

Guest Ensemble Concert:

2023-10-17 – Blue Heron



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LARRY G. AND ANN HOWARD JONES VOCAL ENSEMBLE RESIDENCY

BLUE HERON

Margot Rood, *soprano*; Sophie Michaux, *mezzo-soprano*; Laura Pudwell, *mezzo-soprano*
Jason McStoots, *tenor*; James Reese, *tenor*; Aaron Sheehan, *tenor*; Sumner Thompson, *tenor*
Paul Guttry, *bass*; David McFerrin, *bass*
Scott Metcalfe, *artistic director, harp & fiddle*

Tuesday, October 17, 2023 at 7:30pm
Voxman Music Building Concert Hall

PROGRAM

I. The musical nightingale

Bon jour, mon amour

Bon jour mon coeur, bon jour ma douce vie

Philippe DE MONTE
(1521-1603)

Le rossignol

Rejouyssons nous a ceste heure

Cipriano DE RORE
(1515/16-1565)

Rossignolet qui chante

Rinalde DEL MELLE
(c. 1554-c. 1598)

Rossignol mon mignon

Claude LE JEUNE
(c. 1528-1600)

Le rossignol plaisant et gracieux

Andreas PEVERNAGE
(1542/3-1591)

C'est Latin

Depuis le jour que je vous vei

Jan Pieterszoon SWEELINCK
(1562-1621)

Fuyons tous d'amour le jeu

Tu ne l'enten pas, la la la

LE JEUNE

Amour ou liberté?

Elle n'eust sceu la chaleur éprouver

LE JEUNE

Vous qui goutez d'amour le doux contentement

Que ferez-vous, dites, ma dame

PEVERNAGE

II. Okeghem, Morton & Busnoys

Prenez sur moi vostre exemple amoureux

Ma bouche rit et ma pensée pleure

Aultre Venus estes sans faille

Johannes OKEGHEM
(c. 1420-1497)

Le souvenir de vous me tue

Robert MORTON
(c. 1430-1483)

In hydraulis

Antoine BUSNOYS
(c. 1430-1492)

TEXTS & TRANSLATIONS

Bon jour mon coeur, bon jour ma douce vie,
Bon jour mon oeil, bon jour ma chere amie,
Hé bon jour ma toute belle,
Ma mignardise bon jour,
Mes delices, mon amour,
Mon doux printems, ma douce fleur nouvelle,
Mon doux plaisir, ma douce coulombelle,
Mon passereau, ma gente tourterelle,
Bon jour ma douce rebelle.

Je veux mourir si plus on me reproche
Que mon service est plus froid qu'une roche
De t'avoir laissé, maistresse,
Pour aller suivre le Roy,
Mandiant je ne sçay quoy
Que le vulgaire apelle une largesse.
Plus tost perisse honneur, cour et richesse,
Que pour les biens jamais je te relaisse,
Ma douce et belle déesse.

Pierre de Ronsard (1524-85)

Rejouyssons nous a ceste heure

en ce joly moys de may :
le rossignol demeure
au bois chantant si gay.
Sans quelque lay
l'iray ouyr chanter
et veoir la belle figure
que je veulx aymer.

Rossignolet qui chante,

Va-t'en a mon amy
Dire qu'il se contente,
Et que c'est mon attente
De mourir avec luy.

Rossignol mon mignon, qui dans ceste saulaye

Vas seul de branch' en branche à ton gré voletant,
Et chantes à l'ennuy de moy qui vay chantant
Celle qui faut toujours que dans la bouche j'aye,

Nous soupirons tous deux : ta douce voix s'essaye
A soner l'amitié d'une qui t'ayme tant,
Et moy triste je vay la beauté regrettant
Qui m'a fait dans le coeur une si aigre playe.

Toutefois, Rossignol, nous differons d'un point,
C'est que tu es aymé, et je ne le suis point,
Bien que tous deux ayons les musiques pareilles,

Car tu fléchis t'amie au doux bruit de tes sons,
Mais la mienne qui prend à dépit mes chansons,
Pour ne les escouter, se bouche les oreilles.

Ronsard

Good day my heart, good day my sweet life,
good day my eye, good day my dear friend,
ah, good day my beauty,
my dainty one, good day,
my delight, my love,
my sweet springtime, my sweet new flower,
my sweet pleasure, my sweet little dove,
my sparrow, my gentle turtledove,
good day my sweet rebel.

I wish to die if I continue to be reproached
that my service is colder than a stone
for having left you, mistress,
to follow the King,
seeking I know not what –
what is commonly called largess.
May honor, court, and riches perish
before I ever leave you for gain,
my sweet and fair goddess!

Let us rejoice now
in this pretty month of May:
the nightingale resides
in the woods, singing so gaily.
Without delay
I shall go listen to him sing
and see the lovely face
I wish to love

Little singing nightingale,
go to my lover
and tell him to be content,
and that is my intent
to die with him.

Nightingale, my darling, you who in this willow grove
fly alone from branch to branch, fluttering about at will,
and sing, to my despair, I who go about singing
of her whose name is always on my tongue,

The two of us both sigh: your sweet voice devotes itself
to proclaiming the love of one who loves you much,
while I go sadly lamenting the beauty
who has made such a bitter wound in my heart.

All the same, Nightingale, we differ in one way,
which is that you are loved and I not at all,
although we both make the same music,

For you reach your love with the sweet sound of your calls,
but mine, who is offended by my songs,
in order not to hear them, stops up her ears.

Le Rossignol plaisant et gracieux,

Habiter veut toujours au vert bocage,
Au champs voler et par tous autres lieux,
Sa liberté aimant plus que sa cage :

Mais le mien coeur qui demeure en ostage
Sous triste deuil qui le tient en ses lacs,
Du Rossignol ne cherche l'avantage,
Ne de son chant recevoir le soulas.

La fleur de poésie francoyse (Paris, 1543)

Depuis le jour que je vous vei,

Maistresse, vostre grand' beauté
contraignit mon coeur asservi
au joug de vostre cruauté :
si bien qu'un autre amour vainqueur
n'a fait playe dedans mon coeur.

Fuyons tous d'amour le jeu

Comme le feu,
Ayme qui voudra les femmes,
Serve qui voudra les dames,
Quand à moy je n'en ay cure,
Ni les procure,
Jamais on n'y gaigne rien,
Je le voy bien.
Fuyons tous d'amour le jeu
Comme le feu.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin.
La fille d'un bon homme s'est levée au matin,
A pris trois bichetz d'orge, s'en va droit au moulin.
Tu ne l'enten pas, la la la,
Tu ne l'enten pas, c'est Latin.
A pris trois bichetz d'orge, s'en va droit au moulin,
Mon amy, si dit elle, moudray je bien mon grain.
Tu ne l'enten pas, la la la,
Tu ne l'enten pas, c'est Latin.
Mon amy, si dit elle, moudray je bien mon grain.
Ouy, dit il, la belle, attendés à demain.
Tu ne l'enten pas, la la la,
Tu ne l'enten pas, c'est Latin.
Ouy, dit il, la belle, attendés à demain.
J'ay bien perdu ma peine, car tu n'es qu'un badin.
Tu ne l'enten pas, la la la,
Tu ne l'enten pas, c'est Latin.

The pleasing and gracious Nightingale
wishes always to live in the green wood,
to fly to the fields and everywhere else,
loving its liberty more than its cage:

But this heart of mine, which lives hostage
to the sad grief that holds it in its snares,
does not seek to gain the Nightingale's advantage,
nor to receive the solace of its song.

Ever since the day I first saw you,
Mistress, your great beauty
has shackled my heart in servitude
to the yoke of your cruelty,
such that another victorious love
has made no wound within my heart.

Let's all flee the game of love
as from fire!
Let him who wishes love women,
let him who wishes serve ladies:
as for me I don't care for them,
nor try to win them;
never does one gain anything that way,
this I see well.
Let's all flee the game of love
as from fire!

You don't get it, la la la,
You don't get it, it's Latin.
The daughter of a good fellow got up in the morning,
took three bushels of barley, went straight to the mill.
You don't get it, la la la,
You don't get it, it's Latin.
She took three bushels of barley, went straight to the mill;
My friend, says she, I'd like my grain ground well.
You don't get it, la la la,
You don't get it, it's Latin.
My friend, says she, I'd like my grain ground well.
Okay, says he, my pretty, just wait til tomorrow.
You don't get it, la la la,
You don't get it, it's Latin.
Okay, says he, my pretty, just wait til tomorrow.
I've really wasted my time (says she), for you're nothing but
an ass.
You don't get it, la la la,
You don't get it, it's Latin.

Elle n'eust sceu la chaleur éprouver

D'un feu plus beau en sa tendre poitrine,
Et luy n'eust peu au ciel mesme trouver
De ses vertus recompense plus digne.
O coupl'heureus', o nuit bien fortunée!
Chantons Io, Hymen, o Hymenée.

Vous qui goutez d'amour le doux contentement,

Chantez qu'il n'est rien tel que l'estat d'un amant;
Vous qui la liberté pour déess' avez prize,
Chantez qu'il n'est rien tel que garder sa franchise.

Que ferez-vous, dites ma dame,

Perdant un si fidell' amant?
Ce que peut fair' un corps sans ame,
Sans yeux, sans pouls, sans mouvement.
N'en aurez vous plus souvenance
Après ce rigoureux depart?
Au coeur qui oublî en absence
L'amour n'a jamais eu de part.
De tant d'ennuis qui vous font guerre,
Lequel vous donne plus de peur?
La crainte qu'en changeant de terre,
Il puisse aussi changer de coeur.
N'usez jamais de ce langage,
A sa foy vous faictes grand tort.
C'est un evident tesmoignage
Pour monstrier que j'aime bien fort.
Son amour si ferm' et si sainte
Doit tenir vostr' esprit contant.
Je ne puis que je n'aye crainte
De perdre ce que j'aime tant.

Auriez vous beaucoup de tristesse
S'il venoit à changer de foy?
Tout autant que j'ay de liesse,
Sçachant bien qu'il n'aime que moy.
Quel est le mal qui vous offense,
Attendant ce departement?
Tel que d'un qui a eu sentence
Et attend la mort seulement.
Quoy? vous pensez doncques à l'heure
Qu'il s'en ira mourir d'ennuy?
Il ne se peut que je ne meure,
Mon esprit s'en va quant et luy.
Si tel accident vous arrive,
Vostr' amour ne durera pas.
La vray' amour est tousjours vive,
Et ne meurt point par le trespas.

Philippe Desportes (1546-1606)

She could not have felt the warmth
of a more beautiful flame within her tender breast,
and he could not have found, even in heaven,
a reward more worthy of his virtues.
O happy couple, O night most fortunate!
Sing Io, Hymen, O Hymenée.

You who taste the sweet contentment of love
sing that there is nothing like the state of a lover;
you who have taken liberty for your goddess
sing that there is nothing like keeping your freedom.

Say, what will you do, my lady,
upon losing so faithful a lover?
That which a body without soul may do,
without eyes, without pulse, without movement.
Will you retain no memory of him
after this terrible departure?
A heart that forgets due to absence
has never known love.
Of all the worries that make war on you,
which causes you the most fear?
The fear that in changing his land
he may also change his heart.
Never speak these words!
You do his faith a great wrong.
It is clear testimony
demonstrating that I love most strongly.
His love, so steadfast and pure,
ought to keep your spirit content.
I cannot do otherwise than fear
to lose that which I love so much.

Would you feel great sadness
if he came to change his faith?
Just as much as I feel joy,
knowing well he loved none but me.
What injury is done to you,
awaiting this departure?
The same as to one who has been sentenced
and awaits death alone.
What? so you expect, at the hour
when he leaves, to die of grief?
It cannot be but that I die,
for my spirit leaves along with him.
If such a thing happens to you,
your love will not survive.
True love is always alive,
And never dies upon death.

Prenez sur moi vostre exemple amoureux :

Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse,
Et la fin est d'avoir plaisant maistresse,
Mais au saillir sont les pas dangereux.

Servant d'Amours, me suis trouvé euren,
L'une des fois, et l'autre malleuren,
Ung jour sentant confort, l'autre destresse.

*Prenez sur moi vostre exemple amoureux :
Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse.*

Pour ung plaisir cent pansers ennuieux,
Pour ung soulas cent dangiers perilleux,
Pour ung accueil cent regars par rudesse :
S'Amours sert doncques de telz mets a largesse,
Et les loiaux fait les plus doloureux,

Prenez sur moi vostre exemple amoureux ...

Ma bouche rit et ma pensée pleure,

Mon oeil s'esjoye et mon cuer maudit l'eure
Qu'il eut le bien que sa sancté deschace
Et le plaisir que la mort me pourchace
Sans resconfort qui m'aide ne sequeure.

Ha cuer pervers, faulsaire et mansongier,
Ditez comment avez ousé songier
Que de faulser ce qu'aviez promis.

Puis qu'en ce point vous vous voulez venger,
Pensez bien tost de ma vie abreger :
Vivre ne puis ou point ou m'avez mis.

Voustre pitié vieult doncques que je meure,
Mays rigneur vieult que vivant je demeure ;
Ainsi meurs vif et en vivant trespasse.
Pour celer le mal qui point ne se passe
Et pour couvrir le dueil ou je labeure,

Ma bouche rit et ma pensee pleure ...

Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow;
the end is having a pleasant mistress,
but on the way out the steps are dangerous.

As a servant of Love, I found myself happy
one moment and unhappy the next,
one day feeling comfort, the next distress.

*Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow.*

For every pleasure a hundred painful thoughts,
for every solace a hundred perilous dangers,
for every welcome a hundred harsh glances:
if Love serves up such dishes so liberally
and makes the loyal the most woeful,

Take from me your amorous example ...

My mouth laughs and my thoughts weep,
my eye rejoices and my heart curses the hour
when it enjoyed the good that destroys its health
and the pleasure that brings me death,
without comfort to aid or succor me.

Ah, perverse, false, and lying heart,
tell me how you ever dared to dream
of breaking the promise you had made.

Since you will avenge yourself to this degree,
think of soon cutting short my life:
I cannot live in the plight in which you've placed me.

Your pity, then, wants me to die,
but harshness wants me to survive,
and so alive I die, and living pass away.
To hide the ill which has no end
and to conceal the grief in which I struggle,

My mouth laughs and my thoughts weep ...

Aultre Venus estes sans faille:

Plus que nulle autre creature
De corps, de beaulté, de figure
La semblez et de mesmes taille.

Celuy qui les amours detaille
Peult de vous dire par droicture,

Aultre Venus estes sans faille,
Plus que nulle autre creature.

Qui contredit j'offre bataille
A oultrance et a desmesure,
Maintenant qu'il vous fait injure
Se le tiltre tel ne vous baille.

Aultre Venus estes sans faille ...

Le souvenir de vous me tue,
Mon seul bien, quant je ne vous voy,
Car je vous jure sus ma foy,
Sans vous ma liesse est perdue.

Quant vous estes hors de ma veue
Je me plaing en disant hé moy!

*Le souvenir de vous me tue,
Mon seul bien, quant je ne vous voy.*

Seulle demeure despourveue,
De nully confort ne reçoï ;
Ce deul porte sans faire effroy
Jusques a vostre revenue.

Le souvenir de vous me tue ...

You are another Venus, without doubt:
more than any other creature
in body, in beauty, in countenance
you resemble her, and are of the same form.

He who tallies loves' details
may rightly say of you,

You are another Venus, without doubt,
more than any other creature.

To him who denies it I offer battle
to the death and without limit,
maintaining that he does you wrong
if he does not grant you this title.

You are another Venus, without doubt ...

The memory of you kills me,
my only love, when I do not see you,
for I swear to you upon my faith,
without you my joy is lost.

When you are out of my sight,
I lament, saying Alas!

*The memory of you kills me,
my only love, when I do not see you.*

Alone I remain, destitute,
from no soul do I receive comfort;
this grief I suffer without complaint
until your return.

The memory of you kills me ...

In hydraulis quondam Pythagora

admirante melos phtongitates
malleorum secus is equora
per ponderum inequalitates
adinvenit muse quidditates.

Epitritum ast hemioliam
epogdoun duplam nam perducunt
tessaron penthe convenientiam
nec non phtongum et pason adducunt,
monocordi dum genus conducunt.

Hec Okeghem cunctis qui precinis
Galliarum in regis latrā
practiculum tue propaginis
arma cernens quondam per atria
Burgundie ducis in patria.

Per me Busnois illustris comitis
de Chaurolais indignum musicum
saluteris tuis pro meritis
tamquam summum Cephas tropidicum.
Vale verum instar Orpheicum.

Text emended by Jaap van Benthem.

Long ago, Pythagoras,
wondering at the tones of water-organs
and at the varied sounds made by hammers on surfaces
due to the inequalities of their weights,
discovered the essentials of music.

For these produce [the proportions] *epitrite*, *hemiola*,
epogdoun, and *dupla*,
lead to the harmony of the fourth and the fifth
and also the tone and the octave,
and connect the species of the monochord.

You, Okeghem, who sing before all
in the service of the king of the French,
strengthen the practice of your posterity
by examining these implements on occasion in the halls
of the Duke of Burgundy, in your fatherland.

Through me, Busnoys, unworthy musician
of the illustrious Count of Charolais,
may you be greeted for your merits as a Cephas [Peter],
the first among the makers of tropes.
Farewell, true image of Orpheus!

epitrite the proportion 4:3; *hemiola*, 3:2; *epogdous*, 9:8; *dupla*, 2:1
Cephas Gr., rock: i.e. St. Peter

Translations by Scott Metcalfe

ABOUT THE ARTISTS

Blue Heron has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for its “expressive intensity.” The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University, the University of Chicago, and the University of California, Davis; in Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks* (available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD in the series was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron inaugurated Okeghem@600, a multi-season project to commemorate the circa-600th birthday of Johannes Okeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Okeghem’s songs bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*; Volume 2 will follow this season. Blue Heron’s recordings also include a CD accompanying Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut’s *Remede de Fortune*.

Bass-baritone **Paul Guttery** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on Blue Heron’s recordings and

on discs of medieval music by Sequentia.

Hailed for his “voice of seductive beauty” (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, and the Handel & Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro festivals. Recent performance highlights have included the role of Thoas in Gluck’s *Iphigénie en Tauride* with Boston Baroque, Monteverdi’s dramatic scena *Il Combattimento di Tancredi e Clorinda* with American Bach Soloists, Bach’s *Christmas Oratorio* with Emmanuel Music, and the role of the Devil in Stravinsky’s *A Soldier’s Tale* with the Aston Magna Music Festival. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an architectural historian and preservation planner, their daughter Fiona, and black lab Holly.

Reviewers have praised **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include Le Jeu in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi’s *Orfeo*, and Eumete and Giove in Monteverdi’s *Il ritorno d’Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart’s *Abduction from the Seraglio*, Bach’s *Christmas Oratorio* and *St. Mark Passion* with Emmanuel Music, and Monteverdi’s *Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully’s *Psyché* (nominated for a Grammy), Handel’s *Acis and Galatea* (as Damon), John Blow’s *Venus and Adonis* (soloist), and Charpentier’s *Actéon* (as Orphée).

Scott Metcalfe is widely recognized as one of North America’s leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City’s Green Mountain Project from 2010-19 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. He also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. Metcalfe’s scholarly work, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a long-forthcoming book on the Peterhouse partbooks and two articles (one published in 2022 and another forthcoming) in the *Journal of the Alamire Foundation*. He has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the Leuven chansonnier for

the Alamire Foundation (Belgium); other editions are in the works, including a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).

Praised for her “warm, colorful mezzo” by *Opera News*, **Sophie Michaux** has become one of North- America's most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie's unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Recent solo engagements include the role of Alcina in Caccini's *La Liberation di Ruggiero dall'Isola d'Alcina* (Haymarket Opera), Olofernes in Scarlatti's *La Giuditta* (Haymarket Opera), a tour of Hawai'i with Les Délices, the alto solos in the Handel's *Dixit Domino* (Upper Valley Baroque), and De Falla's *El Amor Brujo* (Lowell Chamber Orchestra). She is thrilled to collaborate with Blue Heron, The Lorelei Ensemble, Les Délices, the Boston Early Music Festival, Roomful of Teeth, Bach Collegium San Diego, Palaver Strings, and others. Last season, she took part in Lorelei Ensemble's US tour, premiering *Her Story* by Julia Wolfe with the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.

Grammy-nominated mezzo-soprano **Laura Pudwell** has established a superb reputation through her performances in London, Paris, Salzburg, Houston, Vienna, and Boston. Ms. Pudwell sings a vast repertoire ranging from early music to contemporary works, and has received international acclaim for her recordings. She is best known in Boston for her appearances in operas presented by the Boston Early Music Festival. A frequent guest of many national and international presenters, she has had the privilege of working with many outstanding conductors, including Hans Graf, Hervé Niquet, Andrew Parrott, Ivars Taurins, David Fallis, Brian Jackson, John Sinclair, Bernard Labadie, Lydia Adams, Howard Dyck and Robert Cooper. On the opera stage, Ms. Pudwell has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music, and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera. Her many roles include Cornelia (*Giulio Cesare*), Marcelina (*Le Nozze di Figaro*), Nerone and Arnalta (*L'Incoronazione di Poppea*), Mrs. Quickly (*Falstaff*), and Dido/Sorceress (*Dido and Aeneas*), which also was an award-winning recording performed by Ms. Pudwell in Paris. She is a regular participant in many festivals, including Festival Vancouver, the Ottawa Chamber Music Festival, the Banff Summer Festival, the Elora Festival, the Boston Early Music Festival, the Grand River Baroque Festival, and the WinterPark Bach Festival in Orlando. Ms. Pudwell appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, the St. Lawrence Choir, Le Concert Spirituel, Chorus Niagara, and the Menno Singers. Ms. Pudwell lives in Kitchener-Waterloo, Ontario, with her husband and two children.

A “shining tenor” (*New York Classical Review*), **James Reese** is a frequently sought performer with orchestras and ensembles throughout North America. James maintains close relationships with leading early music ensembles, including Philharmonia Baroque Orchestra, the American

Bach Soloists, The Sebastians, TENET Vocal Artists, Blue Heron, the Washington Bach Consort, and the Boston Early Music Festival. In the 2023-24 season James looks forward to debuts with Les Délices, Tafelmusik (Toronto), Symphony Nova Scotia, and the Portland Baroque Orchestra. James is also a recitalist and performs often with his friend and close collaborator, pianist Daniel Overly, with whom he made a debut at the Philadelphia Chamber Music Society in 2022. Reviews have called James's singing "captivating" (*The Broad Street Review*) and "splendid" (*San Francisco Chronicle*). He is a graduate of Northwestern University's Bienen School of Music and holds a masters degree from Yale University's School of Music. He lives in Philadelphia.

Margot Rood, hailed for her "sterling, gleaming tone and magnificent control" by *The Washington Post*, performs a wide range of repertoire. Recent appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New Jersey Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, TENET Vocal Artists, and Bach Collegium San Diego, as well as on stage with the Boston Early Music Festival, Monadnock Music, and St. Petersburg Opera. In 2023 Margot made her debut with Opera Lafayette, where she was honored to step in to sing the title role in the world premiere of Rameau's *Io*. Margot is the recipient of numerous awards including the St. Botolph Emerging Artist Award and the Lorraine Hunt Lieberman Fellowship at Emmanuel Music. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Margot holds degrees from the University of Michigan and McGill University.

Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of Mattheson's *Boris Gudenow*, winning praise from *Opera News* for his "sinuous and supple" voice, and went on to further roles with BEMF in Lully's *Psyché*, Charpentier's *Actéon*, Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*, and Handel's *Acis and Galatea*. He sang the title role in BEMF's recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards. Aaron has appeared worldwide at venues including the Tanglewood Festival, Lincoln Center, Concertgebouw, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, Washington, DC, and Regensburg, Germany. He has performed with Seattle Symphony, American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Tafelmusik, Orquesta Sinfónica Nacional del Perú, Philharmonia Baroque, North Carolina Symphony, New York Collegium, Orpheus Chamber Orchestra, Charlotte Symphony, Musica Angelica, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroques, Pacific Chorale, Tempesta di Mare, Aston Magna Festival, Bach Collegium San Diego, Pacific Music Works, Boston Museum Trio, Tragicomedia, and Concerto Palatino. He has sung with Blue Heron for twenty years and appears on many of the ensemble's CDs, from its first (music of Guillaume Du Fay) to its recent recording of songs by Johannes Ockeghem and the anthology *A 14th-Century Salmagundi*.

Praised for his “elegant style” (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage have included roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2003) and Lully’s *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Highlights of the last several seasons include Monteverdi’s *Vespers of 1610* and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in the *St. Matthew Passion*, repeat appearances at the Carmel Bach Festival, and a performance as a soloist in Britten’s *War Requiem* with the New England Philharmonic.

PROGRAM NOTES

Nightingales & other musical birds:

French songs (and one motet) from Okeghem to Le Jeune

The first half of today’s program presents a selection of chansons drawn in large part from an anthology published in Antwerp in 1597 by the printer Petrus Phalesius, entitled *Le Rossignol musical des chansons de diverses et excellens autheurs de nostre temps a quatre, cinc et six parties*. “The Musical Nightingale of songs by various excellent authors of our time” contains 43 chansons “in four, five, and six parts” by composers both living and dead—local musicians such as Andreas Pevernage, composers from the Low Countries who pursued careers across Europe, like Philippe de Monte and Rinalde del Melle, the celebrated Dutch organist Jan Pieterszoon Sweelinck, and a few Frenchmen with connections to Antwerp’s celebrated printing houses of Phalèse and Plantin. The second half looks back to the previous century, with a set of three songs by the great Johannes Okeghem and one by a songwriter of the next generation, Robert Morton, and a motet in praise of Okeghem by his slightly younger contemporary, Antoine Busnoys.

Franco-Flemish polyphony

In 1567 the Florentine diplomat, writer, and merchant Lodovico Guicciardini, who had lived primarily in Antwerp since the early 1540s, published a 400-page book on the culture, government, and economy of his adopted land, the *Descrittione di M. Lodovico Guicciardini patritio fiorentino, di tutti i Paesi Bassi* (“Description by M. Lodovico Guicciardini, native of Florence, of all the Low Countries”). In a passage well-known to music historians he extols the land’s long tradition of musical excellence.

Questi sono i veri maestri della Musica, & quelli che l'hanno restaurata, & ridotta a perfectione, perche l'hanno tanto propria & naturale, che homini, & donne cantan' naturalmente a misura, con grandissima gratia, & melodia, onde hauendo poi congrua l'arte alla natura, fanno & di voce, & di tutti gli strumenti quella proua, & harmonia, che si vede & ode, talche se ne truoua sempre per tutte le Corti di Principi Christiani. Di questa natione, ragionando de tempi piu moderni, furono Giovanni del Tintore di Niuelle, mentionato piu auanti nella sua terra, Iusquino di Pres, Obrecht, Ockeghem, Ricciafort, Adriano VVillaert, Giovanni Monton [sic], Verdelot, Gomberto, Lupus lupi, Cortois, Crequillon, Clemente non Papa, & Cornelis Canis, i quali tutti sono morti : & di presente viuono Cipriano di Rore, Gian le Coick, Filippo de Monti, Orlando di Lassus, Mancicourt, Barbi, Iusquino Baston, Christiano Hollando, Giaches de VVaet [sic], Bonmarche, Seuerino Cornetto, Piero du Hot, Gherardo di Tornout, Huberto VVaelrant, Giachetto di Berckem vicino d'Anuersa, & molti altri tutti maestri di Musica celeberrimi, & si sparsi con honore & gradi per il mondo.

These people are the true masters of Music, who have restored it and brought it to perfection, it being so characteristic and natural to them that men and women there sing naturally in rhythm, with the greatest grace and melody. Having then joined art to nature, they make this proof of it, and harmony, both with their voices and on instruments of all sorts, as may be seen and heard by all, since they are to be found in the courts of all Christian princes. From this nation, speaking of those of more recent times, came Johannes Tinctoris of Nivelles (a town mentioned below), Josquin des Prez, Obrecht, Ockeghem, Richafort, Adrian Willaert, Jean Mouton, Verdelot, Gombert, Lupus Lupi, Courtois, Crequillon, Clemens non Papa, and Cornelis Canis, all of whom are deceased: and at present are living Cipriano de Rore, Jean le Coich, Philippe de Monte, Orlande de Lassus, Manchicourt, Barbi, Josquin Baston, Christian Hollander, Giaches de Wert, Bonmarché, Severin Cornet, Pierre du Hot, Gerard van Turnhout, Hubert Waelrant, Jacquet of Berchem (near Antwerp), and many other very celebrated and famous masters of Music, who are dispersed throughout the world with honors and distinctions.

Lodovico Guicciardini, *Descrittione ... di tutti i Paesi Bassi* (Antwerp, 1567), pp. 28-29; my translation

In fact, this extensive list omits quite a number of “celebrated and famous masters of Music,” including, just to mention the most obvious, Gilles Binchois and Guillaume Du Fay (from the generation before Ockeghem), Johannes Regis, Alexander Agricola, and Pierre de la Rue. (Of the other composers on our program, Busnoys was French and Morton, English; both were employed by the Burgundian court.)

Although the phenomenon has sometimes been attributed to nature or to certain mystical properties of the land itself, the real reason these Franco-Flemish lands produced generations of outstanding musicians, whose skills as singers and mastery of the most complicated polyphonic techniques enabled them to dominate European musical life for most of the fifteenth and sixteenth centuries, is simple: education. Nowhere in Europe outside the system of *maîtrises* were young singers so well educated, so that a boy from whatever class who showed musical promise might be trained to enter a profession in which he might reasonably expect to earn a decent living with the promise of a comfortable retirement. (If only the church schools had been open to girls!)

Okeghem (& Morton)

Johannes Okeghem, all of whose music Blue Heron has sung over the last eight years as part of our project Okeghem@600, was as much a sensualist as he was a man of formidable intellect. As the American musicologist Peter Urquhart puts it, Okeghem's music is “as much calculated to please the ear as the eye.” In the opinion of his learned contemporary Johannes Tinctoris, Okeghem's works “exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods, Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.” An extraordinary

example of Okeghem's ability to please both ear and eye—both sense and intellect—is the song *Prenez sur moi*, a three-voice canon at the upper fourth. According to the sixteenth-century theorist Heinrich Glarean, the piece is a *katholikon*, a song composed so that it is “to be sung in many modes ... yet so that the relationship of the harmony and the consonances would be observed no less,” and indeed, the precise intervallic content of the melody changes from voice to voice—a semitone in one voice may be answered by a whole tone in another, a minor third by a major third—while at the same time the song is pleasing and sweet, filled with wonderful harmony and consonance along with a dose of wit as it sets the words “Take from me your amorous example” in canonic imitation. To sing it, Glarean adds, “it is necessary that you have ears”—and, one might add, a brain.

The other two songs by Okeghem on our program, not as obviously technically bedazzling as *Prenez sur moi*, reveal something more of the composer's wide emotional range and enchanting melodic gift, *Aultre Venus* in a lovestruck major mode, and the heartwrenching *Ma bouche rit*, cast in the mysterious and plangent Phrygian mode, a scale using the natural notes ascending from E, with a semitone above the final—the mode most distant from our modern major and minor. That the Phrygian mode tends to dwell in C and G major for extended passages only makes the final turn to E that more poignant.

Our set concludes with one of the loveliest and most widely copied songs of the century, *Le souvenir de vous me tue* by Robert Morton, whose entire oeuvre consists of no more than eight securely attributed songs.

In hydraulis

Antoine Busnoys composed the spectacular motet *In hydraulis* in honor of his slightly older colleague Okeghem. Busnoys spent a number of years in the 1450s and 1460s in Tours, including a brief stint at the collegiate church of Saint Martin, where Okeghem served as treasurer. In 1465 Busnoys left Tours and by early 1467 he had joined the court of Charles, count of Charolais and heir to Duke Philip the Good of Burgundy. Busnoys must have written *In hydraulis*—presumably the text as well as the music, as he was widely regarded as “exceptionally qualified in music and poetry”—shortly after arriving at the Burgundian court, but before mid-June of 1467: in it he calls himself “unworthy musician of the illustrious count of Charolais” and the count was elevated from count of Charolais to become duke of Burgundy on June 15th. The text flaunts its author's knowledge of Greek as well as Latin, an accomplishment not many musicians could boast of, and throws around a handful of technical terms for the proportions that produce the basic intervals of European harmony, the octave (2:1), fifth (3:2), fourth (4:3), and whole tone (9:8). The tenor, surrounded by the elaborate melodies and rhythms of the three other voices, repeats a simple ostinato that intones just those intervals: its three-note melody, sounding two pitches a whole tone apart, is sung on the final, then a fifth higher, then a fourth above that on the octave above the final; then again on the octave, down to the fifth, and once more on the final. It runs through this cycle four times in the course of the motet, twice in each half, with each repeat increasing in speed according to the proportions 6:4:3:2.

—Scott Metcalfe

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OCTOBER

19	7:30pm	Guest Artist Recital: Marianna Prjevalskaya, <i>piano</i>	Recital Hall
20	7:30pm	Iowa Saxophonists' Workshop Concert	Stark Opera Studio
20	7:30pm	Guest Artist Recital: Todd van Kekerix, <i>piano</i>	Recital Hall
21	7:30pm	Faculty Chamber Recital: Tribute to Willie Ruff	Recital Hall
22	7:30pm	Key Change: Piano Revolutionaries Series, Concert #2 📶	Concert Hall
24	7:30pm	Guest Artist Recital: Sidney King, <i>double bass</i>	Recital Hall
26	5:30pm	Guest Lecture: Music of Hate, Music for Healing - Paired Stories from the Hate Music Industry and the Profession of Music Therapy	VOX 2301
28	3:00pm	Iowa Percussion Fall Concert 📶	Concert Hall

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