

CONVIVIUM MUSICUM

SPRING 2011



ARMADA

CONVIVIUM·MUSICUM

Michael Barrett, music director

ARMADA

PERFORMERS

soprano: Harriet Bridges, Liz Hanna, Cindy Liu,
Sudie Marcuse, Ruthie Miller

alto: Kate Gyllensvärd, Anne Kazlauskas, Anne Matthews,
Sarah Spinella, Elisabeth Winterkorn

tenor: Erik Bertrand, Evan Ingersoll, Ron Lacro, Chris Laumer,
Logan McCarty, Peter Nore

bass: Chris Chase, Michael Dettelbach,
Jeff Kline, John Nesby

BOARD OF DIRECTORS

Cynthia Linkas, *president* | Ruthie Miller, *treasurer* | Michael Dettelbach, *clerk*
Erik Bertrand, Evan Ingersoll, Jeff Kline, Ron Lacro, Anne Matthews, Peter Nore,
Dr. Ruth Westheimer

FOR MORE INFORMATION

web: www.convivium.org | phone: 617-320-7445 | email: info@convivium.org

PROGRAM

Estote fortes in bello · Tomás Luis de Victoria (1548–1611)

from Missa Pro Victoria · Victoria
Kyrie
Gloria

O Lord, make thy servant Elizabeth · William Byrd (1539/40–1623)

Tu es Petrus · Victoria
O Lux et decus Hispaniae · Victoria

from Missa Philippus secundus Rex Hispaniae · Philippe Rogier (1561–1596)
Credo

— INTERMISSION —

How long shall mine enemies · Byrd
O God, the proud are risen · Byrd

Per signum crucis · Francisco Guerrero (1528–1599)

Da mihi auxilium · Byrd

from Missa de la Batalla Escoutez · Guerrero
Sanctus et Benedictus
Agnus Dei

Memento homo · Byrd

May 14, 2011, 8 pm · Trinity Lutheran Church, Worcester
May 15, 2011, 7 pm · St. Paul's Episcopal Church, Brookline
May 21, 2011, 8 pm · Cambridge Friends Meeting House
May 22, 2011, 4 pm · Grace Episcopal Church, Salem

NOTES TO TONIGHT'S PROGRAM

The music heard in tonight's concert is connected in two ways to the famous (or infamous, depending on one's point of view) attempted invasion of England by Spanish forces in 1588. First, many of the pieces on tonight's program could have formed part of the repertoire of the respective royal chapels of England and Spain. Second, the musical and textual themes are those of human conflict, nationalist pride, and, as a denouement, a pithy and more rational appraisal of humankind's place in the universe.

THE MASS

The texts of the Mass Ordinary, those portions of the Roman Catholic service that did not change from week to week, are here represented by three different composers active, either through their presence or through their music, in the Spanish court. All but one of the Mass movements on tonight's concert have their origin in a chanson by Clément Janequin (c. 1485–1558). This work, often known as "La Guerre" (*The War*), evokes the sounds of battle in words, nonsense syllables, and melodies suggesting trumpet calls and other trappings of warfare. It was common in the sixteenth century for even the most secular musical material to be reworked into a polyphonic Mass setting, and tonight we will hear how Tomás Luis de Victoria and Francisco Guerrero, two of Spain's most celebrated contrapuntalists, re-imagined Janequin's "programmatic" chanson.

Both Victoria and Guerrero composed so-called parody Masses based on "La Guerre"; their Mass movements use Janequin's chanson as a polyphonic model for the respective Mass compositions. Victoria's is more grandly designed, calling for two choirs of five and four voices respectively, while Guerrero's Mass calls mainly

for five voices, with the final section of the Agnus Dei expanding to eight. One can notice especially in Victoria's setting of the "Gloria" how the two choirs call back and forth to one another (itself an evocation of battle?); in some instances only one of the two choirs states a certain phrase of text, yielding a rather fast pace to the declamation of the ancient text. Guerrero's eight-voice "Agnus Dei" suggests a poly-choral texture at first, but soon the music evolves into a complex and elegant web of polyphony that typifies the highest art of late-Renaissance counterpoint.

In the standard Mass Ordinary text, the Nicene Creed follows the "Gloria" and precedes the "Sanctus," and for the musical setting of this section we turn to the work not of a Spaniard, but a Fleming. Between the Spanish presence in the Low Countries in the late sixteenth century, and the general regard at this time for Franco-Flemish musicians, it is no surprise to find a number of Flemish composers employed in the Spanish court in the late Renaissance. Philippe Rogier is one such composer; by 1586 he had succeeded another Flemish composer, Georges de la Hèle (1547 - 1586) as music director at the court of the Spanish King Philip II. The musical consequence of Rogier's royal patronage is most evidence in his Missa "Philippus Secundus Rex Hispaniae" ("Philip the Second, King of Spain"). Like Josquin's more famous "Missa Hercules Dux Ferrariae," the name of the composer's patron is used as a so-called *soggetto cavato*, whereby the vowels of the syllables are converted into their solfège equivalents. In this case "Philippus secundus rex Hispaniae" becomes "mi-mi-ut-re-ut-ut-re-mi-fa-mi-re." ("Ut" later became "do.") Thus the cantus firmus, heard mostly in the tenor, sings first "E-E-C-D-C-C-D-E-F-E-D" in long

note-values, around which the remaining voices weave an imitative counterpoint, sometimes drawing on melodic features of the tenor line.

A peculiar feature of these “note names” in the Medieval and Renaissance periods is that they can be positioned in one of several places in the “gamut” of theoretical notes and still preserve their relationship to one another, not unlike transposing a melody to a different key. Rogier chooses to begin his melody first on a low E, but then has the tenors sing starting on B, a fifth higher. The final iteration is on E again, but this time an octave higher than the first statement. Rogier even has this cantus firmus melody stated in retrograde, i.e. the notes in reverse order.

MOTETS AND ANTHEMS

A common liturgical reform among Protestant faiths was to have at least part of the liturgy sung or spoken in the regional vernacular language. To varying degrees, Latin held on to its time-honored place in the liturgy, but from the time of the 95 Theses to the twentieth century the language of the people has gradually replaced Latin in church, even among Roman Catholics, especially after the Second Vatican Council of the 1960s. In the Anglican Church, the English anthem serves the same basic function as does the Latin motet in the Roman Catholic rite, namely a free-standing polyphonic composition appropriate to one (or sometimes several) points of the liturgy on one (or sometimes several) days of the church calendar. Tonight’s concert features three anthems by William Byrd, one seeking God’s help for the sovereign (“O Lord, make thy servant Elizabeth our Queen”), and two directed against the enemies of righteousness.

Byrd was a more-or-less obedient ser-

vant of his Queen, but by all accounts he nevertheless continued to practice his Catholic faith in some form, and it was in large part the Queen’s favor towards Byrd that allowed him to keep his career, not to mention his life. (One can hardly imagine, for example, that a figure of lesser stature would have been permitted to publish settings of the Latin Mass Ordinary!) One can only speculate how nationalist pride and religious sentiment intersected in the minds of English Catholics in this tumultuous period.

It was the Emperor Constantine, so the story goes, who saw in a dream that he could be victorious in battle “per signum crucis” (“by the sign of the cross”). Apocryphal or not, Constantine’s deathbed conversion to Christianity was part of a wider acceptance of the new faith in the Roman sphere, and since that time the belief, or at least the hope, that one is on God’s side in war has played a part in most every European conflict. Byrd’s Latin motet “Da mihi auxilium” seeks similar aid from a higher power, though Byrd’s setting seems to emphasize more the suffering than the hoped-for help. Victoria’s motet “O lux et decus Hispaniae,” meanwhile, celebrates one of the most venerated saints in Spain, St. James. His remains were said to reside in the famous pilgrimage destination of Santiago de Compostela, and the Order of St. James was associated with Spain’s struggle against Moorish occupation.

Byrd’s beautiful motet “Memento homo” offers an epilogue to our tale of conflict. In spite of the sound and fury of the human experience, Byrd reminds us that we are born of dust, and to dust we shall return. Though perhaps not the most uplifting message to take home, it nevertheless seems a fitting close to our story.

TEXTS & TRANSLATIONS

Estote fortes in bello, et pugnate cum antiquo serpente:
Et accipietis regnum aeternum, alleluia.

*Be strong (pl.) in war, and fight with the ancient serpent:
And you shall receive the eternal kingdom, alleluia.*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris Amen.

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.

O Lord, make thy servant Elizabeth our Queen to rejoice in thy strength;
Give her her heart's desire, and deny not the request of her lips;
But prevent her with thine everlasting blessing, and give her a long life,
E'en for ever and ever. Amen.

Tu es Petrus, et super hanc petram aedificabo Ecclesiam meam,
Et portae inferi non praevallebunt adversus eam.
Et tibi dabo claves regni caelorum.

Quodcumque ligaveris super terram erit ligatum et in caelis,
Et quodcumque solveris super terram erit solutum et in caelis.
Et tibi dabo claves regni caelorum.

*You are Peter, and upon this rock I shall build my church,
And the gates of Hell shall not prevail against it.
And I shall give you the keys to the kingdom of Heaven.*

*Whatever you bind on earth will be bound in heaven,
and whatever you release upon earth will be released in heaven,
and I shall give you the keys to the kingdom of Heaven.*

O lux et decus Hispaniae sanctissime Jacobe,
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.*

Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium et invisibilium; et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum, consubstantialem Patri, per quem omnia facta sunt: qui propter nos homines et propter nostram salutem descendit de cælis, 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 Scripturas, et ascendit in cælum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis: et in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas: et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum: et expecto resurrectionem mortuorum et vitam venturi sæculi. Amen.

tenor: Philippus Secundus Rex Hispaniae

I believe in one God, the Father almighty, Maker of heaven and earth, of all things visible and invisible; and in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made, of one substance with the Father, by whom all things were made: who for us, and for our salvation, came down from the heavens, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man: crucified also for us under Pontius Pilate, he suffered and was buried; and he rose again on the third day, according to the Scriptures; and he ascended into heaven, sitteth at the right hand of the Father; and again he will come with glory to judge the living and the dead; of whose kingdom there shall be no end: and in the Holy Ghost, the Lord, and the giver of life, who proceedeth from the Father and the Son; who with the Father and the Son together is adored and glorified; who spoke by the prophets: and one holy Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

tenor: Philip the Second, King of Spain

How long shall mine enemies triumph over me?

Consider and hear me, O Lord my God:

lighten mine eyes that I sleep not in death.

Lest mine enemies say, I have prevailed against him:

for if I be cast down, they that trouble me will be glad and rejoice at it.

But my trust is in thy mercy,

and my heart is joyful in thy salvation.

O God, the proud are risen against me,
and the assemblies of violent men have sought my soul,
and have not set thee before them.
But thou, O Lord, art a pitiful God, and a merciful,
slow to anger, and great in kindness and truth.

Per signum crucis de inimicis nostris libera nos, Domine Deus noster.
Omnis terra adoret te et psallat tibi
psalmum dicat nomini tuo, Domine.

*By the sign of the cross free us, O Lord our God, from our enemies.
May all the world adore you and sing psalms to you,
May they sing a psalm to your name, Lord.*

Da mihi auxilium de tribulatione,
quia vana salus hominis:
Aut aliquid saltem respirandi tempus,
ut plangam juventutem meam.

*Give me help out of tribulation, because man's salvation is vain:
or some time at least to recover, that I may bewail my youth.
- translation by David Fraser*

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.
Benedictus qui venit in nomine Domini. Hosanna in excelsis.

*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.*

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

*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.
Lamb of God, who takes away the sins of the world, grant us peace.*

Memento homo quod cinis es, et in cinerem reverteris.

Remember, O Man, that you are dust, and to dust you will return.

about the artists

Founded and run by its singers, **CONVIVIVM MUSICUM** has been dedicated to concerts of uplifting beauty since 1987. Praised by a listener: “It was an enchanting experience — I am instantly calmed when you sing,” Convivium is well-known for performances of Renaissance choral music that shimmer with precision, fine intonation, rhythmic accuracy, and lively attention to text. Over the past two decades we have offered rarely-heard gems alongside stirring masterworks. As we enter our fourth season with Music Director Michael Barrett, our programs continue to be informed by careful research and scholarship, and our performances devoted to bringing to life the complex and profound emotional texture of this repertoire. Early Music America has acclaimed our performance as “the kind of transforming experience that concert junkies are always seeking.” This is what Convivium strives for in every concert program.

Music director **Michael Barrett** is active in the Boston area as a professional musician and teacher. As a singer he has collaborated with the Boston Camerata, Huelgas Ensemble, Blue Heron, the Netherlands Bach Society, L’Académie, Seven Times Salt, and Exsultemus, and has performed in several operas produced by the Boston Early Music Festival. Mr. Barrett also directs the professional vocal ensemble Sprezzatura, and he serves on the advisory board of L’Académie, an ensemble for Baroque music. Mr. Barrett has worked as a conductor and music theory teacher at Harvard University. He is a faculty member of IMC, a New York-based company for music curriculum and instruction, and has served as a workshop leader for professional development courses. He also maintains a studio for private instruction in voice, piano, and music theory. Mr. Barrett earned an AB in music from Harvard University, an MM in choir conducting from Indiana University Jacobs School of Music, and First Phase Diploma in Baroque and Classical singing from the Royal Conservatory in The Hague. In the fall of 2010 he began doctoral studies in choral conducting at Boston University.

acknowledgments

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: Ruth Westheimer and the parish of Trinity Lutheran, Worcester; the parish of St. Paul's Episcopal Church, Brookline; the members of the Cambridge Friends Meeting House; and the parish of Grace Episcopal Church, Salem. Thanks also to Peter Terry and the JP Concerts series. As always, we thank Evan Ingersoll for his elegant brochure and program design; "Doc" Davis for recording; Erik Bertrand for diligent webmastery, and Sheila Beardslee Bosworth for publicity.

Convivium Musicum is a non-profit corporation largely supported by membership dues and tax-deductible donations. Please join us in our effort to keep beautiful music accessible by considering a donation this season.

Our heartfelt thanks to our family of donors:

GUARANTOR

Jeff Kline
Ron Lacro & Jon Schum
Thomas & Cynthia Linkas
Michael P. McDonald
Ruth Susan Westheimer

UNDERWRITER

Anne Matthews
Ruthie Miller
Luther & Iris Miller
Karen O'Keefe

GRAND PATRON

Thomas & Rebecca
Barrett
John & Harriet Carey
David Halstead
Phil & Solveig Ingersoll
Stephen D. Kennedy

PATRON

Robert & Jonathan Ceely
Gertrude Klazlauskas
Yamil & Suzanne Kouri
Chris & Mary Rease
Michal Truelsen &
Jody Wormhoudt

BENEFACTOR

Jocelyn M. Allen,
*In Memory of Uncle
Louis Paquin*
Maureen Conroy
Robert Cochran
May & Carl Daw
David Getz
David Knudsen
Scott Metcalfe
Chery K. Ryder
Andrew Sigel

SPONSOR

David Bliss & Judy Uhl
Michael Dettelbach
June Matthews
Jameson & Polly Marvin
Arthur Ness
Jane Hershey &
Joel van Lennep
June Lewin
Atalanta Olito
Joseph Short
Patty & Doug Woodlock

FRIEND

Anonymous
Vera Spohr Cohen
Martha Davidson
Nancy Hayberg
Louisa Mayer
Nancy Peacock
Austin Spinelli
In memoriam Cameron
Duke Stebbins

CONVIVIVM·MUSICUM
CHOIR FOR RENAISSANCE MUSIC



Dido's Lament

& OTHER MUSIC BY FRANCO-FLEMISH COMPOSERS C. 1500-1600
recorded live in concert

LATEST CD!

“Convivium Musicum’s ‘Laments of the Queen of Carthage,’ ... 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 Maarbberg,
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!

Visit www.convivium.org!

Both CDs are now available through our re-designed website. Learn more about the group and our music, join our mailing list, and see programs past and future, all online!



CONVIVIVM
MUSICUM

with the
Boston Shawm &
Sackbut Ensemble

*Song
of
Songs*

MUSIC OF
RENAISSANCE SPAIN
AND THE NEW WORLD
recorded live in concert

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!

BEMF *2011*

Join us for a Fringe concert
at the Boston Early Music Festival,
Saturday, June 18, 2011, 12:30pm
at the Church of St. John the Evangelist,
35 Bowdoin St. (Beacon Hill), Boston.

CONVIVIVUM MUSICUM