

FRANCO~FLEMISH MUSICIANS IN ITALY

CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Michael Barrett, music director

Josquin was here

FRANCO~FLEMISH MUSICIANS IN ITALY



January 19, 7:00 pm · Christ Church, Hamilton
January 20, 4:00 pm · Christ Church, Andover
January 26, 7:00 pm · Cambridge Friends Meeting House
January 27, 4:00 pm · Parish of the Messiah, Newton



PERFORMERS

soprano: Anney Gillotte, Bobbie Hill, Cynthia Linkas, Ruthie Miller, Debbie Winkler
alto: Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas, Anne Matthews
tenor: Evan Ingersoll, Gregory King, Ron Lacro, Christian Polman
bass: Chris Chase, Michael Dettelbach, Alex Lewin, John Nesby, Joel van Lennep

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Program

Alma Redemptoris Mater · Johannes Ockeghem (c. 1415–1495)

Missa Tu es Petrus · Jean Mouton (c. 1470–1522)
Kyrie
Gloria

Illuminare, illuminare Jherusalem (á 4) · Mouton

Domine, ne in furore tuo · Josquin Desprez (c. 1450–1521)

Vox in Rama · Giaches de Wert (1535–1596)

Ascendente Jesu in naviculam · de Wert

~ intermission ~

Illuminare, illuminare Jherusalem (á 6) · Mouton/Anon

Planxit autem David · Josquin

Nesciens mater · Mouton



Notes on the Program

The region which was cobbled together in the nineteenth century by Napoleon as “Belgium” lies at the center of what was, in the fifteenth and sixteenth centuries, a fairly homogenous cultural unit peopled by Germanic Flemings, mostly toward the north, and Gallic peoples, the Walloons and Picards, toward the south. The only trans-national political entities were the loosely amalgamated Holy Roman Empire and the Duchy of Burgundy to the south-east.

It was in this land that a very rich and innovative musical culture, which we now call “Franco-Flemish”, arose toward the end of the fourteenth century, one which came to dominate music in all of Western and Central Europe. Under the aegis of powerful church institutions of learning, enriched by a wealthy class of merchants, cathedral schools taught promising local boys the rules of music and the art of singing. Either as already accomplished musician-composers, or as the youths with the most beautiful voices, these “products” of a region-wide industry came to be much sought after by cathedrals, courts, and private musical establishments in Italy and France — as well as in more peripheral regions such as Spain and Germany. “Talent scouts” from these places would scour the churches of the Low Countries for the best singers and musicians, promising further education and opportunities in those regions to the south and east, and many a family would send their sons to seek their fortunes in those distant places, with no assurance of ever seeing them again.

Johannes, or Jehan de, Ockeghem, was born around 1415 in Mons, where, some 120 years later, Lassus, a product of the same system, was to begin life. (His family’s origin must have been connected

with the town of Okegem, in East Flanders, but his native language was probably the local dialect of French.) His first post was in Antwerp, but by 1451 he was employed among the chapel singers of the French court of Charles VII, and later, by 1458, was to become treasurer in the cathedral church in Tours, a richly remunerative post. Once again in the royal chapel, he was, in 1464, ordained a priest. Also employed as a diplomat, he was sent by the king to Spain in 1470. Several compositions of his were disseminated there, furthering the nascent there of the musical influence of the Low Countries. After a long and distinguished career, during which he became widely acknowledged as the premier composer in Europe, one who had “revived the art of music, which had almost died out.” He died in Tours in 1495, aged about eighty years — a very long life in those times.

His celebrated motet *Alma Redemptoris Mater* paraphrases the plainchant melody in the second highest part, while a variety of paraphrases appear fragmentarily in the highest and lowest voices, as well. The setting unfolds mostly in free counterpoint, in a full four-part texture which gives way in three places to duet singing. The piece concludes with a rich and resonant melismatic passage on the penultimate syllable.

Like Ockeghem, Josquin des Prez (or properly, Josquin Leboitte dit Desprez) came to be universally acknowledged as the foremost composer of his time. Unlike the former, however, his fame and influence was to maintain a hold on European musical life for more than a generation after his death in 1521. Neither the year nor the place of his birth is known at present, but the first is calculated to have been around 1450, and the second was almost

certainly in Hainaut province, possibly in or near the town of Prez, south of the *Eau Noire* river in the Ardennes.

He was very likely a choirster at the royal collegiate church of Saint Quentin, and the eponymous town was an affluent cultural center of royal patronage in the area. He must have been at least acquainted with Ockeghem, but was not his pupil, as formerly believed.

His first employment abroad, beginning c.1474, was with Cardinal Ascanio Sforza in Milan. After this post, in 1486 he became a singer in the Papal Choir, remaining there, with brief episodes of travel elsewhere in Italy, until at least 1494. In 1499 he was in Ferrara in the employ of duke Hercules I.

A letter to the duke from an unknown adviser reveals something of Josquin’s character: It recommends that Isaac be given the post rather than Josquin: “It is true that Josquin composes better, but he does so only when it pleases him and not when one wishes him to.” whereas “Isaac is able to get along with his colleagues better and composes new pieces more quickly.” Nevertheless, it is not too surprising that Hercules chose Josquin despite this warning about the composer’s apparent willfulness and contentious nature. An oil portrait, since lost but reproduced as a woodcut by Petrus Opmeer, is the only likeness we have of him. Opmeer spoke of the composer’s “frank countenance and attractive eyes”. Another contemporary praised his teaching, remarking that although he never gave formal lectures or wrote theoretical treatises, he was able to form complete musicians quickly by eschewing flights of rhetoric and theorization, and concentrating instead on practical instruction in singing and composing, perceptively selecting those who were truly gifted in the art for training in more advanced composition.

After leaving Ferrara, he traveled in Flanders, recruiting singers for patrons in Italy. After this

work he returned to Hainaut, and was again at St. Quentin before 1516, after which he became a canon in the collegiate church in Conde-sur-Escaut, near his birthplace. In 1521 he died there and was buried in the choir area of the church.

His setting of psalm 6, the fourth of the psalms of David, *Domine, ne in furore tuo*, for four voices, is a work of his maturity, when he moved away, somewhat, from exclusively polyphonic writing, exploring instead the affective power of chordal textures. Thus the humble plea for mercy embodied in the text is set forth in a versatile fluctuation of rather extended two-part polyphonic passages, occasional counterpoint employing three or all four voices, and starkly powerful four-voice block chords.

By contrast, David’s lament for Saul and Jonathan, *Planxit autem David*, also in four parts, is atypical, a quasi-experimental — possibly apocryphal — work of his youth, and employs a greater proportion of polyphony. It opens with free writing, but in due course the superius paraphrases the Tone for the Lamentations for Holy Week, followed by the tune similarly set forth in the tenor voice, after which the melody appears in long notes transposed up a fourth, again in the superius. The piece concludes with an intense and ringing protest against the sorrows and losses of war.

Jean Mouton, born circa 1470 in the township of Haut-Wignes (Hollingue), died in 1522, and was buried in the yard of the Collegiate Church of St. Quentin, where Josquin also lies. Except for a brief sojourn in Italy in the retinue of Francois I, his entire career took place in Paris, in the service of Louis XII and Francois I, and later, in Therouanne and St. Quentin, at which, like Josquin, he also was a canon. Nonetheless his music was said by a contemporary Swiss theorist Heinrich Loris, known as “Glareanus”, to be “in the hands

of everyone”, and in reputation he seems to have been, after Josquin, the most celebrated composer during his time — indeed he was termed “a happy emulator” of the senior master.

However, his spirit is rather different from Josquin’s. Glareanus spoke of his melodic lines unfolding “in a supple thread of song”, and the smoothness and suavity of his music accord him a certain distinction among his contemporaries. In addition, there is a special gentleness and gracious fullness of heart emanating from much of his sacred music — he was described by a fellow musician as “modest and pious, the gentlest man one could know”.

We sing the Kyrie and Gloria of his only mass for five voices among the fifteen left to us by history, *Tu es Petrus*. The plainchant tune, often decorated and in various degrees of augmentation or diminution, is carried prevalingly in the middle voice. The *Christe Eleison* and the section in the Gloria beginning with *Domine Fili Unigenite* are in four parts, and texturally simpler than the five voice movements. Indeed, the passage in the Gloria following the opening intonation, *Et in terra pax hominibus*, is so rife with syncopation in all but the middle line that scarcely a single measure is free of it. Yet the total effect of all of this rhythmically irregular movement is one of remarkably serenity and coherent flow.

We sing Mouton’s four-voice motet *Illuminare, illuminare Jherusalem* twice; first as it was left by Mouton, then, in the second half of the program, in a version in six parts, with two newly-composed voices added by another composer about 30 years later. The original composition is a fine, perfectly adequate piece as it stands, not apparently needing “completion” or filling out. But the anonymous composer of the German manuscript in which it appears was able to find sufficient opportunities for including original material of his own, that

instead of the interpolations being intrusive or seeming to burden the whole, they fit in with an almost organic perfection, wonderfully enriching and broadening the sound.

The last piece of our program, Mouton’s eight part *Nesciens mater*, is not merely a dazzling tour de force compositionally, but a true masterpiece of expressive music-writing. Only four voices were written down by the composer; from each, exactly answering at the fifth above, are derived four others, creating a quadruple canon. Mouton’s fondness for and mastery of canon was fully equal to Josquin’s, and here, as in another such creation, *Ave Maria, gemma virginum*, he seems to be completely at ease in his art. One other detail: the chant melody, barely ornamented, appears unobtrusively in the seventh part, and therefore also in the third. His innate sweetness and gentle adoration suffuse the entire fabric, creating, in its softly rocking rhythm, a kind of lullaby for the Christ child.

Giaches de Wert, or Vuert (also Jacques de Vert), was probably originally Jachet, or Jacob, van Weert. Born in 1535, probably in the Flemish town of Weert, his ancestral home, he was sent at an early age as a chorister to Italy, apparently never to revisit his homeland.

On completing his musical training and reaching maturity, he obtained employment at the ducal court of Mantua, marrying Lucrezia, a minor relation of the locally-ruling Gonzaga family, and fathering with her at least six children. Long absences in Ferrara and Milan weakened their union however, and a bitter rival and subordinate of his, Agoſtino Bonvicino, engaged in all sorts of intrigue to undermine him, and began a flagrant affair with his wife. This made him the butt of ridicule, already a problem due to his being a Fleming and therefore a foreigner. She was sent home to Novellara, but soon took part in a conspiracy

against the court there and was thrown into prison, where she eventually died. Thereafter Wert was compelled to undertake long drawn-out legal efforts, only partially successful, to recover part of her property for their children.

His fortunes in love did not improve, however. Visiting Ferrara in 1584, he fell in love with an accomplished composer, conductor, singer and instrumentalist, Tarquinia Molza, a lady-in-waiting to the duchess of Ferrara. The passionate affair lasted until 1589, when they were discovered and exposed. Marriage was out of the question due to the problem of social class: her high station in the court, against his humble one as a mere musician and servant, made the liaison inescapably an illicit one. Tarquinia was banished from the court to Modena, and the affair ended.

These tragedies and heartbreaks are, incidentally, the stuff of madrigal poetry, and during the ups and downs of this turbulent life, he composed and published eight very successful books of madrigals written in his own distinctive and increasingly personal style. He also wrote a considerable quantity of sacred music throughout his career, but little of this was published until many years after his death in 1596.

The two examples of the latter which we sing are, essentially, madrigals in Latin. The text of the first, *Vox in Rama*, for five voices, concerns the “Slaughter of the Innocents” — when Herod, sensing in the birth of Jesus a threat to the stability of his kingship, directs that the first-born male of every household be killed — in vain, as it turned out, because the Holy Family had already fled to Egypt. The music, basically in the dark Phrygian mode, begins by rising in sepulchral notes in the bass and tenor parts. Strange harmonies and chromatic inflections evoke the anguish of the bereaved mothers over the horror inflicted upon their young ones.

Ascendente Jesu depicts the incident on the Sea of Galilee when the Disciples, faced with a deadly storm which has blown up suddenly, implore Jesus to use his power in order to save them. He calms the tempest, chiding them for their fearfulness: “Oh, ye of little faith,” etc. Wert writes for six voices with all his compositional skill, employing to the full all of the tricks of madrigalian “word-painting,” depicting graphically each moment’s events. From the upward-sweeping figure of Jesus’ ascent into the ship in each of the voices at the beginning, to the tossing motion of the waves and the wildness of the wind, to the pitiable appeal of the disciples to be saved, and the downward rush of the calming of the waters — all of it ending with the “great calm” which is restored to the seas, everything is given the appropriate dramatic expression.

Texts & Translations

Alma Redemptoris Mater, quae pervia caeli porta manes, et stella maris, succurre cadenti, surgere qui curat, populo: tu quae genuisti, natura mirante, tuum sanctum Genitorem, Virgo prius ac posterius, Gabrielis ab ore, sumens illud Ave, peccatorum miserere.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Gloria in excelsis deo,
et in terra pax hominibus bonae voluntatis
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex caelestis,
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.

*Loving mother of the Redeemer, gate of heaven,
Star of the sea, assist your people who have fallen yet
strive to rise again. To the wonderment of nature you
bore your Creator, Yet remained a virgin after as
before. You who received Gabriel's joyful greeting,
have pity on us poor sinners.*

*Lord have mercy,
Christ have mercy,
Lord have mercy.*

*Glory to God in the highest,
and on earth peace to people 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,
God Almighty Father.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world
have mercy on us.
You who take away the sins of the world
hear our prayer.
You who sit at the Father's right hand,
have mercy on us.
For you alone are holy.
You alone, Lord.
You alone the Most High, Jesus Christ.*

Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Illuminare, illuminare Jherusalem. Venit lux tua, et gloria Domini super te orta est. Alleluia. Venite, exultemus Domino. Jubilemus Deo salutari nostro, quia ipse est Dominus Deus noster.

Interrogabat magos Herodes, quod signum vidiſtis super regem natum? Stellam magnam fulgentem, cujus splendor illuminat mundum. Et nos venimus adorare Dominum. Omnes de Saba venient, alleluia, aurum et thus miram deferentes, et laudem Domino annunciantes. Alleluia.

¹ **Domine, ne in furore tuo** arguas me, neque in ira tua corripias me.
² Miserere mei, Domine, quoniam infirmus sum; sana me, Domine, quoniam conturbata sunt ossa mea.
³ Et anima mea turbata est valde; sed tu, Domine, usquequo?
⁴ Convertere, Domine, et eripe animam meam; salvum me fac propter misericordiam tuam.
⁵ Quoniam non est in morte qui memor sit tui; in inferno autem quis confitebitur tibi?
⁶ Laboravi in gemitu meo; lavabo per singulas noctes lectum meum: lacrimis meis stratum meum rigabo.
⁷ Turbatus est a furore oculus meus; inveteravi inter omnes inimicos meos.
⁸ Discedite a me omnes qui operamini iniquitatem, quoniam exaudivit Dominus vocem fletus mei.
⁹ Exaudivit Dominus deprecationem meam; Dominus orationem meam suscepit.

*With the Holy Spirit in the glory of God the Father.
Amen.*

Be illuminated, Jerusalem. Your light has come, and the glory of the Lord has risen upon you. Alleluia. Come let us exult in the Lord. Let us sing joyfully to God our savior, for he is the Lord our God.

Herod asked the magi: "What sign have you seen above the newborn king?" "The great shining star, whose splendor lights the world. And we have come to adore the Lord." All from Saba shall come, alleluia, bringing gold, frankincense, and myrrh, and proclaiming praise to the Lord. Alleluia.

¹ *O Lord, rebuke me not in thine anger, neither chasten me in thy hot displeasure.*
² *Have mercy upon me, O Lord; for I am weak: O Lord, heal me; for my bones are vexed.*
³ *My soul is also sore vexed: but thou, O Lord, how long?*
⁴ *Return, O Lord, deliver my soul: oh save me for thy mercies' sake.*
⁵ *For in death there is no remembrance of thee: in the grave who shall give thee thanks?*
⁶ *I am weary with my groaning; all the night make I my bed to swim; I water my couch with my tears.*
⁷ *Mine eye is consumed because of grief; it waxeth old because of all mine enemies.*
⁸ *Depart from me, all ye workers of iniquity; for the Lord hath heard the voice of my weeping.*
⁹ *The Lord hath heard my supplication; the Lord will receive my prayer.*

¹⁰ Erubescant, et conturbentur vehementer,
omnes inimici mei ; convertantur, et
erubescant valde velociter.

– Psalm 6:1-10

Vox in Rama audita est,
Ploratus et ululatus multus,
Rachel plorans filios suos.
Et noluit consolari,
quia non sunt.

– Matthew 2:18

²³ **Ascendente Iesu** in naviculam,
secuti sunt eum discipuli ejus:

²⁴ et ecce motus magnus factus est in mari,
ita ut navicula operiretur fluctibus:
ipse vero dormiebat.

²⁵ Et accesserunt ad eum discipuli ejus,
et suscitaverunt eum, dicentes:
Domine, salva nos: perimus.

²⁶ Et dicit eis Jesus:

Quid timidi estis, modicæ fidei?
Tunc surgens imperavit ventis, et mari,
et facta est tranquillitas magna.

– Matthew 8:23–26

¹⁷ **Planxit autem David** planctum hujuscemodi
super Saul, et super Jonathan filium ejus:

¹⁸ Considera, Israël, pro his qui mortui sunt,
super excelsa tua vulnerati.

¹⁹ Inclyti Israël super montes tuos interfecti
sunt: quomodo ceciderunt fortes?

²⁰ Nolite annuntiare in Geth,
neque annuntietis in compitis Ascalonis:
ne forte lætentur filia Philisthiim;
ne exultent filiaë incircumcisorum.

²¹ Montes Gelboë, nec ros,

¹⁰ *Let all mine enemies be ashamed
and sore vexed: let them return
and be ashamed suddenly.
(King James translation)*

*A voice was heard in Rama,
weeping and great lamentation,
Rachel weeping for her children,
and she would not be consoled,
For they are not.*

*And Jesus going up into the ship,
his disciples followed him.
And behold, a great tempest arose in the sea,
insomuch that the ship was covered with the waves:
but he was asleep.*

*And his disciples came to him
and awoke him saying:
Lord, save us, we perish.*

*And Jesus said to them:
Why are you fearful, you of little faith?
Then arising, he rebuked the wind and the sea,
and there was a great calm.*

¹⁷ *And David made this kind of lamentation over
Saul, and over Jonathan his son.*

¹⁸ *Consider, O Israel, for them that are dead,
wounded on thy high places.*

¹⁹ *The illustrious of Israel are slain upon thy
mountains: how are the valiant fallen?*

²⁰ *Tell it not in Geth,
publish it not in the streets of Ascalon:
lest the daughters of the Philistines rejoice,
lest the daughters of the uncircumcised triumph.*

²¹ *Ye mountains of Gelboe, let neither dew,*

nec pluvia veniant super vos,
neque sint agri primitiarum:
quia ibi abjectus est clypeus fortium:
clypeus Saul, quasi non esset
unctus oleo.

²² A sanguine interfectorum, ab adipe fortium,
sagitta Jonathæ numquam rediit retrorsum,
et gladius Saul non est reversus inanis.

²³ Saul et Jonathas amabiles, et decori in vita sua,
in morte quoque non sunt divisi:
aquilis velociores, leonibus fortiores.

²⁴ Filiaë Israël, super Saul flete,
qui vestiebat vos coccino in deliciis,
qui præbebat ornamenta aurea cultui vestro.

²⁵ Quomodo ceciderunt fortes in prælio?
Jonathas in excelsis tuis occisus est?

²⁶ Doleo super te, frater mi Jonatha,
decore nimis, et amabilis
super amorem mulierum.
Sicut mater unicum amat filium suum,
ita ego te diligebam.

²⁷ Quomodo ceciderunt robusti,
et perierunt arma bellica?

– 2 Samuel 1:17-27

Nesciens mater virgo virum peperit
sine dolore Salvatorem saeculorum,
ipsum regem angelorum,
sola virgo lactabat
ubere de caelo pleno.

*nor rain come upon you,
neither be they fields of firstfruits:
for there was cast away the shield of the valiant,
the shield of Saul as though he had not been
anointed with oil.*

²² *From the blood of the slain, from the fat of the valiant,
the arrow of Jonathan never turned back,
and the sword of Saul did not return empty.*

²³ *Saul and Jonathan, lovely, and comely in their life,
even in death they were not divided:
they were swifter than eagles, stronger than lions.*

²⁴ *Ye daughters of Israel, weep over Saul,
who clothed you with scarlet in delights,
who gave ornaments of gold for your attire.*

²⁵ *How are the valiant fallen in battle?
Jonathan slain in the high places?*

²⁶ *I grieve for thee, my brother Jonathan:
exceeding beautiful, and amiable to me
above the love of women.
As the mother loveth her only son,
so did I love thee.*

²⁷ *How are the valiant fallen,
and the weapons of war perished?*

*Without knowing man, the virgin mother gave birth
without pain to the savior of the ages;
the virgin alone,
whose breasts were filled by heaven,
gave suck to this same king of angels.*

About the Artists

CONVIVIUM MUSICUM was recently praised in *Early Music America* for providing “the kind of transforming experience that concert junkies are always seeking.” Over its 20 year history, Convivium has grown to consistently delight audiences with its lively and intelligent attention to texts, rhythmic precision, and accuracy of pitch and tuning. Proud of its innovative programming, the twenty-voice choir is committed to presenting rarely-performed pieces of lesser-known composers as well as masterworks by the likes of Byrd, Josquin, and Victoria in concerts of deep and revealing focus. Our latest CD, released Spring 2006, explores the Lament of Dido in settings by Franco-Flemish composers of the 15th and 16th centuries. As we embark on an exciting new journey with music director Michael Barrett, Convivium Musicum will continue in its dedication to bringing Renaissance polyphony that is “delightfully varied and inventive in its presentation” to new venues and new audiences. **Come join us, and be transformed!**

Music director **MICHAEL BARRETT** is active in the Boston area as a singer and conductor. Prior to making Boston his home in 2004, Mr. Barrett spent four years studying and working in The Netherlands. While in Europe 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 for Renaissance and early Baroque repertoire, and has collaborated with Blue Heron, Seven Times Salt, and Boston Secession. At Harvard he directs the Holden Chamber Ensembles and the Dudley Chorus, and until recently was assistant conductor for the Harvard-Radcliffe Collegium Musicum. Mr. Barrett has performed 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.

Acknowledgments

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Cantata Singers, D. Hoose, Dir, 617-868-5885, cantatasingers.org, Carmina Burana, Brahms *Requiem*, Kurt Weill

Cantemus Chamber Chorus, Gary Wood, Dir., 978-246-7871, www.cantemus.org; 11/17-18, 12/8-9, 3/15-16, 5/17
Cantilena - a women's chorale, Kenneth Seitz, Dir. 781-648-2456 or www.cantilena.org Arlington 12/2, 5/4
Canton Choral Society, C.Goshgarian Founder, A.Miller Music Dir. 781-821-8860 www.CantonChoralSociety.org
Cappella Clausura, Amelia LeClair, Dir., 617-964-6609, www.clausura.org, Conc. 11/2-3, 12/9, 2/8-9, more
Chorus North Shore, Sonja Pryor, Dir., 978-356-3807, www.chorusnorthshore.org, 12/8 & 12/9
Chorus pro Musica, Jeffrey Rink, Artistic Dir., 617-267-7442, www.choruspromusica.org; 11/9, 12/21, 3/7, 6/1

Concord Chorus, Michael McGaghie, Music Dir., 978-287-0978 www.concordchorus.com, Conc. 12/8, 3/15, 5/10
Concord Women's Chorus, Jane Ring Frank, Dir., www.concordwomenschorus.org, 12/16, 5/4
Dedham Choral Society, Jon. Barnhart, Dir. 781-326-1520, www.dedhamchoral.org, Conc. 11/30, 12/2, 4/20
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Family Folk Chorale, Chris Eastburn, Dir., 781-648-2575, www.familyfolkchorale.org, 11/11, 3/30, TBD
Fine Arts Chorale, Inc., Libor Dudas, D.M.A. Dir., 800-230-7555, www.fineartschorale.org, 11/18, 5/4

Golden Tones, Maddie Sifantus, Dir., Deborah Foner, Asst. Dir., 508-358-0111, www.goldentones.org
Gordon Symphonic Chorale, Ellen Gilson Voth, Dir., 978-867-4429, www.gordon.edu/music, 11/17, 3/1, 5/4
Halalisa Singers, Mary Neumann, Dir., 781-862-6353, www.halalisa.org, 1/26 & 1/27, 4/26 & 4/27
Harvard Choral Groups, J Marvin, Dir., 617-495-5730, www.fas.harvard.edu/~holchoir/
Heritage Chorale, John Finney, Dir., 508-270-3999, www.heritagechorale.org, 11/18, 2/9, 5/10
In Choro Novo, Thérèse Provenzano, Music Dir. 617-469-3705, www.inchoronovo.com, Concerts 12/8, 5/3

King's Chapel Concert Series, Heinrich Christensen, Dir., 617-227-2155, www.kings-chapel.org
Lexington Pops Chorus, Robert Lague, Dir., 508-481-6554, www.LexingtonPopsChorus.org, 1/18-19, 5/16-17
Longy Chamber Chorus, Richard A. A. Larraga, Dir., www.longy.edu, Concerts: 12/16, 5/4 at 7:00pm.
The Master Singers, Adam Grossman, 781-862-6459, www.themastersingers.org, 10/28, 12/9, 3/8, 5/10
Masterworks Chorale, Steven Karidoyanes, dir., 781-235-6210, www.masterworkschorale.org, 11/4, 3/16, 5/11
Musica Sacra, Mary Beekman, Dir., 617-349-3400, www.musicasacra.org, Conc.12/1, 1/12, 3/29, 6/7

Neponset Choral Society, Inc., Michael V. Turner, Artistic Dir., 781-320-8166, www.ncschorus.org
New England Classical Singers, David Hodgkins, Dir., 978-474-6090, newenglandclassical.org, 12/15, 3/8, 5/3
Newton Choral Society, David Carrier, Dir., 617-527-SING, www.newtonchoral.org, 11/17, 3/9, 5/17
Newton Community Chorus, Rick Travers, Dir., Concerts 12/16, 3/2, 6/7 www.NewtonCommunityChorus.org
The Newton Singers, Ben Youngman, Dir. 617-965-4568, www.geocities.com/newton_singers/home_page.html
Oriana Consort, Walter Chapin, Dir., 617-547-1798, www.theorianaconsort.org, 12/2, 12/8, 4/6, 4/13

PALS Childrens Chorus, Alysoun Kegel, Cond., 617-264-7257, www.palschildrenschorus.org Conc. 1/27, 4/13
Pilgrim Festival Chorus, Wm B Richter, Dir. 781-447-4865, www.pilgrimfestival.org, 11/11, 4/12-13
Polymnia Choral Society, Murray Kidd, Dir., 781-779-1362, www.polymnia.org, 12/1, 3/9, 5/17
Reading Community Singers, Dir. Beth Mosier, 781-944-5905, www.readingcommunitysingers.org, 12/1-2, 5/3
Saengerfest Men's Chorus, Michael Driscoll, Dir., 508-358-4104 www.saengerfest.org, 10/21, 12/16.
Seraphim Singers, J. Lester, Mus. Dir., 617-926-0126, www.seraphimsingers.org, 11/4, 11/11, 3/2, 3/9, 3/11

Sharing A New Song, Diane Winchester, Dir., 978-456-3802, www.sharinganewsong.org, '08 Brazil trip
Snug Harbor Community Chorus, Roy S. Kelley, Dir., 781-834-7041, www.snugharborcc.org Shows 12/1 & 5/10
Somerville Community Chorus, David Giessow, Dir., 617-741-4053, www.somervillechorus.com, 12/9, 5/17
Ståmbandet - The Scandinavian Vocal Ensemble, A. LeVines, Dir., 617-697-2183, www.stambandet.org
The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902, www.spectrumsingers.org, 11/17, 3/29, 5/17
Stow Festival Chorus & Orchestra, Barbara Jones, Dir., 978-562-0302, www.soundsofstow.com, 11/18, 3/30

Treble Chorus of New England, Darren Dailey, Dir., 978-837-5461, www.treblechorus.com, Conc. 12/18, 5/10
Voices Rising, Leora Zimmer, Artistic Director, 617-959-5377, www.voicesrising.org, 12/8 & 12/9, early May
Wellesley Choral Society, Edward Whalen, Dir., 781-237-6593; www.wellesleychoralsociety.org; 11/17, 2/9, 5/18
Westford Chorus, Dan Rowntree, Dir., 978-392-4662, www.westfordchorus.org, Conc. Jan. & May '08
Youth pro Musica, Peter Krasinski, Dir., 617-666-6087, www.youthpromusica.org, Concerts 12/16 & 6/1, 4pm
Zamir Chorale of Boston, Joshua Jacobson, Artistic Dir., 617-244-6333; www.zamir.org, 10/18, 12/2, 12/24, 6/1

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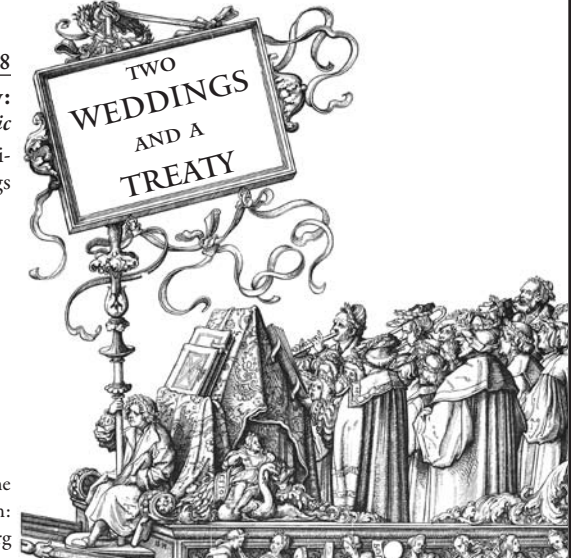
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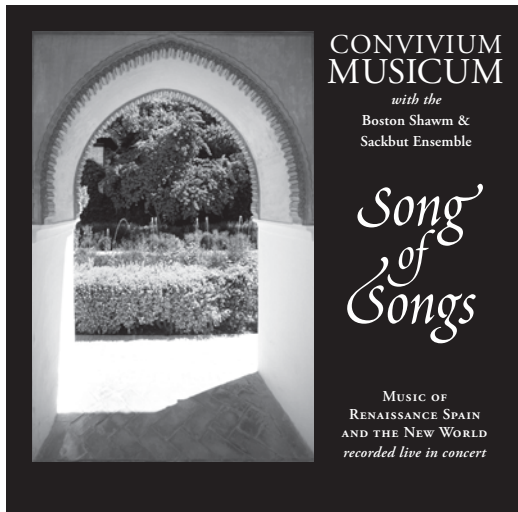
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