CONVIVIUM·MUSICUM

Michael Barrett, music director & Sarah Riskind, assistant conductor

Program

Missa arguentum et aurum
  Kyrie
  Heinrich Isaac (c. 1450–1517)

Missa cuiusvis toni
  Kyrie (Dorian mode)
  Kyrie (Phrygian mode)
  Kyrie (Lydian mode)
  Kyrie (Mixolydian mode)
  Johannes Ockeghem (1410/25–1497)

Missa Fortuna Desperata
  Gloria
  Jacob Obrecht (1457/8–1505)

Lauda Sion
  Antoine Brumel (c. 1460–1512/13)

Fremuit Spiritus Jesus
  Orlandus Lassus (1530/32–1594)

_workflow

Da pacem, Domine
  Brumel

Missa prolationum
  Kyrie
  Ockeghem

Pater nostra
  prima pars
  Gioseffo Zarlino (1517–1590)

Missa Virgo prudentissima
  Kyrie
  Isaac

Nesciens Mater
  Jean Mouton (c. 1459–1522)
  — Sarah Riskind, conductor

Missa L’homme armé super voces musicales
  Agnus Dei
  Josquin des Prez (c. 1450/55–1521)

Virgo prudentissima
  Isaac
Music of the Spheres
Saturday, May 11, 2013, 8 pm · Trinity Lutheran Church, Worcester
Saturday, May 18, 2013, 8 pm · Harvard-Epworth Church, Cambridge
Sunday, May 19, 2013, 7 pm · St. Paul’s Episcopal Church, Brookline

Singers
Sopranos: Verena Forcher, Laura Henderson, Ruthie Miller, Sarah Riskind,
Katie Yosua
Alto: Sarah Gore, Kate Gyllensvard, Anne Kazlauskas, Ann Lawthers,
Anne Matthews, Sarah Spinella
Tenors: Noah Bullock, Ron Lacro, Christopher Laumer, Dan Schenk
Basses: Christopher Chase, Michael Dettelbach, Jeff Kline, John Nesby

Members on leave: Cynthia Linkas, Sudie Marcuse

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In most artistic disciplines, there exists a complex, occasionally hostile, relationship between theory and practice. In the scholastic tradition of Medieval education, music—at least a certain concept of music—was granted pride of place as one of the quadrivium of the seven liberal arts, alongside mathematics, geometry and astronomy. Thus the intellectual study of music was allied with other sciences, as separate from the more “trivial” (from trivium) group of grammar, rhetoric and dialectic.

This speculative concept of music was far removed from our commonly held definition of music as something along the lines of “artistically rendered sound.” The “music” of medieval education was really a manifestation of mathematics or geometry, a study of ratios and proportions that was not revealed in any audible sound, but was rather reflected in, for example, the physical “harmony” of the orbits of celestial bodies. Medieval music theorists categorized musica instrumentalis, the lowest of the three orders of musical conceptualization, as that which we would most likely call “music” today.

This is not to say that performed music was not composed with all sorts of practical considerations in mind, but there is a sense in which music at its most “artificial” (i.e. composed with the most craft and skill) was allied far closer to the sciences and mathematics than it is in our own time. Any composed music is, by its nature, subject to certain mathematical and scientific principles of time and also what we might call “musical space,” i.e. the organization of pitch content. Our idea for this concert is to demonstrate how some composers, primarily from the early Renaissance period, applied principles of organization which we might broadly call mathematical or architectural as structural foundations for their works. For me, this in no way diminishes the “artistic” qualities of the composers or their output; in many cases quite the contrary!

The Kyrie of Heinrich Isaac’s Missa Argentum et aurum is typical of sacred works of the period in its pervasive reliance on a pre-existent chant melody. What is remarkable—and what leads us to include the piece on our program of music and mathematics—is Isaac’s uncommon treatment of that melody. The composer recognized that the nature of the tune, one that is dominated by what we might call an “arpeggiated tonic triad,” is well-suited to a particular kind of polyphonic treatment, namely one in which every line exists, as it were, on its own time scale. Each voice part sings only a single note value throughout the first Kyrie section, with basses singing the longest notes and tenors the shortest. But the melody, and

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Notes To Tonight’s Concert

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Isaac’s manipulation of it, are such that it all works out quite neatly, with an almost hypnotic effect, as if each section’s clock is running at a different speed.

Johannes Ockeghem seems to have been unable to resist giving himself all sorts of musical puzzles to solve, as he manipulates those two metaphorical “dimensions” of musical material, time and space (i.e. pitch). The Missa cuiusvis toni is in fact four pieces in one, in that one can choose to perform the piece in one of four different modes. The system of modes in the Medieval and Renaissance periods is akin to our major and minor scales or keys; the modern system is by and large a conflation of the eight (or more) modes of previous centuries. Ockeghem’s feat of multiple modal possibilities is perhaps even more difficult to pull off than it sounds; the reasons are complex, but the dreaded “tritone” is mostly to blame. We have chosen to give you a back-to-back taste of each possibility by performing the Kyrie section in each of the possible four modes—Dorian, Phrygian, Lydian and Mixolydian.

An appreciation of Ockeghem’s Missa Prolationum seems to warrant a short explanation on musical time in the Renaissance. In our modern system of notation, note values all have a duple relationship to one another. For example, two quarter notes always equal one half note (assuming the same time signature and tempo), two eighth notes equal one quarter note, and so on. Any variations on this fundamental relationship require extra symbols, for example the dot following a note which adds half again its value. In the fifteenth and sixteenth centuries things were a little more complicated. A whole note (to stick with modern terminology) could equal either two or three half notes, depending mainly on the mensuration sign at the beginning of the piece or section. Mensuration signs in general established the temporal relationship among note values. This is a fundamentally different procedure than our modern time signatures, which tell us mainly numbers of beats and the note value assigned to a single beat.

All that is for us to better appreciate what Ockeghem has achieved in his Missa Prolationum. For the entire piece is a double mensuration canon. Two voices are written out, and each voice has two different mensuration symbols attached to it, yielding four voice parts total. Now this mensuration canon is not simply of the “row row row your boat” variety, and that is because of how mensuration symbols work. With a change of symbol, some temporal relationships will be affected (say, the number of half notes in a whole note), but others will not. The result is one line that at times drifts away from another in a proportional fashion, and at other times seems to be in sync with its partner but simply delayed. Perhaps this is enough to convince us all of the remarkable mind that could pull off such a stunt so adroitly!

Antoine Brumel’s extended setting of the sequence Lauda Sion is systematic in a procedural, rather than a strictly architectural, sense. As is typical of such settings of liturgical texts in verses (cf., for example, many Renaissance settings of
the Magnificat text), Brumel sets polyphonically only every second verse. We are therefore singing the even-numbered verses to Gregorian chant melodies. Those Gregorian melodies are, however, the raw material for Brumel’s setting of the odd-numbered verses of the sequence, and the pervasiveness and density with which he uses these melodic fragments as points of imitation are what for me qualify this setting as a piece with “mathematical” affinity.

Convivium plans to release its first studio CD in the next few months, a selection of works by Orlandus Lassus, one of the most prolific and cosmopolitan composers of the late Renaissance, if not the whole of Western music history. One selection from that upcoming recording fits conveniently into tonight’s program. Lassus’s setting of *Fremuit spiritu Jesum*, the Biblical story of Lazarus and itself a reworking of a setting by Clemens non Papa, includes a cantus firmus that sets the command Jesus gives to the temporarily deceased Lazarus to get up. Its repeated iteration, at first a narrative prefiguration of Jesus’s words, can be seen to reflect the insistence with which Jesus delivers this exhortation. Eventually, as we reach that point in the narration, both the words and the melody spread to the other voices; this musical and dramatic effect has all the greater impact since the listener must wait until nearly the end of the piece to hear all voices join in to finally wake the dead.

It seemed apt to have a composer who doubled as a music theorist represented on tonight’s program. Gioseffo Zarlino was perhaps the most significant theorist from the late sixteenth century, but he was also a composer of some renown, and his setting of the *Pater Noster*, or Lord’s Prayer, turned out to be particularly appropriate for tonight’s program, as it is built around a triple-canon cantus firmus. The three iterations of the canon are fourths apart from one another, a fact that leads to some unusually far-flung key relationships, though the “connective tissue” yields an overall smoothness typical of much late-Renaissance writing.

I was aware of Isaac’s monumental setting of *Virgo Prudentissima* before I knew of his Mass on the same chant material. Besides the obvious melodic connections, Isaac’s Mass setting fits well with our program for the way he handles motivic material at the very opening. You will hear, for example, that the motive is plainly stated in pairs of voices, but one sings at twice the speed of the other. This reminds me of the anecdote about Johann Sebastian Bach, who is said to have been able, at the first hearing of a bit of melody, to immediately appreciate all the contrapuntal possibilities inherent in that tune. Such a talent seems central to the kind of musical manipulations of which all these composers were capable.

Isaac’s grand, masterful motet, *Virgo prudentissima*, is a late example of the tradition of celebratory motets with cantus firmi often organized in isorhythm (a system of regular repetitions of melodic and rhythmic schemes). As in the Mass based on the same chant, Isaac takes full opportunity of the contrapuntal possibilities inherent in the melodic material, as is apparent from the very opening
high-voice duet (also a typical opening texture for such motets). The sheer scale of the piece, both in length and in number of voices; the sharp contrasts in texture, alternating between tightly-wrought polyphony and block homophony; and the architectural landmarks of the passages including the cantus firmus; together place Isaac’s efforts on par with some of the grandest visions of Renaissance art.

Josquin, like Ockeghem a generation before him, seems to have sought out every type of structural challenge present in the musical style of his day. (A friendly competition among composers, evident, for example, in re-workings of one another’s compositions, clearly spilled over into the realm of musical puzzles to be solved.) Like many composers before and after him, Josquin employs the famous “L’homme armé” tune as his melodic point of departure. One of the added layers of complexity, however, is his systematic iterations of the tune “super voces musicales,” that is, upon each consecutive note of the hexachord scale. In doing so, the tune is stated in various modal flavors, as one can hear in the first Agnus Dei section. As if this degree of complexity were not enough, the second Agnus Dei is, in its own way, an even more astounding achievement. It is, like the Ockeghem Missa Prolationum, a mensuration canon, but whereas Ockeghem uses a pair of two-voice canons, here Josquin has a single line sung to three different mensurations at the same time. This short passage was rightly admired by theorists and composers in Josquin’s day and beyond, and we suspect it can still dazzle both the mind and the heart today.

—Michael Barrett

In French composer Jean Mouton’s Nesciens Mater, a warm cocoon of eight-voice polyphony contains a deeper homage to the Virgin’s motherhood. In a sense, the first four voices “give birth” to the next four, which proceed in canon a fifth above. Even beyond the mathematical artistry of the canon, Mouton employs a popular suffrage antiphon as a cantus firmus. While this chant melody is not set in the long note values audible in Fremuit spiritu Jesum and other works, you can listen for the tenors who begin one beat later than the rest (or, in the canonic echo, the altos). Mouton’s satisfying counterpoint is also infused with a subtle awareness of the text, as in the flowing “laëtabat” of the Virgin’s milk.

—Sarah Riskind
Kyrie (Missarum argentum et aureum, cuiusvis toni, prolationum, Virgo prudentissima)


Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

Missa Fortuna desperata: Gloria

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 cælestis, 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 people of good will.
We praise you, we bless you, we adore you, we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King, O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
you who take away the sins of the world, have mercy on us;
you who take away the sins of the world, receive our prayer.
you who are seated at the right hand of the Father, have mercy on us.
For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen

Lauda Sion

Lauda Sion Salvatorem
Lauda ducem et pastorem
In hymnis et canticis.
Quantum potes, tantum aude:
Quia major omni laude,
Nec laudare sufficies.
Laudis thema specialis,
Panis vivus et vitalis,
Hodie proponitur.

Praise, O Sion, thy Savior,
praise thy Leader and thy Shepherd
in hymns and canticles.
As much as thou canst, so much darest thou, for He is above all praise, nor art thou able to praise him enough.
Today there is given us a special theme of praise, the Bread both living and life-giving.
Quem in sacra mensa cœnæ, 
Türba fratrum duodenæ 
Datum non ambiguitur.

Sit laus plena, sit sonora, 
Sit jucunda, sit decora
Mentis jubilatio.

Dies enim solemnis agitur, 
In qua mensæ prima recolitur 
Hujus institutio.

In hac mensa novi Regis, 
Novum Pascha novæ legis, 
Phase vetus terminat.

Vetustatem novitas, 
Umbram fugat veritas, 
Noctem lux eliminat.

Quod in cena Christus gessit, 
Faciendum hoc expressit 
In sui memoriam.

Docti sacris institutis, 
Panem, vinum, in salutis 
Consecramus hostiam.

Dogma datur Christianis, 
Quod in carmen transit panis, 
Et vinum in sanguinem.

Quod non capis, quod non vides, 
Animosa firmat fides, 
Præter rerum ordinem.

Caro cibus, sanguis potus: 
Manet tamen Christus totus, 
Sub utraque specie.

A sumente non concisus, 
Non confactus, non divisus: 
Integer accipitur.

Sumit unus, sumunt mille: 
Quantum isti, tantum ille: 
Nec sumptus consumitur.

Sumunt boni, sumunt mali: 
Sorte tamen inæquali, 
Vitæ vel interitus.

Which, it is not to be doubted, was given 
to the assembly of the brethren, twelve in number, at the table of the holy Supper. 
Let our praise be full and sounding; 
let the jubilations of the soul be joyous and becoming.

For that solemn day is now being celebrat-ed, on which is commemorated the first 
institution of this table.

At this table of the new King, 
the new Pasch of the New Law 
puts an end to the ancient Pasch.

The new supplants the old, 
truth puts to flight the shadow, 
day banishes night.

What Christ did at that Supper, 
the same be commanded to be done 
in remembrance of Him.

Taught by His sacred precepts, 
we consecrate bread and wine 
into the Victim of salvation.

This is the dogma given to Christians, 
that bread is changed into Flesh 
and wine into Blood.

What thou dost not understand, 
what thou dost not see, a lively faith 
confirms in a supernatural manner.

Under different species in externals only, 
and not in reality, wondrous substances 
lie hidden.

Flesh is food. Blood is drink: 
nevertheless Christ remains entire 
under each species.

By the recipient the whole (Christ) is 
received; He is neither cut, broken, 
nor divided.

One receives Him; a thousand receive him: 
as much as the thousand receive, so much 
does the one receive; though consumed, 
He is not diminished.

The good receive Him; the bad receive Him, 
but with what unequal 
consequences of life or death.
Mors est malis, vita bonis:
Vide paris sumptionis
Quam sit dispar exitus.
Fračto demum Sacramento,
Ne vaciles, sed memento,
Tantum esse sub fragmento,
Quantum toto tegitur.
Nulla rei fit scissura:
Signi tantum fit fractura:
Qua nec status nec statura
Signati minuitur.
Ecce panis Angelorum,
Fačtus cibus viatorum:
Vere panis filiorum,
Non mittendus canibus.
In figuris præsignatur,
Cum Isaac immolatur:
Agnus paschæ deputatur
Datur manna patribus
Bone pastor, panis vere,
Jesu, nostri miserere:
Tu nos pase, nos tuere:
Tu nos bona fac videre
In terra viventium.
Tu, qui cuncta scis et vales:
Qui nos pascis hic mortales:
Tuos ibi commensales,
Cohæredes et sodales,
Fac sanctorum civium.
Amen. Alleluia.

It is death to the unworthy, life to the
worthy: behold then of a like reception,
how unlike may be the result!
When the Sacrament is broken,
doubt not, but remember, that there
is just as much hidden in a fragment,
as there is in the whole.
There is no division of the substance, only
a breaking of the species takes place, by
which neither the state nor stature of the
substance signified is diminished.
Lo, the Bread of Angels
is made the food of earthly pilgrims:
truly it is the bread of children,
let it not be cast to dogs.
It was prefigured in types:
when Isaac was immolated,
when the Paschal Lamb was sacrificed,
when Manna was given to the fathers.
O Good Shepherd, True Bread,
O Jesus, have mercy on us:
feed us and protect us:
make us see good things
in the land of the living.
Thou who knowest all things and canst do
all things, who here feedest us mortals,
make us there be Thy guests,
the co-heirs, and companions
of the heavenly citizens.
Amen. Alleluia.

Fremuit spiritus Jesus
Fremuit spiritus Jesus et turbavit se ipsum,
et dixit Judæis: "Ubi posuistis Lazarum?"
Dicunt ei: "Domine, veni et vide."
Et lacrimatus est Jesus.

The Spirit of Jesus raged and was troubled,
and he said to the Jews: "Where have you laid Lazarus?"
They say to him, "Lord, come and see."
And Jesus wept.
Videns Dominus flentes sorores Lazari ad monumentum lacrimatus est coram Judaeis, et clamabat, "Lazare, veni foras."

Seeing the sisters of Lazarus weeping at the grave, the Lord wept in the presence of the Jews, and called: "Lazarus, come out."
—John 11:33–35, 43

o̱s̱ṯi̱ṉa̱ṯo̱: Lazarus, come out.

Da pacem, Domine
Da pacem, Domine, in diebus nostris, quia non est alius, qui pugnet pro nobis, nisi tu, Deus nostrer.

Grant peace, Lord, in our time, for there is no one else who will fight for us except you, our God.

Pater nostrer

Our father, who art in heaven, hallowed be thy name. Thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors. Lead us not into temptation, but deliver us from evil. Amen.
—Matthew 6:9–13

Nesciens Mater
Nesciens Mater virgo virum peperit, sine dolore salvatorem saeculorum ipsum regem angelorum sola virgo lactabat ubera de caelo plena.

A mother knowing no man, a virgin, brought forth without pain the eternal Saviour; and this same King of angels did she, alone a virgin, suckle at her breast, filled from heaven.
Missa L’homme arme’ super voces musicales: Agnus Dei
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundu, dona nobis pacem.

_Lamb of God, (you) who take away the sins of the world, have mercy on us._
_Lamb of God, (you) who take away the sins of the world, grant us peace._

Virgo prudentissima
Virgo prudentissima quæ pia gaudia mundo attulit, ut sphæras omnes transcen-
dit et astra sub nitidis pedibus radiis, et luce chorusca liquit et ordinibus iam
circumsepta novenis ter tribus atque iarciis excepta.

_Supremi ante Dei faciem ñteterat, patrona reorum._

_The most wise Virgin, who brought the world holy joy, passed beyond all spheres and left the stars beneath her glistening feet in gleaming radiant light, and was surrounded by the ninefold Ranks and received by the nine Hierarchies._

_The protector of sinners, she stood before the face of Almighty God._


_Say, you who inhabit the dazzling heights of Heaven: You leaders of the Spiritual Host, Angels and Archangels, bountiful Virtues, and you Thrones of Principalities, holy armies, You Powers, and Dominions of Heaven, Fiery Cherubim, and Seraphim created from the Word: Say whether such a feeling of joy has ever overwhelmed you As when you saw the assembly of the Mother of the everlasting Almighty. In Heaven, on land and at sea, She is the powerful Queen, whose majesty every spirit and every human being rightly praises and adores._

Vos, Michæl, Gabriel, Raphæl testámur ad aures illius, ut castas fundetis vota precesque pro sacro Imperio, pro Cæsare Maximiliano. Det Virgo omnipotens hostes superare malignos: reßtituat populus pacem terrisque saltem.

_You we invoke, Michael, Gabriel and Raphael, to pour upon her chaste ears our prayers and entreaties for the sacred empire and Maximilian the Emperor. May the all-powerful Virgin grant that he conquer his wicked enemies, and restore peace to the nations and safety to the land._

For you, with faithful skill, Georgius, the Emperor’s Precentor and Kapellmeister, rehearses this anthem. Austria’s Protecor, diligent in everything, earnestly commends himself, Mother, to your tender joys. The highest place, however, belongs to Him by whom you were taken up, through whom you shine, beautiful as the moon and excellent as the sun.

Cantus firmus:
Virgo prudentissima, quo progrederis, quasi aurora valde rutilans?
Filia Sion. Tota formosa et suavis es: pulchra ut luna, elecita ut sol.

Virgin most wise, where are you going, Glowing brightly like the dawn?
Daughter of Sion! Wholly fair and sweet you are, beautiful as the moon, excellent as the sun.
About the Artists

Founded and run by its singers, Convivium Musicum has been dedicated to concerts of uplifting beauty since 1987. Praised by a listener: “The sounds were incredible. It was as if I’d been anointed by the heavens,” 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 sixth 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.

Sarah Riskind is a choral conductor, composer, singer, and teacher, and received her Master of Music in Choral Conducting at the University of Wisconsin-Madison in 2012. There she studied with Beverly Taylor, conducted the 30-voice Women’s Chorus, and co-directed the 50-voice Masters Singers. She has also co-directed the Treble Singers and Women’s Chorus at the Walden School Young Musicians Program in Dublin, NH. In 2009, Sarah received a B.A. in Music, magna cum laude, from Williams College, earning highest honors for a senior thesis in composition, and conducting college, community, and children’s choirs. She has served as the soprano section leader for St. Christopher Catholic Parish in Verona, Wisconsin, and has sung with Boston’s Seraphim Singers, Spectrum Singers, Schola Nocturna, and the Tanglewood Festival Chorus, as well as with the University of Wisconsin Concert Choir and Madrigal Singers. She is currently Choir Director at the First Parish Church of Berlin, MA, and this is her second year singing with Convivium Musicum.

For more information about the ensemble, please visit www.convivium.org.
Cover image: Planispherical astrolabe. Marocco, 16th c. photo by Rama, courtesy Wikimedia Commons.

ACKNOWLEDGMENTS

Convivium would like to thank Susan DeSelms and the United Parish in Brookline for making us welcome in our new rehearsal home this year. We gratefully acknowledge our concert hosts this spring: this season: Harvard-Epworth Church in Cambridge, St. Paul’s Episcopal Church in Brookline, and Trinity Lutheran Church in Worcester, with special thanks to Dr. Ruth Weßheimer. Special thanks as well to Anne Azema and the Boston Camerata for inviting us to work with them on the Machaut concert in March, and to Allegra Martin, Anney Gillotte, and Philip “Doc” Davis for their work with us this winter on our forthcoming Lassus CD.

As always, we thank Evan Ingersoll for his brochure and program design; Doc Davis for recording, and Erik Bertrand for maintaining our web site, www.convivium.org. Convivium Musicum is a non-profit organization largely supported by membership dues and tax-deductible donations. Please join us in our effort to bring this beautiful music to all, by considering a donation this season. Many thanks!

Our heartfelt thanks to our family of donors:

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