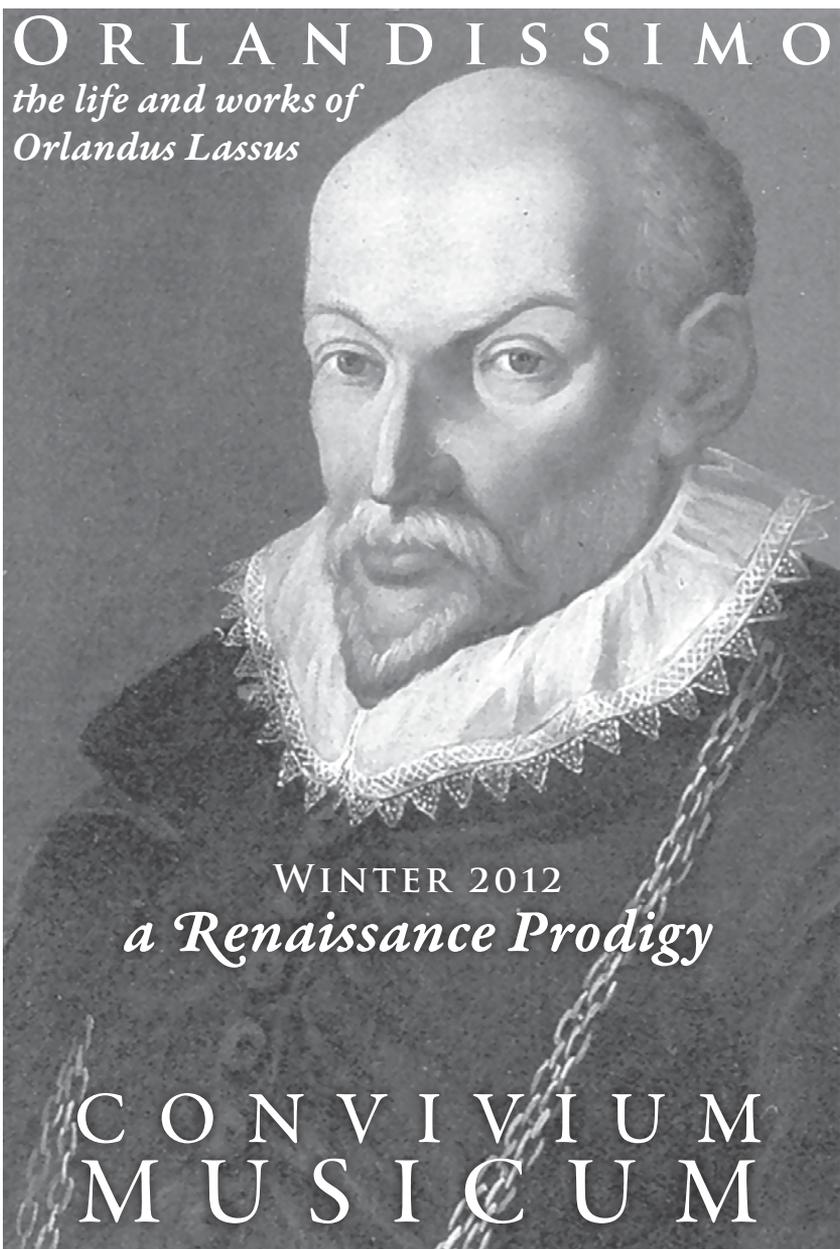


# ORLANDISSIMO

*the life and works of  
Orlandus Lassus*



WINTER 2012

*a Renaissance Prodigy*

CONVIVIUM  
MUSICUM

# CONVIVIUM MUSICUM

*Michael Barrett, music director*

## ORLANDISSIMO

*a Renaissance Prodigy*

January 15, 4 pm · Christ Church Andover

January 28, 7 pm · Cambridge Friends Meeting House

January 29, 4 pm · St. Paul's Episcopal Church, Brookline

## PROGRAM

Gustate et videte

Heu mihi, Domine

from *Il primo libro de mottetti a cinque et a sei voci* (publ. Antwerp, 1556)

Orlandus Lassus (1530/2 – 1594)\*

Peccata mea sicut sagittae

Nicolas Gombert (c. 1495 – c. 1560)

La nuit froide et sombre

from *Les meslanges... contenantz plusieurs chansons, tant en vers latins qu'en ryme francoyse* (Paris, 1576)

Fremuit spiritu Jesus

Jacob Clemens non Papa (c. 1510/5 – 1555/6)

Peccantem me quotidie

from “Opus primum” (publ. 1555)

Taedet animam meam (Lectio secunda)

from *Sacrae lectiones ex Propheta Job* (c. 1560)

from *Missa super Domine secundum actum meum* (c. 1557)

Kyrie

Gloria

—INTERMISSION—

Alma nemes

from *Il primo libro dove si contengono madrigali, vilanesche, canzoni francesi, e motetti* (Antwerp, 1555)

Manus tuae Domine (Lectio tertia)

from *Sacrae lectiones...*

from *Prophetiae Sibyllarum* (Munich, 1600)

[Prologue]

I. Sibylla Persica

II. Sibylla Libyca

Three villanesche from “Opus primum” (1555)

La cortesia voi donne predicate

Madonna mia, pietà chiam’et aita

‘No giorno t’haggio havere intra ‘ste mane

Fremuit spiritu Jesus (1556)

*\* all compositions by Lassus unless otherwise specified*

#### PERFORMERS

*soprano*: Laura Henderson, Cynthia Linkas, Cindy Liu,  
Sudie Marcuse, Ruthie Miller, Katie Yosua

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

*tenor*: Noah Bullock, Ron Lacro, Peter Nore

*bass*: Chris Chase, Michael Dettelbach,  
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# NOTES TO TONIGHT'S PROGRAM

It may not seem altogether wise to devote an entire season to a single composer. The potential pitfalls are far less dangerous, however, when the composer in question is Orlandus Lassus. Besides the common acceptance of Lassus, both in his own time and in later generations, as a composer of the first rank, he managed to produce a corpus of work astounding both in volume and variety: all forms of sacred music then in use, alongside secular vocal genres of every stripe. Far from risking stagnation, a mere single season of Lassus can barely do the composer justice!

If the inclusion of notes in a concert program serves any function at all,<sup>1</sup> it may be to give context to sounds that have been extracted in time and space from any context. We can consider, for example, how the career of Orlandus Lassus was at once typical of his age and singularly remarkable. One feature of his upbringing in common with most famous composers of the period was his place of birth: the city of Hainaut is part of the French-speaking region that today encompasses northern France and southern Belgium (Wallonia). At the time of Lassus' birth, so-called "Franco-Flemish" composers were still the dominant musical force in Europe. One has only to look at employment records in major courts and churches to see how both sacred and secular patrons in Italy, Spain, southern Germany and elsewhere sought musical talent from "beyond the mountains" in the North.

What was also typical in Lassus' youth

was an early recognition of a young musician's talent, not as a composer, but as a singer. Many a composer from this period started out musical life as a boy soprano; a special talent was recognized, perhaps followed by employment at a more prestigious church or court. There can be little doubt that Lassus' talents as a young singer were exceptionally fine; the myth, after all, recounts that the boy was abducted three times and pressed into service at various courts.

Mythologizing aside, the first verifiable record of Lassus' employment is at about age 12 in the household of one Ferrante Gonzaga, a nobleman with connections at the Mantuan court. With this job began a young life that saw Lassus spending most of his time in Italy and Sicily: Palermo, then Milan, Naples and finally Rome by about age 17. There is relatively little information about how much Lassus was composing during his teenage years, but some evidence of his growing fame as a musician comes from his appointment in 1553 (in his early 20s) as *maestro di cappella* at S. Giovanni in Laterano, among the most significant churches in Rome.

Already by his early twenties, Lassus had spent half his life outside his homeland, had moved nearly half a dozen times at least, and was in contact with many of the great sacred and secular institutions of Italy.<sup>2</sup> The young singer-composer had one more long-term port of call before he settled down, at

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<sup>1</sup> Perhaps, dear reader, the fact that you have chosen to peruse these words suggests you have at least some faith in their usefulness!

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<sup>2</sup> It should be remembered that Italy was not unified as a single nation until the nineteenth century. Lassus' changes of address on the Italian peninsula were in effect a move from one country to another.

about age 24, to what would become his decades-long appointment at the Bavarian court.<sup>3</sup> By about 1555, Lassus had settled in Antwerp, one of the great Flemish merchant cities about 60 miles north of his birthplace. He appears to have lived in Antwerp for about two years, though without any known official appointment. Antwerp offered Lassus the opportunity to befriend prominent businessmen such as Tielman Susato, one of the most important music printers of the sixteenth century.

Though it is difficult to date most of his early works with certainty, it appears that Lassus' stay in Antwerp afforded him the opportunity to begin to disseminate his juvenilia to the wider world. Several of the works that appear on tonight's concert were first printed in the mid-1550s in Antwerp, including the so-called "opus primum" ("first work") of 1555. This collection was only the beginning of what would become an astonishing printed output of music over the course of the composer's fruitful career.



I shall share a few thoughts about the pieces on tonight's program throughout the course of the concert, but there is one feature of Lassus' earlier style that I think bears mentioning before the music starts. A survey of Lassus' oeuvre reveals that he was unusually adept at writing musical settings of many languages, a skill no doubt honed by his travels and contacts in Europe at a young age. Yet Lassus' early style, in my view, still betrays his native linguistic background, namely French, most clearly audible in his setting of Latin texts.

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<sup>3</sup> For more on Lassus' mature period as a composer working in Germany, please come to one of our spring concerts!

Recall that in Lassus' youth, French-speaking composers and singers still dominated the musical landscape. This was less true towards the end of the sixteenth century, when figures like Palestrina and Victoria stood alongside Lassus in the pantheon of first-class composers. One of the chief ways that French declamation contrasts with most other Western European languages is that French has a rather flat tonic shape, save an upswing at the end of a verbal phrase. What we might call "Italianate" languages, by contrast, have more ebb and flow, the "crests" of the declamation coinciding mainly with word stress. The result is that, to the ears of most non-French speakers, the Latin word stress, as realized in a musical setting influenced by French-language sensibilities, seems from time to time to be misplaced, to come "too late."<sup>4</sup>

Lassus' early style emerged from the Franco-Flemish style more generally, the generation of Gombert and Clemens non Papa, so it is not simply Lassus' native tongue at work, but an entire musical language which happened to be built mainly by native French speakers.<sup>5</sup> I invite you to listen for these moments where the heritage of the French language, and of French-speaking composers, reveals itself in the melodies of the young genius from Hainaut.

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<sup>4</sup> For a more modern and more obvious example of the influence of the French language on Latin text setting, one can turn to the Latin works of Francis Poulenc.

<sup>5</sup> His later style, possibly under the influence of the further internationalization of *stile antico* polyphony, falls much more in line with an Italianate declamatory sense. (To hear the contrast, please join us in the spring!)

# TEXTS & TRANSLATIONS

## GUSTATE ET VIDETE

### *prima pars*

Gustate et videte quoniam suavis est Dominus:

beatus vir qui sperat in eo.

Timete Dominum, omnes sancti eius:

quoniam non est inopia timentibus eum.

### *secunda pars*

Divites eguerunt et esurierunt:

inquirentes autem Dominum non minuentur omni bono.

*O taste and see that the Lord is sweet:*

*blessed is the man that hopeth in him.*

*Fear the Lord, all ye his saints,*

*for there is no want to them that fear him.*

*The rich have wanted and have suffered hunger:*

*but they that seek the Lord shall not be deprived of any good. (Psalm 33:8–10)*

## HEU MIHI, DOMINE

Heu mihi, Domine, quia peccavi nimis in vita mea.

Quid faciam miser? Ubi fugiam, nisi ad te, Deus meus?

Miserere mei dum veneris in novissimo die.

*Alas for me, Lord, for I have sinned too much in my life.*

*What will I do, wretch that I am? Where will I flee, if not to you, my God?*

*Have mercy on me when you come on the last day.*

*(Responsory 5, Matins of the Office for the Dead, Respond only)*

## PECCATA MEA SICUT SAGITTÆ

### *prima pars*

Peccata mea sicut sagittæ infixæ sunt mihi

sed antequam generent in me

salva/sana me medicamento penitentiæ

quoniam conturbata sunt ossa mea

miserere mei et salva me Domine.

### *secunda pars*

Quoniam iniquitatem ego cognosco

et peccatum meum contra me est semper

tibi soli peccavi et malum coram te feci

miserere mei et exaudi me.

*My sins are to me imbedded like arrows,  
but before they be made in me  
save/heal me with the remedy of penitence,  
since my bones are distressed,  
have mercy on me and save me [Lord].*

*For I am aware of my iniquity,  
and my sin is always against me.  
To you alone have I sinned, and I have done wrong in your presence.  
Have mercy on me and heal me.*

LA NUIT FROIDE ET SOMBRE

La nuit froide et sombre  
couvrant d'obscur ombre  
la terre et les cieus,  
aussi doux que miel,  
fait couler du ciel  
le sommeil aux yeux.

Puis le jour suivant,  
au labeur duisant,  
sa lueur expose,  
et d'un tient divers,  
ce grand univers  
tapisse et compose.

*The night cold and sombre  
With dark shadows covers  
The earth and the sky,  
Like honey, as sweet,  
On heavenly feet,  
Comes sleep to the eye.*

*Then day, renewing,  
Its labour pursuing,  
Discloses the light,  
And with glow diverse  
Weaves this universe,  
A vast poem bright.*

*translated by A.S. Kline, © 2009*

FREMUIT SPIRITU JESUS

*prima pars*

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

*secunda pars*

Videns Dominus flentes sorores Lazari ad monumentum  
lacrimatus est coram Judæis,  
et clamabat: “Lazare, veni foras.”

*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.*

*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)*

*ostinato: Lazarus, come out.*

TÆDET ANIMAM MEAM

*prima pars*

- 1 Tædet animam meam vitæ meæ;  
dimittam adversum me eloquium meum:  
loquar in amaritudine animæ meæ.
- 2 Dicam Deo: Noli me condemnare;

*secunda pars*

- indica mihi cur me ita iudices.
- 3 Numquid bonum tibi videtur, si calumnieris me,  
et opprimas me opus manuum tuarum,  
et consilium impiorum adjuves?
- 4 Numquid oculi carnei tibi sunt?  
aut sicut videt homo, et tu videbis?

*tertia pars*

- 5 Numquid sicut dies hominis dies tui,  
et anni tui sicut humana sunt tempora,  
6 ut quæras iniquitatem meam,  
et peccatum meum scruteris,  
7 et scias quia nihil impium fecerim,  
cum sit nemo qui de manu tua possit eruere?

1 *“I loathe my very life;  
therefore I will give free rein to my complaint  
and speak out in the bitterness of my soul.*

2 *I say to God: Do not declare me guilty,*

*but tell me what charges you have against me.*

3 *Does it please you to oppress me,  
to spurn the work of your hands,  
while you smile on the plans of the wicked?*

4 *Do you have eyes of flesh?  
Do you see as a mortal sees?*

5 *Are your days like those of a mortal  
or your years like those of a strong man,  
6 that you must search out my faults  
and probe after my sin—*

7 *though you know that I am not guilty  
and that no one can rescue me from your hand?*  
(Job 10:1–7)

KYRIE

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Lord have mercy.*

*Christ have mercy.*

*Lord have mercy.*

## GLORIA

Gloria in excelsis deo, et in terra pax hominibus bonæ 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 thanks to you for your great glory.*

*Lord God, Heavenly King, God Almighty Father.*

*Lord Only-begotten Son, Jesus Christ.*

*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 hear our prayer.*

*You who sit at the Father's right hand, have mercy on us.*

*For you alone are holy. You alone, Lord. You alone the Most High, Jesus Christ.*

*With the Holy Spirit in the glory of God the Father. Amen.*

## ALMA NEMES

Alma Nemes, quæ sola Nemes,

quæ dicere Cypris altera, quæ Pallas altera,

quarta Charis, quæ pellis nubes,

quæ cælum fronte serenas et risu et lætis flammea luminibus,

alma veni vocemque tuam,

qua flumina sistis funde,

canas mecum dulce novumque melos.

*Nurturing Nemes, who art my only Nemes,*

*who art called Cypris (=Venus/Aphrodite) and Pallas by another name;*

*the fourth Charis (Grace; there were 3 Graces or "Charites" in Greek mythology),*  
*who banishes the clouds,*

*who becalms the heavens with thy brow, the fires (? usu. "flame-colored bridal*  
*veil" when in neuter) with thy bullient ("joyful") laughter and light (=eyes),*

*Nurturing one, come, and pour out thy voice,  
with which thou makeſt rivers ſtand ſtill:  
Sing thou with me a ſweet and new ſong.*

*translation by Monica Park*

MANUS TUÆ DOMINE

*prima pars*

- 8 Manus tuæ fecerunt me,  
et plasmaverunt me totum in circuitu:  
et ſic repente præcipitas me?  
9 Memento, quæſo, quod ſicut lutum feceris me,  
et in pulverem reduces me.

*secunda pars*

- 10 Nonne ſicut lac mulſiſti me,  
et ſicut caſeum me coagulaſti?  
11 Pelle et carnibus veſtiſti me;  
oſſibus et nervis compegiſti me.  
12 Vitam et miſericordiam tribuiſti mihi,  
et viſitatio tua cuſtodivit ſpiritum meum.

- 8 *“Your hands ſhaped me and made me.  
Will you now turn and deſtroy me?”*  
9 *Remember that you molded me like clay.  
Will you now turn me to duſt again?*
- 10 *Did you not pour me out like milk  
and curdle me like cheese,*  
11 *clothe me with ſkin and fleſh  
and knit me together with bones and ſinews?*  
12 *You gave me life and ſhewed me kindneſs,  
and in your providence watched over my ſpirit.*  
(Job 10:8–12)

## SIBYLLENE PROPHECIES

[*Prologue*]

Carmina Chromatico, quæ audis modulata tenore,  
Hæc sunt illa quibus nostræ olim arcana salutis  
Bis senæ intrepido cecinerunt ore sibyllæ.

[*Sibylla Persica*]

Virgine matre satus pando residebit asello,  
Jucundus princeps unus qui ferre salutem  
Rite queat lapsis tamen illis forte diebus.  
Multi multa ferent immensi fata laboris.  
Solo sed satis et oracula prodere verbo:  
Ille Deus casta nascetur virgine magnus

[*Sibylla Libyca*]

Ecce dies venient, quo æterno tempore princeps  
Irradians sata læta viris sui crimina tollet,  
Lumine clarescet. Cuius synagoga recenti;  
Sordida qui solus reserabit labra reorum.  
Æquus erit cunctis, gremio rex membra reclinet  
Reginæ mundi, sanctus per sæcula vivus

[*Prologue*]

*Polyphonic songs which you hear with a chromatic tenor,  
these are they, in which our twice-six sibyls once sang with  
fearless mouth the secrets of salvation.*

[*Sibylla Persica*]

*The son of a virgin mother shall sit on a crook-backed  
ass, the joyful prince, the only one who can rightly bring  
salvation to the fallen; but it will happen in those days  
that many shall tell many prophecies of great labor. But it  
is enough for the oracles to bring forth with a single word:  
That great God shall be born of a chaste virgin.*

[*Sibylla Libyca*]

*Behold the days will come, at which time the immortal  
prince, sowing abundant crops, shall take away their  
crimes from men, whose synagogue will shine with new  
light; he alone shall open the soiled lips of the accused, he  
shall be just to all; let the king, holy, living for all ages,  
recline his limbs in the bosom of the queen of the world.*

LA CORTESIA

La cortesia voi donne predicate,  
Ma mai non l'osservate, vi so dire.  
Voi lo vedete s'è come dico io,  
Sol ch'io ti parlo, dici, "va' con dio."

Se la dicete perchè non me amate,  
Et hai pietà di tanto mio martire.  
Voi lo vedete...

Quando vi tengo mente, ve n'entrate,  
E senza causa me voi far morire.  
Voi lo vedete...

Va' figlia mia, ca se voi predicare,  
L'opere bone ti bisogna fare.  
Voi lo vedete...

*You ladies preach courtesy  
But never observe it, I can assure you.  
You know it's just as I say it is,  
Yet when I talk to you, you say, "Get lost."*

*So you say that because you don't love me,  
And you pity my great suffering.  
You know...*

*When I'm attentive to you, you come in,  
And for no reason you make me die.  
You know...*

*Go, my girl, because if you want to preach,  
You must do good deeds.  
You know...*

MADONNA MIA

Madonna mia, pietà chiam'et aita,  
Ch'io moro e stento a torto, e pur volete.  
Io grido e nol sentete,  
"Acqua madonna al foco,  
Ch'io mi sento morire, a poco a poco."

Vostra altiera beltà sola infinita,  
È causa ch'io me abbruscia, e 'l consentete.  
Io grido...

Hormai le scema l'affanata vita,  
Nol credi, e con vostri occhi lo vedete.  
Io grido...

Di chiedervi mercé son quasi roco,  
Sol della pena mia prendete gioco.  
Pur grido in ogni loco,  
"Acqua..."

*My lady, I'm calling for mercy and help,  
Because I'm wrongfully half-starved, yet you allow it.  
I cry out and you don't listen,  
"Water the fire, lady,  
For I feel myself dying, little by little."*

*Your lofty beauty, unique and boundless,  
Is what causes me to scorch, and you permit it.  
I cry out...*

*Now my troubled life is waning;  
You don't believe it, yet with your eyes you see it.  
I cry out...*

*I'm nearly hoarse begging for your mercy,  
Only you make fun of my suffering.  
Still I cry out wherever I go,  
"Water the fire..."*

'NO GIORNO

'No giorno t'haggio havere intra 'ste mane,  
Se 'nce dovesse perdere le zappe.  
Fugimi quanto voi, che non mi scappi.

Non ce pensare, no, lascia 'se trame,  
Si' 'ngi sentita e fa che non ce 'ncappi.  
Fugimi...

Me stratii e me beffeggi come cane,  
Et io, papieto, 'nce stongo a 'se mappi.  
Fugimi...

Dove va trenta, ben può ir trenta uno,  
Ch'io t'aggio haver al dispetto d'ognuno.  
Fugimi...

*Some day I shall catch hold of you,  
Even if I should ruin my hoes.  
Run away as much as you want, for you can't escape me.*

*Don't consider it, don't give up all your tricks,  
Mind you, don't get caught up in it.  
Run away...*

*You torture me and tease me like a dog,  
And I, greedy old man, put up with all your schemes.  
Run away...*

*Where there's room for thirty, one more can go,  
For I shall get hold of you despite everyone.  
Run away...*

## 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: “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 fifth 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: Barbara Bruns and the parish of Christ Church Andover; the members of the Cambridge Friends Meeting House; and the parish of St. Paul's Episcopal Church, Brookline. As always, we thank Evan Ingersoll for his brochure and program design; "Doc" Davis for recording; Erik Bertrand for diligent webmastery, and Sheila Beardslee Bosworth for publicity.

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—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](http://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!



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Songs*

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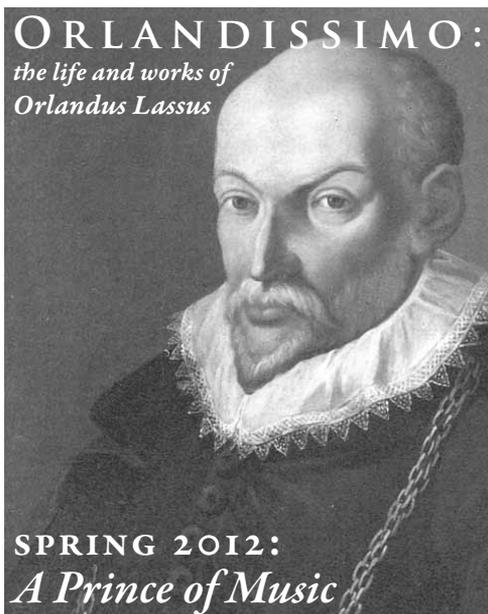
BACK BY POPULAR DEMAND! Convivium’s first CD, which sold out last Fall, is now back in print! Featuring motets on the *Song of Songs* by Guerrero, Vivanco, Victoria, and Ceballos, plus other music by composers from Spain and the New World. Recorded live in concert, with special guest appearances by The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

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