



BLUE HERON 20^{22ND} 21
SEASON

A Blue Heron Christmas Special

DECEMBER 19, 2020

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ARTISTIC DIRECTOR

Scott Metcalfe

I. THE MORNING STAR

Veni, veni, Emanuel DM & men
13th-century French

II. THE VIRGIN & THE ANGEL

Angelus ad virginem DT SM
Arundel MS (late 13th century)

Gabriel fram Heven-King PD MB SM
Cotton fragments (14th century)

Hayl Mary, ful of grace JA MN OM JM MB MS SM
Trinity Roll (early 15th century)

Ave Maria I say to that blessyd mayde MR AS
Cambridge MS Add. 5943 (c. 1400)

Quam pulcra es MN JM MB
John Dunstaple (d. 1453)

Gloria JM MS OM DM PG
Leonel Power (d. 1445), *Old Hall MS, no. 21*

Ther is no rose of swych vertu DT MB DM SM
Trinity Roll

III. CHRISTMAS DAY

Puer natus est nobis SDT ES MR
Cristóbal de Morales (c. 1500-1553)

Yblessid be that lord in mageste MR AS
Childe, *Selden MS (15th century)*

Thys yol the beste red that y kan DM SM
Edmundus, *Cambridge MS Add. 5943*

Thys yol (instrumental) LJ CW SM
Contratenor by Scotus Viridis Montis



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pronunciation of Middle English

PRE-CONCERT TALK

Scott Metcalfe with Kevin Allen

IV. NEW YEAR'S DAY

La plus belle et douce figure DT CW SM

Nicolas Grenon (c. 1380-1456)

Dieu vous doinst bon jour et demy JA JM CW

Guillaume Malbecque (c. 1400-1465)

Ales regrets (instrumental setting) LJ CW SM

Alexander Agricola (1445/6-1506)

Ce jour de l'an que mant doist estrenier SM LJ SM

Baude Cordier (fl. c. 1400)

V. A CHILD IS BORN TO US

Puer nobis nascitur JM PG ES MR

Kevin Allen (b. 1964)

*Commissioned by Blue Heron & dedicated to
Dorrie Parini & Paul LaFerriere*

WORLD PREMIERE PERFORMANCE

Nowel syng we bothe al and som

Trinity Roll

Nova nova

Glasgow University, Hunterian Museum MS 83 (15th century)



These pieces from the program
are featured on Blue Heron's CD
Christmas in Medieval England

*Veni, veni, Emanuel
Angelus ad virginem
Gabriel fram Heven-King
Hayl Mary, ful of grace
Leonel Power, Gloria
Ther is no rose of swych vertu
Nowel syng we bothe al and som
Nova nova*

A Blue Heron Christmas Special

BLUE HERON'S CONCERTS OF CHRISTMAS PAST have focussed on the music of one place or another, visiting 15th-century England or France or taking an excursion to early 17th-century Germany and the music of Michael Praetorius. This year we celebrate with some favorites from past programs, including a handful of previously unreleased concert recordings, along with brand-new recordings of several songs and some music that is new to us, by the unknown—Childe and Edmundus, whoever they may have been—and the anonymous as well as the famous Cristóbal de Morales. We are delighted to welcome two of our brass-playing friends from Dark Horse Consort. And towards the end we unwrap a special present, crafted in Chicago this fall by Kevin Allen and receiving its world premiere performance on this concert.

Annunciation, Advent & Christmas

We begin with the familiar Advent hymn *Veni, veni Emanuel*. Probably French in origin, the hymn may have made its way to England as early as the thirteenth century, when Franciscan friars in France and England maintained extensive connections and an evangelizing member of the order might have carried such a song across the Channel. The text is a metrical version of five of the seven so-called O-antiphons which date back to the eighth century or earlier. One of the O-antiphons was sung before and after the Magnificat at Vespers on each of the seven days before Christmas Eve. They address the Messiah to come in his various attributes: O Sapientia (wisdom), O Adonai (Lord), O Radix Jesse (root of Jesse), O Clavis David (key of David), O Oriens (the morning star), O Rex (king), O Emanuel ("God with us"). The initial letters, after the O, spell out the promise of redemption in a reverse acrostic, SARCORE, *ero cras*: "Tomorrow I shall be there." (Medieval English tradition added an eighth antiphon, "O virgo virginum," making the acrostic *vero cras*: "Truly, tomorrow!")

The Annunciation is formally commemorated nine months before Christmas, of course, but the miracle is remembered and celebrated at the Christmas season with retellings of the archangel Gabriel's appearance to Mary, their conversation—brief, yet charged with import—and the divine conception. Our set of Annunciation music opens with one of the most famous songs of the English Middle Ages, *Angelus ad virginem*. The song figures in Chaucer's *Canterbury Tales*, in the Miller's Tale, where it is sung to a psaltery by a poor scholar at Oxford by the name of Nicholas:

And al above ther lay a gay sautrie,
On which he made a-nyghtes melodie
So swetely that al the chambre rong,
And *Angelus ad virginem* he song ...

(In the tale, a notably rude one, Nicholas goes on to cuckold his landlord, an elderly carpenter with an eighteen-year-old wife named Alison. A medieval reader would presumably have relished the ironic slightly blasphemous reference to a song about a virgin conceiving a son in the absence of her husband,

also a carpenter.) Christopher Page has shown that the text of *Angelus ad virginem* is probably by the poet and theologian Philippe (d. 1236), chancellor of Paris, nearly all of whose Latin lyrics survive with music. Text and tune probably came to England with travelling Franciscans in the thirteenth century, just as we have imagined happened with *Veni, veni Emanuel*. The song quickly became popular in England: all of the extant sources are British and there are two thirteenth-century versions in English verse, *Gabriel fram Heven-King* and *The angel to the Vergyn said*. We sing the former in a two-voice setting from the fourteenth century, inserted between verses of the monophonic Latin song.

Fifteenth-century England evolved its own unique repertoire of texts and music outside or alongside the liturgy, carols, of which some 130 survive. Carols are found mostly in manuscripts of church music and were clearly the province of professional musicians and learned clerics, as witness their sophisticated musical notation and frequent use of Latin alongside the vernacular. If not exactly popular music in our sense, however, they were at least popular in character—cast in strophic form and set to simple and highly memorable tunes—and “popular in destination” (in the words of the preeminent twentieth-century student of their texts, R. L. Greene). They might have provided entertainment and edification to educated cleric and uneducated congregant alike, within, around, and outside of the liturgy, for processions and banquets and celebrations of all kinds.

The polyphonic carols on our program are drawn from four manuscripts copied between around 1400 and the middle of the 15th century. Most are written in a robust popular style with graceful melody and simple harmonies and generally take the form of a three-voice refrain with a two-voice verse. *Yblessid be that Lord in mageste* is in two parts throughout and for *Nova nova*, transmitted as a monophonic song, I have added two parts to the refrain and one to the verse. The two earliest English songs, *Ave Maria I say* and *Thys Yol*, copied circa 1400, are in a sort of virelai form, AbbA. We also play the latter as an instrumental with an added third part.

The early decades of the 15th century saw striking changes in the compositional style of learned polyphony in England. Listen to the craggy dissonances and bristly cross-rhythms of Leonel Power’s astonishing Gloria from the Old Hall manuscript of c. 1415, for two, four, and finally five voices—Christopher Page likens

the effect to sticking your head into a beehive—and compare it to the canonic example of quintessentially English sweetness, Dunstaple’s rapturous *Quam pulcra es*. The latter work is fluid, tuneful, and almost entirely consonant—sweet, a fifteenth-century musician would say, just as *Hayl Mary* or *Ther is no rose* are sweet.

New Year’s with the Valois

Europeans have long celebrated the season around the winter solstice with the ritual exchange of gifts and wishes for good luck and a prosperous new year. The custom in its present form coalesced around the feast of Christmas only in the late nineteenth century, but its roots in western culture can be traced as far back as the ancient Near East. Romans of the imperial era marked the Kalends of January with a festival several days in length, during which the people offered tributary gifts called *strenae* to the emperor in exchange for presents of money. Medieval Europe absorbed the Roman New Year’s festivities into its own calendar, modifying them somewhat according to the evolving sensibilities of the Christian church, but the tradition of giving presents at New Year’s persisted despite the efforts of the church to suppress what it regarded as pagan beliefs in good luck omens and the efficacy of ceremonial gift exchange. In France, the Latin *strena* passed into the vulgar tongue as *estraise* (*estreine*, *étrenne*, etc.), retaining its meaning of “omen of good fortune” as well as “New Year’s gift.”

New Year’s was celebrated with peculiar intensity at the courts of the Valois nobles who ruled both France and Burgundy in the late fourteenth and early fifteenth centuries, and members of the courts exchanged precious gifts in enormous quantity. Philip the Bold, duke of Burgundy from 1364 to 1404, disbursed an average of 6.5 percent of his annual budget on *estraines*, while his nephew and political enemy Louis d’Orléans spent no less than 19,000 *livres* at New Year’s in 1404. (At the time a good horse or a finely ornamented harp might be had for around 50 *livres*, a house for 100 or so.) Illuminated books, jewel-encrusted saltcellars, enamelled serving vessels, golden cups, reliquaries, pendants, brooches, rings, horses, dogs, hunting falcons: all changed hands in an ostentatious public ritual that honored the chivalric virtue of largesse, cemented social ties, established position within the courtly hierarchy, and allowed the rich and powerful to flaunt their wealth.



The so-called *Goldene Rössl* or Golden Knight (French, c.1400-1405). The sole *étrenne* known to have survived aside from songs and manuscripts, it was given by Isabeau of Bavaria to her husband, king Charles VI of France, on New Year's Day, 1405, and pawned that very year to pay off debt. (Bayerisches Nationalmuseum)

Just as it does today, all this flamboyant materialism sometimes benefitted those further down the social ladder, the artisans and craftspeople who fashioned the sumptuous *objets d'art* prized by their noble commissioners. The makers of New Year's gifts included poets and musicians, and it is a small irony that while one single, superb little golden and bejeweled tabernacle is the only known *estrange* aside from manuscripts to have survived—much of the rest having been melted down and sold off to finance the endless wars pursued by a bellicose and perpetually cash-strapped nobility—27 songs remain to us that commemorate the

occasion. (Ten of them are by Guillaume Du Fay.) While we don't know the exact circumstances in which New Year's songs were written, we can imagine that a courtier would provide a composer with verses to set to music, and the song would then be presented to the courtier's lady love or perhaps performed at a public celebration. In exchange for his *strena* a courtier might hope to win the lady's amorous favor, while the musicians could expect a gift of money or household necessities. We know, for example, that in January 1454 Johannes Ockeghem presented Charles VII a book of music as an *estrange*, receiving four ells of scarlet cloth worth 44 *livres*, while in 1459 a single song "most richly illuminated" earned him another 44 *livres*. (Neither book nor song is known to be extant.)

In keeping with the conventions of chivalric love, these fifteenth-century New Year's songs are generally not boisterous, champagne-inspired toasts. Elegantly crafted and finely wrought, their merit as gifts was measured in part by their ingenuity or *estrangeté* (novelty), and most are marked with a graceful sort of melancholy, for courtly love can never be consummated, only yearned and suffered for.

A Child is Born

Today's newborn is Kevin Allen's splendid setting, for tenor and bass voices paired with tenor and bass sackbuts, of an eleven-stanza version of the well-known hymn *Puer nobis nascitur*, to whose melody Allen's piece alludes briefly in its opening measures. The music deploys Renaissance contrapuntal techniques and employs a Renaissance-inflected harmonic vocabulary, giving each of the eleven stanzas a different treatment (in scoring, rhythm, and harmonic color) that responds to the emotional nuances and narrative motion of the text and achieves the Renaissance ideal of rhetorical and musical *varietas*. The piece culminates in a direct address to the Virgin of Virgins, "Virgo decus virginum," a passage marked by marvelous harmonic effects and a subtle expansion of the meter from duple to triple.

A very Merry Christmas and the happiest of New Years to Kevin Allen and to all of you!

—Scott Metcalfe

I. THE MORNING STAR

Veni, veni, Emanuel!
Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei filio.
Gaude! gaude! Emanuel
nascetur pro te, Israel.

Veni, O Jesse Virgula!
Ex hostis tuos ungula,
De specu tuos tartari
Educ, et antro barathri.

Veni, veni, O Oriens!
Solare nos adveniens,
Noctis depelle nebulas,
Dirasque noctis tenebras.

Veni, Clavis Davidica!
Regna reclude celica,
Fac iter tutum superum,
Et claude vias inferum.

Veni, veni, Adonaï,
Qui populo in Sinai
Legem dedisti vertice
In maiestate glorie.

O come, O come, Emmanuel!
Redeem captive Israel,
who laments in exile,
deprived of the son of God.
Rejoice! rejoice! Emmanuel
shall be born to you, O Israel.

Come, O Rod of Jesse!
From the enemy's claws,
from the pit of hell
lead your people, and from the maw of the abyss.

Come, come, O Morning Star!
Console us with your coming,
dispel the gloom of night,
and pierce the nocturnal shadows.

Come, Key of David!
Open wide the heavenly kingdom,
make safe the road above,
and bar the ways to hell.

Come, come, Adonai,
who on the mount of Sinai
gave your people the Law
in glorious majesty.

II. THE VIRGIN & THE ANGEL

Angelus ad virginem
subintrans in conclave,
virginis formidinem
demulcens, inquit: —Ave!
Ave Regina Virginum!
Celi terreque Dominum
concupies, et paries intacta
salutem hominum;
tu porta celi facta,
medela criminum.

Gabriel, fram Heven-King
Sent to the maide sweete,
Broute his blisful tiding
And fair he gan hir greet:—
—Heil be thou, ful of grace aright!
For Godes Son, this HevenLight,
For mannes love will man bcome and take
Fles of thee, Maide bright,
Manken free for to make
Of sen and devles might.

Mildelich him gan andswere
The milde maide thanne:
—Wichewise sold ich bere
A child withute manne?
Th'angel hir seid: —Ne dred tee nout:
Thurw th'Oligast sal ben iwroun
This ilche thing warof tiding ich bringe;
Al manken wurth ibout
Thurw thine sweet childinge
And ut of pine ibroun.

The angel, coming secretly
to the Virgin,
calming the Virgin's
fear, said: —Hail!
hail, Queen of Virgins!
You shall conceive the Lord of Heaven and Earth
and give birth, remaining a virgin,
to the salvation of mankind;
you are made the gateway of heaven,
the cure for sin.

Gabriel, sent from the King of Heaven
to the sweet maiden,
brought her happy news
and greeted her courteously:
—Hail be thou, full of grace indeed!
For God's Son, this Light of Heaven,
for love of man will become man and take
human form from thee, fair Maiden,
to free mankind
from sin and the devil's might.

The gentle maiden then
answered him gently:
—In what manner should I bear
a child without a husband?
The angel said to her: —Fear nothing:
through the Holy Ghost shall be done
this very thing of which I bring news;
all mankind shall be redeemed
through thy sweet childbearing
and brought out of torment.

Wan the maiden understood
And th'angels wordes herde,
Mildelich, with milde mood,
To th'angel hie andswerde:
—Ure Lords thewe maid iwis
Ich am, that heer aboven is;
Anentis me fulfurthed be thi sawe,
That ich, sith his wil is,
A maid, withute lawe,
Of moder have the blis.

Angelus disparuit
et statim puellaris
uterus intumuit
vi partis salutaris.
Qui, circumdatus utero
novem mensium numero,
hinc exiit et iniit conflictum
affigens humero
crucem, qua dedit ictum
hosti mortifero.

Eya, Mater Domini,
que pacem reddidisti
angelis et homini
cum Christum genuisti,
tuum exora filium
ut se nobis propicium
exhibeat et deleat peccata,
prestans auxilium
vita frui beata
post hoc exilium.

Latin by Philip the Chancellor? (d. 1236);
English anonymous 13th century

When the maiden understood
and heard the angel's words,
gently, with gentle spirit
she answered the angel:
—I am indeed the bondmaid
of our Lord, who is above:
concerning me may thy words be fulfilled,
that I, since it is His will,
may, as a maiden, outside natural law,
have the joy of motherhood.

The angel disappeared,
and at once the girl's
womb swelled up
by the power of the birth of salvation.
He, having been contained in the womb
for nine months,
came out from it and entered the conflict,
taking on his shoulder
the cross, by which he gave a blow
to the mortal enemy.

O Mother of the Lord,
who restored peace
to angels and men
when you gave birth to Christ,
beg of your son
that he may show himself favorable to us
and wipe away our sins,
offering help
to enjoy the blessed life
after this exile.

Hayl Mary, ful of grace,
moder in virgynyte.

The Holi Goste is to the sent
from the Fader omnipotent;
now is God withyn the went
Whan the angel seide “Ave.”

Whan the angel “Ave” byganne,
flesh and blode togedre ranne;
Mary bare bothe God and manne
throw vertu and dyngnyte.

So seith the Gospel of Syn Johan:
God and man is made but one
in flesch and blode, body and bone,
O God in personys thre.

Moche joye to us was graunt
and in erthe pees yplaunte
whan that born was this infaunte
in the londe of Galile.

Mary, graunte us the blys
ther thy Sonys wonynge ys;
of that we han ydone amys
pray for us pur charite.

Ave Maria I say to that blessyd mayde
That modur ys wytout mannys mone.
The same word sothly the angel Gabriel sayde
To Marye, modur and may alone.

Ave Maria I have in mynde
Wereso y wende in wel or in wo.

Ave Maria, wol me defende,
That y ne scende for no maner fo.

Ave Maria I say ...

Quam pulcra es et quam decora, carissima, in
deliciis. Statura tua assimilata est palme, et ubera
tua botris. Caput tuum ut Carmelus, collum tuum
sicut turris eburnea. Veni, dilecte mi, egrediamur in
agrum, et videamus si flores fructus parturierunt,
si floruerunt mala punica. Ibi dabo tibi ubera mea.
Alleluya.

*Processional antiphon for the Blessed
Virgin Mary*

the thee

throw through

Saint John

and peace planted on earth

wonynge dwelling
for what we have done wrong
pur charite “pour charité,” out of love

Ave Maria I say to that blessed maid
who is a mother without man’s seed,
the same word, truly, the angel Gabriel said
to Mary, who alone is mother and maid.

Ave Maria I have in mind
where’er I go, well or in woe.

Ave Maria, defend me truly,
that I not fall to any manner of foe.

Ave Maria I say ...

How beautiful you are, and how fair, dearest, in
your delights! Your stature is like to a palm tree, and
your breasts the clusters of its fruit. Your head is like
Mount Carmel, your neck a tower of ivory. Come,
my beloved, let us go forth into the field, let us see if
the blossoms have budded, if the pomegranates are in
flower. There I will give you my love. Alleluia.

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 ce-
lestis, 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 altissi-
mus, Jesu Christe, cum sancto spiritu in gloria Dei
Patris. Amen.

Ther is no rose of swych vertu
as is the rose that bare Jhesu.
Alleluya.

For in this rose conteynyed was
Heven and erthe in lytyl space,
res miranda.

Be that rose we may weel see
that he is God in personys thre,
pari forma.

The aungelys sungyn the shepherdes to:
"Gloria in excelsis Deo!"
Gaudeamus.

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.

There is no rose of such virtue
as the rose that bore Jesu.
Alleluya.

For in this rose was contained
heaven and earth in one small space,
a thing to be marvelled at.

By that rose we may well see
that he is God in three persons.
of the same form.

The angels sang to the shepherds:
Glory to God in the Highest!
Let us rejoice.

III. CHRISTMAS DAY

Puer natus est nobis et filius datus est nobis.
Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis. Alleluia.
Verbum caro factum est et habitavit in nobis.
Alleluia.

Yblessid be that lord in mageste
Qui natus fuit hodie.

That lord that lay in asse stalle
Cam to dye for us alle,
To mak us fre that erst were thralle,
Qui natus fuit hodie.

Wel mowe we glad and mery bee
Sith we were thralle and nowe be free:
The fende our foo he made to flee
Qui natus fuit hodie.

And sith our fo is fled fro us
We mowe wel synge and say rigt thus
Wel come he be this lord Jesus
Qui natus fuit hodie.

Nowe blessyd be this lord benynge
That nold his cruelle dethe resynge
But for man kynde to dye endynge
Qui natus fuit hodie.

Thys yol the beste red that y kan
Ys for to be a myry man
And leve kare and putte out stryf:
Thus thynk y to lede my lyf,
And wam y may fynde angri
Y wol leve hys company
Thys yol.

Thys yol askyt that eche man
Schal make the myrthe that he kan,
And so wol y with ryt god chere
To bygynning of this newe yere.

Thys yol y yeve my lady bryt
My herte and love and al my myght
And pray yow to be yowre man
And servy yow ryth as y kan.

Thys yol the beste red that y kan ...

A child is born to us and a son is given to us.
Glory be to God in the highest and on earth
peace to men of good will. Alleluia.
The word was made flesh and dwelt among us.
Alleluia.

Blessed be that Lord in majesty
who was born today.

That lord that lay in asses' stall
came to die for us all,
to make us free, that were in thrall,
he who was born today.

We should well be glad and merry,
since we were in thrall and now are free:
the fiend our foe he made to flee,
he who was born today.

And since our foe is fled from us
We should well sing and rightly say,
Welcome be he, this Lord Jesus
who was born today.

Now blessed be this king benign,
who submitted to his cruel death
only to save mankind from dying,
he who was born today.

This Yule the best advice I know
is to be a merry man,
and leave care and put away strife:
thus I think to lead my life.
And he whom I may find angry,
I will leave his company
this Yule.

This Yule asks that each man
make the mirth that he can,
and so will I, with right good cheer
to begin this New Year.

This Yule I give you, my lady bright,
my heart and love and all my might
and pray that I may be your man
and serve you as best as I can.

This Yule the best advice I know ...

IV. NEW YEAR'S IN BURGUNDY

La plus belle et douce figure,
La plus noble, gente faiture,
C'est ma chiere dame et mestresse.
Bon an, bon jour, joye et liesse
Li doinst dieux et bone aventure!

C'est tout mon biem, c'est ma déesse,
Celle par qui ma douleur cesse,
En qui je preing ma noretur,

Qui servir vueil sans nul destresse
De cuer, tant que vogue me lesse,
N'en ce monde d'autre n'ay cure.

Former la sut dieux de nature
Blanche, blonde, tout par mesure;
Playsanment y jouta jesnesse,
Largesse, honour, toute noblesse
En fais, en dis et en parleure.

La plus belle et douce figure ...

Dieu vous doinst bon jour et demy
Du commencement de l'année,
Belle brunette et bon amée,
Bon moys, bonne sepmaine ossy,
Dieu vous doinst bon jour et demy.

Je vous donne le cuer de my
Pour estre dame honnourée.

Dieu vous doinst bon jour et demy
Du commencement de l'année!

Ne recelle en gré, je vous pry,
Si j'aray joyeuse pensée
Et chanteray sanz demourée,
Qui qu'en soit joieulx ou mary,
Dieu vous doinst bon jour et demy.

Dieu vous doinst bon jour ...

The most beautiful and sweetest form,
the noblest, most gracious creature
is my dear lady and mistress.
A good year, a good day, joy and happiness
may God grant her, and good fortune!

She is every good, she is my goddess,
she through whom my pain ceases,
from whom I take sustenance,

whom I wish to serve without any restraint
of heart, as much as her reputation permits me,
for I care for none other in this world.

God formed her by nature
pale, blond, all in just measure;
pleasingly he added youth,
generosity, honor, and every nobility
in deed, word, and speech.

The most beautiful and sweetest form ...

God grant you a good day and more
at the beginning of the year,
fair sweetheart and well-beloved,
a good month, a good week as well:
God grant you a good day and more!

I give you my heart,
for you are my honored lady.

God grant you a good day and more
at the beginning of the year!

Nor do I alter my affections, I pray you,
thus my thoughts shall be joyous
and I shall sing without cease,
no matter whom it please or annoy,
God grant you a good day and more!

God grant you a good day and more ...

Ce jour de l'an qui mant doist estrenier
joieusement sa belle et doulche amie,
quant est de moy, je veul de ma partie
mon cuer, mon corps entirement donner

A ma dame, qui tant fait a loer:
tout quant que j'ay plainnement li ottrie

Ce jour de l'an qui mant doit estrenier
joieusement sa belle et doulche amie.

Mon cuer me fait loialement amer
a ce jour cy et pour toute ma vie;
soulas et ris, plaisir et chiere lie
toudis auray, dont li doy mercier.

Ce jour de l'an ...

This New Year's Day, when each must give a gift
joyfully to his fair sweet love,
as for me, I wish for my part
to give my heart and body entirely

to my lady, who does so much worthy of praise:
all that I have I bestow fully upon her

this New Year's Day, when each must give a gift
joyfully to his fair sweet love.

My heart compels me to love faithfully
on this day and all my life long;
mirth and laughter, pleasure and good cheer
shall I ever enjoy, for which I must thank her.

This New Year's Day ...

V. A CHILD IS BORN TO US

Puer nobis nascitur
rektorque angelorum
in hoc mundo paritur
dominus dominorum.

In praesepe ponitur
sub foeno asinorum,
pannis et involvitur
Christus rex saeculorum.

Angeli pastoribus
nuntiant in Bethlehem
promissum hominibus
natum jam salvatorem.

Canant laeti domino
gloria in excelsis,
homini corde bono
pax et salus in terris.

Gaudens ad praesepe
turba currit pastorum;
in lactente dominum
adorant angelorum.

Magi stella moniti
dona ferunt infanti,
myrrham litant homini,
deo thus, aurum regi.

Tunc Herodes timuit
caeco tumens livore
et infantes abstulit
diro caecos mucrone.

A child is born to us
and the ruler of the angels
is born into this world,
the Lord of lords.

He is placed in a manger
under asses' straw
and swaddled in a cloth:
Christ, the King of the world.

The angels announce
to the shepherds in Bethlehem
that the promised Savior
is now born for men.

They sing happily to the Lord:
"Glory in the highest
and on earth peace and salvation
to men of good heart."

Rejoicing, the crowd of shepherds
runs to the manger
and they adore the suckling babe,
Lord of the angels.

The magi, guided by the star,
bring gifts to the infant:
they offer myrrh to the man,
incense to the God, gold to the King.

Then Herod grew fearful,
swelling with blind envy,
and with dreadful blade
he slew the blind infants.

Quid Herodes efficit?
Quem quaeris liberatur
et aeternam pueris
vitam ipse largitur.

Nos de tali gaudio
domino jubilemus,
nascentique filio
pia corda litemus.

Qui natus ex Maria
in die hodierna
perducat nos gratia
ad regna sempiterna.

Virgo decus virginum
matris jungens honori
sis nobis praesidium
gratos fac salvatori.

Nowel syng we bothe al and som,
Now *Rex Pacificus* is ycome.

Exortum est in love and lysse:
Now Cryst hys grace he gan us gysse,
And with hys body us bought to blysse,
Bothe al and sum.

De fructu ventris of Mary bright,
Bothe God and man in here alyght:
Owte of dysese he dyde us dyght,
Bothe al and sum.

Puer natus to us was sent,
To blysse us bought, fro bale us blent,
And ellys to wo we hadde ywent,
Bothe al and sum.

Lux fulgebit with love and lyght,
In Mary mylde hys pynon pyght,
In here toke kynde with manly myght,
Bothe al and sum.

Gloria tibi ay and blysse:
God unto his grace he us wysse,
The rent of heven that we not mysse,
Bothe al and sum.

What do you accomplish, Herod?
The one whom you seek is set free
and the child himself
dispenses eternal life.

Let us, with such joy,
rejoice in the Lord
and let us offer our pious hearts
to the Son who is born.

Who is born of Mary
on this day,
His grace will lead us
to the everlasting kingdom.

Worthy virgin, joining the honor
of virgin and mother,
be our protection
and make us pleasing to the Savior.

Let us sing Noel, each and every one,
Now the *King of Peace* is come.

He is arisen in love and joy:
now Christ has prepared his grace for us
and with his body redeemed us unto bliss,
each and every one.

From the fruit of the womb of radiant Mary
both God and man alight in her:
from disease he rescued us,
each and every one.

A newborn child was sent to us,
redeemed us unto bliss, turned us aside from evil,
and else to woe we would have gone,
each and every one.

The light will shine with love and light;
in gentle Mary he raised his banner,
in her assumed humanity with manly boldness,
each and every one.

Glory to Thee always, and bliss:
may God guide us to his grace,
that we shall not lose the reward of heaven,
each and every one.

Nova, nova! Ave fit ex Eva.

Gabriell off hye degre,
He cam down from Trinite
To Nazareth in Galile.

He met a maydn in a place,
He knelyd down afore hir face,
He seyde, Heile Mary, ful of grace!

When the maiden herd tell off this,
Sche was full sore abaschyd iwys,
And wened that sche had don amysse.

Then seid th'angell, Dred not thue,
Ye shall conceyve in all vertu
A Chyld whose name shall be Jhesu.

It is not yit syx moneth agoon
Sen Elizabeth conceyved John,
As it was prophysed before.

Then seid the mayden verely,
I am youre servaunt right truely.
Ecce ancilla domini.

*News, news! "Ave" is made from "Eva."**

Gabriel of high office
was sent by the Trinity
to Nazareth in Galilee.

He came to the maiden,
knelt down before her,
and said, Hail Mary, full of grace!

When the maiden heard this,
she was filled with fear, indeed,
and thought she had done wrong.

But the angel said, Fear not,
for you shall conceive without sin
a child whose name shall be Jesus.

It is not yet six months ago
that Elizabeth conceived John,
as was prophesied before.

Then the maiden said, Verily
I am your most true servant:
Behold the handmaiden of the Lord.

**i.e. The angelic salutation "Ave" reverses the sin committed by Eve.*

Translations of *Angelus ad virginum* and *Gabriel fram Heven-King* from *The New Oxford Book of Carols*.
Puer nobis nascitur translated by Charles Weaver. All other translations by Scott Metcalfe.



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*.



Kevin Allen is highly regarded as a composer of opera, chamber, and orchestral music and has also developed a unique reputation as a composer of church music for the Roman Rite. Mr. Allen's sacred and secular works have been performed in churches and concert

halls throughout the United States and Europe. Based in Chicago, he is the founding director of the Collins Consort, the American Composer's Project, and Schola Immaculata. Mr. Allen is the choirmaster of the Monastery of the Holy Cross in Chicago and serves as Director of Music for Saint John Cantius in Chicago.



Mustering up "rock solid technique" and "the kind of vocal velvet you don't often hear in contemporary music" (*Boston Phoenix*), soprano **Jennifer Ashe** has been praised for performances that are "pure bravura, riveting the audience with a radiant and opulent voice" (*The Boston Globe*). A strong advocate of new works, she has sung with Boston Musica Viva, Sound Icon, Fromm

Festival, Boston Microtonal Society, Harvard Group for New Music, New Music Brandeis, New Gallery Concert Series, Guerilla Opera, Ludovico Ensemble, and the Callithumpian Consort. Recent projects include Boulez's *Le marteau sans maître* with Boston Musica Viva and Schoenberg's *Pierrot lunaire* with Ensemble Parallax. Ashe holds a DMA and an MM from The New England Conservatory and a BM from the Hartt School of Music. Formerly on the faculties of the College of the Holy Cross and Eastern Connecticut State University, she currently teaches voice, piano, and ukulele at the Dana Hall School of Music in Wellesley and preschool music at Music Together Arlington.



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota

Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics labels. Michael serves as music director of The Boston Cecilia, Convivium Musicum, and the MIT Meridian Singers. He is also an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history. Michael holds degrees in

music (AB, Harvard University), voice (First Phase Diploma, Royal Conservatory in The Hague, The Netherlands), and choral conducting (MM, Indiana University; DMA, Boston University).



Pamela Dellal, mezzo-soprano, has enjoyed a distinguished career as a soloist and recitalist. She has performed in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered a chamber work by John Harbison in New York, San Francisco, Boston, and London. With Sequentia, Dellal has recorded the music of Hildegard von Bingen and

toured the US, Europe, and Australia. Passionate about chamber music, early music, and contemporary music, she has appeared frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road. She has been a regular soloist with Emmanuel Music for over thirty-five years and is close to accomplishing her goal of singing all the alto movements in Bach's sacred works. She has made over forty commercial recordings, for Artona, BMG, CRI, Dorian, Meridian, KOCH, and other labels. Dellal serves on the faculties of the Boston Conservatory at Berklee and the Longy School of Music of Bard College.



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.



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.



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 appearances with Boston Lyric Opera and other local companies. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, Handel and Haydn

Society, Apollo's Fire, and Boston Pops. He was runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier US contest for this repertoire. He has performed chamber music and in recital at the Caramoor, Ravinia, and Marlboro Festivals. David has performed regularly with Blue Heron since 2011.



Described by *The New York Times* as a "lovely, tender high tenor" in one concert and "appropriately brash" in another, three-time Grammy nominee and Gramophone Award-winning tenor **Owen McIntosh** is widely known for the color and creativity he brings to the stage. Recent solo engagements include *Carmina Burana* with the Carmel Bach Festival, Monteverdi's

L'Orfeo with Apollo's Fire, Bach's St. John Passion with TENET, Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's Vespers of 1610 with the Green Mountain Project, Bach's St. Matthew Passion with the Grand Rapids Symphony and Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque.

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).



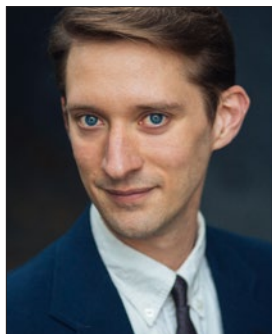
Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain Project from 2010-19, and he has been guest director of TENET (New York), the Handel & Haydn Society (Bos-

ton), 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).



Praised for her “warm, colorful mezzo” by *Opera News*, **Sophie Michaux** has become one of Boston’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. Sophie’s recent engagements

include solo recitals of Barbara Strozzi’s music at the Fondazione Cini in Venice, in Annecy (France), and in Boston. A consummate singing actor, Sophie recently appeared as Ceres in the Boston Early Music Festival’s production of Michel de Lalande’s *Les Fontaines de Versailles*. With Lorelei Ensemble, Boston’s groundbreaking professional women’s vocal ensemble, she has been a featured soloist in numerous works from Renaissance polyphony to Björk. Sophie belongs to Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. Through this performance, she supports The Ocean Clean Up.



Martin Near has been acclaimed for the “sweet limpidity” of his singing (*The New York Times*), with a “cool, beaming countertenor” commended for its “crystal clear...beautiful, blooming top notes” (*New York Classical Review*). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut’s *Remede*

de Fortune, created as a collaboration between Blue Heron and Cleveland’s Les Délices (Debra Nagy, director), and Richard Rodney Bennett’s *Ophelia* (1987) with Boston’s Odyssey Opera under the artistic direction of Gil Rose. Mr. Near maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning, and he has also been known to compose, arrange, and engrave using Finale.



Mack Ramsey is a specialist in the performance of Renaissance and baroque music on instruments of the periods, playing sackbut, recorder, Renaissance flute, lute, and classical era trombones. He enjoys a rich variety of performance experiences ranging from fifteenth-century wind band ensembles to Brahms symphonies. A member of the Dark Horse Consort, he is also frequently called

to appear with baroque orchestras across the nation, such as San Francisco’s Philharmonia Baroque Orchestra, Boston’s Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, Clarion Society, Apollo’s Fire, Portland Baroque Orchestra, and Houston’s Mercury.



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.



Erik Schmalz, an early brass specialist, can be heard on numerous recordings, including a 2013 Grammy-nominated album by The Choir of Trinity Wall Street and The Trinity Baroque Orchestra. Erik works internationally with prestigious ensembles including Piffaro, Philharmonia Baroque Orchestra, Tafelmusik, Handel and Haydn Society, Apollo’s Fire, Green Mountain Project, Washington National Cathedral Baroque Orchestra, and Dark Horse Consort, performing on Renaissance through romantic period trombones, Renaissance slide trumpet, and recorder. In addition, he was cast as one of the seven instrumentalists in the Globe Theater’s productions of *Richard III* and *Twelfth Night*, the first time Broadway has used period instruments exclusively. Erik received degrees in trombone

and Dark Horse Consort, performing on Renaissance through romantic period trombones, Renaissance slide trumpet, and recorder. In addition, he was cast as one of the seven instrumentalists in the Globe Theater’s productions of *Richard III* and *Twelfth Night*, the first time Broadway has used period instruments exclusively. Erik received degrees in trombone

performance from the Oberlin Conservatory of Music and the University of Cincinnati College-Conservatory of Music. He resides in Collinsville, Connecticut.



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*.



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.



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

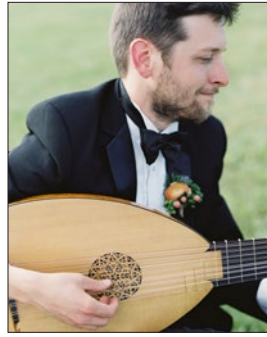


Mezzo-soprano **Daniela Tošić**, praised for her "burnished and warm sound" (*Boston Musical Intelligencer*) and "dark, lustrous voice" (*Boston Classical Review*), is a soloist and a chamber musician who specializes in early, contemporary, and world music repertoires. She has performed in concerts throughout the US, Europe, and South America, at the Utrecht Early Music Festival, the Maastricht

Musica Sacra Festival, Regensburg's Tage Alter Musik, the Flanders Festivals of Ghent and Brussels, a Banco Republico tour of Colombia, Le Donne in Musica (Rome), the Boston Early Music Festival, the Frick Collection, Harvard University, Denver's Newman Performing Arts Center, the Da Camera Society (LA), the Library of Congress, the Freer Gallery of Art at the Smithsonian, National Gallery, Stanford University, the Music and Beyond festival in Ottawa, Domaine Forget in Quebec, and many others. Ms. Tošić is a founding member of the internationally-renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America Recording of the Year awards. Tapestry combines medieval repertory and contemporary compositions in bold, conceptual programming and has premiered and recorded works by Patricia Van Ness, Robert Kyr, Ivan Moody, Margaret McAllister, Gabriel Jackson, and Sheila Silver, among others. Ms. Tošić performed Steve Reich's *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra conducted by Marin Alsop, as well as at Jordan Hall conducted by Steven Drury. She appears

regularly with La Donna Musicale and Rumbarroco, and recently she joined forces with the percussionist Sylvie Zakarian to form the marimba-voice duo Syldason. Ms. Tošić has recorded for Telarc, MDG, Kalan, Boston Revels, and several independent labels. Her latest album is *Door Ajar* with her new world music trio Telltale Crossing.

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.

In Memoriam

As this year draws to a close and we look forward to a New Year, we mourn the passing and celebrate the lives of the members of our community whom we lost during the last twelve months.

David Elliott ♦ Virginia Newes ♦ Sue Poverman ♦ Barbara Wolff

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.

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