



ECCE ANCILLA DOMINI

8 PM Saturday, October 15, 2016 First Church in Cambridge, Congregational

4 PM Sunday, October 16, 2016 S. Stephen's Church, Providence

Ockeghem@600 | Concert 4

ECCE ANCILLA DOMINI



JOHANNES OCKEGHEM (c. 1420-1497)
Ave Maria • ML MS JM DM

JOHANNES REGIS (c. 1425-1496)
Ave Maria • ML MN DM
Ave Maria...virgo serena • OM MS JM ST PG

OCKEGHEM
Missa *Ecce ancilla domini*
Kyrie • ML ST OM DM / Christe • MN JM MS PG / Kyrie • ML ST OM DM
Gloria • ML ST MS DM
Credo • MN JM DM PG

— intermission —

OCKEGHEM
Il ne m'en chault plus de nul ame • ML MS DM

ANTOINE BUSNOYS (c. 1430-1492)
Ma damoiselle, ma maistresse • MN OM SM

?OCKEGHEM
Permanent vierge • MN JM DM PG ST

OCKEGHEM
Missa *Ecce ancilla domini*
Sanctus • ML JM OM PG / Benedictus • MN JM
Agnus • MN OM MS DM



*Ockeghem@600 is a long-term project exploring the complete works of
Johannes Ockeghem in thirteen concert programs presented between 2015 and 2021.
Blue Heron is very pleased to have Professor Sean Gallagher as adviser for the entire project.*

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*Pre-concert talk by Sean Gallagher (New England Conservatory of Music)
sponsored in part by The Cambridge Society for Early Music*



Blue Heron is funded in part by the Massachusetts Cultural Council, a state agency.

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SOURCES AND SURVIVORS

Living in an age of blithely easy access to digital copies of practically anything, we may find it hard to imagine just how precious a thing was notated music in the years before Ottaviano Petrucci developed a system for printing polyphonic music, issuing his first book, the *Harmonice musices odhecaton* (One Hundred Songs of Harmonic Music) of 1501. Composers seem to have worked out their creations on reusable slates, transcribing the results into some sort of exemplar from which a scribe would produce workaday performance copies or, in special cases, ornately decorated presentation manuscripts for nobles or other wealthy patrons. Virtually nothing in the hand of a composer survives from the fifteenth century, and even copies of treasures like polyphonic masses or motets are breathtakingly scarce. One single manuscript copied shortly after the death of Johannes Ockeghem in 1497 contains almost all of his settings of the Ordinary of the Mass (nine complete cycles and three partial cycles), plus the incomplete Requiem. While some of these survive in perhaps one other source, four Masses are transmitted uniquely in this one manuscript, as is Ockeghem's short but typically rich setting of the Marian antiphon *Ave Maria*. We owe our knowledge of many of Ockeghem's works to a kind of miracle—and we have lost at least four other masses, if references to them in treatises of the fifteenth and sixteenth centuries can be believed.

The manuscript in question, the Chigi Codex, was commissioned by or for the French noble

Philippe Bouton (1418-1515) and produced at the Bourgeois workshop at the Habsburg-Burgundian court of Mechelen. The first section of the manuscript is devoted entirely to Masses by Ockeghem; it seems to have been planned as a sort of commemorative volume to him and to Johannes Regis, for it also contains five of Regis's seven extant motets. (Two of these, too, survive only there.) Sometime after Bouton's death the manuscript made its way into Spanish hands. In the seventeenth century it came into the possession of Cardinal Fabio Chigi, later Pope Alexander VII, and eventually it wound up in the Vatican Library.

The Mass featured on today's program, Ockeghem's *Missa Ecce ancilla domini*, was originally the first work in the codex (its order was subsequently altered), and its first opening was spectacularly illustrated. Indeed, it is likely that the Chigi Codex survived not because later generations prized the music it contained—Chigi's librarian noted laconically on a leaf of the book that “la musica è stimata molto buona” (the music is considered very good)—but because it was so handsomely written and so lavishly illuminated.

In addition to the lovely depiction of the Annunciation and the colorful marginalia, note the text in the tenor part at lower left—not the words of the Mass itself, but those of the plainchant antiphon which Ockeghem has taken as the basis of his piece: “Behold the handmaid of the Lord: be it unto me according



Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, fos. 19v-20.
Full-color digital images are available at http://digi.vatlib.it/view/MSS_Chig.C.VIII.234.

to thy word” (Luke 1:38). This and later entries of the antiphon text, alongside and sometimes directly below the words of the Mass, appear to instruct the performer to sing “Ecce ancilla domini” where the tenor part quotes the chant, an audible sign of the Mass’s dedication.

Manuscripts may be fragile bearers of cultural artifacts like polyphonic music, but prints from the early sixteenth century have not fared all that much better. Petrucci’s books were published in very small runs, most of which has disappeared. Less than half of the first edition of *Odhecaton* remains, just one copy of the second edition of 1503, and five of the third of 1504. And in the early years of the new century a new format was becoming more popular. Rather than the choirbook

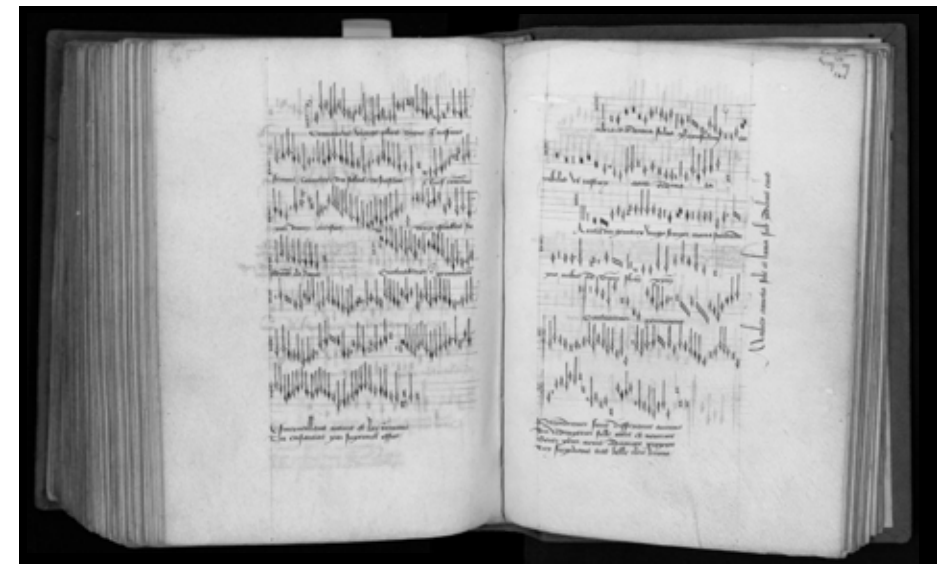
format seen in Chigi, in which all the voices of a polyphonic texture appear adjacent to each other (not in score), scribes and printers were beginning to favor partbooks, one for each part. The partbook format brings with it a new danger, that one (or more) of the books might not survive. This is precisely what happened with Petrucci’s *Motetti a cinque* of 1508, which is the only source of Regis’s five-voice setting of the Marian sequence *Ave Maria... virgo serena*. Our performance employs a reconstruction of the missing voice by Theodor Dumitrescu. (Quite a lot of the material in this motet may sound familiar from Josquin’s celebrated work beginning with the same text. Dumitrescu has also proven that Josquin is not the innovator in this case, but is rather emulating the now less well-known master of the previous generation.)

Fifteenth-century songs, the best of which are exquisitely crafted masterpieces of an artistry and profundity every bit the equal of the later art song repertory, were often copied into pocket-size volumes for collectors. (Whether such *chansonniers* were ever used by musicians is doubtful: they tend to be decorated *objets d’art*, not performing materials, and in any case it is virtually certain that fifteenth-century singers performed songs from memory.) A typical example is the so-called Dijon *chansonnier* from c. 1465-1470s, the only source of *Permanent vierge*. Although unasccribed in Dijon, the song is copied there between two other anonymous songs that are elsewhere ascribed to Ockeghem. The attribution of *Permanent vierge* to Ockeghem, first proposed by the nineteenth-century music historian August Wilhelm Ambros, has recently been

lent support in a detailed rhythmic analysis by Sean Gallagher, adviser to Blue Heron’s Ockeghem@600 project.¹ *Permanent vierge* combines a French rondeau with two Latin-texted cantus firmi, both Marian antiphon chants, in a hybrid form known nowadays as a motet-chanson. The French poem glosses the text of yet another antiphon, *Mulier amicta sole*, which the scribe wrote sideways in the margin. The words are from Revelation 12:1: “And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.”

—Scott Metcalfe

¹ Sean Gallagher, “Syntax and style: rhythmic patterns in the music of Ockeghem and his contemporaries,” in Philippe Vendrix, ed., *Johannes Ockeghem*. Paris: Klincksieck, 1998, pp. 681-705.



Dijon, Bibliothèque municipale MS 517, fos. 165v-166.
Digital images at patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html.

TEXTS & TRANSLATIONS

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus et benedictus
fructus ventris tui Jesus Christus. Amen.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women and blessed is the
fruit of thy womb, Jesus Christ. Amen.

Te collaudat celestis curia,
tu mater es regis et filia.
per te reis donatur venia,
per te justis confertur gratia.

The heavenly host praises you:
you are the mother of the king, and his daughter.
through you the guilty are forgiven,
through you the just receive grace.

Ave Maria gratia plena,
dominus tecum, virgo serena.

Hail Mary, full of grace,
the Lord is with you, serene virgin.

Ergo maris stella,
verba dei cella
et lucis aurora,
paradisi porta,
per quam lux est orta:
natum tuum ora

Therefore, star of the sea,
tabernacle of the word of God,
and light of the dawn,
gate of paradise,
through whom the light appeared:
pray to your son

Benedicta tu in mulieribus,
qui peperisti pacem hominibus
et angelis gloriam,
et benedictus fructus ventris tui
qui coheredes ut essemus sui
nos fecit per gratiam.

Blessed are you among women,
who gave birth to peace for men
and glory for angels,
and blessed is the fruit of your womb,
who, through his grace, made it possible
for us to share his inheritance.

ut nos salvat a peccatis
et in regno claritatis,
quo lux lucet sedula,
collocet per secula.

that he absolve us from sin
and in his kingdom of light,
where light shines eternally,
grant us a place forever.

Per hoc autem ave
mundo tam suave
contra carnis iura,
genuisti prolem,
novum stella solem
nova genitura.

And through this “Hail,”
so sweet for the world,
contrary to the law of the flesh
you gave birth to your son,
a new star from which
would issue a new sun.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Tu parvi et magni
leonis et agni,
salvatoris Christi
templum extitisti,
sed virgo intacta.

Of small and great,
of lion and lamb—
of our savior Christ—
you became the temple,
while remaining a virgin.

Tu floris et roris,
panis et pastoris,
virginum regina,
rosa sine spina,
genitrix es facta.

Of the flower and the dew,
of the bread and the shepherd,
queen of virgins,
rose without thorn,
you became the mother.

Tu civitas regis justitie,
tu mater es misericordie,
de lacu fecis et miserie
theophilum reformans gratie.

You are the city of the king of justice,
you are the mother of mercy,
from the abyss of filth and misery
restoring to grace those beloved of God.

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

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

Credo in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

Il ne m'en chault plus de nul ame
 Fors de vous qui mon cuer enflame
 A vous bien loyaument amer,
 Sans jamais vous habandonner,
 A tousjours estre vostre dame.

Qu'on m'en loue ne qu'on m'en blame,
 Quoy qu'on en disoit, homme ou femme,
 Ilz en ont tous beau grumeller.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. For us and for our salvation he came down from Heaven. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father, who with the Father and Son is worshipped and glorified, who has spoken through the prophets. And I believe in one holy, catholic and apostolic church. I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

I no longer care for another soul
 Save you, who inflame my heart
 To love you most loyally,
 Never to adandon you,
 Forever to be your lady.

Whether I am praised or blamed for it,
 Whatever anyone has said, man or woman,
 They can all grumble as much as they like.

*Il ne m'en chault plus de nul ame
 Fors de vous qui mon cuer enflame
 A vous bien loyaument amer.*

Car pour tout m'en vous tiens et clame
 Que tant je vueil et que tant j'ame
 Plus que nul sans riens excepter,
 S'ils en devoient tous crever
 Et deusse perdre du corps l'ame.

Il ne m'en chault...

Ma damoiselle, ma maistresse,
 Ayez pitié de la destresse
 De mon pauvre dolooureux cuer
 Ou autrement vostre rigueur
 L'occira bien brief de tristesse.

Car tellement Desir le presse
 Que son mal tous les jours ne cesse:
 Il est mort, par mon createur.

*Ma damoiselle, ma maistresse,
 Ayez pitié de la destresse
 De mon pauvre dolooureux cuer.*

Vos voyez bien qu'il ne s'adresse
 Qu'à vous seule, ne n'a promesse
 Que d'estre vostre serviteur,
 Et sans l'avoir trouvé menteur,
 Luy donnez dueil a grant largesse.

Ma damoiselle...

*I no longer care for another soul
 Save you, who inflame my heart
 To love you most loyally.*

For I shall cleave to you forever and proclaim
 How much I desire and how much I love,
 More than any other without exception,
 Even if they all burst from hearing it
 And if I should lose the soul from my body.

I no longer care...

My fair lady, my mistress,
 take pity on the distress
 of my poor suffering heart,
 for otherwise your hardness
 will very soon kill him from grief.

For Desire so presses him
 that his pain never ceases:
 he is dead, by my creator!

*My fair lady, my mistress,
 take pity on the distress
 of my poor suffering heart.*

You surely see that he addresses himself
 to you alone, nor has he made any promise
 but to be your servant,
 and without having found him false
 you are causing him sorrow in abundance.

My fair lady...

*Mulier amicta sole
et luna sub pedibus eius*

Permanent vierge, plus digne que nesune,
femme couverte du soleil de justice,
chief couronné par divin artifice
de douze estoiles, supeditant la lune.

Esmerveillant nature et loy commune,
tu enfantas par supernel office,

*permanent vierge, plus digne que nesune,
femme couverte du soleil de justice.*

Preordonnée sans differance aucune
du redempteur fille, mere et nourrice,
soiez pour nous advocate propice,
toy supplions, tres belle, clere, brune,

Permanent vierge, plus digne que nesune...

TENOR I
Pulcra es et decora, filia Jherusalem:
terribilis ut castrorum acies ordinata.

TENOR II
Sancta dei genitrix, virgo semper Maria,
intercede pro nobis ad dominum Jhesum
Christum.

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

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

*A woman clothed with the sun
and the moon beneath her feet*

Permanent virgin, more worthy than any other,
woman clothed with the sun of justice,
head crowned by divine artifice
with twelve stars, standing above the moon.

Astounding nature and earthly law,
you bore a child by supernal action,

*permanent virgin, more worthy than any other,
woman clothed with the sun of justice.*

Preordained without any distinction
the redeemer's daughter, mother, and nurse:
be a propitious advocate for us,
we beseech you, most lovely, radiant, burnished,

Permanent virgin, more worthy than any other...

Fair and comely art thou, O daughter of Jerusalem:
terrible as an army arrayed for battle.

Holy mother of God, ever-virgin Mary,
intercede for us with the lord Jesus Christ.

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

Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
have mercy on us.
Lamb of God, who takes away the sins of the world,
grant us peace.

Translations from the French 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 the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire from plainchant to new music, with particular specialties in 15th-century Franco-Flemish and neglected early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; four discs have been released to date and the fifth is due out in the spring of 2017. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s first book of madrigals (1542).

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 and Dumbarton Oaks in Washington, D.C., at the Berkeley Early Music Festival; and in San Luis Obispo, Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College. In 2015 the ensemble embarked on a long-term project to perform the complete works of Johannes Ockeghem; entitled *Ockeghem@600*, it will wind up in 2020-21, in time to commemorate the composer’s circa-600th birthday.

Music historian and pianist **Sean Gallagher** (pre-concert speaker and adviser for Blue Heron’s *Ockeghem@600* project) joined the faculty of the New England Conservatory in 2013. His research focuses on late medieval and Renaissance music in Italy, France and the Low Countries, with particular emphasis on Johannes



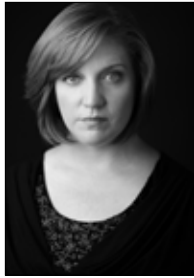
Ockeghem and his contemporaries. His book on the 15th-century composer Johannes Regis was published by Brepols in 2010, and he is editor or co-editor of four further volumes, including *Secular Renaissance Music: Forms and Functions* (Ashgate, 2013) and (with Thomas F. Kelly) *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory and Performance* (Harvard, 2008). He has taught at the University of North Carolina at Chapel Hill, Harvard University (where he was awarded the Phi Beta Kappa Prize for excellence in teaching), and Boston University. In 2007 he was Visiting Professor at Villa I Tatti in Florence. He frequently presents pre-concert talks and lecture-recitals on a wide range of topics.

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 all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

Mezzo-soprano **Margaret Lias** has been celebrated for her "warm," "arresting," and "rich-toned" singing. Since her Boston Symphony Hall debut in 2011 with the Handel & Haydn Society, Margaret has been a frequent soloist



under the baton of Harry Christophers. In 2015, she made her Lincoln Center solo debut singing Mozart's Requiem. Select solo appearances this season include Princeton Pro Musica, Portland Symphony Orchestra, Handel Society of Dartmouth, Arcadia Players, Cleveland Orchestra, and Emmanuel Music. An avid supporter of ensemble work, Margaret was a founding member of The Skylark Vocal Ensemble and is a member of Seraphic Fire, Boston Baroque, Voices of Ascension, Sacred Music in a Sacred Space, Emmanuel Music, and Musica Sacra New York. Margaret is also proud of her administrative work as chorus representative for the Handel & Haydn Society and as a member of the Board of Directors for Lorelei Ensemble.

Hailed for his "voice of seductive beauty," 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. As a concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last



season Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with the Vermont Symphony and Boston's chamber orchestra A Far Cry, and appeared with the Handel & Haydn Society in Boston, Canada, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. Upcoming

highlights include solo appearances with the Handel & Haydn Society in performances of Bach and Monteverdi, a debut with Boston Baroque as Achilla in Handel's *Giulio Cesare*, and various programs with Blue Heron.

Acclaimed as a "lovely, tender high tenor" by *The New York Times*, **Owen McIntosh** enjoys a diverse career of chamber music and solo performance ranging from bluegrass to reggae,



heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's *Vespers of 1610* with Apollo's Fire and with Green Mountain Project, Bach's St. Matthew Passion with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's St. John Passion with Tucson Chamber Artists.

Described by critics as "a gifted young tenor with wonderful comedic talents," an "alluring tenor voice," and a "bright, clear and fully-fledged tenor sonority," **Jason McStoots** has performed around the world. In 2015 he was honored with a Grammy award with the Boston Early Music Festival for his roles of Ixion in *La descente d'Orphée aux enfers* and Forestan in *La couronne de fleurs*, both by Charpentier. Recent appearances include Tabarco in



Handel's *Almira*, Apollo in Monteverdi's *Orfeo*, and Eumete and Giove in *Il ritorno d'Ulisse in patria*, all with the Boston Early Music Festival, Pedrillo in Mozart's *Abduction from the Seraglio* and Evangelist in Bach's *St. Mark Passion* with Emmanuel Music, and soloist for Monteverdi's *Vespers of 1610* with the Green Mountain Project. He has also performed with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. Mr. McStoots can be heard on all six of Blue Heron's recordings, and also appears on the Grammy-nominated recording of Lully's *Pysché* and on other discs of music of Charpentier and John Blow with the Boston Early Music Festival on the CPO label. He is a voice teacher at Brandeis University and a stage director, staging operatic works with Connecticut Early Music Festival, Amherst Early Music Festival, Wayland First Unitarian Players, and Brandeis University.

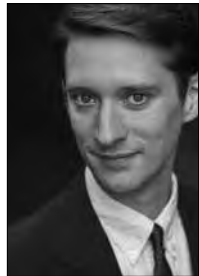
Scott Metcalfe has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director



of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young

Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), Montreal Baroque (dir. Eric Milnes), and other ensembles, and directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015 and is at work on a new edition of the songs of Gilles Binchois.

Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, was the countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat mater* with Juventas



New Music Ensemble, sang the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in *Buxtehude's Heut triumphieret Gottes Sohn* with Boston Baroque. He sings regularly with

Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near was Music Director of Exsultemus from 2009 to 2012.

Tenor **Mark Sprinkle's** singing has been described as "expressive," "very rewarding," "outstanding," "vivid," and "supremely stylish." He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist



with Concerto Palatino and has sung the Evangelist in Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

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 include 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 Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.

OCEGHEM@600

Ockeghem@600 is Blue Heron's multi-year project to perform the complete works of Johannes Ockeghem, one of the very greatest composers of the Western tradition, in thirteen programs over the course of seven seasons. Inaugurated in the spring of 2015, Ockeghem@600 will wind up in 2020-21, just in time to commemorate the 600th anniversary of Ockeghem's birth in circa 1420.

Besides concerts, the undertaking requires and will include a significant component of research into the many questions of fifteenth-century performance practice which remain unsolved puzzles—questions as basic as pitch level, voice types, and scoring. By the end we expect to have a better understanding of such issues. We will also have created a new complete practical edition of the music of Ockeghem, scrupulously based on the original sources and rigorously tested in practice.

Along the way we will also explore music of Ockeghem's predecessors (Du Fay, Binchois, et al.), contemporaries (Regis, Busnoys, et al.), and followers (Josquin, Obrecht, Agricola, Isaac, et al.), developing and sharing with our audiences a sense of the entire fifteenth-century repertoire. Succeeding our series of recordings of music from the Peterhouse partbooks, the fifth and final volume of which will be released in spring 2017, a new series of five CDs is being planned, including a 2-CD set of all of Ockeghem's songs.

Joining Blue Heron as adviser for Ockeghem@600 is Professor Sean Gallagher of the New England Conservatory, one of the world's leading experts on Ockeghem and the music of the fifteenth century.

OCEGHEM@600 | 2015-2021

Most programs are organized around a setting of the mass, but all will also include motets and songs by Ockeghem and other composers: Binchois, Du Fay, Regis, Busnoys, Josquin, Obrecht, and others.

2014-15 | Predecessors & contemporaries

1. Ockeghem & Binchois: *Missa de plus en plus*
2. The Five: Ockeghem, Regis, Busnoys, Faugues & Caron

2015-16 | Early masses I

3. *L'homme armé*

2016-17 | Early masses II

4. *Ecce ancilla domini*
5. *Caput*

2017-18 | Masses based on songs

6. *Ma maistresse & Au travail suis*
7. *Fors seulement*

2018-19 | Speculative music

8. *Cuiusvis toni*
9. *Prolationum*

2019-20 | Freely composed masses

10. *Missa quinti toni*
11. *Missa sine nomine*

2020-21 | Last things & legacies

12. *Requiem*
13. *Missa Mi mi*

WHO WAS JOHANNES OCKEGHEM?

Johannes Ockeghem was born in Saint Ghislain, near the city of Mons in the county of Hainaut (now in Belgium) around 1420. He first enters the historical record in 1443 as a *vicare-chanteur* at the church of Our Lady in Antwerp, a modest appointment appropriate to a young professional singer. By 1446 he had become one of seven singers in the chapel of Charles I, duke of Bourbon, and in 1451 he joined the musical establishment of Charles VII, king of France. He served the French royal court as *premier chapelain* for the rest of his career, mainly residing in Tours in the Loire Valley, where he held the prestigious and well-remunerated post of treasurer at the royal collegiate church of Saint Martin. A friend and colleague of the greatest musicians of the previous generation, Guillaume Du Fay and Gilles de Bins (usually known by the sobriquet Binchois), he was esteemed by his contemporaries and successors as a master beyond compare, enormously skilled as both singer and composer, as well as virtuous, generous, and kind.

Writing in 1477, the theorist Johannes Tinctoris placed him at the head of an exalted company of modern composers:

...at this present time, not to mention innumerable singers of the most beautiful diction, there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus

Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstable, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men 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.

Ockeghem died on February 6, 1497. His passing was mourned by numerous musicians and poets. The most famous lament on his death is *Nymphes des bois*, by the Burgundian court chronicler and poet Jean Molinet, later set to music by Josquin Desprez—an act of homage that Ockeghem had previously rendered Binchois with *Mort, tu as navré de ton dart*.

Ockeghem left us about two dozen French songs, just over a dozen Masses, and four motets, a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two men are also equally astonishingly able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale, awe-inspiringly complex structure, in music that is at once intensely sensuous and rigorously intellectual, of extraordinary beauty and rhythmic vitality. Ockeghem’s music has the miraculous effect of taking hold of and altering our sense of time, and to do so Ockeghem

uses means both melodic and rhythmic (pitch and duration, the basic elements of music). His counterpoint spins out long-limbed, supple, and simply gorgeous melodies whose relationship to one another is not obvious—there are few unanimous cadences and few immediately noticeable points of imitation, although many subtle instances occur, often almost hidden within the texture of the music.

His rhythm, too, is complex and varied, oftentimes obscuring the music’s organization into regular metrical units of two or three. Captivating at first hearing, Ockeghem’s music rewards the closest possible study and repeated listening.

—Scott Metcalfe

THE MUSIC OF JOHANNES OCKEGHEM

Ockeghem’s surviving music comprises two dozen songs, four motets, nine complete cyclic Masses, three partial Mass cycles, an independent Credo, and an incomplete Requiem.

SONGS		
Aultre Venus	Ma bouche rit	¿Qu’es mi vida preguntays?
Baisiés moi	Ma maistresse	by Johannes Cornago, with
D’un autre amer	Mort tu as navré	added voice by Ockeghem
Fors seulement contre ce	Alius discantus super O rosa bella	S’elle m’amera / Petite camusette
Fors seulement l’actente	Permanent vierge	Se vostre cuer
Il ne m’en chault	Prenez sur moi	Tant fuz gentement
Je n’ay dueil (two versions)	Presque transi	Ung aultre l’a
La despourveue	Quant de vous	
L’autre d’antan		
Les desleaux		
MOTETS	MASSES	
Alma redemptoris mater	Missa Au travail suis	Missa Fors seulement
Ave Maria	Missa Caput	(Kyrie, Gloria, Credo)
Intemerata dei mater	Missa cuiusvis toni	Missa Ma maistresse
Salve regina	Missa De plus en plus	(Kyrie, Gloria)
	Missa Ecce ancilla	Missa sine nomine a 5
	Missa L’homme armé	(Kyrie, Gloria, Credo)
	Missa Mi mi	Credo sine nomine
	Missa quinti toni a 3	
	Missa prolationum	Requiem (incomplete)

OCKEGHEM'S LIFE & TIMES

Ockeghem	Music & other arts	History
1400	<ul style="list-style-type: none">Guillaume Du Fay b. c. 1397, Bersele, near BrusselsGilles de Bins, dit Binchois b. c. 1400, ?MonsRogier van der Weyden b. c. 1400, Tournaic. 1410 Jean, duke of Berry, commissions <i>Très riches heures</i>, illustrated by Limbourg brothers c. 1412-16	<ul style="list-style-type: none">1404 d. Philip the Bold, duke of Burgundy; succeeded by John the Fearless1409 Pope Alexander VI elected: there are now three popes
1410	<ul style="list-style-type: none">Johannes Ciconia d. 1412	<ul style="list-style-type: none">1414-18 Council of ConstanceOctober 25, 1415 Battle of Agincourt1419 d. John the Fearless, duke of Burgundy; succeeded by Philip the Good
1420	<ul style="list-style-type: none">Johannes Ockeghem b. c. 1420 in Saint Ghislain, near Mons, County of Hainaut, diocese of Cambrai	<ul style="list-style-type: none">Binchois is organist at St. Waudru, Mons, 1419-23Johannes Regis b. c. 1425Jean Fouquet b. 1420 (d. 1481)
1430	<ul style="list-style-type: none">Binchois at Burgundian court by at least January 1431Antoine Busnoys b. c. 1430-35Christine de Pizan d. c. 1430Alain Chartier d. 1430François Villon b. c. 1430Jean Molinet b. c. 14351436 Santa Maria del Fiore (Florence) completed with dome engineered by Filippo Brunelleschi; Du Fay composes <i>Nuper rosarum flores</i> for consecration	<ul style="list-style-type: none">1431 Joan of Arc burned at the stake in Rouen by the English; Henry VI of England crowned king of France in Notre-Dame de Paris1435 Treaty of Arras between France and Burgundy1436 armies of Charles VII reclaim Paris
1440	<ul style="list-style-type: none">1443-44 earliest documentation: <i>vicaire-chanteur</i> at church of Our Lady, Antwerp1446-8 first of seven singers in the chapel of Charles I, duke of Bourbon	<ul style="list-style-type: none">Jan van Eyck d. July 9, 1441, BrugesAlexander Agricola b. c. 1446, Ghent1440s earliest cyclic Masses, composed in England, reach the continent via Flanders: <i>Missa Caput</i>, <i>Missa Veterem hominem</i>, etc.1444 Cosimo de' Medici founds Laurentian Library in Florence1448 Pope Nicholas V founds Vatican Library

	Ockeghem	Music & other arts	History
1450	<ul style="list-style-type: none">• c. 1450 first extant compositions: <i>Ma maistresse</i>, <i>Missa Caput</i>• by 1451 joins the French royal chapel of Charles VII; lives in Tours until his death• 1452 encounters Guillaume Du Fay at meeting between French royal court and ducal court of Savoy• by 1454 appointed first chaplain of French royal chapel• January 1, 1454 presents the king with “a book of song”; receives a New Year’s gift of four ells of cloth in return• 1455 meets Du Fay again• January 1, 1459 gives the king “a very richly illuminated song” and receives a New Year’s gift in return• 1459 named treasurer of the collegiate church of St. Martin in Tours	<ul style="list-style-type: none">• February 1453 Binchois retires from Burgundian court and moves to Soignies• Heinrich Isaac b. c. 1450• John Dunstaple d. 1453• Josquin Desprez b. c. 1450–55, ?near Saint Quentin• Jacob Obrecht b. c. 1457-8, Ghent• Leonardo da Vinci b.1452 (died 1519)• 1455 Johannes Gutenberg completes printing of the Bible in Mainz	<ul style="list-style-type: none">• 1453 end of Hundred Years War between France and England• 1453 Constantinople falls to the Ottoman Turks
1460	<ul style="list-style-type: none">• c. 1460 <i>Mort tu as navré de ton dart</i> (lament for Binchois)• 1462 travels to Bourges• June 1462 travels to Cambrai• February-March 1464 travels to Cambrai and stays with Du Fay; ordained as a priest on this occasion?• c. 1460-5 contact with Busnoys in Tours• 1467/8 <i>Missa L’homme armé</i> copied in Bruges	<ul style="list-style-type: none">• Binchois d. September 20, 1460, in Soignies• R. van der Weyden d. June 18, 1464, in Brussels• Charles d’Orléans d. January 4/5 1465• Donatello d. 1466• 1465-7 Busnoys composes <i>In hydraulis</i>, praising Ockeghem	<ul style="list-style-type: none">• 1461 d. Charles VII; succeeded by Louis XI• 1467 d. Philip the Good, duke of Burgundy; succeeded by Charles the Bold• 1468 wedding of Charles the Bold and Margaret of York
1470	<ul style="list-style-type: none">• 1470 travels to Spain on 1 or 2 diplomatic embassies (adds 4th voice to Cornago’s <i>Qu’ès mi vida preguntays</i>)• lament for Du Fay (lost)• 1475/6 <i>Missa Mi mi</i> copied in Bruges• 1476/7 <i>Missa cuius vis toni</i> copied in Bruges	<ul style="list-style-type: none">• Du Fay d. November 27, 1474, in Cambrai• 1478 William Caxton publishes first printed copy of the <i>Canterbury Tales</i> (written late 14th century)	<ul style="list-style-type: none">• 1477 d. Charles the Bold, duke of Burgundy; Burgundy absorbed into the French crown
1480	<ul style="list-style-type: none">• All of Ockeghem’s surviving music composed by c. 1480?• August 1484 travels to Damme and Bruges; banquet in his honor at St. Donatian, Bruges• 1488 travels to Paris		<ul style="list-style-type: none">• 1483 d. Louis XI; succeeded by Charles VIII
1490	<ul style="list-style-type: none">• d. February 6, 1497, presumably in Tours	<ul style="list-style-type: none">• Busnoys d. 1492• Regis d. c. 1496 ?Soignies	

HOW DID OCKEGHEM SPELL HIS NAME?

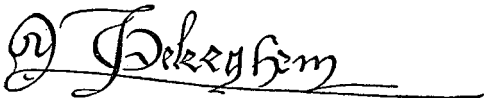
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

The county of Hainaut or Hainault was a lordship within the Holy Roman Empire with its capital at Mons (*Bergen* in Flemish); the name comes from the river Haine. Hainaut comprised what is now the Belgian province of Hainaut and part of the French *département* of Nord, and included the cities of Charleroi, to the east of Mons, and, to the southwest, Valenciennes and the diocesan seat of Cambrai, both in latter-day France. In 1420 the county was ruled by Jacqueline, daughter of duke Wilhelm II of Bavaria-Straubing, but in 1432 it was ceded to the Duchy of Burgundy under Philip the Good; in 1477, upon the death of Charles the Bold, it passed to the Habsburgs with the rest of the Burgundian Netherlands.

The composer’s given name was Jehan (or Jean), normally given as Johannes in Latin or other non-French contexts. The surname suggests that his family originated in the town of Okegem on the Dendre, less than 35 miles to the north in East Flanders. But during the later Middle Ages, Hainaut was culturally and linguistically French,

and Jehan very likely grew up speaking French as his first tongue. By the mid-1440s he was living and working in France, and from about 1450 until his death in 1497 he was a member of the chapel of the the king of France and lived in Tours, in the Loire Valley.

The Flemish family name was a source of endless confusion to speakers of Fench, Italian, German, and other languages, and it may be found spelled in a bewildering variety of ways in contemporary sources: Ockeghem, Okeghem, Okegheem, Ockegheem, Okeghen, Okeghan, Okenghem, Ockenheim, Okekam, Obekhan, Obergan, Hockeghen, Hoquegan, Hocquergan, Hoiquergan, Holreghan, Okegus. Eugène Giraudet, in *Les artistes tourangeaux* (Tours, 1885), reproduces a presumed autograph signature on p. 312, but fails to indicate the source, which is otherwise unknown and is now apparently lost. Nevertheless, modern scholarship has generally accepted the authenticity of the signature, in part due to the unusual formation of the c, which could be taken for an e; such an oddity, as Jaap van Benthem has written, “might plead against any suggestion of a nineteenth-century attempt [at] forgery.” The signature, assuming it is indeed genuine, establishes that, at least on this one occasion, the composer spelled his last name OCKEGHEM.



ACKNOWLEDGEMENTS

Blue Heron’s existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. We offer our grateful thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Special thanks to Brett Kostrzewski for help in the preparation of an edition of the Missa *Ecce ancilla dei* from the original sources. Many thanks to the Rev’d John D. Alexander, James Busby, Cory MacLean, and everyone at S. Stephen’s Church for welcoming us to Providence.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town.

Blue Heron is extraordinarily fortunate to work with a regular slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains and rebuilt our website; the site was originally built by Evan Ingersoll, who also designed our programs for many years. Our concerts are brilliantly recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon; Joel is also the engineer for our CDs, working with our producer Eric Milnes. Kathy Wittman (Ball Square Films) has recently joined us as videographer. Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Many thanks to our board and to all our volunteers for their help this evening and throughout the year.

We are honored and grateful to have so many generous donors.

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