist Bruce Dickey. Stephen is a founding member of the San Francisco area wind band The Whole Noyse. He has performed with numerous ensembles in Europe, North America, and Mexico, among them The Taverner Players, Le Studio de musique ancienne de Montréal, Magnificat, The Spiritus Collective, Chanticleer, American Bach Soloists, the Toronto Chamber Choir, and Apollo's Fire. Stephen has made two recordings in London with Andrew Parrott and the Taverner Players for EMI and can also be heard on recordings with the Vancouver Cantata Singers on Skylark, with ABS and Magnificat on Koch, with Angelicum de Puebla on Urtext, and with The Whole Noyse on Helicon.

Violist **Karina Fox** holds degrees from New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory with Marilyn McDonald, Miho Hashizume and David Breitman. She continued her training in the Apollo's Fire Apprentice Program in Cleveland, while serving as concertmaster of the Case Western Reserve University Baroque Orchestra. Based in Boston, Ms. Fox is currently principal second violin of Philadelphia's baroque orchestra Tempesta di Mare, principal violist with

Apollo's Fire, and assistant-principal violist of the Carmel Bach Festival Orchestra, and she has played with the Trinity Consort (Portland, OR), the Rutland (VT) Baroque Orchestra, the Dryden Ensemble, and the Harvard Baroque Orchestra. As a modern player, she serves as principal violist of the Gardner Museum Chamber Orchestra, and has held substitute positions with the Boston Symphony and National Symphony.

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.

Laura Jeppesen is a graduate of the Yale School of Music. She is the principal violist of Boston Baroque and the gambist of the Boston Museum Trio, and plays in many early music groups, including the Handel & Haydn Society, The Boston Early Music Festival Orchestra, Aston Magna, and the Carthage Consort. She has been a Woodrow Wilson Designate, a Fellow of Harvard's Institute for Advanced Studies, and a Fulbright Scholar. In 2006 the Independent Critics of New England nominated her for an IRNE award for the score she produced as music director of the American

Repertory Theater's staging of Christopher Marlowe's *Dido, Queen of Carthage*. She has performed as soloist under conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Martin Pearlman, Grant Llewellyn, and Bernard Haitink. Her extensive discography includes music for solo viola da gamba, the gamba sonatas of J.S. Bach, Buxtehude's trio sonatas opus 1 and 2, Telemann's *Paris Quartets*, and music of Marin Marais. She teaches at Boston University and Wellesley College.

Douglas Kirk studied musicology at The University of Texas at Austin and McGill University, and early music performance practice at the Royal Conservatorium of Music in The Hague. His doctoral thesis, *Churching the Shawms in Renaissance Spain: Lerma, Archivo de San Pedro Ms. Mus. 1* (McGill University, Montréal, 1993), is a study of a very important late sixteenth century manuscript compiled for an ensemble of wind instrumentalists, and establishes not only a critical edition of the musical text of this manuscript but also the daily playing responsibilities of instrumentalists who served Spanish churches throughout the Renaissance and Baroque periods. Dr. Kirk is a well-known cornettist and shawm player, and has concertized widely throughout North America and Europe with such groups as the Studio de musique ancienne de Montréal, the Boston Camerata, the Boston Shawm and Sackbut Ensemble, the Taverner Consort of London, Les Sonneurs (Montréal), the Toronto Consort, Tafelmusik, and the Ensemble Claude Gervaise. He can be heard on numerous recordings of 17th-century Venetian, Spanish, and German music with such ensembles as the Taverner Consort of London (Andrew Parrott), the Gabrieli Consort of London (Paul

McCreesh), the Boston Camerata (Joel Cohen), and the Studio de musique ancienne de Montréal (Christopher Jackson). He directs large-scale early music performance projects at McGill University where he also teaches cornetto and other early wind instruments.

Jason McStoots, tenor, has been celebrated 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.” In Monteverdi’s *Coronation of Poppea* with the Early Music Guild of Seattle he was acclaimed by the *Seattle Post-Intelligencer* as “a born comic,” and as the Madwoman in Britten’s *Curlew River* with *Intermezzo*, McStoots was called “heartbreaking” by *The Boston Phoenix*. He has performed with groups around the US including Boston Lyric Opera, Handel Choir of Baltimore, New Haven Symphony Orchestra, Tragicomedia, Emmanuel Music, Granite State Opera and OperaProvidence, and has sung in recitals with Tanglewood Music Center, the MIT Recital Series, and the Boston French Library. In 2008 he was honored by Emmanuel Music as a Lorraine Hunt-Lieberson fellow.

David McSweeney appears regularly with several local chamber ensembles, including Boston Baroque, Emmanuel Music, and the Handel & Haydn Society. David studied music while pursuing an engineering degree from Brown University. He is the president and founder of Tenor Technologies, a consulting company providing new media solutions for the arts.

Scott Metcalfe is a specialist in music between 1400 and 1750 whose career as a violinist and conductor has taken him all over North America and Europe. Besides directing Blue Heron, he serves as concertmaster of the Trinity Consort in Portland, Oregon, under the direction of Eric Milnes, enjoys a varied freelance career as a player, teacher, conductor, and writer, and is presently becoming an active member of Montreal’s burgeoning early music scene, working with Montreal Baroque, Arion, Les Boréades, and other groups. Metcalfe directed the Renaissance choir Convivium Musicum from 1996 through 2007 and was a founding member of La Luna and The King’s Noyse. He appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. He received a bachelor’s degree in 1985 from Brown University, where he majored in biology, and in 2005 completed a master’s degree in historical performance practice at Harvard.

Countertenor **Martin Near** began his professional singing career at age ten, advancing to Head Chorister at Saint Thomas’s Fifth Avenue in New York City. He currently sings with Blue Heron, Vox Trinitati, Boston Secession, Amiable Consort, and with the choir of the Church of the Advent. He has appeared as guest soloist with the Fromm Players at Harvard, Seraphim Singers, Boston Choral Ensemble, Exultemus, the Harvard-Radcliffe Chorus, Andover Choral Society, and NotaRiotous. Trained in composition at the New England Conservatory, Mr. Near was 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 received five performances in

Boston. He has been a soloist in numerous world premieres, including *Temptation in the Desert* by Elliott Gyger, written for Mr. Near and Seraphim Singers, *On Prayer and Praying* by Rodney Lister, written for Mr. Near and organist Ross Wood, and *You Are There* by Johanna Malone, a microtonal piece in 72-note equal temperament. Future projects include a debut as record producer for a recording of sacred music by Josquin des Prez and Marbrianus de Orto with the vocal ensemble Cut Circle, for release in 2009.

Christa Patton has performed as a historical harp specialist with Apollo's Fire, The King's Noyse, Tafelmusik, Toronto Consort, Seattle Baroque Orchestra, Artek, the New York City Opera, and the Wolf Trap Opera Company. Also a multi-instrumentalist, Christa has appeared on the concert stage throughout the US, Europe, and Japan, with New York's Ensemble for Early Music, Ex Umbris and Piffaro, the Renaissance Band. A former Fulbright scholar, Christa studied the Italian baroque harp in Milan, Italy, with historical harp specialist Mara Galassi. She can be heard on the Dorian, Lyrachord, and Helicon labels.

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 seventeenth-century ensemble Spiritus Collective in New York, and is also a founding member of the Boston Shawm

and Sackbut Ensemble and the 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.

With a voice hailed as "sweetly soaring" by the *Dallas Morning News*, tenor **Steven Soph** is an active performer in chamber music and oratorio. He sings with Blue Heron, Boston Secession, Schola Cantorum, Cut Circle, Philovox, Exsultemus, and the Choir of Church of the Advent. Recent solo engagements include Bach's *St. John Passion* with New Trinity Baroque of Atlanta and Musikanten Montana, Schütz's *Musicalische Exequien* with the Providence Singers, and Bach's cantatas BWV 148 and 76 with Musica Maris. While studying at the University of North Texas with Julie McCoy and David Sundquist, he performed with the Orpheus Chamber Singers, Texas Choral Artists, Dallas Bach Society, Helios Ensemble, Orchestra of New Spain, Paradigm Singers, and the Chancel Choir of the Episcopal Church of the Incarnation. Mr. Soph appears on recordings for Arsis, Edition Lilac and Pro Organo labels. When not singing, he restores electro-pneumatic organs for Spencer Organ Co. in Waltham, Massachusetts.

Daniel Stillman is a founding member and director of the Boston Shawm & Sackbut Ensemble. Playing a wide variety of medieval and Renaissance wind instruments, he has toured extensively with the Boston Camerata and Waverly Consort, and has performed and recorded with such groups as the Gabrieli Consort and Taverner Players (London), Oltremontano (Antwerp), Folger Consort

(Washington), Les Sonneurs (Montréal), and the avant-garde rock ensemble Roger Miller's Exquisite Corpse. He is a member of the trombone section of the period-instrument orchestra Boston Baroque and has played with numerous such orchestras throughout the US. A highly sought-after instructor of Renaissance wind instruments, he has served on the faculties of Wellesley College, Tufts University, the Five College Early Music Program, the Longy School of Music, and numerous summer workshops. He can be heard on some two dozen recordings of music from the 13th to 20th centuries.

Peter Sykes is Associate Professor of Music and Chair of the Historical Performance Department at Boston University, where he teaches harpsichord, organ, performance practice, and continuo realization. He is also a member of the faculty of the Longy School of Music and Music Director of First Church in Cambridge. He performs extensively on the organ, harpsichord, and clavichord, and has made ten solo recordings of organ repertoire ranging from Buxtehude and Bach to Reger and Hindemith and his acclaimed organ transcription of Holst's *The Planets*. His most recent recording is the dedication recital of the restored 1800 Tanenberg organ at Old Salem, an event featured on the national television program "CBS Sunday Morning;" soon to be released is a recording of the complete Bach harpsichord partitas. He also performs, tours and records with Boston Baroque and Aston Magna. With Christa Rakich he created the concert series "Tuesdays with Sebastian," in which the two performed the complete keyboard works of Bach in thirty-four benefit recitals which raised \$20,000 for local charities. A recipient of

both the Chadwick Medal and Outstanding Alumnus Award from the New England Conservatory and the Erwin Bodky Prize from the Cambridge Society for Early Music, he is a founding board member and current president of the Boston Clavichord Society.

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, Foundling, 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.

Emily Walhout grew up playing the cello, but it was not until college that she discovered her love for baroque bass lines. At Oberlin Conservatory she took up the baroque cello and the viola da gamba, thus launching an active career in early music. Ms. Walhout was a founding member of La Luna, an ensemble of two violins and continuo, and from 1987 through 2004 she was a member of The King's Noyse, with whom she played bass violin, the lowest instrument of the Renaissance violin consort. Ms Walhout has played solo viola da gamba or principal cello for the Boston Early Music Festival Orchestra, Seattle Baroque, the Portland Baroque Orchestra, Les Violons du Roy (Quebec City), the New York Collegium, Les Boréades (Montreal), and the Trinity Consort (Portland, OR). She has toured as a chamber musician

throughout North America and Europe and has recorded extensively with the Boston Camerata, La Luna, and The King's Noyse. Recently she has joined the ensemble Les Délices (dir. Debra Nagy), based in Cleveland. Her playing has been described as "soulful and expressive" by the *New York Times*. Ms. Walhout maintains a small studio of private students and coaches several devoted viol consorts.

Darrick Yee has performed regularly with a wide array of Boston-area vocal ensembles over the past fifteen years, from the close-harmony groups Downtown Crossing and the Harvard Krokodiloes to the early music ensembles Exsultemus and Blue Heron. He has performed on local and national stages, including Boston's Symphony Hall, the Kennedy Center, Carnegie Hall, and Lincoln Center's Alice Tully Hall, and in nationally televised performances on ABC, A&E, and PBS. His diverse interests have afforded him the opportunity to perform with such luminaries as Bryn Terfel, Simon Carrington, Barry Manilow, and Sarah Jessica Parker, in programs ranging from vocal jazz and pop to sacred early music. Darrick appears on recent recordings of Philovox Ensemble, Boston Secession, and Blue Heron.

Tom Zajac is a multi-instrumentalist praised for his versatility and stylish playing in the performance of music from the medieval and Renaissance periods. He is a member of the wind band Piffaro and the New York-based theatrical/musical group Ex Umbris, and appears frequently with the Folger Consort, King's Noyse, Newberry Consort, Hesperus, and other leading US ensembles. His most recent interest is in learning the beautiful repertory of Ottoman court music, performing with the Boston-based group Dünya. Tom teaches at Wellesley College, and at courses and workshops throughout the US.

ACKNOWLEDGMENTS

Today's concert would never have happened without Douglas Kirk. Douglas proposed the idea to us when he first learned of plans for the MFA's exhibition "El Greco to Velázquez." He programmed the concert, edited much of the music, wrote the notes, and gave the pre-concert talk—and he plays the cornetto! We are grateful to him for everything.

This concert is presented with support from the Spanish Government (Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities), and from generous special donations from Pauline Stillman and Philip Davis. We would like to thank the Museum of Fine Arts for its enthusiastic support and cooperation in promoting this concert.

Dan Stillman prepared new editions of several of the pieces we are performing this evening.

Thanks to the Cambridge Society for Early Music for a grant supporting this season's pre-concert talks. Visit Blue Heron's website for our

podcast series featuring pre-concert talks and concert performances.

Evan Ingersoll (empiēt multimedia) designs our programs and our website. Chris Clark (Cave Dog Studio) designs our publicity materials and program covers. We are fortunate to work with two so talented, reliable, and patient graphic artists. We are equally blessed to have Doc Davis record so many of our concerts, both efficiently and beautifully.

Special thanks to our devoted volunteers, for their help this evening and throughout the year. And thanks to those who hosted visiting musicians this week: Debra Cash and David Fillingham, Sarah Mead and Mack Ramsey, and Paul and Alice Johnson.

We are honored and grateful to have so many generous donors. Blue Heron could not exist without you. Many, many thanks.

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