

VENI SUNT COELI

GLORIA TUA

Amen

Gloria in excelsis Deo

Agnus Dei  
Apoc. 4. In monte Sion.

His laus honor & gloria Deo Dño

1. Chor. 4. 5. vel 7. voc.

2. Chor. 4. 5. vel 7. voc.

# CONVIVIUM MUSICUM

CHOIR FOR RENAISSANCE MUSIC

## Muses of Zion

Music of the German Reformation

PRAETORIUS

LECHNER · HASSLER

Venite, exultate,  
mus Dño:

Jubilamus &  
deo salutari nro.

Invenit  
qui genuit  
et qui  
fuit  
Pater: C.

Ille Deus  
qui  
fuit

Psalte Dño qui

3. Chor. 4. 5. 6. vel 7. voc.  
ET TERRA

habitat in Sion,

# CONVIVIUM MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Scott Metcalfe, director

## *Muses of Zion • Music of the German Reformation*

Saturday, January 17, 2004 • 8 p.m.  
St. Peter's Episcopal Church, Cambridge, MA

Sunday, January 18, 2004 • 3 p.m.  
St. Stephen's Episcopal Church, Cohasset, MA

Sunday, January 25, 2004 • 3 p.m.  
St. Paul's Episcopal Church, Brookline, MA

### — performers —

*soprano*: Cynthia Linkas, Mara McMillan, Ruthie Miller,  
Debbie Winkler, Laura Yim

*alto*: Sarah Gore, Kate Gyllensvärd, Anne Kazlauskas,  
Anne Matthews, Janice Obuchowski

*tenor*: Evan Ingersoll, Ron Lacro, Michael McDonald, David Traugot

*bass*: Chris Chase, Michael Dettelbach, David Gillman, Alex Lewin,  
John Nesby, Joel van Lennep

### — board of directors —

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Virginia Sohn, David Traugot, Ruth Westheimer

*cover image*: frontspiece of the Tenor partbook, *Musae Sioniae V*, 1607

# PROGRAM

## I

Veni redemptor gentium (*plainchant*)

Nun komm der Heyden Heyland, *verse 1 (Enchiridion oder Handbüchlein, 1524)*

MICHAEL PRAETORIUS (1571–1621)

Nun komm, der Heiden Heiland, *four-part chorale, verse 1 (Musae Sioniae V, 1607)*

Nun komm, der Heiden Heiland à3 (*Musae Sioniae IX, 1610*)

Nun komm, der Heiden Heiland à4: *ad aequales (Musae Sioniae V)*

Nun komm, der Heiden Heiland à6 (*Musae Sioniae V*)

## II

PRAETORIUS

Christ lag in Todesbanden, *four-part chorale, verses 1–3 & 6 (Musae Sioniae V)*

Christ lag in Todesbanden à5 (*Musae Sioniae V*)

## III

LEONHARD LECHNER (c. 1553–1606)

Gabriel archangelus (*Sacrarum cantionum, liber secundus, 1581*)

Si bona suscepimus (*Harmoniae miscellae sacrarum, 1583*)

### — intermission —

## IV

LECHNER

Surge propera (*Sacrarum cantionum, liber secundus*)

## V

HANS LEO HASSLER (1562–1612)

Vater unser im Himmelreich (*Psalmen und christliche Gesänge, 1607*)

## VI

PRAETORIUS

Von Himmel hoch da komm ich her, *four-part chorale (Musae Sioniae V)*

Von Himmel hoch da komm ich her à5 (*Musae Sioniae V*)

# NOTES

## LUTHER AND THE REFORMATION

When, on October 31, 1517, Martin Luther nailed his 95 theses to the door of the castle church in Wittenburg, he set in motion a chain of events which was to have a most profound impact on religion in Germany and the rest of Europe, as well as upon the history of Germany, its language, and its music. At the time he probably could not have foreseen any of the consequent events, but today, in the retrospect of history, the revolutionary collision of his obdurate will in its undeniable righteousness, and the vast, corrupt, entrenched inertia of the Catholic Church has the aspect of inexorability and predestination.

Three years later, excommunicated and virtually a fugitive, he found protection under the aegis of the Elector of Saxony. From May, 1521 to March 1522, in hiding under a pseudonym and safe within the redoubtable Wartburg fortress, he issued forth a veritable flood of writings attacking the Church and defending his own position. Far from confining himself to polemics, however, he began to lay the practical foundations of what was to become a new edifice in western Christianity, a new church and eventually, a new culture.

Stressing the “priesthood of every believer” and the crucial, central importance of the Holy Scripture, he undertook during this period one of his most enduringly influential acts, a monumental project; the translation of the Bible from its original Hebrew, Aramaic and Greek into the vernacular speech of his own time and region. The German language was a loose patchwork of local dialects, and by the accident of his origin in the center of this language area, together with his talent for the written word, Luther, with this translation, was to play a pivotal role in fixing his own East Middle German dialect as the classical language, eventually even in areas that remained Catholic.

Thus the vernacular, with its ability to convey the Word directly to the people began, by degrees, to supplant Latin in the liturgy and in religious teaching. Soon, new forms of sacred music came to be introduced as well. Exceptionally among the early reformers, Luther understood and loved music. A musician himself, he wrote, “Music is to be praised as second only to the Word of God because by it are all the emotions swayed,” and he wanted his re-formed and more personal form of worship to move the believer in every way.

Working with the choirmaster Johann Walter, he set about creating a body of hymns with simple, direct texts, cast in rhyming couplets and set to strong, easily-remembered melodies. These “chorales” were adapted from a variety of sources: Latin plainchant hymns, German devotional songs, secular songs,

and originally-composed hymns. Many chorales have a robust and sober joyfulness and earthy vitality that seem both distinctly German and reflective of Luther’s personality. Others are somber or penitent, as appropriate to the subject matter.

The German language has a palette of some fifteen distinct vowel colors punctuated by clearly-enunciated consonants. This is a language which compensates for a relative lack of softness and easy fluency with a clarity and resonance which lend individual words and phrases great weight and evocative power. Luther, adept at both music and words, developed both of these resources together into a powerful medium of spiritual persuasion.

Thus, in adapting a favorite fourth-century hymn, *Veni redemptor gentium*, he freely paraphrased both the plainchant melody, making it more concise and tuneful, and the Latin text, making it more immediate in import. We sing both plainchant and German versions, the latter known as *Nun komm der Heiden Heiland*, and follow them with a typical chorale harmonization by Michael Praetorius. Then there are polyphonic settings by him for three high voices, for four voices, and finally in six parts for full choir.

## PRAETORIUS

Praetorius may need little introduction, as the weight of his enormous output and reputation has allowed his work to permeate many a program of German Renaissance music. However, these sonorous but rather static polychoral Christmas pieces aside, he wrote skillfully in many styles, for a variety of resources, and for every liturgical purpose.

We sing two verses each to two different harmonizations of *Christ lag in Todesbanden*, another chorale that was adapted — perhaps composed — by Luther. (The boundary between these procedures is often rather vague.) We end this section with Praetorius’ five-voice polyphonic paraphrase. Two treatments of the familiar Christmas chorale *Von Himmel hoch* conclude our program, the first in block chords, and the second a brief but nicely glorious polyphonic version for five voices.

## LECHNER

In what little is known about Leonhard Lechner, we catch glimpses of a restless and colorful personality. Almost a generation older than Praetorius, he came from South Tyrol, a Catholic region far from the centers of German culture. He must have been a gifted singer, as he began at about the age of

eleven to sing for the great Lasso in Munich. By seventeen he had become a fervent convert to the Lutheran church. Nonetheless, his great passion for music and a continuing quest for fitting employment impelled him, as he wrote, “to rove far and wide, visiting various places,” which included Italy, where he imbibed much of what was current in secular music. After settling for a decade in Nuremberg, he accepted a well-paying post under a Catholic nobleman, but consequently was obliged to compose sacred music for the Roman rite, something he did admirably well, albeit with considerable misgivings.

Of his Latin compositions on our program, *Gabriel archangelus* perhaps most clearly recalls the style of his mentor, Lasso. Basically in the Phrygian mode (the natural scale based on e) the piece opens however in the dominant (to our ears C major), and it is only at the words *apparuit Zachariae* that the true modality emerges — an effective evocation of the mystery which the angel Gabriel foretells.

Recalling a technique of Josquin, Lechner’s six-voice motet *Si bona suscepimus* is built around an aurally subtle structure: the phrase *fiat voluntas Domini*, “the Lord’s will be done,” repeated eight times to a fragment of plainchant in one of the upper voices at regular intervals throughout the piece. The composer beautifully expresses the words of this text of submission and prostration — most strikingly by the chains of suspensions at *mala autem*, “but suffering,” the stark entries for *nudus*, “naked,” and the prayerful ascending and descending melismas for *benedictus*, “blessed.”

His brief setting of a text from the song of songs, *Surge propera, amica mea* shows the influence of his time in Italy in its warmth and subdued sensuality — a madrigal with a nominally sacred text in Latin.

#### HASSLER

Hans Leo Hassler was born in Nuremberg and, like Lechner, travelled to Italy to study the new forms and styles of music being developed in Venice. Hassler was a versatile and prolific composer whose Lutheran identity did not inconvenience him in producing music for both rites as much as it did Lechner.

*Vater unser im Himmelreich* is Luther’s translation and gloss of the Lord’s prayer, from which Hassler creates a technical *tour de force* for four voices. The first section is set as a kind of motet in German in a rather broad and melismatic style, while the two subsequent sections tend to be more economical

and syllabic, employing first and second species counterpoint prevalently. In the fourth section the tune appears as a cantus firmus in the tenor voice, and in the fifth, an additional tenor part answers the statement of the tune in the alto as a canon at the fifth below. In the sixth section the cantus firmus is in the highest voice, and in the seventh, the lowest. For the eighth, Hassler returns to the flowing motet style of the first, and in the ninth verse, the cantus firmus returns in the bass, and all of the voices lie low in their ranges.

This would seem to conclude the music in a fittingly sober manner, but the composer has a surprise for the listener, an amended second setting of the final stanza in triple meter, which in a mood of rejoicing brings the work to an airy, dance-like close.

Hassler’s formal structure is impressive enough, but the real gift of this composition lies in the remarkably expressive and melodic quality of the part-writing. The treatment of the German words is subtle and sensitive as to meaning and fidelity to the natural pulse of the language, but in all of it there is practically no debt to the somewhat artificial resources of the Italian madrigal: the affecting emotional intensity is achieved by purely musical means, without gestural drama. This is the Lutheran ideal at its purest, and goes some way to explaining why this piece was still in print even in Mozart’s time when, in 1777, it was reprinted, one last time, by Breitkopf.

— Joel R. van Lennep

## THE PERFORMERS

Formed in 1987 and incorporated in 1990, **Convivium Musicum** has been praised by the *Boston Globe* for “the almost dancing lift given to the rhythms, both musical and verbal.” Convivium’s adventurous programming has ranged from Josquin’s *Missa Fortuna desperata* to early sixteenth-century Franco-Flemish settings of Dido’s lament to music from the Spanish New World, and has also included masterworks by Byrd, Victoria, Guerrero, Le Jeune, Sweelinck, and many other lesser-known composers. Convivium is proud to be a corporation run by its singers, who serve on the Board of Directors, manage the business affairs of the group, design programs and publicity, and seek out opportunities to perform Renaissance polyphony for new audiences. The musical growth of the ensemble over the last few years has been matched by the growth of an enthusiastic family of supporters and music lovers in a community that stretches across New England.

A conductor with a repertoire extending from the fifteenth century to the eighteenth, **Scott Metcalfe** has been music director of Convivium Musicum since 1996. Besides Convivium, he directs the vocal ensemble Blue Heron, and in recent seasons he has been a guest conductor with Seattle Baroque, Princeton’s Dryden Ensemble, and Monadnock Music in New Hampshire, in Bach’s *St. John Passion*, Handel’s *Messiah* and the opera *Amadigi*, and Monteverdi’s *Vespers of 1610*. Also a violinist, Metcalfe is a member of La Luna and the concertmaster of the Trinity Consort in Portland, Oregon. He played viola in *The King’s Noyse* from 1987 until 2003, and he has played in the orchestra of every opera staged by the Boston Early Music Festival since 1993. He is currently pursuing a master’s degree in historical performance practice at Harvard University.

## TEXTS & TRANSLATIONS

### Veni redemptor gentium

?Ambrose of Milan (c.340-397)

1. Veni redemptor gentium,  
ostende partum virginis,  
miretur omne seculum  
talis decet partus Deo.
2. Non ex virili semine  
sed mystico spiramine  
verbum dei factum est caro  
fructusque ventris floruit.
4. Procedat e thalamo suo  
pudoris aula regia  
geminae gigas substantiae  
alacris ut currat viam.
5. Egressus eius a patre,  
regressus eius ad patrem,  
excursus usque ad inferos,  
recursus ad sedem Dei.
8. Laus honor virtus gloria  
deo patri et filio  
sancto simul paraclito  
in seculorum secula. Amen.

*Come, savior of the gentiles,  
manifest the birth to a virgin:  
all the world shall marvel  
that God decreed such a birth.*

*Not of human seed  
but of the mystical Spirit  
is the word of God made flesh,  
and the fruit of the womb flowers.*

*He goes forth from his chamber,  
royal hall of purity,  
a giant of twofold substance,  
eager to run his course.*

*He proceeds from the father  
and returns to the father;  
his course leads even unto hell  
and returns to the seat of God.*

*Laud, honor, virtue, and glory  
be to God, father and son,  
and to the Holy Spirit, our comforter,  
forever and ever. Amen.*

### Nun komm, der Heiden Heiland

Martin Luther’s German version of  
*Veni redemptor gentium* (1524)

Nun komm, der Heiden Heiland,  
Der Jungfrauen Kind erkannt,  
Des sich wundert alle Welt,  
Gott solch Geburt ihm bestellt.

*Now come, O savior of the gentiles,  
Acknowledged as the Virgin’s child.  
The whole world marvels at this:  
That God ordained such a birth for him.*

**Christ lag in Todesbanden**

**Martin Luther (1524)**

1. Christ lag in Todesbanden  
Für unsre Sünd gegeben,  
Der ist wieder erstanden  
Und hat uns bracht das Leben,  
Des wir sollen fröhlich sein,  
Gott loben und ihm dankbar sein,  
Und singen Alleluja,  
Alleluja.
2. Den Tod niemand zwingen kunnt  
Bei allen Menschenkindern;  
Das macht alles unsre Sünd,  
Kein Unschuld war zu finden.  
Davon kam der Tod so bald  
Und nahm über uns Gewalt,  
Hielt uns in seinm Reich gfangen.  
Alleluja.
3. Jesus Christus, Gottes Sohn,  
An unser Statt ist kommen  
Und hat die Sünde abgetan,  
Damit dem Tod genommen  
All sein Recht und sein Gewalt;  
Da bleibet nichts denn Todsgestalt,  
Den Stachel hat er verloren.  
Alleluja.
6. So feiern wir das hohe Fest  
Mit Herzenfreud und Wonne,  
Das uns der Herre scheinen läßt,  
Er ist selber die Sonne,  
Der durch seiner Gnaden Glanz  
Erleuchtet unser Herzen ganz,  
Der Sündn Nacht ist vergangen.  
Alleluja.

*Christ lay in the bonds of death,  
Sacrificed for our sins:  
He is risen again  
And has brought us life;  
Therefore we should be joyful,  
Praise God and be thankful to him  
And sing Alleluia,  
Alleluia!*

*None could vanquish death  
Among all human children;  
All this was caused by our sin,  
No innocence was to be found.  
Therefore death came suddenly  
And took power over us,  
And kept us imprisoned in his realm.  
Alleluia!*

*Jesus Christ, God's son,  
Came in our stead  
And has done away with sin,  
Thereby taking from death  
All his rights and power;  
Hence nothing remains but the appear-  
ance of death; Death has lost his sting.  
Alleluia!*

*Thus we celebrate the high feast  
With joy of heart and rapture  
Which the Lord makes appear to us.  
He is himself the sun,  
Who through the splendor of his grace  
Illuminates our whole heart,  
The night of sin has vanished.  
Alleluia!*

**Gabriel archangelus**

**from Luke 1:11-15**

Gabriel archangelus apparuit Zachariae  
dicens: Nascetur tibi filius, nomen eius  
Joannes vocabitur et in nativitate eius  
multi gaudebunt.

*Gabriel the archangel appeared to  
Zacharias and said: To you shall be born  
a son: his name shall be called John and  
many shall rejoice at his birth.*

Erit enim magnus coram Domino.  
Vinum et sinceram non bibet, et in  
nativitate eius multi gaudebunt.

*He shall be great in the sight of the Lord.  
Neither wine nor liquor shall he drink,  
and many shall rejoice at his birth.*

**Si bona suscepimus**

**Job 2:10, 1:21**

Si bona suscepimus de manu Domini,  
mala autem quare non sustineamus?  
Dominus dedit, Dominus abstulit,  
sicut Dominus placuit, ita factum est,  
sit nomen Domini benedictum.  
Fiat voluntas Domini.

*If we receive good at the hand of God,  
shall we not then also endure evil?  
The Lord gives, the Lord takes away:  
as it pleases the Lord, so is it done,  
let the name of the Lord be blessed.  
May the Lord's will be done.*

Nudus egressus sum de utero matris  
meae, et nudus revertar illuc.  
Dominus dedit, Dominus abstulit,  
sicut Dominus placuit, ita factum est,  
sit nomen Domini benedictum.  
Fiat voluntas Domini.

*Naked I came forth from my mother's  
womb, and naked shall I return thither.  
The Lord gives, the Lord takes away:  
as it pleases the Lord, so is it done:  
let the name of the Lord be blessed.  
May the Lord's will be done.*

**Surge propera**

**Song of Songs 2:10-13, 4:8 etc.**

Surge propera, amica mea, columba  
mea, formosa mea, et veni, iam enim  
hyems transiit, imber abiit et recessit,  
fiores apparuerunt in terra nostra,  
vineae florentes dederunt odorem  
suum, ficus protulit grossos suos. Veni  
di Libano, veni coronaberis.

*Arise, hasten, my love, my dove,  
beautiful one, and come: behold, the  
winter is past, the rains are over and done,  
flowers appear in our fields, the flowering  
vines give forth their odor, the fig buds  
forth its green fruit. Come from Lebanon,  
come and be crowned.*

**Vatter unser im Himmelreich**

Vatter unser im Himmelreich,  
 Der du uns alle heißest gleich,  
 Brüder sein und dich rufen an,  
 Und wilt das beten von uns han,  
 Gib, daß nit bet allein der mund,  
 Hilff, daß es geh von hertzengrund.

Geheiligt werd der Name dein,  
 Dein Wort bey uns hilff halten rein,  
 Daß wir auch leben heiliglich,  
 Nach deinem Namen würdiglich,  
 Behüt uns, Herr, vor falscher Lehr,  
 Das arm verführte Volck bekehr.

Es komm dein Reich in dieser Zeit,  
 Und dort hernach in Ewigkeit,  
 Der heilig Geist uns wohne bey,  
 Mit seinen Gaben mancherley,  
 Des Sathans Zorn und groß Gewalt,  
 Zerbrich, für ihm dein Kirch erhalt.

Dein Will gescheh, Herr Gott, zugleich,  
 Auff Erden wie im Himmelreich,  
 Gib uns gedult, in leidenszeit,  
 Gehorsam sein in lieb und leid,  
 Wehr und steur allem fleisch und blut,  
 Das wider deinen willen thut.

Gib uns heut unser täglich Brot,  
 Und was man darf zur Leibes noth,  
 Behüt uns für unfrid und streit,  
 Für seuchen und für teurer zeit,  
 Daß wir in gutem friden stehn,  
 Der sorg und geitzes müssig gehn.

**Luther's gloss of the Lord's Prayer (1539)**

*Our Father in Heaven,  
 Who bids all of us to be  
 Brothers, and to call upon you,  
 And who would have prayers from us:  
 Grant that not only the mouth may pray;  
 Help it come from the depths of the heart.*

*Hallowed be your name:  
 Help us keep your word pure,  
 That we, too, live in holiness  
 And worthily according to your name;  
 Protect us, Lord, from false doctrine,  
 And lead back the poor deluded people.*

*Your kingdom come, now  
 And henceforward, forevermore;  
 May the holy spirit abide with us  
 With his abundant gifts;  
 Destroy Satan's wrath and great might,  
 Preserve your church from him.*

*Your will be done, Lord God, alike  
 On earth as it is in heaven.  
 Give us patience in time of suffering,  
 To be obedient in love and woe;  
 Restrain and guide all flesh and blood  
 That acts against your will.*

*Give us this day our daily bread  
 And whatever our body may need,  
 Protect us from discord and strife,  
 From plague and from time of want,  
 That we may abide in happy peace,  
 Untroubled by care and greed.*

All unser schuld vergib uns, Herr,  
 Daß sie uns nit betrüben mehr,  
 Wie wir auch unsern schuldigern,  
 Ihr schuld und fehl vergeben gern,  
 Zu dienen mach uns all bereit,  
 In rechter lieb und einigkeit.

Führ uns, Herr, in versuchung nicht,  
 Wann uns der böse geist anficht,  
 Zur lincken und zur rechten hand,  
 Hilff uns thun starcken widerstand,  
 Im Glauben veß und wohlgerüst,  
 Und durch des heiligen Geistes Trost.

Von allem Übel uns erlöß,  
 Es sind die zeit und tage böß,  
 Erlöß uns vom ewigen Todt,  
 Und tröst uns in der letzten noth,  
 Bescher uns auch ein seligs end,  
 Nimb unser Seel in deiner Händ.

Amen, das ist, es werde war,  
 Sterck unsern Glauben immerdar,  
 Auff daß wir ja nit zweiflen dran,  
 Was wir hiemit gebetten han,  
 Auf dein wort in dem namen dein,  
 So sprechen wir das Amen fein.

**Von Himmel hoch da komm ich her**

Von Himmel hoch da komm ich her,  
 Ich bring euch gute neue Mär,  
 Der guten Mär bring ich so vil,  
 Darvon ich singn und sagen will.

*Forgive us all our sins, Lord,  
 That they trouble us no more,  
 As we, too, gladly forgive the sins  
 And failings of those who sin against us;  
 Make us all ready to serve  
 In righteous love and unity.*

*Lead us not into temptation, Lord,  
 When the evil spirit assails us  
 On left and right hand;  
 Help us to offer strong resistance,  
 Firm and well-armed in faith,  
 And through the holy spirit's comfort.*

*Deliver us from all evil,  
 When the time and day are evil;  
 Deliver us from eternal death  
 And comfort us in the last hour of need;  
 Grant us also a blessed end,  
 Take our soul into your hands.*

*Amen, that is, may it be so;  
 Strengthen our faith forever  
 That we never doubt  
 What we herewith have prayed  
 According to your word and in your name;  
 Thus we say Amen.*

**Martin Luther (1539)**

*From Heaven above I come below,  
 I bring you good tidings;  
 Of good tidings I bring you so much  
 That of it I will sing and tell.*

# ACKNOWLEDGMENTS

Convivium would like to thank the rector and parish of St. John's Episcopal Church, Charlestown, where we rehearse. We would also like to thank our hosts for this season's concerts at St. Peter's Episcopal Church, Cambridge; St. Stephen's Episcopal Church, Cohasset; and St. Paul's Episcopal Church, Brookline.

Many thanks also to Philip "Doc" Davis for recording our concerts, to Sheila Beardslee Bosworth for publicity, to Richard Silverman for maintaining our Internet presence, 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. We thank our contributors for their generous support this season, and welcome you to join us in our continuing effort to bring beautiful music to life.

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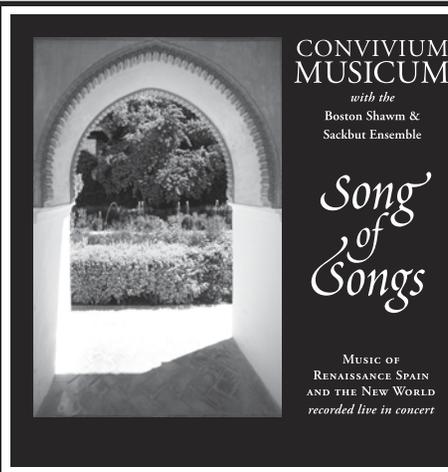
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