

CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Tomás Luis de Victoria

Sebastián de Vivanco

Francisco Guerrero

Hernando Franco

Francisco de Peñalosa

Alonso Lobo

THE LIGHT AND GLORY OF
SPAIN

THE LIGHT AND GLORY OF SPAIN

music of Victoria, Vivanco, Guerrero, Franco, Peñalosa & Lobo

Saturday, May 13, 2006 • 8 p.m.
Trinity Lutheran Church, Worcester

Saturday, May 20, 2006 • 8 p.m.
University Lutheran Church, Cambridge

Sunday, May 21, 2006 • 7 p.m.
St. Paul's Episcopal Church, Brookline

CONVIVIUM • MUSICUM

CHOIR FOR RENAISSANCE MUSIC

Scott Metcalfe, *music director*

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Program

TOMÁS LUIS DE VICTORIA (1548–1611)
SEBASTIÁN DE VIVANCO (c. 1551–1622)
FRANCISCO GUERRERO (1528–99)
HERNANDO FRANCO (1532–85)
FRANCISCO DE PEÑALOSA (c. 1470–1528)
ALONSO LOBO (c. 1555–1617)

I

O lux et decus Hispaniae • Victoria
Ibant apostoli gaudentes • Vivanco
Quis dabit capiti meo aquam • Vivanco

II

Salve regina • Franco

III

O quam gloriosum est regnum • Victoria
Dulcissima Maria • Vivanco
Dulcissima Maria • Guerrero

IV

Quasi cedrus • Guerrero

intermission

V

Lux perpetua • Vivanco

VI

Versa est in luctum • Peñalosa
Versa est in luctum • Victoria
Versa est in luctum • Lobo

VII

In manus tuas • Vivanco

VIII

Descendit angelus domini • Victoria
Duo seraphim • Victoria
Ave regina caelorum • Victoria

The Composers

Convivium Musicum is always happy to return to the repertoire of the Spanish Renaissance, which has become a kind of home for us. Its musical quality and depth of feeling, together with the large number of excellent composers, each with a distinctive personal style, always make it a truly rich trove to delve into. Our program for this evening spans the whole of the high Renaissance which, in Iberian sacred music, began in the last decade of the fifteenth century and lasted until well into the seventeenth.

Francisco de Peñalosa was born circa 1470 near Toledo and died in 1528 in Seville. Extolled in his lifetime as “The Light of Spain in Music,” he spent many years in the papal choir in Rome. On one occasion, during a prolonged visit in Spain, he became the object of an almost unseemly competition between the pope, desiring his return, and his erstwhile employer, the cathedral chapter in Seville. By this time Seville was the foremost city in Spanish music due to the prestige of its enormous cathedral and well-funded ecclesiastical music establishment—one fruit of the riches taken from the New World.

Hernando Franco was born in 1532 in Extremadura, the homeland of the conquistadors. After years as a chorister at the cathedral in Segovia, he emigrated by way of Lisbon, Hispaniola, and Cuba to Guatemala City and, by 1575, to Mexico City, where he remained as *maestro de capilla* until his death ten years later. He was the first really notable composer of European sacred music in the Western Hemisphere.

Francisco Guerrero, born in Seville in 1528 (the year of Peñalosa’s death), was the most famous composer in the Iberian Peninsula during the latter half of the sixteenth century. Unlike Peñalosa, Morales (his teacher), and Victoria, Guerrero pursued a career almost exclusively in Spain and he was little known beyond the Pyrenees. Unlike Morales, Victoria and Vivanco, he produced an important body of secular

music as well as sacred. Indeed, he was easily the most prolific as well as versatile composer among those on our program, and he claimed to have written a page of music for every day he had lived (at least until the day he made the claim). In 1589 he undertook a journey to the Holy Land in order to worship in those places he had so often evoked in music. On the return trip his ship was twice boarded by pirates. The first time, he was robbed of all his money; the second, he was held for ransom, which apparently was paid. But he arrived back in Seville deeply in debt (for the ransom money?) and destitute. He then spent several months in debtor’s prison, where he wrote a book about his journey, *El Viaje de Hierusalem*, a potboiler-cum-Baedeker which became something of a best-seller and was still in print in the early eighteenth century. In 1599, while awaiting the ship for a second trip to Jerusalem, he succumbed to an outbreak of the plague.

Tomás Luis de Victoria was born in 1548 in Ávila, the city in Castile famous as the birthplace of the poet and mystic St John of the Cross and of St Teresa, described by the musicologist Bruno Turner as “...that extraordinary woman who combined the most practical common sense with visionary mysticism.” After his musical education as a chorister, Victoria left his native city in 1565 to study in Rome, supported by the patronage of Philip II. He lived and worked in Rome for twenty years, becoming a pupil, colleague and, eventually, competitor of Palestrina. He absorbed the latter composer’s approach to sacred composition, exemplifying the Counter-Reformation spirit according to the guidelines set forth by the Council of Trent in the 1560s, and became, more than any Spaniard had before, a truly international composer of the “Roman School.” But he never sacrificed his unmistakably Spanish sensibility, which emerges in the soulfulness and deeply spiritual ardor that his music often conveys.

Despite his great gifts and successes as a composer, it is clear that Victoria always viewed himself essen-

tially as a simple priest, and after 1585 he achieved his goal of returning to Spain, where he took up the position of chaplain and *maestro de capilla* at the Royal Convent of the Barefoot Nuns of Santa Clara in Madrid, the primary residence of Philip II’s sister, the dowager empress Maria. There he lived out, in quiet and humble service, the remaining years until his death in 1611, composing ever less and less, and in the last few years not at all.

Sebastián de Vivanco was also from Ávila, and, just a few years younger than Victoria, must have coincided with him as a student and singer at the cathedral there. Whereas Victoria’s talents initially led him away from Spain, Vivanco, like Guerrero, chose to live and work as near as possible to his place of birth. After posts in Lleida in Catalonia and in Segovia, he returned to Ávila. However, he felt his stipend was inadequate, and as a sought-after composer of manifest talent, he enjoyed the benefit of an episode of “competitive bidding” between Ávila and Seville. In 1588 he was offered the post of assistant to the now rather aged Guerrero in Seville, with a respectable financial emolument. He did, in fact, spend about two weeks in Seville, whereupon he took off abruptly for the now better-paying position back in Ávila. (Whether it was the money that drew him back home, or the prospect of working under Guerrero that put him off Seville, history does not record.) He remained in his home city until 1602, when he was appointed *maestro de capilla* at Salamanca. This was a stroke of good fortune both for the artist and for us today, since his music was soon being published at the university and few of his works would likely have survived otherwise. As the printing of music was not a highly-developed enterprise in Spain during this time, and we know that much old music in manuscript has been lost, we can only guess at how much of a probably enormous body of work has been lost to us.

Alonso Lobo was born in 1555 in Borja and became the *maestro de capilla* first at Burgos, then in

Portugal, and finally Toledo. Victoria is known to have thought his younger contemporary the best composer in Spain during the last decades of the sixteenth century. Most of his extant music comes to us from a single publication of 1602 of six masses and seven motets, and from a few manuscripts in Seville and Toledo. The music which survives gives evidence of an original and skillful creative spirit, and we must count ourselves fortunate that we have even this small fraction of what must surely have been a still larger fund.

The Music

Victoria’s five-voice motet for the feast of St. James (the patron saint of Spain), *O lux et decus Hispaniae*, is in the Mixolydian mode (the mode on G). In it the three lower voices support a canon at the unison between the two highest. From the upward-moving opening lines to the exultant final alleluias, the musical texture is brilliant and the mood reverently celebratory. As typifies him generally, Victoria’s music is full, with all five voices active almost all of the time, and the polyphony quite active, but the whole is always lucid and open-sounding, never busy, and motivic energy is passed easily from one voice to another.

Vivanco’s *Ibant apostoli gaudentes*, for the same SSATB scoring as the previous piece, is in the same mode as well. It celebrates the suffering of shame for Jesus’ sake on the part of the apostles as a willing psychological martyrdom, conferring glory by association upon them. *Quis dabit capiti meo aquam*, again for SSATB, is in the minor Dorian mode, befitting the tone of the text from Jeremiah, which is full of the sorrow of hopeless injustice and victimization. Vivanco’s expressive powers are well in evidence in the music for such painful words as “lacrymarum” and “plorabo,” and especially in the wounding dissonances for “omnis amicus fraudulenter.”

Both the words and the melody of the *Salve regina* antiphon date from the eleventh century, and both were provided with polyphonic settings by composers from the fifteenth century to Haydn. The hymn of entreaty to the virgin held an enormous emotional appeal for people burdened by the usually comfortless travails of life in this world. There was a veritable cult of the virgin as all-merciful mother during this period. (We shall encounter the figure of Mary in quite another manifestation later in our program.)

Franco wrote several settings of the *Salve*, each alternating verses of plainchant with verses of polyphony, as was customary. Employing completely unpretentious means, without recourse to newly-developing expressive innovations, he creates music of pathos and yearning in the purely polyphonic idiom of the Renaissance. Franco's voice is distinctly his own, though, emerging in such characteristics as the occasionally idiosyncratic treatment of dissonances and a fondness for somewhat unusual harmonic patterns. The last section is suffused with a short melodic gesture on the words "Virgo semper Maria" which is repeated over and over in the tenor and sung by the other three parts as well, its hypnotic repetition a striking evocation of Mary's eternal virginity.

Victoria's *O quam gloriosum est regnum*, for All Saints, is a brief expression of the composer's talent for drama—albeit chaste and appropriately subdued drama—in the setting of a text for the use of the church. He liked its material well enough to have recast it, much reworked and extended but almost everywhere recognizable, as a mass, also for four voices.

Next we sing two settings of *Dulcissima Maria*, a text derived from the Song of Songs, a collection of Hebrew love poetry which somehow, despite its often surprisingly specific erotic content, was included in the Old Testament. The Song has been the cause of centuries of rather embarrassed explanation on the part of figures of authority and orthodoxy in the

Judeo-Christian religions and, far out of proportion to its length and religious importance, it provided, either directly or through derivation, the texts for many motet compositions throughout the Renaissance.

We sing first the composition by Vivanco. Here, the D mode conveys a subtle sensuousness rather than sorrow. Cadence after cadence is evaded or dissolved as the text speaks of languid love. Vivanco is "progressive" in his treatment of modality and he includes accidentals and chord progressions that give evidence of a trend toward tonic-dominant harmonic thinking. But he also employs unexpected harmonic turns and pitch-alteration for purely expressive, as opposed to functional, purposes, as the augmented intervals at the phrase "quia suavis et benigna es" testify, suggesting the composer's sentiment with respect to Mary's "sweetness" and "kindness."

Guerrero's treatment, in the same mode and number of voices (four) is, however, rather different. So numerous were his Marian compositions, in Spanish as well as Latin, that he was known as "el cantor de María." To this writer the import of Guerrero's music is more palpably sensual than that conveyed by Vivanco's more reserved approach. Guerrero had written canciones, sonetos, and villancicos to secular texts earlier in his career, and, like Palestrina, was later to repent openly for this youthful misstep. I believe some of the worldly lover in him is manifest in this motet, and the mood seems one of barely veiled sexual longing: such was the remarkable ambiguity of Mary during this period, and especially in Spain, slipping easily between her several personae of miraculously pure virgin, all-loving world-transcendent mother figure, and fully-embodied, tangible woman.

Guerrero's *Quasi cedrus* pairs verses from Ecclesiasticus with text from the Song of Songs. In the first part the speaker proclaims that she has grown to full womanhood, likening her newly-acquired stature to the sweet-scented, wood-yielding cedar and cypress, the shade-giving palm and plane, the

flowering, perfumed rose, and the fruitful olive, and her natural fragrance to the cinnamon and balsam. After she has boldly and invitingly proclaimed her virtues to her young man, he in turn pays homage to her beauty and perfection, inviting her to be his bride, his chosen one. The languor and sweetness of the composer's music very well conveys the erotic nature of the text.

Vivanco's *Lux perpetua lucebit*, in the Ionian mode (more or less equivalent to C major), begins, with upward movement, in a mood of quiet joy. Soon, however, exultant and rhythmically vigorous alleluias punctuate the text amid proclamations of the triumph of eternal happiness for the community of His saints.

We enter next upon a distinct and very different mood, that of mourning, penitence and the acceptance of ultimate judgement, with three settings of a text from Job beginning *Versa est in luctum*.

Peñalosa is a composer of an unmistakable and intense Iberian fervor, who goes directly to the heart of the matter and dwells there. He can smile too, but is not concerned with being pretty in the rather chaste, even demure way we sometimes encounter in Victoria, for example. Thus, his setting of *Versa est in luctum*, for four voices in a low tessitura, is stark, somber, and chastising; yet still, under the austere surface there is much also of empathy for the human spirit.

The settings of only the first section of the text by Victoria and Lobo, written about ninety years later, are quite different in character from Peñalosa's. Also dissimilar in many significant respects from each other, they do have a few features in common, such as the number of voices (six) and their disposition (SSATTB). As the two men were colleagues, and must have known of each other's work, the question arises of whether one may have influenced the other or provided a stimulus of some kind. Lobo's setting, published in 1602, was inscribed "Ad exsequias Philip II. Cathol. Regis Hisp." Philip died in 1598, so it is

very likely that the motet was written then or just before. Victoria's was written for the funeral of his patron, the Empress Maria, who died in 1603, and was published in 1605. Thus if there was some sort of response, it almost certainly was on the part of Victoria to Lobo's composition. If this is so, apart from the choice of text itself and the two things cited above, there is remarkably little resemblance, musically or in terms of character, between the two works.

Although Victoria wrote no secular music, some of his motets show unmistakable influences from the Italian madrigal, reminding us of his years spent in Rome and of the permeation of motet composition in Italy by the developing resources of the secular idiom. In fact, Palestrina, who had written several books of madrigals, showed less vividly this influence in his sacred work than did Victoria upon occasion. Victoria, who in one of his prefaces stated that his sole aim was to "excite the faithful" with his music, must have felt permitted to draw on any legitimate musical technique to achieve his goal.

I find his treatment of the *Versa est* text remarkably madrigalian, albeit avoiding the sometimes rather outré extremes of expressive resource that had become prevalent by the end of the century. He illustrates the word "versa," meaning "turned," in several striking ways: first, in the winding upward and then turning downward of the entries; second, in the way that, due to many sharps, the piece sounds as though it might be beginning in a major mode as the notes ascend, but as soon as they reverse direction, the true mode, the Dorian, is revealed. All of this ambivalence as to major-minor suggests, in a rather literal way (i.e., in "word painting"), the retuning of a diatonic instrument like a harp from a major mode to a minor one, one of mourning. A further expressive idea in these entries lies in the initially hopeful, straining upwards in relief (as of the soul), followed immediately by the sinking downward, both of the body, now lifeless and bound for its return to earth and dust, and of the spirits of the mourners. This abundance of ac-

cidental continues throughout the piece, in lines of great expressiveness, to its stark conclusion.

In contrast, Lobo's treatment, while equally moving, employs entirely different means to evoke the sense of grieving. His technique is more purely musical, less gestural, and if there is not as much intimate feeling, there is a sense of vaster scale. He employs few accidentals, but they are well chosen, in a few places, for their expressive effect. His lines, instead of twining within narrow limits like Victoria's, tend more to cross one another in broader upward and downward, scale-like motions. His opening melody is stated simultaneously falling downward in the two sopranos and rising, in inversion, in the tenors—another compact illustration of the turn towards mourning. Mostly melismatic, occasionally interrupted by leaps, his lines suggest the sensation of sighing with no attempt at overt depiction.

Vivanco's modestly-scaled *In manus tuas* is a responsory intended for inclusion in the liturgy, and according to one of his editors is his shortest piece (disregarding the repetition of the polyphony). Rather paradoxically, he used it, much augmented, often changed unrecognizably, as the point of departure for his largest work, a parody mass in six voices.

Victoria's five-voice motet for the feast of John the Baptist, *Descendit angelus Domini*, is cast in an AB-CB pattern of textual and musical repetition, reaching a point of dramatic culmination with the return of the refrain at the conclusion. As with several other of his works on our program, this piece displays the easy and very natural singability that are trademarks of the Roman School, and is a pleasure for singers.

Duo seraphim clamabant, for the feast of the Trinity, is set for four high voices confined to an overall range of just an octave and a sixth. Nowadays it is one of Victoria's more often-performed pieces. It begins, naturally enough, with two voices calling to one another, then the other two, followed by sets of three, and finally all four. The second section ("Tres sunt"), equally logically, begins with three voices. The

fourth enters to sing "Pater" alone, then two voices sing "et Verbum" and three "et Spiritus Sanctus." The Unity of the Trinity is revealed by a brief section in triple meter before the work repeats the music of "Sanctus, Sanctus, Sanctus" in an extended refrain like that of *Descendit angelus*. It is remarkable how, with apparent ease, Victoria fashions such rich music within rather narrow limits of space and tessitura. Part of the underlying technique is the way he uses a constantly varying texture of duos and trios, creating a polychoral effect out of just two cantus and two altus parts.

To conclude we sing another of the kind of extrovert, glorious motets that seem to be a speciality of Victoria's. *Ave Regina caelorum*, for five voices, is so robustly joyful and the writing often so virile, it seems to suggest accompaniment of the voices by wind instruments. Especially vigorous is the passage at the opening of the second part, where the lowest voices sustain long pedal notes, above which the remaining three climb upward in succession by leaps.

—Joel van Lennep

Texts & Translations

O LUX ET DECUS HISPANIAE

In feſto Sancti Iacobi

O lux et decus Hispaniae, sanctissime Iacobe, qui inter apostolos primatum tenens, primus eorum martyrio laureatus. Alleluia.

O light and glory of Spain, most holy James, who being first among the apostles, was the first of them crowned with martyrdom. Alleluia.

IBANT APOSTOLI GAUDENTES

Actus 5:41

Ibant apostoli gaudentes a conspectu concilii, quoniam digni habiti sunt pro nomine Jesu contumeliam pati.

The apostles departed rejoicing from the presence of the council, for they were deemed worthy to suffer shame for the name of Jesus.

QUIS DABIT CAPITI MEO AQUAM

Jeremiah 9:1, 4

Quis dabit capiti meo aquam et oculis meis fontem lacrymarum, et plorabo die ac nocte, quia frater propinquas supplantavit me et omnis amicus fraudulenter inessit in me.

Who shall give me water for my head, and a fount of tears for my eyes? and I shall weep day and night, for brother and neighbor have overthrown me, and every friend approaches me falsely.

SALVE REGINA

Marian antiphon

Salve regina, mater misericordie:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus exules 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.

*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.*

O QUAM GLORIOSUM ES REGNUM

In feſto omnium sanctorum

O quam gloriosum est regnum in quo cum Christo gaudent omnes sancti! Amicti stolis albis, sequuntur agnum quocumque ierit.

O how glorious is the kingdom in which all the saints rejoice with Christ! Clothed in white robes, they follow the lamb, wheresoever he goes.

DULCISSIMA MARIA

Dulcissima Maria, amore tuo languero, quia suavis et benigna es. Vultum tuum deprecabuntur omnes divites plebis. Puclhra es, virgo Maria, et macula non est in te.

Audi nos sanctissima, et intercede pro nobis ad dominum Jesum filium tuum dominum nostrum.

Sweetest Mary, I am sick with love for you, for you are gracious and kindly. All the wealthy among the people pray to your countenance. You are fair, virgin Mary, and there is no spot in you.

Hear us, most holy one, and intercede for us with the Lord Jesus, your son, our lord.

QUASI CEDRUS

Ecclesiasticus 24:13-15 (17-20), Song of Songs 4:7-8

Quasi cedrus exaltata sum in Libano, et quasi cupressus in monte Sion, et quasi palma exaltata sum in Cades, et quasi plantatio rosae in Jerico. Quasi oliva speciosa in campis et quasi platanus exaltata sum juxta aquas. In plateis sicut cinnamomum et balsamum aromatizans odorem dedi. Tota pulchra es amica mea, et macula non est in te. O amica mea, veni de Libano, veni sponsa mea, veni coronaberis.

I have grown tall as a cedar in Lebanon, as a cypress on Mount Zion; I have grown tall as a palm in Kadesh, and as the rose bushes of Jericho. As a fair olive in the field and as a plane tree, I have grown tall by the water. In the streets like cinnamon and fragrant balsam I have yielded a perfume.

You are all beautiful, my love, and there is no flaw in you. O my love, come from Lebanon, come, my bride, come, you shall be crowned.

LUX PERPETUA

Lux perpetua lucebit sanctis tuis Domine. Alleluia. Et aeternitas temporum. Alleluia. Laetitia sempiterna super capita eorum. Alleluia. Gaudium et exultationem obtinebunt. Alleluia.

Perpetual light will shine upon your saints, O Lord. Alleluia. And time eternal. Alleluia. And everlasting happiness upon their heads. Alleluia. They have obtained joy and exultation. Alleluia.

VERSA EST IN LUCTUM

Job 31:31, 30

Versa est in luctum cithara mea, et organum meum in vocem flentium. Parce mihi, Domine: nihil enim sunt dies mei. Cutis mea denigrata est super me, et ossa mea aruerunt. Utinam appenderentur peccata mea, quibus iram merui et calamitas quam patior in statera.

My harp is turned to mourning, and my organ to the voice of weeping. Spare me, Lord, for my days are nothing.

My skin is blackened upon me, and my bones are dried up. O that my sins, whereby I have deserved wrath, and the calamity that I suffer were weighed in the balance.

IN MANUS TUAS

In manus tuas, Domine, commendo spiritum meum. Redemisti nos, Domine Deus veritatis. Gloria patri et filio et spiritui sancto.

Into your hands, Lord, I commend my spirit. You have redeemed us, Lord God of truth. Glory to the Father and the Son and the Holy Spirit.

DESCENDIT ANGELUS DOMINI

Luke 1:13

Descendit angelus domini ad Zachariam dicens: Accipe puerum in senectute tua: et habebit nomen Ioannes Baptista. Ne timeas, quoniam exaudita est oratio tua, et Elisabeth uxor tua pariet tibi filium: et habebit nomen Ioannes Baptista.

The angel of the Lord came down to Zacharias and said: You shall have a son in your old age, and his name shall be called John the Baptist. Fear not, for your prayer is answered, and Elisabeth your wife shall bear you a son, and his name shall be called John the Baptist.

DUO SERAPHIM

Isaiah 6:3

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus, sanctus, Dominus Deus Sabaoth: plena est omnis terra gloria eius. Tres sunt qui testimonium dant in caelo: Pater, et Verbum, et Spiritus Sanctus, et hi tres unum sunt. Sanctus, sanctus, sanctus, Dominus Deus Sabaoth: plena est omnis terra gloria eius.

Two seraphim were calling one to the other: Holy, holy, holy is the Lord God of hosts: the whole earth is full of his glory. Three are those who give witness in heaven: the Father, the Word, and the Holy Spirit, and these three are one. Holy, holy, holy is the Lord God of hosts: the whole earth is full of his glory.

AVE REGINA CAELORUM

Marian antiphon

Ave regina caelorum, ave domina angelorum: salve radix sancta, ex qua mundo lux est orta. Gaude, gaude gloriosa, super omnes speciosa: vale, valde decora, et pro nobis semper Christum exora.

Hail, queen of heaven, hail, lady of angels: hail, holy root whence light is born to the world. Rejoice, rejoice, glorious one, beautiful above all: fare well, most comely one, and exhort Christ for us forever.

About the Artists

Formed in 1987 and incorporated in 1990, CONVIVIVUM 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 ranges from Josquin and Mouton to Sweelinck and Le Jeune, from Peñalosa to Victoria, from the Song of Songs to Dido’s lament, and from Europe to New Spain, including masterworks by Byrd, Guerrero, Praetorius, and many other lesser-known composers. Convivium Musicum is proud to be a corporation run by its singers, who serve on the Board of Directors, manage the group’s business affairs, design its programs and publicity materials, and seek out opportunities to perform Renaissance polyphony for new audiences.

Acknowledgments

Convivium would like to thank the rector and parish of St. John’s Episcopal Church, Charlestown, where we rehearse. We are most grateful to our concert hosts at University Lutheran Church, Cambridge; St. Paul’s Episcopal Church, Brookline; and Trinity Lutheran Church, Worcester. Special thanks to Ruth Westheimer for all her help in making our Worcester concerts successful; to Philip “Doc” Davis for recording our concerts; and to Evan Ingersoll for program design.

Heartfelt thanks to our donors. With singers’ dues and concert revenues covering a third each of what it costs to prepare and perform these concerts, the contributions of our donors are a critical part of our work.

A conductor with a repertoire extending from the fifteenth century to the eighteenth (occasionally stretching to the twenty-first), SCOTT METCALFE is in his tenth year as music director of Convivium Musicum. He also directs the vocal ensemble Blue Heron and in recent seasons has been invited to conduct Bach’s *St John Passion*, Monteverdi’s *Vespers of 1610*, Handel’s *Messiah* and his opera *Amadigi*, in venues from Seattle to New Hampshire. An active violinist and chamber musician, Metcalfe is concertmaster of the Trinity Consort in Portland, Oregon.

For the last several years, we have kept our ticket prices stable, while the costs of putting on performances—and the average price of concert tickets!—have risen dramatically. We believe that ticket price should not be an obstacle to the enjoyment of this music; clearly this is only possible if those who can donate, do! If you haven’t already done so, please consider joining those who support Convivium Musicum. Bringing this music to life is only possible with the support and generosity of people like you.

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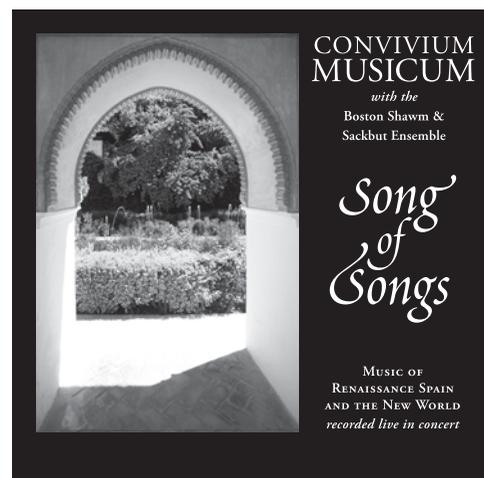
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