



BLUE HERON 20^{22ND SEASON} 21

FRENCH SONGS I

Les peres de joyeuseté

Music by Gilles de Bins, called Binchois (c. 1400–1460)
& Guillaume Du Fay (c. 1397–1474)

October 17, 2020

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Pre-concert talk by Fabrice Fitch

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- I. Guillaume Du Fay
Belle, vueillés moy retenir TW LJ SM
Anonymous (Cyriot MS)
Douce biauté gentement assenée MR AS
Gilles Binchois
Triste plaisir et douleureuse joye SDT LJ SM
-
- II. Anonymous
Venés oir, vrais amoureux JM ST
Binchois
Je loe Amours et ma dame mercye TW CW SM
Anonymous (Buxheim Organ Book)
Jeloyamors in cytaris vel etiam in organis CW SM
Du Fay
Malheureux cueur, que vieulx tu faire? SDT JM SM
-
- III. Du Fay
Qu'est devenue leaulté? (instrumental) LJ CW SM
Binchois
Adieu mes tresbelles amours MR AS
Du Fay
Helas mon dueil, a ce cop sui je mort RM JM SM
-
- IV. Du Fay
Mon chier amy, qu'avés vous empensé KL JM SM
Pierre Fontaine (c. 1380-c. 1447);
contratenor by Francus de Insula
Sans faire de vous departie KL CW SM

FRENCH SONGS I

Les peres de joyeuseté

Music by Gilles de Bins, called Binchois (c. 1400–1460) & Guillaume Du Fay (c. 1397–1474)

THIS VERY STRANGE SEASON, forced by the coronavirus pandemic to abandon our usual concert venues, reduce the size of vocal ensembles to a minimum, and make chamber music at challenging distances, we have tried to make virtue of necessity by presenting a pair of concerts of the most intimate repertoire of the fifteenth century, the secular song. This first program focusses on the two masters of the first half of the century, Guillaume Du Fay and Gilles Binchois. (Johannes Ockeghem, Antoine Busnoys, and their contemporaries will take their turn in February.)

Du Fay and Binchois were both born in what is now Belgium — Du Fay outside of Brussels in 1397, Binchois in Mons — and both achieved international fame as composers. They were often spoken of in the same breath and are portrayed side by side, Du Fay with portative organ and Binchois with harp, in the famous mid-15th-century illustration reproduced on the first page of the program. Binchois, who served the Burgundian court for most of his working life, was especially celebrated for his songs, of which almost sixty survive. His death was mourned by Ockeghem in the lament *Mort, tu as navré de ton dart*, describing him as “le pere de joyeuseté,” the father of joyousness. Du Fay pursued a more cosmopolitan career, with training as a choirboy at the cathedral of Cambrai followed by employment in Italy, a stint in the papal chapel, and an appointment in Savoy, all connections he took care to maintain when he returned to the north to become a canon in Cambrai. Du Fay left us a larger and more varied oeuvre than Binchois, in which upwards of eighty songs take their place alongside Masses, hymns, isorhythmic motets, and more.

Both men wrote a large number of songs in their early years and a smaller number later in life; among the latter are several indisputable masterpieces, including Du Fay’s *Malheureulx cueur* (on today’s program) and *Je ne vis onques la pareille* (performed several times on our previous programs), which is ascribed in contemporary sources to both men, but is most likely by Binchois. The earlier songs, though in a rather different style, are in no way inferior. They include, for example, Binchois’s *Tristre plaisir et douleureuse joye*, setting a poem by

Alain Chartier — a perfect creation, poised, elegant, melancholy, conveying intense emotion with the greatest economy of means, its supple melody balanced by a simple, inexorable tenor and a restless, rhythmically energetic contratenor.

The themes touched on this evening range from the optimism of the New Year’s (*Belle, vueilliés moy retenir*) and spring (*Venés oir, vrais amoureux*) to hopeless love, heartbreak, and death. We meet allegorical characters from the *Roman de la rose* — Love, of course, and Fair Welcome, but also *Dangier* (not so much “danger” as Dominion or self-possession: the lady’s inclination to retain control over herself, her person, her reputation, and her honor, generally disappointing a would-be lover) and the furious Refusal, whose bitter bite resists treatment whether by sea cure (in a rhyming world *la mer* ought to prevail against the *amer* of *amer*) or intervention of St. Hubert, to whom one turns when attacked by a rabid dog. (Those who have suffered unreciprocated love will recognize the symptoms.) The vocabulary is limited and rather stereotyped, though when deployed by a master like Chartier may achieve the same contained intensity as the music. A high premium is placed on sonic play and the multiplication of meaning through sound, as in the rhymes *la mer/amer/amer* (the noun “sea,” the adjective “bitter,” the verb “to love”) and *mort/mort/mort* (the adjective “dead,” the verb “bites,” the noun “death”) in *Helas mon dueil*.

The third in that morbid trio of *morts* is actually the touch not of a fifteenth-century poet, but of a modern

musician and musicologist, the late, dearly missed Alejandro Enrique Planchart, pre-eminent scholar of the life and work of Du Fay. Alejandro was kind enough, over a decade ago now, to compose a strophe for *Helas mon dueil*, whose text is incomplete in its one source, so that we could perform the virelai in its complete form. Characteristically witty, Alejandro not only responded to the rhyming opportunity — almost an obligation — presented by the first two lines of the poem, but also opened his replacement strophe with an allusion to another virelai, *Malheureulx cuer*. This program has benefitted from the poetic skills of another friend as well, our pre-concert speaker Fabrice Fitch. Fabrice amuses himself by composing poetry in fifteenth-century French in his spare time (the sharp-eyed among us may recognize him as the author of replacements for two missing strophes for Ockeghem's *Se vostre cuer eslongne moy a tort*, which we recorded on *Johannes Ockeghem: Complete Songs, Volume 1*), and this summer he supplied a strophe lacking in the only source of Pierre Fontaine's *Sans faire de vous departie*.

The majority of fifteenth-century songs are written for three parts, but there is a significant repertoire of two-voice songs — the most intimate polyphony possible — from the first part of the century, and we present three of them on this concert. *Douce biauté* comes from a remarkable manuscript of music from the French court on the island of Cyprus, copied in the early

decades of the century, that contains plainchant, polyphonic settings of sections of the Mass, 41 motets, and 167 secular songs. The entire repertory is anonymous and not one work is known to exist in any other manuscript. *Venés oir, vrais amoureux* is also anonymous and also dates from the 1420s or so. Our third two-voice selection, *Adieu mes tresbelles amours* by Binchois himself, was chosen to be the first song in a manuscript copied at the Burgundian court by a scribe close to the composer.

The two instrumental selections on the program show the way players might adapt vocal music to their purposes. *Jeloyamors* “in cytaris vel etiam in organis” (for “cythara” — harp? — or organ) is one of seven (!) anonymous settings of the ballade *Je loe Amours* in the compendium of diminution settings known as the Buxheim Organ Book. This evening the virtuosic top line is taken by plectrum lute, the two lower parts by the harp. Du Fay's *Qu'est devenue leaulté?* is yet another song whose text has reached us incomplete; in this case the scribe of the unique source (copied in Ferrara in the late 1450s) wrote no more than the first two lines. This is enough to answer the question, “What has become of loyalty?” (“Helas! elle s'en est fuyée” — alas, she has fled) but not enough, alas, to sing the song with words. We perform it on rebec, lute, and harp, our rebec player Laura Jeppesen adding her own diminutions.

— Scott Metcalfe

TEXTS & TRANSLATIONS

Belle, veulliés moy retenir

Vostre servant, car sans faillir
Vous estes ma seule maistresse.
A vous servir mon cuer s'adresse,
S'il est de vostre bon playsir.

Ce jour de l'an vous veul offrir
Mon cuer que vous povés garir
De toute douleur et tristesse.

Belle, veulliés moy retenir
Vostre servant, car sans faillir
Vous estes ma seule maistresse.

Vous me povés faire languir
Et si me povés resjouir
Et faire plain de grant liesse.
C'est ce pourquoy mon cuer ne cesse
De vous prier et requerir:

Belle, veulliés moy retenir ...

Fair lady, may it please you to keep me
as your servant, for without question
you are my only mistress.
My heart shall devote itself to serving you,
if it be to your good pleasure.

This New Year's Day I shall offer you
my heart, which you can heal
of every pain and grief.

Fair lady, may it please you to keep me
as your servant, for without question
you are my only mistress.

You can make me languish
or you can make me rejoice
and full of great happiness.
This is why my heart never ceases
to pray and beg of you:

Fair lady, may it please you to keep me ...

Douce biauté gentement assenée

En cors plaisant, gracieus et joly,
Tient si mon cuer de tous les biens rainpli
Que j'ai m'amour a ly du tout donnée.

Si doucement qu'en toute ma pensée
Je treus tousdis, vraiment sans detri,

Douce biauté gentement assenée
En cors plaisant, gracieus et joly,

Qui de fin cuer ai tout mon tans amée
Et veuil amer tout mon vivant aici,
Tres loiaument et finnement sans sy,
Car je puis bien dire sans demourée:

Douce biauté ...

Her sweet beauty, nobly matched
to a pleasing, gracious, and fair body,
keeps my heart so filled with all good things
that I have given my love entirely to her.

So sweetly that in my every thought,
truly, without delay, I always aim towards

her sweet beauty, nobly matched
to a pleasing, gracious, and fair body;

whom I have loved always with a pure heart
and intend to love for my whole life,
most loyally and purely, without fail,
for I may well say without hesitation:

Her sweet beauty ...

Tristre plaisir et douloureuse joie,
Aspre douceur, reconfort ennuyeux,
Ris en plourant, souvenir oblieux
M'accompaignent combien que seule soye.

Enbuchiés sont, affin que ne les voye,
Dedens mon cuer, en ombre de mes yeulx

Tristre plaisir et douloureuse joie,
Aspre douceur, reconfort ennuyeux.

C'est mon tresor, c'est toute ma monnoye:
Pouvre Dangier est sur moy envieus.
Bien seroit il s'il me voit avoir mieux,
Quant il me het pour ce qu'Amours menvoye.

Tristre plaisir et douloureuse joie ...

Sad pleasure and dolorous joy,
bitter sweetness, painful comfort,
laughing while crying, forgetful memory
accompany me as long as I am alone.

Hidden so that one cannot see them
in my heart, in the shadow of my eyes, are

Sad pleasure and dolorous joy,
bitter sweetness, painful comfort.

This is my treasure, this is all my wealth:
poor Danger is envious of me.
Well should he be, if he sees me have better,
so much he hates me for what Love sends me.

Sad pleasure and dolorous joy ...

—Alain Chartier

Venés oir vrais amoureux,
Venés oir je vous supplye,
Venés oir la melodie
Dou doux rossignol gratieux.

En avril, en may son sy geus
Quant la belle branche est florie.

Venés oir vrais amoureux,
Venés oir je vous supplye,

Pour faire doel as envieus
Qui des amans ne font partie,
Pour l'amoureux qui a amy
Faire amer d'un cuer gratieux.

Venés oir vrais amoureux ...

Come, hear, true lovers,
come, hear, I beg you,
come hear the melody
of the sweet and gracious nightingale.

In April, in May they perch here
when the fair branch is in flower –

Come hear, true lovers,
come, hear, I beg you –

to cause pain to the envious
who are not among those in love;
to make a lover who has a love
love with a gracious heart.

Come, hear, true lovers ...

Je loe Amours et ma dame mercye

Du Bel Acueil qui par eulx deux me vient,
Car par Amours j'ay ma dame choisye,
Par ma dame mon cuer joieux devient.
Dont tout adés, quant pensant me souvient
Des grans graces et biens dont elle est playne,
Et que je l'ay choisye a souverayne,
J'ay teil plaisir, certes, et telle joye,
Qu'alers penser ne puis, ou que je soye.

Et bien la doy amer toute ma vie,
Craindre et servir quant un chacun la tient
Parfaite en bien, de biaulté assouvie
Et aprise de quant que honnore contient.
Dont souvenir en moy si bien retient
Son Douls Regart, sa maniere mondayne,
Haulte en noblesse, en port humble et humaine,
Saige en parler, a poin rasisse et coye,
Qu'allers penser ne puis, ou que je soye.

Malheureulx cuer, que vieulx tu faire?

Vieulx tu tant a une complaire
que ung seul jour je n'aye repos?
Penser ne puis a quel propos
tu me fais tant de paine traire.

Nous n'avons ne joie ne bien,
ne toy ne moy, tu le sces bien:
tous jours languissons en destresse.

Ta leaulté ne nous vault rien,
et qui pis est, seur je me tien
qu'il n'en chaut a nostre maistresse.

Combien qu'aies volu parfaire
tes plaisirs, craignant luy desplaire,
accroissant son bon bruit et los,
mal t'en est prins pour ce tes los,
que brief pense de te desfaire.

Malheureulx cuer, ...

I praise Love and thank my lady
for the Fair Welcome that comes to me through them,
for thanks to Love I chose my lady,
and thanks to my lady my heart becomes joyful.
Thus all at once, when, reflecting, I recall
the great graces and goods of which she is full,
and that I have chosen her as sovereign,
I have such pleasure, surely, and such joy
that I can think of nothing else, wheresoever I be.

And well should I love her my whole life,
fear her, and serve her, when each and all consider her
perfect in goodness, supreme in beauty,
and bred in all that concerns honor.
Thus such a memory I retain
of her sweet glance, her splendid bearing,
of high nobility, in comportment humble and kind,
wise in speech, perfectly calm and tranquil,
that I can think of nothing else, wheresoever I be.

Unhappy heart, what is your intent?
Do you so wish to please one woman
that I shall have not even one day's respite?
I cannot think for what purpose
you make me bear so much pain.

We have neither joy nor any good,
neither you nor I, you know it well:
every day we languish in distress.

Your loyalty is worthless to us,
and what is worse, I am sure
that it means nothing to our mistress.

However much you might have wished to accomplish
your pleasures, taking care not to displease her,
enhancing her good name and renown,
your praises are taken ill,
so that shortly she means to rid herself of you.

Unhappy heart ...

—Le Rousselet

Adieu mes tresbelles amours,

Mon espoir quanque j'ay de bien,
A ce cop ycy voy je bien
Que je pers joye et tous bon jours.

Puis que j'eslonge en plains, en plours,
Ce que j'aime sur toutes rien,

Adieu mes tresbelles amours,
Mon espoir quanque j'ay de bien.

En moi seront maintes dolours
Sans que j'aye un seul plaisir mien,
Je sui deffet comme je tien
Sy celles me durent tous jours.

Adieu mes tresbelles amours ...

Farewell my fairest loves,
whatever hope I have of good:
with this blow I see clearly
that I lose joy and all happy days.

Since I leave with laments, with tears,
her whom I love above all others,

Farewell my fairest loves,
whatever hope I have of good.

In me shall be many pains,
without my having a sole pleasure for myself:
I am finished, as I insist,
if these stay with me forever.

Farewell my fairest loves ...

Helas, mon dueil, a ce cop sui je mort,

Puis que Refus l'esragié si me mort.
Certes, c'est fait de ma dolente vye:
Tout le monde ne me sauveroit mye,
Puis que m'amour en a esté d'acort.

Il ne faut ja que je voise a la mer
N'a saint Hubert pour moy faire garir:

La morsure me donne tant d'amer
Que de ce mal il me faulra morir.

[Malheureux cueur, si privé du confort
De ton amour, de la clarté qui sort
De ces beaux yeux qui t'ont donné la vye,
Ton espoir meurt, ta joie anéantye
Par la douleur qui va jusqu'a la mort.]

Helas, mon dueil ...

Alas, woe is me, at this blow I am dead,
for furious Refusal so bites me.
Surely my woeful life is at an end:
no one in the world could ever save me,
for my love has given her consent to this.

There is no use in my going to the sea
nor to Saint Hubert to cure me:

the wound fills me with such bitterness
that from this ill I shall die.

Unhappy heart, deprived of your love's
comfort and the radiance that shines
from those lovely eyes that gave you life,
your hope dies, your joy destroyed
by the grief that leads to death!

Alas, woe is me ...

Missing stanza by Alejandro Enrique Planchart

Mon chier amy, qu'avés vous empensé

De rettenir en vous merancolie,
Se Dieux vous a un bon amy osté
Et dessevré de vostre compaignie?
Ne mettés pas en abandon la vie:
Priés pour luy, layssiés ce dueil aler,
Car une fois nous fault ce pas passer.

Vous savés bien, contre la volonté
De Jhesucrist, ne la verge Marie
Nuls hom ne puet, tant soit hault eslevé
De science ne de noble lignie.
Tous convenra fenir, je vous affie,
Il n'i a nul qui en puist eschaper,
Car une fois nous fault ce pas passer.

Pour tant vous pri, soiés reconforté
Et recepvés en gré, je vous supplie,
Ces trois chapiaux en don de charitté:
Autre nouvel ne truis en no partie.
Pour remettre vo cuer en chiere lie,
Ne pensés plus a celui recouvrer,
Car une fois nous fault ce pas passer.

Amis, la mort ne poons eschever,
Car une fois nous fault ce pas passer.

My dear friend, what were you thinking,
to remain sunk in melancholy
if God has taken a good friend from you
and severed him from your company?
Do not abandon life:
pray for him, let this grief go,
for one day we all must pass this way.

You know well that against the will
of Jesus Christ or the virgin Mary
no man can do anything, no matter if he be highly trained
in wisdom or of noble lineage.
All things must come to an end, I assure you,
there is no-one who can escape it,
for one day we all must pass this way.

Thus I pray you, be comforted
and accept, I implore you,
these three stanzas as a gift of love:
I find nothing more within our power.
To restore your heart to gladness,
think no more of recovering this man,
for one day we all must pass this way.

Friends, we cannot put an end to death,
for one day we must all pass this way.

Sans faire de vous departie,

Mon cuer, mon corps, tout vous ottrie,
Ma belle dame, par ma foy,
Par quy je suis mis hors d'ennyoy,
De tristresse et merancolye.

Car vostre amour si fort me lie
Qu'une bonne heure ne demye
Ne puis avoir se ne vous voy.

Sans faire de vous departie,
Mon cuer, mon corps, tout vous ottrie,
Ma belle dame, par ma foy.

[Des envieux ne me soucie,
Car ils ne scavent dire amye
En vous voyant; quant est de moy,
Mon leal cuer n'aura de loy
Fors que servir toute ma vie.]

Sans faire de vous departie ...

Without taking leave of you
I give my heart, my body, and everything to you,
my fair lady, by my faith,
by whom I am relieved from suffering,
grief, and melancholy.

For love for you binds me so strongly
that I cannot enjoy even one good hour
if I do not see you.

Without taking leave of you
I give my heart, my body, and everything to you,
my fair lady, by my faith.

I care nothing for the envious,
for they are unable to call you "friend"
when they see you; as for me,
my loyal heart shall obey no law
save serving you my whole life long.

Without taking leave of you ...



PHOTO: LIZ LINDER

BLUE HERON

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; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. 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*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the 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 also inaugurated *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which will wind up around 2022 in time to commemorate the composer’s circa-600th birthday. A parallel project to record all of Ockeghem’s songs and motets 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*. Blue Heron’s recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, and a compilation of medieval songs entitled *A 14th-Century Salmagundi*.



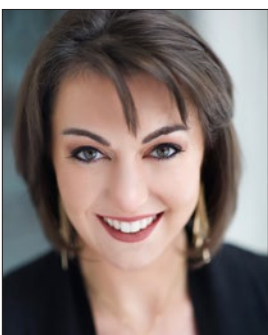
Pre-concert speaker **Fabrice Fitch** is a composer and musicologist specialising in Renaissance polyphony and its performance. His new book, *Renaissance Polyphony*, has just been issued by Cambridge University Press; his *Johannes Ockeghem: Masses and Models* remains the only English-language monograph on the composer. Fitch has also published extensively on Obrecht, Agricola, and other compos-

ers of their generation, and on the Eton Choirbook. His compositions have been performed by famous soloists and chamber music ensembles, including Fretwork, and broadcast internationally on the radio. Fabrice Fitch has worked as a critic for the music magazine *Gramophone* for 25 years. He is currently a Senior Research Fellow at the Royal Conservatoire of Scotland.



Laura Jeppesen, player of historical stringed instruments, earned a master's degree from Yale University. She then studied at the Hamburg Hochschule and the Brussels Conservatory with Wieland Kuijken. She has been a Woodrow Wilson Designate, a Fulbright Scholar, and a fellow of the Bunting Institute at Harvard. A prominent member of Boston's early music community, she has long associations with The

Boston Museum Trio, Boston Baroque, The Handel and Haydn Society, the Boston Early Music Festival, and Aston Magna. She has been music director at the American Repertory Theater, creating music for Christopher Marlowe's *Dido*, *Queen of Carthage*, for which she earned an IRNE nomination for best musical score. In 2015, she was part of the BEMF team that won a Grammy for best opera recording. She has performed as soloist with conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Craig Smith, Martin Pearlman, Harry Christophers, Grant Llewellyn, and Bernard Haitink. She has an extensive discography of solo and chamber works, including the gamba sonatas of J. S. Bach and music of Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where in 2015 and 2019 she won awards of special distinction in teaching from the Derek Bok Center. She is a 2017 recipient of an Andrew W. Mellon Blended Learning Initiative Grant for innovative teaching at Wellesley College. Her recent essay, "Aesthetics of Performance in the Renaissance: Lessons from Noblewomen," appears in *Uncovering Music of Early European Women 1250-1750*, edited by Claire Fontijn (Routledge Studies in Musical Genres, 2019).



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has been a soloist with the American Bach Soloists Academy, Bach Akademie Charlotte, Ad Astra Musical Festival, Bach Society of St. Louis, and the Tafelmusik Baroque Chamber Orchestra and Choir. She was a Virginia Best Adams Fellow at Carmel Bach Festival. As a choral artist, Ms. Leeds has performed abroad with the Weimar Bach

Academy and Junges Stuttgart Bach Ensemble, and in the US with the Oregon Bach Festival, the Handel & Haydn Society, the Grammy-nominated True Concord (Tucson), and the Grammy-winning ensemble The Crossing (Philadelphia). In the Boston area, Ms. Leeds has appeared as a soloist with the Commonwealth Chorale, the Cantata Singers, and Music at Marsh Chapel, and she can be heard on the 2017 Boston Modern Orchestra Project's recording of Jeremy Gill's *Before the Wrestling Tides*.



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

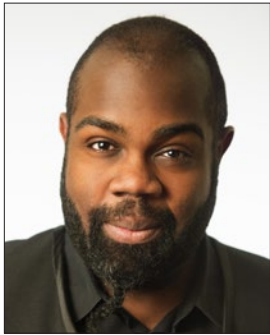
baroque opera with BEMF include *Le Jeu in Les plaisirs de Versailles* by Charpentier, *Apollo in Monteverdi's Orfeo*, and *Eumete and Giove in Monteverdi's Il ritorno d'Ulisse in patria*. Other recent solo performances include *Pedrillo in Mozart's Abduction from the Seraglio*, Bach's Christmas Oratorio 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 he 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. Metcalfe 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. His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two studies that may finally be published next year in a long-forthcoming book, and he has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); a longterm project is a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University and

served as director of the baroque orchestra at Oberlin Conservatory, and in 2019-20 he was a visiting member of the faculty of Music History at the New England Conservatory, where he continues to teach classes. 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).



Countertenor **Reginald L. Mobley** fully intended to speak his art through watercolors and oil pastels until circumstance demanded that his own voice should speak for itself. Since reducing his visual color palette to the black and white of a score, he's endeavored to open up a wider spectrum onstage. After starting his classical music career as a member of twice Grammy-nominated ensemble Seraphic Fire,

Reggie has appeared with the Academy of Ancient Music, Agave Baroque, Bach Collegium San Diego, Calgary Symphony, Monteverdi Choir & English Baroque Soloists, Pacific Music Works, the Royal Scottish National Orchestra, Seattle Symphony, TENET, and the Handel & Haydn Society. With the latter he had the honor of becoming the first Black person to lead H&H in its Bicentennial year. Recent appearances include Bachfest Leipzig, Festival Berlioz, Early Music Vancouver, Thüringer Bachwoche, Portland Bach Experience, and the Boston Early Music Festival. Ahead lie performances with St. Paul Chamber Orchestra, Philharmonia Baroque, Musica Angelica, Bach Akademie Stuttgart, Gaechinger Cantorey, Chicago's Music of the Baroque, and a recital of the music of Black American composers with keyboardist Henry Lebedinsky at the Musée d'Orsay in Paris. Recent recording projects include an all-Handel disc featuring the Ode to the Birthday of Queen Anne and the Utrecht Te Deum and Jubilate with Bach Akademie Stuttgart led by Hans Christoph Rademann and Italian chamber duets of Agostino Steffani led by harpsichordist Jory Vinikour. Never bound by conventional countertenor repertoire, Reggie has a fair bit of non-classical work in tow. His first professional work was in musical theatre and while working in Japan (as a Singer/Actor for Tokyo Disney) he performed cabaret shows of gospel, jazz, and torch songs in jazz clubs around Tokyo. Since moving in Boston, a strong devotion to social and political activism has awoken and become a part of everyday life. As a member of NoBoston2024 and allied with No Boston Olympics, Reggie was able to lend his strength to the effort to reject the 2024 Olympic Games bid that was "awarded" to Boston. That and time volunteering in local political campaigns has helped focus a desire to make a difference within the arts, particularly with the massive inequality regarding race, gender, and sexuality within the classical music industry.



Margot Rood, hailed for her "colorful and vital" singing by *The Washington Post*, performs a wide range of repertoire and is in demand as a soloist with conductors including Scott Metcalfe, Patrick Dupré Quigley, Beth Willer, Stephen Stubbs, Harry Christophers, and Franz Welser Möst. Particularly recognized for her commitment to early music, Margot is frequently booked for Bach performances with the likes of

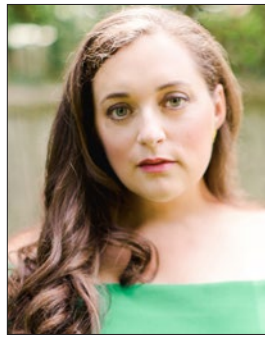
Edinburgh's Dunedin Consort, South Florida's Enlightenment Festival, the Handel & Haydn Society, Philharmonia Baroque Orchestra, and Washington Bach Consort. Handel's *Messiah* is a signature piece which she has performed with Toronto's Tafelmusik Baroque Orchestra, TENET Vocal Artists, Seraphic Fire, Bach Collegium San Diego, the Rhode Island Philharmonic, and the New Jersey Symphony. Other appearances include Charlotte Symphony Orchestra and concerts, tours, and recordings with Blue Heron. Margot is a recent recipient of the St. Botolph Club Foundation's Emerging Artist Award for her work in new music, and she made her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*. Recent solo appearances also include the Cleveland Orchestra (Stravinsky's *Threni*), the Boston Symphony (Benjamin's *Dream of the Song*), the New World Symphony (Reich's *The Desert Music*), and A Far Cry (Golijov's *Three Songs*). Notable recording releases include Blue Heron's *Ockeghem Songs, Vol. 1*, solo roles in Lalande's *Les Fontaines de Versailles* and Charpentier's *Les Arts Florissants* with the Boston Early Music Festival (CPO), the role of Emily Webb on Monadnock Music's recording of Ned Rorem's *Our Town* (New World Records), and a solo recording with composer Heather Gilligan, *Living in Light*. She has recorded repertoire from the medieval era to the 21st century on the Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus labels, and can be heard on Blue Heron's *Music from the Peterhouse Partbooks Vol. 5*, which won the Gramophone Classical Music Award for Early Music in 2018.



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 Baroque, 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 digital release *A 14th-Century Salmagundi*.



Praised for her "bejeweled lyric soprano" (*The Boston Globe*), as "a marvel of perfect intonation and pure tone" (New York Arts), and with a voice of "extraordinary suppleness and beauty" (*The New York Times*), soprano **Teresa Wakim** was First Prize Winner of the International Soloist Competition for Early Music in Brunnenthal, Austria. Much sought-after in Europe and North America, she has performed under

the batons of Ton Koopman, Roger Norrington, Harry Christophers, Stephen Stubbs, Martin Haselböck, and Nicholas McGegan. Noted solo engagements include Bach's Mass in B Minor, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach's Wedding Cantata and Mendelssohn's *Hear My Prayer* with the Cleveland Orchestra, the Kyrie and Gloria from the Mass in B minor with the San Francisco Symphony, Monteverdi's *Vespers of 1610* with Boston Baroque, Bach's Magnificat with Wiener Akademie Orchester, Brahms's Requiem with the Omaha Symphony, Bach's Mass in B Minor with Louisiana Philharmonic, Mozart's *Exsultate, jubilate* with New World Symphony and the Handel & Haydn Society, and Handel's *Messiah* with the Charlotte, San Antonio, Alabama, and Houston Symphonies. In addition, she performs with many of North America's top early music ensembles, including Mercury Baroque Orchestra, Apollo's Fire, Vancouver Early Music, Pacific Musicworks, and Atlanta Baroque.



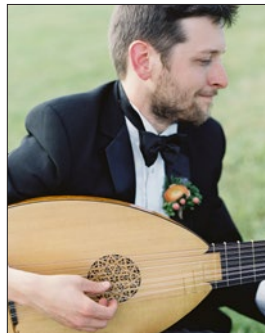
Recent highlights for soprano **Sonja DuToit Tengblad** include Shostakovich's Symphony 14 with A Far Cry, Mahlers 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione di Poppea* (Drusilla, Fortuna) with Boston Baroque, Puccini's *Suor Angelica* with the Boston Symphony Orchestra and the Lorelei Ensemble,

Bach's St. John Passion with the Handel & Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. A champion of modern music, Sonja curated the award-winning touring program Modern Dickinson (www.moderndickinson.com) and launched the recital project BeatSong for soprano and percussion. She sings with the Grammy-winning ensemble Conspirare on tours of *Considering Matthew Shepard* and is a core member of the Lorelei Ensemble. As the founder of Beyond Artists, Sonja supports Braver Angels, Eden Reforestation Project and Singers Of This Age with every performance. www.sonjatengblad.com



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, 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.



Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instruments and Baroque music theory. He was music director for Cavalli's *La Calisto* with New York's Dell'Arte Opera in summer 2017, when *The Observer* remarked on "the superb baroque band led by Charles Weaver ... it was amazing to hear what warm and varied sounds he coaxed from the ensemble." He has served as

assistant conductor for Juilliard Opera and has accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. As an orchestral musician, he has performed with the New York Philharmonic, the Philadelphia Orchestra, and the Virginia Symphony. His chamber appearances have included Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, Musica Pacifica, and others. He also works with the New York Continuo Collective, an ensemble that mounts workshop productions of seventeenth-century vocal music. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival, and is the schola director at St. Mary's Church in Norwalk, Connecticut. He is currently pursuing a doctoral degree in music theory at the City University of New York.

ACKNOWLEDGMENTS

Blue Heron's existence is made possible only through the devotion, hard work, and financial support of a large community of musicians, staff, board members, volunteers, donors, and concertgoers. Never has this been more true than in this extraordinary season of 2021–22. Many thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the past come alive in the 21st century.

We are extraordinarily fortunate to work with a slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, printed publicity materials, and CDs were designed by Melanie Germond for years, until she retired from the business last year; we are now very happy to have a new relationship with John Kramer. FlashPrint in Harvard Square prints our programs—and we look forward eagerly to the

day they are printed once again. Erik Bertrand built our website and keeps it functioning properly. Liz Linder is our photographer. Our concerts are 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) is our videographer. In 2020–21 Joel and Kathy have stepped up to produce all of our events for remote broadcast. 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 dedicated volunteers for their help in person, this evening, and always.

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

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