

CONVIVIUM·MUSICUM  
CHOIR FOR RENAISSANCE MUSIC

Morales  
& Guerrero  
& Lobo

# CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

*Scott Metcalfe, music director*

## *Morales, Guerrero & Lobo*

*music from the golden age of Spain*

### DEDICATION

Since Scott Metcalfe began to direct Convivium in the fall of 1996, he has found new ways, every season, to encourage, inspire, and challenge us to become better singers and musicians. He freely and generously put the same energy and devotion into every other aspect of the group's life as well, and did all this, always, with wit, kindness, good humor, and heart. From the start, he cherished and fostered the fellowship and trust that make Convivium what it is. We are deeply grateful for the past eleven years with Scott and will miss him more than we can imagine. And so we dedicate these concerts to Scott, and wish him and Emily and Anna all the best in their new life.



### PERFORMERS

*soprano:* Anney Gillotte, Ashley Hewitt, Cynthia Linkas, Ruthie Miller, Debbie Winkler

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

Janice Obuchowski, Michele Restino

*tenor:* Erik Bertrand, Evan Ingersoll, Gregory King, Ron Lacro,

Michael McDonald, Christian Polman

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

### BOARD OF DIRECTORS

Cynthia Linkas, *president*; Ruthie Miller, *treasurer*; Michael Dettelbach, *clerk*;

Erik Bertrand, Kate Gyllensvärd, Evan Ingersoll, Ron Lacro, Ruth Westheimer

### FOR MORE INFORMATION

*web:* [www.convivium.org](http://www.convivium.org) · *phone:* 617-773-6913 · *email:* [info@convivium.org](mailto:info@convivium.org)

## PROGRAM

Cristobal de Morales (c. 1500-1553)

Francisco Guerrero (1528-99)

Alonso Lobo (c. 1555-1617)

### I

Ave virgo sanctissima · *Guerrero*

Ave regina coelorum · *Lobo*

### II

Trahe me post te · *Guerrero*

Ave Maria · *Lobo*

### III

Ave maris stella · *Guerrero*

Magnificat primi toni · *Morales*

### INTERMISSION

### IV

Regina caeli laetare · *Morales*

### V

Simile est regnum caelorum · *Guerrero*

Missa Simile est regnum caelorum · *Lobo*

Kyrie · Gloria · Credo · Sanctus & Osanna · Agnus dei

### VI

Lauda mater ecclesia · *Guerrero*



Saturday, May 12, 8:00 p.m. · First Church in Cambridge, Congregational

Saturday, May 19, 8:00 p.m. · Trinity Lutheran Church, Worcester

Sunday, May 20, 7:00 p.m. · St. Paul's Episcopal Church, Brookline

But many that are first shall be last; and the last shall be first.

For the kingdom of heaven is like unto a man that is an householder, which went out early in the morning to hire labourers into his vineyard. And when he had agreed with the labourers for a penny a day, he sent them into his vineyard. And he went out about the third hour, and saw others standing idle in the marketplace, and said unto them, Go ye also into the vineyard, and whatsoever is right I will give you. And they went their way.

Again he went out about the sixth and the ninth hour, and did likewise. And about the eleventh hour he went out, and found others standing idle, and saith unto them, Why stand ye here all the day idle? They say unto him, Because no man hath hired us. He saith unto them, Go ye also into the vineyard; and whatsoever is right, that shall ye receive.

So when even was come, the lord of the vineyard saith unto his steward, Call the labourers, and give them their hire, beginning from the last unto the first. And when they came that were hired about the eleventh hour, they received every man a penny. But when the first came, they supposed that they should have received more; and they likewise received every man a penny.

And when they had received it, they murmured against the goodman of the house, saying, These last have wrought but one hour, and thou hast made them equal unto us, which have borne the burden and heat of the day. But he answered one of them, and said, Friend, I do thee no wrong: didst thou not agree with me for a penny? Take that thine is, and go thy way: I will give unto this last, even as unto thee. Is it not lawful for me to do what I will with mine own? Is thine eye evil, because I am good?

So the last shall be first, and the first last: for many be called, but few chosen.

*Matthew 19:30-20:16*

## SEVERAL STORIES ABOUT ONE PROGRAM

The parable of the laborers in the vineyard, like any good story, lends itself to a variety of readings, but for me the story is about grace, abundant and freely given to all, no matter when we answer the call into the vineyard. I imagine that Francisco Guerrero understood the parable in somewhat the same way, for his motet *Simile est regnum caelorum* overflows with joy and assurance. It opens with a striking gesture in the cantus, leaping a fifth upwards; the figure is answered by a melody in the altus that first works its way down a fifth, then leaps an octave. The duet is repeated an octave lower by the tenor and bass while the cantus and altus continue with new material on “homini patrifamilias,” this phrase, too, echoed by tenor and bass. The motet’s sense of exuberance is heightened by the way so many of its melodies seem to gather momentum as they go, finally spilling out into waves of melisma. The most arresting passage occurs when the text describes the workers standing about idle (“stantes in foro otiosos”), for here Guerrero groups the rhythms in triple time in the midst of the prevailing duple, colors the harmony with striking chromatic relationships, and finally deploys an extraordinarily archaic cadence with a double leading tone (a device that had pretty much disappeared long before the composer was even born), coming to rest for the briefest of moments on the *subfinalis*, the scale degree one step below the final or home tonality of the piece. The next phrase gathers itself together quickly and rises to exultant climax at the words “Ite et vos in vineam meam” (“Go ye also into my vineyard”). The music generates such energy that the end of the piece feels nothing like a conclusion, but rather like the expectation of more to come—as indeed there is, for the motet sets only the beginning of the

parable. And Alonso Lobo has provided us with a musical sequel as well, for Guerrero’s marvelous motet is the parent of an equally radiant musical child, Lobo’s *Missa Simile est regnum caelorum*.

A skilled composer can easily see that a short motet containing such a wealth of invention does not, indeed cannot begin to exhaust the compositional possibilities inherent in its musical material, and perhaps it is due to this realization that so many of the huge number of motets written in the sixteenth century bore further fruit in so-called parody or imitation masses. As Pietro Cerone explained in *El melopeo y maestro* (published in 1613), “The invention of the motet should be newly invented...the workmanship in motets should be new throughout and in all respects,” but in composing a mass one may borrow the inventions of a motet or other piece. The composer of such a mass took the melodies and harmonies of his model and explored and reworked them over the course of the longer form of the mass, teasing out every possible contrapuntal permutation, melodic paraphrase, and harmonic variation that his imagination could discover.

As a choirboy at Seville Cathedral, Lobo presumably studied with Guerrero, the greatest Spanish composer of the generation before, and the influence of Guerrero was lifelong. Guerrero was quite prolific, composing a page of music for every day of his life (according to F. Pacheco, Velásquez’s father-in-law, in the 1599 *Libro de descripción de verdaderos retratos de ilustres y memorables varones*): his extant works include 18 masses and some 150 other sacred works as well as a large number of secular songs. Lobo, in contrast, published just

one collection, the 1602 *Liber primus missarum*, containing six masses and seven motets. All but one of the masses are based on motets by Guerrero. The *Missa Simile est regnum caelorum* conforms in most respects to the precepts Cerone lays out for an imitation mass. It sets the motet's motives in constantly fresh contrapuntal textures, explores a range of consonances or harmonic possibilities, makes increasing use of the model's internal motives as the mass proceeds, casts the Sanctus and Agnus Dei movements in "long, elaborate, less familiar" form than the Gloria and Credo, sets the words "Jesu Christe," "Et incarnatus est," and "Crucifixus" with especial reverence and decorum, and so forth. But this recipe of compositional stratagems does far from sufficient justice to Lobo's mass, which fulfills the glowing promise of the motet (and its text) in abundance, unfolding in an endlessly captivating series of variations on Guerrero's inventions. Like grace, the generosity of this music is infinite. Or, to use another simile, singing this mass is like going for repeated walks in a familiar landscape, in different seasons and in different weather, sometimes following a new path. We see (we hear) the same things again and again, but each time they appear in a new guise.

By the time we reach the Sanctus, the familiar head-motive of a rising fifth no longer leads off the movement, but rather sounds in answer to a stepwise motive taken from the middle of the motet ("Conventione autem facta"), and in the Osanna it disappears entirely, replaced by a swirl of dancing triplets whose melody is derived from the same stepwise figure. The Benedictus is for a reduced ensemble of three voices (as Cerone recommends), and here the original motet seems to recede even farther from view. All the more marvelous, then, is the first Agnus Dei, in which the cantus quotes the motet's opening melody, alto and bass enter

with the characteristic fifth leap inverted, and the tenor sings the entire first phrase of the motet as a *cantus firmus obstinatus*, stating it four times at two different pitch levels, to the words "Simile est regnum caelorum."

This sets the stage for what is to come next. As Cerone notes, "And to conclude their work with greater harmony and greater sonority, composers usually write the last Agnus Dei for more voices, adding one or two parts to the regular parts of the composition." Lobo not only expands the choir from four voices to six, adding a second cantus and second bass, but he sets the tenor and second cantus in canon, the cantus imitating the tenor an octave higher at the interval of three semibreves (or beats), and the melody of the canon paraphrases the cantus melody of the original motet—until, at the words "Dona nobis pacem," another remarkable transformation occurs. A series of suspensions and dissonances ensues until all is finally released into joyous affirmation on the final "pacem," which, exactly like the conclusion of the motet, is a promise more than an ending. The texture is at first saturated with allusions to the "Simile est" melody and, in a wonderful touch of musical and textual exegesis, the bass parts sing their first invocation of "Agnus Dei" to a figure that not only presents that melody's fifth leap in inversion, but also turns out to be a quotation of the motet's melody for the words "Dabo vobis" ("I will give you"); this very figure returns in the basses towards the end, sung to the words "Dona nobis pacem," just as it becomes clear that the work's musical journey is near its end and just as the two canonic voices sing a figure that alludes to the motet's setting of "quod justum fuerit" ("whatsoever is right").

This program might be heard as a story of three generations of Spanish musicians associated with

Seville, for Morales (b. c. 1500) taught Guerrero (b. 1528), who in turn trained Lobo (b. c. 1555); or it might be a story of Spanish devotion to Mary, for all the works on the concert through *Regina caeli laetare* are concerned with her. But another story I had in mind as I put the program together is less obvious, and that one is about the musical technique of canon, in which one part of a polyphonic composition is entirely derived from another through some rule (or canon). In the sixteenth century, canons were mostly a matter of strict melodic imitation at one interval or another. Aside from the motet *Simile est regnum caelorum* (which Lobo treats canonically in his final Agnus Dei) and the hymn *Lauda mater ecclesia*, every piece you will hear contains a canon. The Spanish seem to have inherited their predilection for the device from 15th-century Franco-Flemish composers. The trick, of course, is to weave the canon so seamlessly into the contrapuntal fabric that its presence may go unremarked, and since our composers accomplished this so beautifully, readers of program notes will perhaps welcome being alerted as to what is happening where. The most common way to disguise a canon is to reserve the entries of the canonic voices until the other voices have already entered, and frequently the non-canonic voices anticipate the melody of the canon, further obscuring the strict imitation of the canon within a more loosely imitative texture. As we shall see, these composers have other tricks up their sleeves as well.

*Ave virgo sanctissima* was first published in 1566 and, observes Robert Stevenson, "became so popular that [Guerrero] was regarded as the quintessential composer of the perfect Marian motet." Intensely expressive and compact, it lingers long around the G minor harmonies of its final before expanding marvelously to G major on "maris stella," quoting

on the word "Salve" the familiar opening gesture (*la sol la re*) of the most familiar of Marian antiphons, the *Salve regina*, and then turning towards ravishing B flat sonorities at "margarita pretiosa"—all this while the two upper parts proceed in canon at the unison. Lobo's *Ave regina caelorum* may pay homage to the elder composer's motet, for it too sets its Marian text in a canon at the unison in two upper parts above three independent parts and features surprising major harmonies (at "Gaude gloriosa"), and the two motets end with the same type of cadence. Lobo's motet is considerably more restless, however, moving quickly away from its home tonality and making one passing cadence after another.

*Trabe me post te* again finds the two upper parts of five in canon, but here the interval is the unusual one of a third above, at a distance of just three semibreves, with the result that the answering voice (the *comes*) is always rising up out of the leading voice (the *dux*), shifting the harmonic ground and intensifying the expression; this is particularly striking as the text gets very directly personal at "Quam pulchra es" and "carissima." Again, Guerrero's control of the technique is so masterful and the imitation at the interval of a third so subtle that it is easy for the canon to go unnoticed.

We continue with a canonic tour de force of another kind, Lobo's *Ave Maria*, which is a canon *8 ex 4*: four *dux* voices are answered by four *comes* voices. The motet opens rather like a double choir piece, with the two groups of voices singing back and forth, but from the outset the strict canonic structure is disguised by the way Lobo has arranged his canon so that the second voice of the first and leading choir becomes the first, highest voice of the second choir, and the third of the first the second of the second, both imitated at

the fifth above along with the fourth and lowest of the first (which remains the fourth of the second), while the first of the first becomes the third of the second, this latter voice only imitated a fourth down rather than a fifth up. (This is easier to see in a score than to describe in print!) What's more, the regular phrase-by-phrase alternation between choirs soon dissolves into a much more complicated overlapping relationship, with a clearly articulated double-choir phrasing reserved for the words "Jesus" and "Sancta Maria." Altogether a most intoxicating and mysterious piece of music.

Guerrero's *Ave maris Stella* sets the even verses of the hymn in polyphony, leaving the odd verses to be sung *alternatim* in plainchant; we perform the familiar chant melody in a metrical version, a Spanish speciality, found in a Sevillian source of 1565. Guerrero's three verses each quote the chant in full, as a cantus firmus in the tenor in verse two, lightly paraphrased in the cantus in verse four, and in verse six paraphrased in the cantus and in canon at the fourth below in an added second alto.

Morales's Magnificats were among his most celebrated works, and were sung for years by the papal choir in Rome, where the composer was a member from 1535-45. It was the custom of this choir, unlike most of Europe, to sing all the verses of the Magnificat in polyphony (following the initial plainchant intonation of the word "Magnificat"), but when Morales published the works in 1542 he bowed to the *alternatim* practice of the rest of the Christian world and divided his cycle of eight Magnificats, one for each church mode, into sixteen pieces, two per mode, one of odd verses and the other of even. The cycle was known in this bifurcated form until quite recently and was published thus in the 20th-century edition of the *Monumentos de la música española*. This evening

we perform the Magnificat in the first mode as Morales originally conceived and sang it, entirely in polyphony. The plainchant tone suffuses the work: it is used as cantus firmus, paraphrased, treated in imitation, and in the twelfth and final verse, where the four voices expand to six, is presented in canon at the fourth below at the brief delay of one semibreve.

Morales's setting of *Regina caeli laetare*, the Marian antiphon that replaces the *Salve regina* at Compline in Paschaltide, also draws extensively on the plainchant melody. It is paraphrased in the cantus (the fourth voice to enter) and answered in canon by the second altus four beats later at the fifth below. The harmonic effect, rather the opposite of the canon in *Trabe me post te*, is that the eager rejoicing of the leading voice is answered by calm assurance in the canonic follower, most appropriate for this text, at once exultant and reassuring.

The parable of the laborers in the vineyard, like most good stories, will lend itself to a variety of readings, but for me the story is about grace: our daily penny is there for us, no matter when during the day we find ourselves standing idle (but willing) in the marketplace. One day in the spring of 1996 I got a phone call from someone I'd never met, asking whether I might be interested in trying out to be music director of a small choir. At the time I didn't know much about Renaissance vocal music, but I was intrigued and agreed to audition. I arrived at the audition thinking, "Well, this might be interesting," but I left dancing down the stairs, filled with delight and the hope that I might actually get the job. Surprising perhaps everyone involved, Convivium Musicum and I turned out to be a perfect match, and my life changed.

I could not possibly express sufficiently in words the deep and abiding gratitude I feel towards this choir and its members for the opportunity to make music with them every Wednesday evening for eleven years. Instead I would like to list every singer I have worked with in Convivium, from 1996 until today. Many of these people were already in the group when I arrived; some have been present for my entire tenure, some stayed a few years, and one was unable to sing a concert with us at all, although we enjoyed his presence among us through a semester of rehearsals. Your hard work, devotion, love of music, and friendship have been, are, and will be an immeasurably wonderful gift. May every one of you receive your daily penny.

Kathy Benforado  
Erik Bertrand  
Matthew Bester  
David Bono  
Evan Boudreau  
Ed Brennan  
Nadine Braunstein  
Mark Bucciarelli  
Chris Chase  
Brendan Daly  
Michael Dettelbach  
Matthew Follette  
David Gilbert  
David Gillman  
Anney Gillotte  
Sarah Gore  
Kate Gyllensvärd  
David Halstead  
Ashley Hewitt  
Evan Ingersoll  
Sarah Jackson  
Anne Kazlauskas  
Daniel Kelly  
Gregory King

Jefferson Kline  
Ron Lacro  
Alex Lewin  
Cindy Linkas  
Anne Matthews  
Michael McDonald  
Mara McMillan  
Ruthie Miller  
John Nesby  
Janice Obuchowski  
Gabriel Ostriker  
Matthew Peattie  
Christian Polman  
Marian Rambelle  
Michele Restino  
Richard Silverman  
Pedro Soto  
David Traugot  
Joel van Lennep  
David van Stone  
Debbie Winkler  
Matthew Wright  
Laura Yim

With humble thanks,  
Scott Metcalfe



# TEXTS & TRANSLATIONS

## AVE VIRGO SANCTISSIMA

Ave virgo sanctissima,  
Dei mater piissima,  
maris stella clarissima:  
Salve semper gloriosa,  
margarita pretiosa,  
sicut lilium formosa,  
nitens, olens velut rosa.

*Hail, most holy virgin,  
most merciful mother of God,  
brightest star of the sea:  
Hail, ever-glorious one,  
precious pearl,  
beautiful as the lily,  
glittering, sweet-smelling as the rose.*

## AVE REGINA COELORUM

Ave regina coelorum,  
ave domina angelorum:  
salve radix sancta,  
ex qua mundo lux est orta.  
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, glorious one,  
beautiful above all:  
fare well, most comely one,  
and exhort Christ for us forever.*

Compline & votive antiphon from  
Christmas to Purification

## TRAHE ME POST TE

Trahe me post te, virgo Maria, curremus in odorem  
unguentorum tuorum. Quam pulchra es et quam  
decora, carissima, in delitiis: statura tua assimilata est  
palmae, et ubera tua botris. Dixi: ascendam in pal-  
mam, et apprehendam fructum eius; et erunt ubera  
tua sicut botri vineae, et odor oris tui sicut malorum.

*Draw me after you, virgin Mary: let us run toward the  
fragrance of your perfumes. How beautiful you are, and how  
fair, dearest, in charms: your stature is like to a palm tree, and  
your breasts the clusters of its fruit. I said: I will climb into the  
palm tree and take hold of its fruit; and may your breasts be  
like clusters of grapes on the vine, and the scent of your mouth  
like apples.*

Marian antiphon, from Song of Songs 1:4, 7:6-8

## AVE MARIA

Ave Maria gratia plena, Dominus tecum: benedicta  
tu in mulieribus, et benedictus fructus ventris tui,  
Jesus. Sancta Maria, mater Dei, ora pro nobis pec-  
catoribus, nunc et in hora mortis nostrae. Amen.

*Hail, Mary, full of grace, the Lord is with you:  
blessed are you among women, and blessed is the  
fruit of your womb, Jesus. Holy Mary, mother of  
God, pray for us sinners, now and at the hour  
of our death. Amen.*

## AVE MARIS STELLA

Ave maris stella,  
dei mater alma,  
atque semper virgo,  
felix celi porta.

Sumens illud ave  
Gabrielis ore,  
funda nos in pace  
mutans Eve nomen.

*Hail, star of the sea,  
nurturing mother of God,  
and perpetual virgin,  
happy gate of heaven.*

*Receiving that “Ave”  
from the mouth of Gabriel,  
give us peace in abundance,  
reversing the name “Eva.”*

Solve vincla reis,  
profer lumen cecis,  
mala nostra pelle,  
bona cunctis posce.

Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

Virgo singularis,  
inter omnes mitis,  
nos culpis solutos  
mites fac et castos.

Vitam presta puram,  
iter para tutum,  
ut videntes Jesum  
semper collemur.

Sit laus Deo patri,  
summo Christo decus,  
Spiritus Sancto  
trinus honor unus. Amen.

*Loose the chains of the guilty,  
bring light to the blind,  
drive out our evils,  
seek blessings for all.*

*Show yourself to be his mother:  
through you may he receive our prayers—  
he who, born for us,  
deigned to be yours.*

*Peerless virgin,  
gentle above all others,  
when we are freed from sins,  
make us gentle and chaste.*

*Grant us a pure life,  
prepare us a secure way,  
that, seeing Jesus,  
we may rejoice forever.*

*Praise be to God the Father,  
honor to Christ the most high,  
and to the Holy Spirit  
triple honor in one. Amen.*

Vespers hymn

## MAGNIFICAT

Magnificat anima mea dominum,  
et exaltavit spiritus meus in deo salutari meo.

Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent  
omnes generationes.

Quia fecit michi magna qui potens est,  
et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies  
timentibus eum.

Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.

Deposuit potentes de sede  
et exaltavit humiles.

Esurientes implevit bonis,  
et divites dimisit inanes.

Suscepit Israel puerum suum,  
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,  
Abraham et semini ejus in secula.

Gloria patri et filio et spiritui sancto:  
sicut erat in principio, et nunc, et semper,  
et in secula seculorum. Amen.

*My soul magnifies the Lord,  
and my spirit has rejoiced in God my savior.  
For he has regarded the lowliness of his handmaiden:  
behold, henceforth all generations shall call  
me blessed.*

*For he that is mighty has made me great,  
and holy is his name.*

*And his mercy from generation to generation  
is on them that fear him.*

*He has shown strength with his arm: he has scattered the  
proud in the imagination of their hearts.*

*He has put down the mighty from their seat  
and exalted the humble.*

*The hungry he has filled with good things,  
and the rich he has sent empty away.*

*He has helped his servant Israel,  
in remembrance of his mercy.*

*As it was promised to our forefathers,  
to Abraham and his seed forever.*

*Glory be to the Father, and the Son, and the Holy Spirit:  
as it was in the beginning, is now, and forever shall be,  
world without end. Amen.*

Canticle at Vespers: Luke 1:46-55

## REGINA CAELI

Regina caeli laetare, alleluia:  
Quia quem meruisti portare, alleluia,  
resurrexit, sicut dixit, alleluia.  
Ora pro nobis Deum, alleluia.

## SIMILE EST REGNUM CAELORUM

Simile est regnum caelorum homini patrifamilias qui  
exiit primo mane conducere operarios in vineam suam.  
Conventione autem facta cum operariis ex denario  
diurno, misit eos in vineam suam.

Et egressus circa horam tertiam, vidit alios stantes in  
foro otiosos, et dixit illis: Ite et vos  
in vineam meam, et quod iustum fuerit  
dabo vobis.

## MISSA SIMILE EST REGNUM CAELORUM

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Gloria in excelsis deo, et in terra pax hominibus bone  
voluntatis. Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te. Gratias agimus tibi propter magnam  
gloriam tuam. Domine deus, rex celestis, deus pater om-  
nipotens. Domine fili unigenite, Jesu Christe. Domine  
deus, agnus dei, filius patris. Qui tollis peccata mundi,  
miserere nobis. Qui tollis peccata mundi, suscipe  
deprecationem nostram. Qui sedes ad dexteram Patris,  
miserere nobis. Quoniam tu solus sanctus, tu solus  
dominus, tu solus altissimus, Jesu Christe, cum sancto  
spiritu in gloria dei patris. Amen.

Credo in unum deum, patrem omnipotentem, factorem  
celi et terre, visibilium omnium, et invisibilium. Et in  
unum dominum Jesum Christum, filium dei unigeni-  
tum. Et ex patre natum ante omnia secula. Deum de  
deo, lumen de lumine, deum verum de deo vero. Ge-  
nitum non factum, consubstantialem patri: per quem  
omnia facta sunt. Qui propter nos homines et propter  
nostram salutem descendit de celis. Et incarnatus est  
de spiritu sancto ex Maria virgine: et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato: passus  
et sepultus est. Et resurrexit tertia die secundum scrip-  
turas. Et ascendit in celum: sedet ad dexteram patris.

*Queen of Heaven, rejoice, alleluia:  
For he whom you were worthy to bear, alleluia,  
is risen, as he said, alleluia.  
Pray to God for us, alleluia.*

Compline antiphon in Paschaltide

*The kingdom of heaven is like unto a man that is a house-  
holder, who went out early in the morning to hire laborers  
into his vineyard. And when he had agreed with the labor-  
ers for a penny a day, he sent them into his vineyard.*

*And he went out about the third hour, and saw others  
standing idle in the marketplace, and said to them: go ye  
also into my vineyard, and whatsoever is just I will give you.*

Matthew 20:1-4

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

*Glory to God in the highest, and on earth peace to all of  
good will. We praise you. We bless you. We adore you. We  
glorify you. We give thanks to you for your great glory. Lord  
God, heavenly king, almighty God the Father, Lord Jesus  
Christ, only begotten Son, Lord God, lamb of God, Son  
of the Father, Who takes away the sins of the world, have  
mercy on us. Who takes away the sins of the world, receive  
our prayer. Who sits at the right hand of the Father, have  
mercy on us. For you alone are holy, you alone are the Lord,  
the Most High, Jesus Christ, with the Holy Spirit in the  
glory of God the Father. Amen.*

*I believe in one God, the Father almighty, maker of heaven  
and earth and of all things visible and invisible. And in one  
Lord Jesus Christ, the only Son of God, eternally begotten of  
the Father. God from God, Light from Light, true God from  
true God. Begotten, not made; of one being with the Father,  
through whom all things are made. For us and for our  
salvation he came down from Heaven. He was born of the  
Holy Spirit and the Virgin Mary, and was made man. He  
was crucified for our sake under Pontius Pilate, died, and  
was buried. On the third day he rose again, in accordance  
with the Scriptures. He ascended into heaven and is seated  
at the right hand of the Father. He will come again to judge*

Et iterum venturus est cum gloria judicare vivos et  
mortuos: cujus regni non erit finis. Amen.

Sanctus, sanctus, sanctus, dominus deus sabaoth.  
Pleni sunt celi et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit in nomine domini.  
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
(tenor: Simile est regnum caelorum...)  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

## LAUDA MATER 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 lebebe 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 multiformi gratia,  
Qui culpas et supplicia  
Remittit et dat praemia. Amen.

*both the living and the dead, and his kingdom shall have  
no end. Amen.*

*Holy, Holy, Holy, Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
have mercy on us.  
(tenor: The kingdom of heaven is like...)  
Lamb of God, who takes away the sins of the world,  
grant us peace.*

*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,  
From the very maw of hell  
Returned 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 multiform grace,  
Which pardons sin, remits punishment,  
And grants rewards. Amen.*

Hymn for the feast of St Mary Magdalen

## 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.” Under the direction of Scott Metcalfe, 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 new CD, released Spring 2006, explores the Lament of Dido in settings by Franco-Flemish composers of the 15th and 16th centuries. 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!

SCOTT METCALFE is a specialist in music between 1400 and 1750 whose twenty-year career as a baroque violinist and conductor has taken him across North America and Europe. His musical activities have ranged from Perotin to Du Fay to Bach and beyond, and his interests have led him to investigate the music of the Aztecs, 15th-century songs, early 17th-century ornamentation, and much more.

Besides directing Convivium Musicum, he also leads the vocal ensemble Blue Heron and serves as concertmaster of the Trinity Consort in Portland, Oregon, under Eric Milnes. Metcalfe was a founding member of La Luna and The King's Noyse and appears on recordings on harmonia

mundi, ATMA, Dorian, Wildboar, and elsewhere. At present he is becoming more active in Montreal, playing with Montreal Baroque, Arion, Les Boréades, and other ensembles. He holds a bachelor's degree from Brown University, where he majored in biology, and in 2005 received a master's degree in historical performance practice from Harvard.

Metcalfe has been extremely fortunate to have served as music director of Convivium Musicum for eleven seasons, since 1996. He is stepping down after this set of concerts in order to pursue new opportunities in Montreal and elsewhere.

### LOOKING FORWARD

As we say goodbye to Scott, we are proud and excited to announce that, after a year-long search, MICHAEL BARRETT has been appointed the next music director of Convivium Musicum. Michael is active in the Boston area as a singer and choir conductor. After completing studies in voice and early music at the Royal Conservatory in The Hague, Michael returned to the US in 2004 to take up conducting positions at Harvard University. While in Europe he was a member of the Huelgas Ensemble and the Netherlands Bach Society. In the US Michael directs the vocal ensemble Sprezzatura, and has worked with Blue Heron, Seven Times Salt, Cut Circle, Boston Secession, and Ensemble Trinitas. In 2005 he appeared in the Boston Early Music Festival's production of *Boris Goudenow*. Michael received an AB in music from Harvard and an MM in choir conducting from Indiana University.

## ACKNOWLEDGEMENTS

Convivium would like to thank the parish of St. John's Episcopal Church, Charlestown, for providing us a home for many years. We thank our concert hosts: First Church in Cambridge, Congregational; Dr. Ruth Westheimer at Trinity Lutheran Church, Worcester; and the parish of St. Paul's Episcopal Church, Brookline. As always, we thank Evan Ingersoll for his elegant brochure and program design; Erik Bertrand for design and maintenance of our website; “Doc” Davis for recording; and Sheila Beardslee Bosworth for publicity.

Convivium Musicum is a non-profit corporation largely supported by membership dues and tax-deductible donations. Our ability to attract and retain musical direction of Scott's calibre, and now Michael Barrett's, depends not only on our musical director's selflessness, but also on our donors' generosity. Thank you, too, donors, for the last decade of Scott's leadership, and for your future support.

*Our heartfelt thanks to our family of donors:*

### GUARANTOR

Anonymous  
Dr. Ruth Susan Westheimer  
Doc Davis

### UNDERWRITER

David Gilbert  
Thomas & Cynthia Linkas  
Anne Matthews  
Ruthie Miller  
Ron Lacro & Jon Schum

### GRAND PATRON

Evan Ingersoll  
Philip & Solveig Ingersoll  
Iris & Luther Miller  
Karen O'Keefe

### PATRON

Lavone Beebe  
Dr. & Mrs. Charles Dickinson  
Chris Durham  
David Halstead  
Gertrude Kazlauskas

Stephen Kennedy  
David Knudsen  
William & Elisabeth Metcalfe

### BENEFACTOR

Ann & Larry Bucciarelli  
Robert Cochran  
Maureen Conroy  
Clark & Susan Jarvis  
John & Joyce Penniston  
Poldy  
Charles Ruberto  
& Sarah Gore

Andrew Sigel  
Willian Joye & Betsy Shapiro  
Bruce Simpson

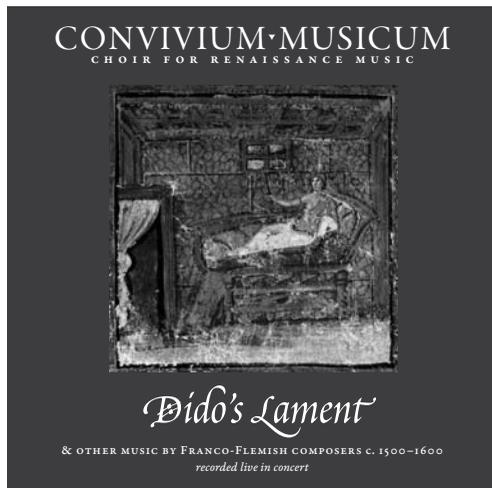
### SPONSOR

Anita Anger  
Anonymous  
Mr. & Mrs. James Barnhill  
Classic Copy & Printing  
Aron Bernstein  
& Susan Goldhor

Martha Davidson  
Samuel Engel  
& Anne Freeh Engel  
Leslie & Alice Klein  
Roger & Barbara Kohin  
Andreas Liu & Rachel Wilson  
Susan Poverman  
Christopher Reaske  
David Bliss & Judy Uhl  
Michal Truelsen  
& Jody Wormhoudt  
Douglas & Patricia Woodlock

### FRIEND

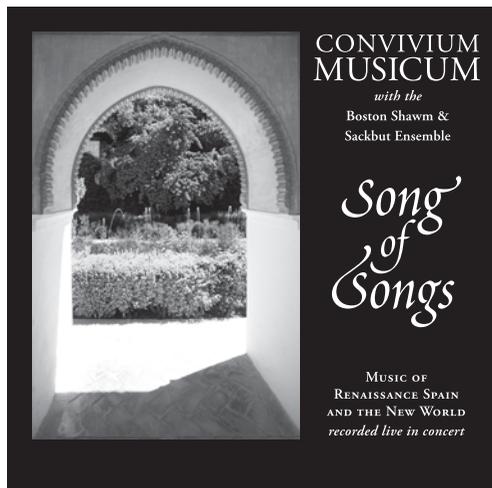
Erik Bertrand  
Mrs. Cathryn M. Chadwick  
May & Carl Daw  
Merle Hershey  
Frank & Isminy Ruberto



*“Convivium Musicum’s ‘Laments of the Queen of Carthage,’ conducted by Scott Metcalfe at the Church of St. John the Evangelist, provided the kind of transforming experience that concert junkies are always seeking. The first chord set the tone of the concert—absolutely together and in tune. A great start, and it only got better as the choir sang settings of Dido’s last words as she sums up her life—a concert that was astonishing in its accuracy while being delightfully varied and inventive in its presentation.”*

—Mary Maarbjerg, *Early Music America*, Fall 2005

Convivium is proud to announce the release of its second CD of live concert recordings. *Dido’s Lament* features settings of Dido’s last words (from the *Aeneid*, book IV) by Willaert, de Orto, and others—performed in the concert reviewed above—together with Marian motets by Mouton and Josquin, and a selection of settings, by Sweelinck and Goudimel, of tunes and text from the French-language Genevan Psalter. This recording is not available in stores—purchase your copy here today!



**BACK BY POPULAR DEMAND!** Convivium’s first CD, which sold out last Fall, is now back in print! Featuring motets on the *Song of Songs* by Guerrero, Vivanco, Victoria, and Ceballos, plus other music by composers from Spain and the New World. Recorded live in concert, with special guest appearances by The Boston Shawm & Sackbut Ensemble, this CD captures Convivium’s deeply informed and emotionally intense interpretation of the Spanish repertoire—don’t miss it!

program design by Evan Ingersoll  
cover image: entrance to Seville Cathedral, istockphoto