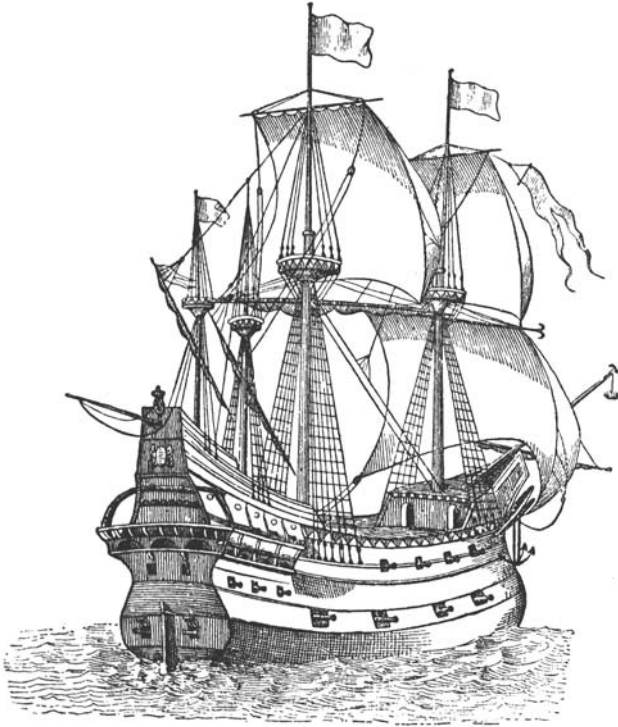


# CONVIVIUM MUSICUM



MUSIC OF RENAISSANCE SPAIN  
AND THE NEW WORLD

*a concert in memory of*  
*Kathryn Benforado*

# CONVIVIUM MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Scott Metcalfe, Music Director

— *with* —

The Boston Shawm and Sackbut Ensemble  
Jennifer Sayre, harp  
Michael Sponseller, organ and harpsichord  
Abbey Hallberg Siegfried, solo organ (Worcester)

## KATHRYN BENFORADO MEMORIAL CONCERT

*Music of Renaissance Spain and the New World*

Saturday, June 1, 2002, 8 PM, St. Peter's Church, Cambridge  
Sunday, June 2, 2002, 7 PM, Trinity Lutheran Church, Worcester  
Sunday, June 9, 2002, 7 PM, St. Paul's Church, Brookline



### CONVIVIUM MUSICUM:

*Soprano:* Cindy Linkas, Anne Matthews, Mara McMillan,  
Ruthie Miller, Debbie Winkler, Laura Yim  
*Alto:* Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas, Michele Restino  
*Tenor:* Evan Boudreau, Michael McDonald, Richard Silverman  
*Bass:* Chris Chase, David Halstead, Matthew Peattie, Joel van Lennep

### THE BOSTON SHAWM AND SACKBUT ENSEMBLE:

Douglas Kirk, *cornetto, shawm, recorder*  
Marilyn Boenau, *shawm, bajón, recorder*  
Mack Ramsey, *cornetto, sackbut, recorder*  
Dan Stillman, *shawm, sackbut, recorder*

### CONVIVIUM MUSICUM BOARD OF DIRECTORS:

Laura Yim, *President*  
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Debbie Winkler

# PROGRAM

## I

Hanac pachap cussicuinin — *pub. by Juan Pérez Bocanegra (Lima, 1631)*  
Entrada de clarines† — *Anonymous (17th century)*  
Tiento lleno del 6o tono‡ — *Anon. (Huerto ameno de varias flores de música)*  
Deus in adiutorium a8 — *Juan Gutiérrez de Padilla (c. 1590–1664)*

## II

Tota pulchra es Maria a6 — *Francisco Guerrero (1528–99)*  
Ave maria a8 — *F. Guerrero*

## III

Lamentations a6 — *Padilla*

## IV

Batalla de 6. tono† — *José Jimenez (1601–72)*  
Batalha de 6o tom‡ — *attr. Pedro de Araújo (fl. mid-17th century)*

## V

Sicut liliū a8 — *Sebastián de Vivanco (1550–1622)*  
Veni, dilecte mi a8 — *Vivanco*

*intermission*

## VI

O domine Jesu Christe a5 — *Vivanco*  
Salve regina a5 — *Hernando Franco (1532–85)*

## VII

Chacona — *Juan Arañes (?–c.1649)*  
Por do començaré — *Pedro Guerrero (c.1520–?)*  
[untitled] — *Anonymous (Guatemala City Libro de Coro ms. 8)*  
Dominus regnavit — *Anonymous (Guatemala City Libro de Coro ms. 8)*  
Kyrie, Misa de la Batalla a 8 de 6o tono — *Fabián X. Pérez (c.1595–1654)*

## VIII

Pues la guía d'una estrella — *F. Guerrero*  
Los Reyes siguen la'strella — *F. Guerrero*  
Corten espadas afiladas — *Anonymous (Cancionero de Medinaceli, c.1569)*  
Antes que comáis a Dios — *F. Guerrero*

## IX

Salve regina a8 — *Padilla*  
Lauda mater ecclesia — *F. Guerrero*

*Pieces marked † will be performed only in Worcester;  
those marked ‡ will be performed only in Cambridge and Brookline.*



KATHY BENFORADO  
*November 9, 1954 – October 14, 1999*

This concert is dedicated to the memory of Kathy Benforado, our fellow singer and friend, who died on October 14, 1999. Kathy touched many lives through her achievements as a teacher, researcher and traveler, but it was her passion and gift for Renaissance music that brought her to us. From her energy for the countless tasks required in our musical endeavor, to her striving for a balance of excellence and conviviality in music-making, she was a “heart” in our midst.

Her wide musical tastes ranged from Brazilian sambas and Baroque lute to Cole Porter and Macedonian folk songs. An accomplished instrumentalist, she loved hosting “music parties,” friends together reading scores, jamming and eating good food. She left her friends and family a large collection of instruments: piano, harpsichord, double bass, violas da gamba, recorders, accordion, percussion and flute. Her gift for teaching took her in several directions over the years, but in the end, it was her music she most wanted to share. One parent described her as “an incomparably wonderful teacher.” One of her piano students wrote to her, “You are the best piano teacher I could ever have. You are my charm.”

She was drawn to nature and travel and her many adventures included a two year stint in Spain, a month in Argentina, and another in Guatema-

la. Fluent in Spanish, she would arrive with her bike and viola da gamba and spend the time traveling, making new friends, hiking the mountains and learning the local music. She would have loved this concert of Spanish music chosen especially for her. Her Sephardic relatives may well have sat on Sevilla’s docks, in 1492, awaiting the transports that would ferry them into exile to Turkey, in the case of the Benforados, via Portugal or Italy. Some Benforados today live in Mexico City, and the family has re-established a connection with Spain in recent years. And yet Kathy was drawn to the music of her ancestors from deep within herself. She was a beautiful singer of a capella choral music, but also adored the color and vibrancy of period instrumental accompaniment. This is our first concert with professional instruments under Scott Metcalfe’s direction and it was made possible by the many generous donations in Kathy’s memory.

Kathy’s greatest achievement was a life devoted to what really matters: music, peace, service, quiet beauty, and friendship. She will live on in all our hearts through the utter joy that she imparted as she lived each day fully and by the light that would come into her eyes when she sang. And she will live on in the music of *Convivium Musicum* which she helped to birth and yearly nurtured through her generosity, love and humor and through the offering of her many musical gifts.

It is through the generosity of the Benforado Family that *Convivium Musicum* was designated to receive contributions in Kathy’s memory after her passing. As an organization, we decided that the contributions we received in her memory should go to a special project befitting the life and spirit that Kathy shared with all of us. When we decided to perform a special concert with instrumentalists, we knew we had found the right way to honor our friend and the generosity of her family and friends. We have the joyful noise of instruments tonight, making the music that Kathy loved, because of the kind contributions of the following people:

- |                            |                               |
|----------------------------|-------------------------------|
| Anonymous                  | Tracy Hoover                  |
| Susan & Peter Bakewell     | John Kernochan                |
| Joseph & Sally Benforado   | Andrew C. & Jenna A. Koines   |
| Gail Biggar                | Joseph B. & Phyllis Lillyman  |
| Joan Boorstein             | Maria Grazia Marzot           |
| Julius J. & Grace J. Chosy | June L. Matthews              |
| The Coberly Family         | Chester Pearlman              |
| Diana Cook                 | Joel Poplawski                |
| Martha Davidson            | Susan Potter                  |
| Hannah Davidson            | Ellen Powers & Dr. Klaus Bibl |
| John J. & Elisabeth Feeney | Andrew Sigel                  |
| The Gifford School         | Joan Bucciarelli Yim          |

## NOTES ON THE PROGRAM

It is probably true to say that the average concertgoer today knows Spanish Renaissance music almost solely through the works of Tomás Luis de Victoria. While a marvelous initiation, this is unfortunate because, without impugning Victoria, Golden Age Spain possessed a musical culture that was more diverse and of higher quality than any other European country, save perhaps Italy. Certainly, the music of no other country could come close to the geographic reach and influence of Spanish music in the later sixteenth and early seventeenth centuries. The repertoire selected for this concert will provide some indication of that, and of the richness of the Spanish musical tradition.

For a country to have a great tradition in musical composition and performance, it must have high artistic standards and a successful means of educating its youth, and place a high value on music making. Spain had all this. Great churches and monasteries were spread throughout the realm and all of them maintained elaborate musical establishments stocked with singers, organists, and groups of accomplished instrumentalists. They also provided for the rigorous training of choirboys in theology, Latin, composition, and singing. Victoria had come from this tradition in the provincial center of Ávila, and the composers represented on our program certainly had similar backgrounds in the cathedrals of their own natal towns.

Without doubt, the most influential church in Spain for music and its dissemination was Seville Cathedral. In large part this was because of Seville's fine, protected harbor on the Guadalquivir River, where nearly all the galleons that left for New Spain were provisioned. Between 1550 and the early seventeenth century, probably few of them left without a supply of music books copied in the cathedral's scriptorium or containing the published works of Seville Cathedral's chapelmaster, Francisco Guerrero. Multi-talented — possessed of a fine tenor voice, and a virtuoso on lute, harp, cornetto, and organ — Guerrero was without doubt the best known and most highly regarded composer in Spain in the later half of the sixteenth century and for two centuries afterwards. He had studied with Morales and had the latter's gift for writing beautifully singable diatonic lines, but with a wider harmonic and emotional range. He was also perhaps fortunate to have been placed by history at a moment when powerful external forces — in this case, the Council of Trent — created a pressing need in the 1550s and 1560s for his compositional skills. Because of the Council's revisions to the liturgy, many of the cycle of hymns and other liturgical texts used for services throughout the church year had to be recomposed. Guerrero did much of this work, and his revised, post-

Tridentine versions were published and disseminated throughout Spain and the New World (including the two on today's program: *Tota pulchra es Maria* and *Lauda mater ecclesia*).

Being a chapelmaster in a Spanish cathedral usually involved housing and feeding the choirboys, as well as tending to their education. Many chapelmasters, though expert musicians and composers, were unable to handle the demands of this: for instance, Cristóbal de Morales, who had failed miserably at it after his return to Spain from singing in the Papal chapel in Rome. Guerrero, too, found this duty too onerous when charged with it — not once but twice — and the cathedral chapter had to bail him out by appointing an assistant. In 1587, they invited Sebastián de Vivanco, chapelmaster at Segovia Cathedral to come and assume these duties. However, Vivanco must have been less than pleased with the arrangements, as he left less than a month later for the Cathedral of Salamanca, where he stayed until his death in 1622.

Vivanco's assumption of the post at Salamanca was a stroke of good fortune for him. His previous postings had been at the smaller towns of Lleida and Ávila; now in Salamanca, he was not only chapelmaster but also head of the music department in the most prestigious university in Spain. (In addition to his music, we have other relics of his tenure at the Cathedral: sets of shawms and krummhorns, the only specimens of such instruments surviving in Spain, that would have been used by his musicians, survive in the Cathedral museum.) Vivanco's compositions show a polished, sonorous style with great piety and emotional impact expressed in the interweaving melodic lines — something the best Spanish composers did better than the musicians of any other country.

Old world music and musical traditions spread very quickly to New Spain. The Dominicans, who had accompanied the conquistadores, recognized the innate musical skills of the Aztecs, Incas, and other conquered Indians and were quick to use music as an aid in bringing about their conversion to the faith. Long before the end of the sixteenth century, there were impressive churches and musical establishments at principal centers in Central and South America: Mexico City (where the cathedral was built atop the destroyed Aztec temple), Oaxaca, Guatemala City, and Lima, among many others. Although the chapelmasters, at least for the first several decades, had received their training in Spain, within very few years, most of the singers and instrumentalists were Indians. The composer of *Hanac pachap cussicuinin* may have been an Indian, while it is possible that the text in Quechua, the language of the Incan Empire, was written by Juan Pérez Bocanegra, the Franciscan friar fluent in Quechua and Aymara who published it in Lima in 1631 in his *Ritual formulario e*

*institución de curas*. A processional for singers entering a church, it is the first piece of polyphonic music published in the New World.

Hernando Franco was the first fully trained Spanish maestro de capilla to serve in the New World. Educated at Segovia Cathedral, he came to the new cathedral in Guatemala City in January 1570, served there for nearly five years, and then relocated to Mexico City, where he was chapelmaster until his death in 1585. During his tenure in Guatemala, the music there must have rivaled that of all but the very largest churches in Spain. His *Salve Regina*, for five voice parts, demonstrates his mastery of polyphonic composition and love of sonority. It was composed in Guatemala City before 1575 (the year that Spain adopted Roman liturgical books, newly reformed by the Council of Trent) in response to the institution of polyphonic singing of the Salve in the special Salve Service after the office of Compline on Saturdays.

The important Mexican religious center of Puebla (or more properly, Puebla de los Angeles) had an altogether different origin than towns such as Mexico City, Oaxaca, or Guatemala City, where the Spanish built on top of previous indigenous settlements. The location for Puebla was revealed to a Spanish monk in a dream and, despite its proximity to Cholula, the third-largest pyramid in the world, it was never the site of Indian settlement. Indeed, the town was completely Spanish — Indians were not allowed inside the city limits after dark. Nonetheless, they played an important part in the music-making there: so enthusiastic were they about singing and playing instruments that the cathedral had several different choirs and no one group sang or played more than once a week in services. The long-serving chapelmaster at Puebla Cathedral was Juan Gutiérrez de Padilla. Trained in Málaga, he was in Puebla — already a major New World center — by 1622. He became chapelmaster there in 1629 and remained in that position until his death.

Puebla must have been an especially exciting place in those years. The cathedral was under construction and the arrival of a rich and cultured new bishop in 1640, Juan de Palafox y Mendoza, provided the impetus (and funds) necessary for its completion. Palafox also supplied the cathedral with funds for a lavish musical celebration of its liturgy and, as a result, the music in Puebla far surpassed that of Mexico City during his tenure.

As would be expected of a chapelmaster, Padilla composed significant quantities of motets and villanços for feasts throughout the church year; more unusually, perhaps, he was also a skilled instrument maker and maintained an instrument making shop on the second floor of his house, in which several Indian apprentices worked, turning out both wind and

stringed instruments for the use of the cathedral instrumentalists.

Padilla was one of the most significant Spanish composers of his day. His setting of the *Lamentations* for Holy Week and the seasonal Marian antiphon *Salve Regina* show the expressivity he could bring to emotionally charged texts and his skill in handling double choir textures, and the Vespers Invitatory *Deus in adjutorium* is a good testament to the excitement created by his use of dotted rhythms. The cathedral chapter recognized the value of his compositions and, in the last year of his life, ordered that they all be collected and copied into a bound manuscript, making Padilla one of the rare Spanish composers to be so honored.

The concert also features performances of compositions collected at Puebla and other New World churches and copied into manuscripts intended for the use of the instrumentalists at those churches. By and large, the musical style the instrumentalists favored was that common in Spain c.1600, much of it by established composers like Francisco Guerrero (and his elder brother, Pedro, who had emigrated to Rome but wrote many villanços) and other Iberian masters. However, as shown by the anonymous pieces from *Guatemala ms. 8*, native-born instrumentalists tried their hands at composition as well. This late-Renaissance-style repertory continued to be performed in the New World for more than a century after its composition, giving it a much longer life in the colonies than in Spain itself. By this time (c.1680–1700), Spanish church bands had changed in their instrumentarium, or had declined to the point that few of them could probably have mounted the forces necessary to perform the repertory. The vigor of the empire had translated to the offspring.

— Douglas Kirk

*A note on pronunciation:* During the sixteenth and seventeenth centuries Latin was pronounced in the churches of Europe (and its colonies) more or less according to the rules of the local tongue, so that Spanish Latin was heavily colored by the Spanish language and sounded quite distinct from Latin sung by Italian, French, English, or German speakers. The influence of the vernacular on Latin was felt both in the quality of vowels and consonants and in the rhythm and melody of the spoken language, and this latter effect is also noticeable in the characteristic musical gestures of composers from different linguistic groups, when they set words to music. For today's concert we are employing a pronunciation which is intended to convey something of the sound of Latin sung by Spanish musicians and clerics around the year 1600. Similarly, our pronunciation of Spanish itself in the set of Guerrero songs is modeled on sixteenth-century pronunciation.

# TEXTS AND TRANSLATIONS

*Deus in adiutorium meum* Deus in adiutorium meum intende:  
Domine ad adiuvandum me festina.  
Gloria patri et filio et spiritui sancto: sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen. Alleluia

*Tota pulchra es Maria* Tota pulchra es Maria, et macula non est in te.  
Veni de Libano, sponsa mea, veni coronaberis.  
Vulnerasti cor meum, soror mea sponsa,  
in uno oculorum tuorum, et in uno crine colli tui.

*Ave Maria* Ave Maria gratia plena, Dominus tecum:  
Benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.  
Sancta Maria, regina caeli, dulcis et pia, O mater Dei,  
ora pro nobis peccatoribus, ut cum electis te videamus.

*Lamentations of Jeremiah* Incipit lamentatio Jeremiae Prophetae.  
Aleph. Quomodo sedet sola civitas plena populo:  
facta est quasi vidua Domina gentium;  
princeps provinciarum facta est sub tributo.  
Beth. Plorans ploravit in nocte, et lacrimae eius in maxillis eius:  
non est qui consoletur eam ex omnibus caris eius: omnes amicis eius  
spreverunt eam, et facti sunt inimici.  
Ghimel. Migravit Judas propter afflictionem et multitudinem servitutis:  
habitavit inter gentes, nec invenit requiem: omnes persecutores eius  
apprehenderunt eam inter angustias.  
Jerusalem, Jerusalem: convertere ad Dominum Deum tuum.

*Sicut liliam inter spinas* Sicut liliam inter spinas, sic amica mea inter filias.  
Sicut malus inter ligna silvarum, sic dilectus meus inter filios.  
Sub umbra illius quam desideraveram sedi:  
et fructus dulcis gutturi meo.

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

*O God, reach forth to help me:*  
*O Lord, make haste to save me.*  
*Glory be to the Father, and to the Son, and to the Holy Spirit, as it was in*  
*the beginning, is now, and forever shall be. Amen. Alleluia.*

*Thou art all fair, Mary, and there is no spot in thee.*  
*Come from Lebanon, my spouse, come and be crowned.*  
*Thou hast wounded my heart, my sister, my spouse,*  
*with one of thine eyes, with one hair of thy neck.*

*Hail, Mary, full of grace, the Lord is with thee:*  
*Blessed are thou among women, and blessed is the fruit of thy womb, Jesus.*  
*Holy Mary, Queen of Heaven, sweet and devout, O mother of God,*  
*pray for us sinners, that with the elect we may see thee.*

*Here begins the lamentation of the prophet Jeremiah.*  
*Aleph. How does the city sit alone, that was full of people:*  
*she has become like a widow, she that was Lady among the nations:*  
*the leader of the provinces has become a vassal.*  
*Beth. She weeps and cries in the night, and her tears lie on her cheeks:*  
*there is none to comfort her, even among all her own flesh: all her friends*  
*have scorned her and become her enemies.*  
*Ghimel. Judah went into exile on account of affliction and great servitude:*  
*she has dwelt among the heathen, nor has she found rest: all her persecutors*  
*set upon her in her perplexity.*  
*Jerusalem, Jerusalem: turn again unto the Lord your God!*

*Lamentations*  
*1:1-3*

*As the lily among thorns, so is my love among the daughters.*  
*As the apple tree among the trees of the wood, so is my beloved among the*  
*sons. I sat down under his shadow with great delight, and his fruit was*  
*sweet to my taste.*

*Song of Songs*  
*2:2-3*

*Come, my beloved, let us go forth into the field, let us lodge in the villages.*  
*Let us get up early to the vineyards; let us see if the vine flourish, if the*  
*tender grape appear, if the pomegranates bud forth:*  
*there I will give you my abundance.*  
*The mandrakes give a smell, and at our gates all manner of fruits, new and*  
*old, O my beloved, I have offered you.*

*Song of Songs*  
*7:11-13*

*O domine Jesu* O domine Jesu Christe, adoro te in cruce pendentem,  
*Christe* coronam spineam in capite portantem:  
deprecor te ut me tua crux liberet ab angelo percutienti.  
Pater noster qui es in caelis, santificetur nomen tuum.

*Salve regina* Salve regina, mater misericordie;  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus exsules filii Eve.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, advocata nostra,  
illos tuos misericordes oculos ad nos converte,  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, O pia, O dulcis virgo semper Maria.

*Pues la guía* Pues la guía d'una estrella  
*d'una estrella* a tres Reyes mostró a Dios,  
Virgen, mostrádnosle vos,  
que soys guía mejor qu'ella.  
Estrella soys que paristes  
al claro sol de justitia,  
vos soys la que dió notiçia  
de Dios, pues a Dios nos distes.  
Pues si material estrella  
oy fue guía para Dios,  
Virgen, mostrádnosle vos,  
que soys guía mejor qu'ella.

*Los Reyes* Los Reyes siguen la'strella,  
*siguen la'strella* la'strella sigue al Señor,  
y el Señor dellos y della  
sigue y busca'l pecador.  
Teniendo de Dios notiçia,  
buscan con divino zelo,  
la'strella'l sol de justicia,  
los Reyes al Rey del cielo.  
Guiados son d'una'strella,  
la'strella de su Señor,  
y el Señor dellos y della  
sigue y busca'l pecador.

*O Lord Jesus Christ, I adore thee, hanging on the cross,*  
*wearing the crown of thorns:*  
*I beg thee that thy cross deliver me from the destroying angel.*  
*Our Father, who art in heaven, hallowed be thy name.*

*Hail, Queen, mother of mercy,*  
*our life, our sweetness and our hope, Hail!*  
*To you we cry, we exiled children of Eve.*  
*To you we sigh, weeping and wailing*  
*in this vale of tears.*  
*Therefore, you our advocate,*  
*turn your merciful eyes upon us,*  
*and show us Jesus, the blessed fruit of your womb,*  
*after this our exile.*  
*O merciful, O tender, O sweet ever-virgin Mary.*

*Since the guidance of a star*  
*led three kings to God,*  
*Virgin, show him to us,*  
*for you are a better guide than the star.*  
*A star are you, who gave birth*  
*to the bright sun of justice,*  
*You are she who brought news*  
*of God, for you gave God to us.*  
*Thus, if indeed a star*  
*was a guide to God,*  
*Virgin, show him to us,*  
*for you are a better guide than the star.*

*The Kings follow the star,*  
*the star follows the Lord,*  
*and the Lord of them and of it*  
*follows and seeks the sinner.*  
*Having had news of God,*  
*they seek with divine zeal:*  
*the star, the sun of justice,*  
*the Kings, the King of Heaven.*  
*They are guided by a star,*  
*the star, by its Lord,*  
*and the Lord of them and of it*  
*follows and seeks the sinner.*

*Antes que comáis a Dios*  
*comáis a Dios* en este sacro manjar,  
alma, será bien pensar  
quién es Dios y quién soys vos.  
Antes qu'en vuestra posada  
reçibáis al Rey del çielo,  
vivid, alma, con reçelo,  
si estáis bien aparejada.  
Y pues recebís a Dios,  
en este sacro manjar,  
alma, será bien pensar  
quién es Dios y quién soys vos.

*Lauda mater ecclesia*  
*ecclesia* Lauda mater ecclesia,  
Lauda Christi clementiam,  
Quae septem purgat vitia  
Per septiformem gratiam.

Maria soror Lazari,  
Quae tot commisit crimina,  
Ab ipsa fauce tartari  
Redit ad vitae limina.

Post fluxae caris scandala,  
Fit ex lebete phiala,  
In vas translata gloriae  
De vase contumeliae.

Aegra currit ad medicum,  
Vas ferens aromaticum,  
Et a morbo multiplici  
Verbo curatur medici.

Surgentem cum victoria,  
Jesum videt ad inferis,  
Prima meretur gaudia,  
Quae plus ardebat ceteris.

Uni Deo sit gloria,  
Pro multiforimi gratia,  
Qui culpas et supplicia  
Remittit et dat praemia. Amen.

*Before you eat of God*  
*in this sacred morsel,*  
*O soul, it will be good to consider*  
*who is God, and who you are.*  
*Before you receive with hospitality*  
*the King of Heaven,*  
*live, O soul, with caution,*  
*that you be well prepared.*  
*And since you receive God*  
*in this sacred morsel,*  
*O soul, it will be good to consider*  
*who is God, and who you are.*

*Praise, mother church,*  
*Praise the clemency of Christ,*  
*Which purges the seven sins*  
*Through his sevenfold grace.*

*Mary, the sister of Lazarus,*  
*Who committed many sins,*  
*Returned from the maw of hell*  
*To the threshold of life.*

*After the offences of her flesh*  
*This lowly jug was made a sacred vial,*  
*Transformed into a vessel of glory*  
*From a vessel of contempt.*

*Sick, she runs to the physician*  
*Bearing a jar of perfume,*  
*And of her many ills*  
*Is cured by the doctor's word.*

*She sees Jesus rising victorious*  
*From the infernal depths,*  
*Thus earning that first joy*  
*Which burns bright beyond all others.*

*Glory be to the one God*  
*For his multiforimi grace,*  
*Which pardons sin, remits punishment,*  
*And grants rewards. Amen.*

## ABOUT THE ARTISTS

*Convivium Musicum* Formed in 1987 and incorporated in 1990, *Convivium Musicum's* singing has been praised for "the almost dancing lift given to the rhythms, both musical and verbal" (*Boston Globe*). Our recent focus on late fifteenth- and early sixteenth-century Franco-Flemish and Spanish sacred polyphony and our experimentation with period pronunciation of Latin have revealed wonderful musical effects and emotional affects of both familiar and rarely-performed Renaissance vocal music. *Convivium* is proud of being a corporation run by its singers; we serve on the Board of Directors, manage publicity, design programs, and seek out opportunities to perform Renaissance polyphony for new audiences. The musical growth of the ensemble over these last few years has been matched by the growth of an enthusiastic family of supporters and music lovers in a community that stretches across the New England area. We look forward with a mutual sense of excitement to sharing our music with longtime supporters and new listeners alike.

*Scott Metcalfe, Music Director* A conductor with a repertoire extending from the fifteenth century to the eighteenth, Scott Metcalfe is in his sixth season as music director of *Convivium Musicum*. Mr. Metcalfe enjoys a varied career in the stimulating field of early music. Besides *Convivium Musicum*, he also directs the Renaissance vocal ensemble *Blue Heron* and the *Cambridge Bach Ensemble*. As a guest conductor, he has recently directed Handel's *Messiah* with the *Tudor Choir* and *Seattle Baroque*, Monteverdi's *Vespers of 1610* at *Monadnock Music*, and Bach cantatas for the *Berkshire Bach Society*. Also a violinist and violist, he is a member of *La Luna* and *The King's Noyse*, and is principal second violinist and occasional concertmaster of the *Trinity Consort* in Portland, Oregon.

*The Boston Shawm and Sackbut Ensemble* A favorite of Boston audiences for many years, the *Boston Shawm and Sackbut Ensemble* has given concerts all over the United States, as well as at the *Tage Alter Musik* in Regensburg, Germany, and its members have all worked closely with numerous leading early music ensembles, including the *Gabrieli Players*, the *Taverner Players*, *Piffaro*, the *Boston Camerata*, the *Waverly Consort*, *Apollo's Fire*, and *Philharmonia Baroque Orchestra*. The *Ensemble* has provided the trombone section for several period-instrument orchestras and can be heard on *Boston Baroque's* recordings of Mozart's *Solemn Vespers*, *Mass in C*, and *Requiem*, Monteverdi's *1610 Vespers*, and *Lost Music of Early America*. *The Boston Shawm and Sackbut Ensemble* appears on several recordings with the *Boston Camerata*, and various combinations of its players have made significant contribu-

tions to recordings by the *Taverner Players*, the *Gabrieli Players*, and the *Ensemble for Early Music*.

Jennifer Sayre, harpist, performs as a soloist throughout the US and in Europe, most memorably in the Mozarabic Chapel of the Toledo Cathedral in Spain. Her ensemble collaborations include *Apollo's Fire*, *Chanticleer*, *Chatham Baroque*, *Common Ground*, *Lantica musica New York*, *Los Angeles Baroque Orchestra*, *Magnificat!* of San Francisco, and the *New York Ensemble for Early Music*. Her solo recording, "Harp Music of the Americas" is issued by Musical Heritage Society.

Abbey Hallberg Siegfried holds degrees in Organ and German from the University of Iowa, where she was a student of Delbert Disselhorst and Delores Bruch. After receiving a Rotary Ambassadorial Scholarship, Siegfried attended the Conservatory of Music in Freiburg, Germany and studied with Zsigmond Szathmary. Siegfried is a doctoral candidate at The University of Washington Seattle, where she taught organ performance and studied with Carole Terry. An active concert artist, teacher, and church musician, Siegfried has performed in Europe, Eastern Europe, and the United States and has given concert/lectures on contemporary organ music. Siegfried is currently the Director of Music at Trinity Lutheran Church (ELCA) in Worcester, Massachusetts. Her recording, "Daniel Pinkham: Music for Organ and Brass" will appear on E.C. Shirmer's Arsis Audio label in January 2003.

Michael Sponseller has performed throughout the US and abroad as both soloist and chamber musician, including appearances at the Smithsonian, *Berliner Tage für Alte Musik*, and at festivals in Boston, Berkeley and Edinburgh (Scotland), as well as with ensembles including the *Handel and Haydn Society*, *American Bach Soloists*, *Apollo's Fire* and *New York Baroque Dance Company*. Mr. Sponseller has earned numerous prizes in competition, including being a two-time prizewinner at the prestigious *Festival van Vlaanderen International Harpsichord Competition* and recently winning *First Prize* of the *Jurow International Harpsichord Competition*. He holds degrees from the *Oberlin Conservatory of Music* and the *Royal Conservatory of Music in The Hague, The Netherlands*. In 2002, he was invited as associate musical director and conductor for the modern-day premiere of *Panrace Royer's Le Pouvoir de L'Amour (1743)* in conjunction with the *Centre de Musique Baroque de Versailles* and the *Oberlin Conservatory of Music*.

## ACKNOWLEDGEMENTS

*Convivium* would like to thank L. Dean Nuernberger of Oberlin, Ohio, Richard Cheetham of the *Orchestra of the Renaissance*, and Douglas Kirk for their helpful advice in putting together the program. We are especially grateful to Professor Nuernberger for giving us his edition of Vivanco's *O Domine Jesu Christe*, which will be published by Mapa Mundi. Much of the other music on the program is published by Mapa Mundi, including the works by Padilla, Guerrero's *Ave Maria* and *Lauda mater ecclesia*, and Vivanco's *Sicut lilium* and *Veni, dilecte mi*. The Franco *Salve regina* is taken from the recent edition of *Guatemala Cathedral Archive MS 4* by Robert Snow (*Monuments of Renaissance Music, vol. ix*); the remaining vocal works by Guerrero appear in his collected works in the series *Monumentos de la Música Española*.

We are grateful to the parish of St. John's Episcopal Church, Charlestown, Laurie Rofnot, rector, for our "home base" in Charlestown, and to our hosts at St. Peter's Episcopal Church, Cambridge; St. Paul's Church, Brookline; and Trinity Lutheran Church, Worcester. We extend a special note of thanks to our friend, Dr. Ruth Westheimer, for her efforts in bringing us to Worcester, and for her much appreciated support. Abbey Siegfried, music director at Trinity Lutheran, has been very gracious in welcoming us: we thank her, and are pleased that she joins us in Worcester to play solos from the organ loft.

Many thanks also to Philip "Doc" Davis for recording our concerts, to Sheila Beardslee Bosworth for publicity, to Mark Bucciarelli and [www.easymailings.com](http://www.easymailings.com) for assistance with our mailings, and to Evan Ingersoll for brochure and program design.

*Convivium Musicum* is a non-profit corporation largely supported by membership dues and tax-deductible donations. This season, we have deliberately made the decision to make sure our music remains affordable, and we have maintained our low ticket prices. We thank our contributors for their exceptionally generous support this season! And we welcome you to join us in our continuing effort to bring beautiful music to life.

We gratefully acknowledge our contributors this season:

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*\*We note with sadness the recent passing of our longtime supporter, Oren McCleary. We remember him with gratitude for his abiding support of our work.*

## 2002–2003 SEASON

Even as this season draws to a close, we are beginning to plan for 2002–03. Our concerts next season will take place in January and June, at various locations in the Boston area, in Worcester, and elsewhere, including a concurrent event at the 2003 *Boston Early Music Festival*. Music being considered includes the *Mass for Five Voices* by William Byrd, French psalm settings by Claude le Jeune and Jan Pieterszoon Sweelinck, and more. To stay in touch with our plans, visit our website, [www.convivium.org](http://www.convivium.org), and be sure your name is on our mailing list.

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