CHRISTMAS IN BAROQUE GERMANY

ADVENT
GIOVANNI BATTISTA GRILLO (d. 1622)
Sonata prima a 7 (*Sacri concertus ac symphoniae, 1618*)

MICHAEL PRAETORIUS (1571-1621)
Three settings of Nun komm, der Heiden Heiland, a 4, a 6 & a 8
(*Musae Sioniae II & V*)

PIERRE-FRANCISQUE CAROBUEL
Passameze pour les cornets (ed. Praetorius, Terpsichore, 1612)

PRAETORIUS
Conditor alme siderum (*Hymnodia Sionia, 1611*)

PRAETORIUS
Attollite portae capitae vestra

JOHANN HERMANN SCHEIN (1586-1630)
Padovana, Gagliarda & Courrente (Suite no. 13, Banchetto musicale, 1617)

PRAETORIUS
Magnificat super Angelos ad pastores (*Megalynodia Sionia, 1611*)

— intermission —

CHRISTMAS
GIOVANNI GABRIELI (c. 1555-1612)
Canzon XIV a 10 (*Canzoni et sonate, 1615*)

SAMUEL SCHEIDT (1587-1654)
Duo seraphim
Puer natus in Bethlehem
Gelobet seystu, Jesu Christ
(*Cantiones sacrae, 1620*)

GIOVANNI GABRIELI
Canzon primi toni a 10 (*Sacrae symphoniae, 1597*)

PRAETORIUS
Es ist ein Roëf entsprungen (*Musae Sioniae VI, 1609*)
Puer natus in Bethlehem (*Polyhymnia caduceatrix et panegyrica, 1619*)
In dulci jubilo (*Musae Sioniae II, 1607*)
Singet und klinget (*Puericinium, 1621*)

CHRISTMAS MUSIC FROM BAROQUE GERMANY

Today’s program of early Baroque German Christmas music features works by Michael Praetorius, a central figure in the transmission of the new Italian styles to German lands in the early years of the seventeenth century. Born on February 15, 1571, in Creutzberg (not far from Eisenach, where Johann Sebastian Bach would be born a century later), Praetorius entered the service of the Duke of Brunswick-Wolfenbüttel in 1595 as an organist, becoming court chapel-master in 1604. In the mid-1610s he spent several years at the court of the Elector of Saxony, mostly in Dresden, where he encountered and absorbed the latest music from Italy, including works by Claudio Monteverdi, Andrea and Giovanni Gabrieli, Giulio Caccini, Luca Marenzio, and many others, and he studied treatises on the practice of basso continuo by Agostino Agazzari and others. Although Praetorius never traveled outside Germany, during the course of his career he visited numerous cities and courts in German lands, meeting and sometimes working alongside the most famous German composers of his time, including Hierarchy Praetorius (no relation), Hans Leo Hassler, Heinrich Schütz, and Samuel Scheidt. He died on his fiftieth birthday in 1621.

Praetorius was a largely self-taught musician whose enormous surviving output includes over one thousand works based on Protestant chorales, hymns adapted from Catholic traditions such as Nun komm der Heiden Heiland, Martin Luther’s verse adaptation of Veni redemptor gentium), the Latin liturgy of the Lutheran church (such as the Advent hymn Conditor alme siderum and the canticle Magnificat), psalmody (such as the motet Attollite portae on verses from Psalm 24), and Latin and German songs (Puer natus, In dulci jubilo and Singet und klinget); many of these appear in a nine-volume series entitled Musae Sioniae or “The Muses of Sion” for the nine choirs of angels or heavenly muses. He published three volumes of an encyclopedia entitled Syntagma musicum (“A Musical Treatise”). A large number of Praetorius’s works are lost or were never finished, including a fourth book of Syntagma and all but one book, Terpsichore (named for the muse of dance), of a projected nine-volume set of secular music. Ever fond of learned and allusive titles, Praetorius dubbed a later series Polyhymnia after the muse of sacred poetry and hymns; a catalogue at the end of Syntagma musicum lists volumes (most unknown today) called Polyhymnia he- roica (Heroic Polyhymnia), Polyhymnia exer- citatrix (practicing), Polyhymnia jubilaea (ju- bilant), Polyhymnia miscellanea, Polyhymnia eulogodotica (eucharistic), and more.

Like his near-contemporary Monteverdi, Praeto- rius was trained in the polyphonic style of the sixteenth century—Monteverdi called it the prima pratica—and remained a master of traditional counterpoint even as he enthusiasti- cally embraced the new, text-driven style that was developing south of the Alps—Monte- verdi’s seconda pratica—and adopted, with considerable zest and imagination, the Italians’ proclivity for mixing instrumental forces with...
vocal. He is very fond of alternating styles as a way of keeping his listeners (primarily Lutheran congregants) engaged. In the Magnificat super Angeli ad pastores, for example, he sets the even-numbered verses of the Latin Magnificat in five-voice counterpoint, basing his music on a motet by the 16th-century master Orlando di Lasso (from his Sacrae cantiones quinque vocum of 1582) whose text paraphrases Luke 2:10–11 (“And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a savior, which is Christ the Lord.”). The odd-numbered verses are replaced by stanzas of popular Christmas songs in German and Latin. Another type of alternation may be observed in his Puer natus in Bethlehem, which sets the song verse by verse in alternation with a choral ritornello, “Singet, jubilërit!”

A tireless pedagogue as well as composer, Praetorius provided detailed instructions as to the myriad ways his music might be scored and how one ought to arrange the performers, especially in the later collections of large-scale concerted works for multiple vocal and instrumental choirs, like Polyhymnia caduceatrix et panegyrica (“Festive and peace-bringing Polyhymnia”) and Piccinarium (“compositions for boys,” which feature a group of three or four soprano soloists). His exhaustive (and, frankly, somewhat exhausting) prefaces and treatises were aimed primarily at German chapel-masters whom he supposed needed a comprehensive introduction to the practices and possibilities of the new Italian styles. Today they provide us with essential information about how music was performed in early 17th-century Germany. Praetorius concerns himself with the contrast between soloists and the full ensemble, with instrumental and vocal color, and, always, with balance and the proper expression of the words—insisting that the text should always be clearly audible and never obscured by the instruments, which must play more softly than the voices and should usually be positioned away from them.

In this style four boys must be positioned in four separate locations in the church—opposite each other or wherever it is convenient. Each boy must sing his part in a pure and lively manner with clear, distinct pronunciation and evenly articulated notes. Each boy should also have an instrumentalist assigned to him. For instance, the first boy might have a violin, the second a cornett, the third a violin as well, and the fourth a recorder or transverse flute or even a soprano recorder, which would not sound at all bad in the full ensemble when played by a good player.

For variety, the placement of the ensembles in this and similar methods can be arranged in a crosswise manner so that the two vocal choirs are opposite each other, while the first instrumental group is positioned near the second vocal choir and the second instrumental group is not far from the first choir. The voices may thus be heard more distinctly, while the instruments may be heard and observed more effectively from a distance. In this way the entire composition appears as if it had been written for four separate choirs.

In all of these styles and methods the whole essence of the intended work lies in the solo voices, whose parts must be sung and enunciated clearly. For this reason one must select the best singers for these parts, ones who are not only secure, dependable, and unconstrained, but who are also able to sing in the current new manner, with elegance and good skill.

We have followed his principles and prescriptions insofar as possible.

No sonatas or canzonas by Praetorius survive, although one of the projected volumes of secular music was to contain some. In fact, the sonata remained almost exclusively an Italian phenomenon until the second half of the seventeenth century. Germans enjoyed dance music by French composers, such as the Passameze pour les cornets by Pierre-Francisque Caroubel published in Praetorius’s Terpsichore; and they also wrote their own, such as the suites in Johann Hermann Schein’s Banchetto musicale (Musical Banquet), but for the sonatas and canzonas on this program we turn, as Praetorius did, to Venice and music by the celebrated Giovanni Gabrieli and by Giovanni Battista Grillo, who became the first organist of San Marco in 1619. Using these secular dances and sonatas to introduce sacred vocal works, we are following another of Praetorius’s suggestions:

“In place of the sinfonia … one can quite suitably use a fine and delicate pavon, mascarada, ballet, or a short madrigal that is pretty ardent, and attractive…. Instead of the ritornello one may use a galliard, saltarello, courante; volta, or similarly happy canzonette…”

Our remaining set is drawn from the Cantiones sacrae by the great organist Samuel Scheidt. Although all three works are in eight parts, each employs its forces differently. The cheerful Ge-löbet seystu is scored the most conventionally, pitting two identical SATB four-part choirs against each other in antiphonal exchange, whereas Puer natus in Bethlehem divides the eight parts as unequally as possible, setting one soprano against seven voices in an exhilarating, if brief, call-and-response. In Duo seraphin Scheidt distributes his voices into higher (SSAT) and lower (ATBB) choirs, but much of the work plays with combinations of two voices (for “Duo seraphin”) and three (at “Tres sunt”), both between and within the choirs, reserving two-choir antiphonal writing for claxxes.

—Scott Metcalfe
Nun komm der Heiden Heiland, der Jungfrauen Kind erkannt, des sich wundert alle Welt, Gott solch Geburt ihm bestellt. Martin Luther's German verse version of St Ambrose's Advent hymn Veni redemptor gentium

Conditor alme siderum, o bountiful creator of the stars, everlasting light of believers, O Christ, redeemer of us all, hear our humble prayers. Suffering death with us, enduring earthly destruction, you saved the infirm world, bringing healing for our sins. As the world turned to evening, like a bridegroom from his chamber you came forth from the most pure cloister of a virgin mother. Before your mighty power all creatures kneel down: in heaven and on earth all accept your command. The sun preserving its setting, the moon maintaining its whiteness, the brightness shining in the stars: each observes its certain limits. Thus we pray you, O judge of the world to come, preserve us when we face the enemy with his treacherous arms. Praise, honor, might, and glory to God the Father and the Son, and to the Holy Spirit, forever and ever. Amen. Advent hymn, seventh century


Magnificat anima mea dominum, et exultavit spiritus meus in deo salutari meo. Puer natus in Bethlehem, unde gaudet Hierusalem: laetaminini in Domino in hoc novo anno. Ein Kind geborn zu Bethlehem in hoc anno, unde gaudet Hierusalem, hoc in annuo gratulemur, genitorem veneremur cordis jubilo, Christiimum natum adoremus novo cantico. Quia fecit michi magna qui potens est, et sanctorum nomen ejus. Als Christus geboren war, freuten sich der Engel Schar, und sungen mit Haufen schon, Ehr sei Gott im höchsten Thron, Gottes Sohn ist Mensch geborn, hat versöhnt des Vaters Zorn, freu sich dem sein Sünd ist leid. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Herz, Sinn und unser Gmüte freut sich zu dieser Stund, und all unser Gebliete regt sich daß unser Mund mit nichte kann verschweigen, O Christ, dein Wohlkat groot: du bist herabgestiegen aus deines Vaters Schoß, mein Herzen Kindlein, mein liebes Mündlein, Jesu, O Jesu. My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior. A child is born in Bethlehem, therefore Jerusalem rejoices: rejoice in the Lord in this new year. A child is born in Bethlehem in this year, therefore Jerusalem rejoices: let us give thanks this new year, let us worship the son with jubilant heart, let us adore the newborn Christ with a new song. For he that is mighty hath made me great, and holy is his name. When Christ was born, the angel hosts rejoiced and sang with the multitudes: Glory to God on the highest throne, God’s son is born a man and hath propitiated the father’s wrath: let him rejoice whose sin is borne. He hath shown strength with his arm: he hath scattered the proud in the imagination of their hearts. Heart, mind and spirit rejoice at this time, and all our blood is so stirred that our mouths can in no ways keep secret, O Christ, thy mighty deed: thou hast descended from thy father’s bosom, my heart’s little child, my beloved little babe, Jesus, O Jesus. Lift up your heads, O ye gates, and be ye lift up, ye worldly doors, and the King of glory shall come in. Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye worldly doors, and the King of glory shall come in. Who is the King of glory? Even the Lord of hosts: he is the King of glory. Selah.
Esurientes implevit bonis, et divites dimisit inanes. 
*Heute lobt die werte Christenheit mit allen Engeltein.
Gött grundlose Barmherzigkeit uns armen Würmelein,
erzeigt in seinem Sohne,
dem Herrn Jesu Christ, 
von dem wir Freud und Wonne, als von der rechtem Sonne, haben zu aller Freude.
Sicut locutus est ad patres nostros, 

von einer Jungfrau, daß ist wahr,
*des mensch geboren bist, 
Gelobet seystu, Jesu Christ, 
unde gaudet Jerusalem, alleluja!
Puer natus in Bethlehem, alleluja!
Isaiah 6:3 & John 5:7

Sanctus, sanctus, sanctus Dominus Deus Sa
sancto simul paracleto in sempiterna secula. 

Laus et perennis gloria Deo patri cum filio, 
et hi tres unum sunt.

pater, verbum, et spiritus sanctus:
*three there are who give testimony in heaven:
Tres sunt qui testimoniunm dant in coelo: pater, verbum, et spiritus sanctus: 
et hi tres unum sunt. 

Laus et praemium gloriae Deo patri cum filio, sancto simul paraceleto in sempiterna secula. 
Sanctus, sanctus, sanctus Dominus Deus Sa-baath: plena est omnis terra gloria eius. 

Isaiah 6:3 & John 5:7

Duo seraphim clamabant alter ad alterum: 
Sanctus, sanctust sanctus Dominus Deus Sa-baath: plena est omnis terra gloria eius.
Tres sunt qui testimoniunm dant in coelo: pater, verbum, et spiritus sanctus: 
et hi tres unum sunt. 

Laus et praemium gloriae Deo patri cum filio, sancto simul paraceleto in sempiterna secula. 
Sanctus, sanctus, sanctus Dominus Deus Sa-baath: plena est omnis terra gloria eius. 

Puer natus in Bethlehem, alleluja! 
unde gaudet Jerusalem, alleluja! 
Puer natus in Bethlehem, alleluja! 

Es ist ein Roß entsprungen 
aus einer Wurzel zart, 
as uns die Alten sungen, aus Jesse kam die Art, 
und hat ein Blümlein bracht mitten im kalten Winter 
wol zu der halben Nacht. 
Das Roßlein das ich meine, 
darvon Esaias sagt, 
hat uns gebracht alleine 
Mary die reine Magd: 
aus Gottes ewgen Raht 
hat sie ein Kind Gehobren 
wol zu der halben Nacht. 

Puer natus in Bethlehem, 
unde gaudet Jerusalem, alleluja! 
Singet, jubiliret, triumphiert unsern Herren, 
dem König der Ehren. 
Reges de Saba veniunt, aures, thus, myrrham offerunt, alleluja! 
Singet, jubiliret 
Hic jacet in praesepio 
qui regnat sine termino, alleluja! 
Singet, jubiliret ... Mein Herzenskindlein, 
mein liebster Freundlein, o Jesu. 

In hoc natali gaudio 
benedicamus domino, alleluja! 
Singet, jubiliret 
Laudetur sancta Trinitas, 
deo dicamus gratias, alleluja! 
Singet, jubiliret ... 
Lobt ihn mit Schalle, ihr Christen alle, 
lobt ihn mit Schalle!

In dulci jubilo, 
nun singet und seid froh, 
unsers Herzens Wonne 
leit in praesepio, 
und leuchtet als die Sonne, 
matris in gremio: 
Alpha es et O. 

Duo seraphim clamabant alter ad alterum: 
Sanctus, sanctus, sanctus Dominus Deus Sa-baath: plena est omnis terra gloria eius. 
Tres sunt qui testimoniunm dant in coelo: pater, verbum, et spiritus sanctus: 
et hi tres unum sunt. 

Laus et praemium gloriae Deo patri cum filio, sancto simul paraceleto in sempiterna secula. 
Sanctus, sanctus, sanctus Dominus Deus Sa-baath: plena est omnis terra gloria eius. 

Puer natus in Bethlehem, alleluja! 
unde gaudet Jerusalem, alleluja! 

Es ist ein Roß entsprungen 
aus einer Wurzel zart, 
as uns die Alten sungen, aus Jesse kam die Art, 
und hat ein Blümlein bracht mitten im kalten Winter 
wol zu der halben Nacht. 

Puer natus in Bethlehem, 
unde gaudet Jerusalem, alleluja! 
Singet, jubiliret, triumphiert unsern Herren, 
dem König der Ehren. 
Reges de Saba veniunt, aures, thus, myrrham offerunt, alleluja! 
Singet, jubiliret 
Hic jacet in praesepio 
qui regnat sine termino, alleluja! 
Singet, jubiliret ... Mein Herzenskindlein, 
mein liebster Freundlein, o Jesu. 

In hoc natali gaudio 
benedicamus domino, alleluja! 
Singet, jubiliret 
Laudetur sancta Trinitas, 
deo dicamus gratias, alleluja! 
Singet, jubiliret ... 
Lobt ihn mit Schalle, ihr Christen alle, 
lobt ihn mit Schalle!

In dulci jubilo, 
nun singet und seid froh, 
unsers Herzens Wonne 
leit in praesepio, 
und leuchtet als die Sonne, 
matris in gremio: 
Alpha es et O. 

There is a rose arisen 
aus einer Wurzel zart, 
as uns die Alten sungen, aus Jesse kam die Art, 
und hat ein Blümlein bracht mitten im kalten Winter 
at deepest midnight. 

The little rose I mean, 
of which Isaiah spoke, 
is given to us 
by Mary alone, the pure maiden: 
through God’s eternal Word 
she hath born a child 
at deepest midnight. 

A child is born in Bethlehem, 
therefore Jerusalem rejoices, alleluia! 
Sing, extoll our Lord's triumphs, 
glory be to the King! 
Kings came from Saba 
bearing gold, frankincense, and myrrh, alleluia! 
Sing, extoll 
Here in a manger lies he 
who reigns without end, alleluia! 
Sing, extoll ... 
My heart’s dearest babe, 
my most beloved friend, O Jesus. 

At this joyful birth 
let us bless the Lord, alleluia! 
Sing, extoll ... 
Praise be to the holy Trinity, 
let us give thanks to God, alleluia! 
Sing, extoll ... 
Praise him with resounding voice, 
ye Christians all, 
praise him with resounding voice! 

With sweet jubilation 
let us sing and be glad! 
Our hearts’ delight 
lies in a manger 
and shines like the sun 
in his mother’s lap: 
Alpha art thou and Omega.
Winner of the 2018 Gramophone Classical Music Award for Early Music, 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, providing initial stimulus for the world premiere recording of Cipriano de Rore’s I madrigali a cinque voci, which was released in October. In 2015 Blue Heron also embarked on Ockeghem@600, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which will wind up around 2021 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 this fall with the November release of Johannes Ockeghem: Complete Songs, Volume I. 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 and the live recording Christmas in Medieval England.
The early music ensemble Dark Horse Consort is dedicated to unearthing the majestic late Renaissance and early Baroque repertoire for brass instruments. Inspired by the bronze horse statues in Venice's famed St. Mark's Basilica, the ensemble brings to new life the glorious sounds of composers such as Giovanni Gabrieli, Claudio Monteverdi, and Heinrich Schütz. Dark Horse often expands to include vocalists and strings to recreate the rapturous kaleidoscope that was the sound of the early 17th-century ensemble. Dark Horse Consort has been featured by the San Francisco Early Music Series, the Boston Early Music Festival, the Renaissance and Baroque Society of Pittsburgh, and The Academy of Early Music in Ann Arbor, and at numerous venues throughout North America, including collaborations with vocal and instrumental groups such as The Toronto Consort, Blue Heron, the Rose Ensemble (Minneapolis), Piffaro (Philadelphia), TENET (New York), Spire (Kansas City), Catacousic Consort (Cincinnati), Bach Society Houston, Bach Collegium San Diego, Bach Vespers at Holy Trinity Lutheran (New York), Seicento Baroque (Boulder), and the Clarion Music Society (New York). Upcoming performances include Monteverdi's 1610 Vespers in Venice's famed St. Mark's Basilica, performances include Dalila in Handel's Samson with Boston Musica Viva and Schoenberg's Pierrot lunaire with Ensemble Parallax. As he 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, Boston Baroque, Nederlandse Bachvereniging (Netherlands Bach Society), LaAcademie, Seven Times Salt, Schola Cantorum of Boston, Ensemble Origo, and the Meridian Singers, a vocal ensemble based at MIT. Michael is currently an Assistant Professor at the Berklee College of Music, where he teaches conducting courses for undergraduates. Praised for her “light, fleet soprano” and “soaring, diamantine high notes” (Opera News), Grammy- and Juno-nominated soprano Megan Charrand feels equally at home singing early music, art song, chamber music, and concert repertoire. Notable solo performances include Dalla in Handel's Samson with the American Classical Orchestra and Mozart's Requiem with True Concord, both in Alice Tully Hall at Lincoln Center. Exciting upcoming performances include Handel's Messiah with the Calgary Philharmonic Orchestra and Clerambient's Médié with the American Classical Orchestra. Megan sings frequently with many of the most prestigious ensembles in North America including The Choir of Trinity Wall Street, The Clarion Music Society, The American Classical Orchestra, The Toronto Consort, Vox Luminis, Dinosaur Annex, Boston Musica Viva, and Ensemble Origo. Born and raised in Sherwood Park, Alberta, she now pursues an active performance career based in Montreal. She received her MMus from Yale University and her BMus from the University of Alberta.

Pamela Dellal, mezzo-soprano, has enjoyed a distinguished career as an acclaimed 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 Sequenza, 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 in the Emmanuel Music Bach Cantata series for thirty-five years and has performed almost all 200 of Bach's extant sacred cantatas. She has forty commercial recordings, including for Artona, BMG, CRI, and Boulez's Le marteau sans maître with Boston Musica Viva and Schoenberg’s Pierrot lunaire with Ensemble Parallax. As he 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.

Julie Andrijeski is a performer, scholar, and teacher of early music and dance. She is Artistic Director and Concertmaster of the Atlanta Baroque Orchestra, Co-Director of the New York-based early music ensemble Quicksilver, and Principal Player with Apollo's Fire, and she performs with a plethora of other ensembles across the nation and abroad. As a full-time Senior Instructor in the Music Department at Case Western Reserve University, she teaches early music performance practices and directs the Baroque Music and Dance Ensemble; she is also Teacher of Baroque Violin at the Cleveland Institute of Music. Special teaching engagements include a bi-annual residency at the Juilliard School and invitations to lead workshops at learning institutions, most recently the Oberlin Conservatory, the Peabody Conservatory, Indiana University, and the University of Michigan. A native of Boise, Idaho, Andrijeski holds a doctoral degree in Early Music from CWRU and Violin Performance degrees from Northwestern University (M.M.) and the University of Denver (B.M.). Her recordings can be found on Accs Productions, Dorian Recordings, Avie, Koch, Centaur, Musica Omnia, and various indepen dent labels. In 2016 she was awarded a Creative Scholarships as CWRU from Cuyahoga County Arts and Culture for her outstanding achieve ment in performance and music scholarship as CWRU ensemble director.
Dorian, Meridian, and KOCH. Dellal serves on the faculty at the Boston Conservatory at Berklee and at the Longy School of Music of Bard College.

Equally at home on modern and period instruments, violinist and violist Anna Griffis has given recitals in Mexico, Turkey, Austria, Taiwan, and throughout North America. She is a member of the New Bedford Symphony (principal), Albany Symphony Orchestra, Grand Harmonie, and the Rhode Island Philharmonic, Emmanuel Music, Marsh Chapel Collegium, Boston Baroque, Les Bostonades, and Arcadia Players. She co-founded Trio Speranza, prize winners at the 2014 Early Music America baroque competition, and performs with and is executive director of the Ludovico Consort. She gives frequent masterclasses as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel & Haydn Society, and Tafelmusik. She teaches at Boston University and teaches at the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory and the University of Wisconsin-Madison. Before his career in early music, Greg was the Solo Trombone in the Hofer Symphoniker. He enjoys unearthing rarely-heard gems as the music director of the early brass ensemble Dark Horse Consort. Greg is a member of Piffaro and made his Carnegie Hall debut with QuietSilver in the 2018-19 season. He has played with such ensembles as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel & Haydn Society, and Tafelmusik. He played with the Globe Theater in their Broadway debuts of 2015. He has appeared with Boston Lyric Opera, Passion with Emmanuel Music, and Monteverdi’s Vespros of 1610 with the Green Mountain Project (Jolle Greenleaf, artistic director). 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 Actéon, Handel’s Acis and Galatea, and 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 Vespros of 1610 with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, 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 (nomi- nated for a Grammy), Handel’s Acis and Galatea (as Damon), John Blow’s Venus and Adonis (soloist), and Charpentier’s Acteon (as Orphée).

Scott Metcalfe is widely recognized as one of North America’s leading specialists in music from the 15th through the 17th centuries and beyond. From 2010 to 2019 he was also music director of New York City’s Green Mountain Project (Jolie Greenleaf, artistic director of operations), Blue Heron, and 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 Sequinata, Kurt Weill’s Johnny Johnson and French airs de cour with the Boston Camerata, and on Emmanuel Music’s Bach CDs.

Greg Ingles attended high school at the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory and the University of Wisconsin-Madison. Before his career in early music, Greg was the Solo Trombone in the Hofer Symphoniker. He enjoys unearthing rarely-heard gems as the music director of the early brass ensemble Dark Horse Consort. Greg is a member of Piffaro and made his Carnegie Hall debut with QuietSilver in the 2018-19 season. He has played with such ensembles as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel & Haydn Society, and Tafelmusik. He played with the Globe Theater in their Broadway debuts of 2015. He has appeared with Boston Lyric Opera, Passion with Emmanuel Music, and Monteverdi’s Vespros of 1610 with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, 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 Acteon (as Orphée).

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Scott Metcalfe has happily collaborating with Eric Milnes (from Harvard (2005). University (1985), where he majored in biology, and this year he is a visiting member of the faculty of Boston Conservatory, and Oberlin Conservatory, has taught at Harvard University, Boston University, (Belgium); a longterm project is a new edition of the edered Leuven chansonnier for the Alamire Foundation has edited music by Francisco de Peñalosa for Antico on the performance practice of English vocal music (dir. Debra Nagy) and L’Harmonie des Saisons (dir. Barthold Kuikjen, Sigiswald Kuikjen, Reinhard Haim, the Boston Early Music Festival, I Fagiolini, of the Age of Enlightenment under Emmanuele Haan, the Boston Early Music Festival, I Fagiolini, La Capella Barocca di Mexico, the Carmel Bach Festival, Piffaro, and the Green Mountain Project. She performed in Il Ritorno d’Ulisse at the Innsbrucker Festwochen der Altenmusik in 2017, and filmed L’Incoronazione di Poppea with both Oslo Opera and Glyndebourne Opera. She has recorded two concertos in C Minor, RV 441, with the Norwegian period orchestra Barokkanerne, and the J. D. Berlin cornetto concerto with the Norwegian Baroque Orchestra. Alex is a founding member of both Tesserae and Dark Horse Consort.

Alexandra Opsahl studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. While still a student, she received First Prize in the 2003 Moeck Solo Recorder competition. Alex has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment under Emmanuele Haim, the Boston Early Music Festival, I Fagiolini, La Capella Barocca di Mexico, the Carmel Bach Festival, Piffaro, and the Green Mountain Project. She performed in Il Ritorno d’Ulisse at the Innsbrucker Festwochen der Altenmusik in 2017, and filmed L’Incoronazione di Poppea with both Oslo Opera and Glyndebourne Opera. She has recorded two concertos in C Minor, RV 441, with the Norwegian period orchestra Barokkanerne, and the J. D. Berlin cornetto concerto with the Norwegian Baroque Orchestra. Alex is a founding member of both Tesserae and Dark Horse Consort.

Mack Ramsey is a specialist in 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. Besides his Dark Horse Consort schedule, he is frequently called to appear with baroque orchestras across the nation, such as San Francisco Baroque Orchestra, Boston’s Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, Clarion Society, Apollo’s Fire, Portland Baroque Orchestra, and Mercury Houston.

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 intensively with period trombones. He enjoys a rich variety of performance experiences, ranging from fifteenth century wind band ensembles to Brahms symphonies. Besides his Dark Horse Consort schedule, he is frequently called to appear with baroque orchestras across the nation, such as San Francisco Baroque Orchestra, Boston’s Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, Clarion Society, Apollo’s Fire, Portland Baroque Orchestra, and Mercury Houston.

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 Las Delices (Debra Nagy, director) and returning to Blue Heron’s season in 2019, 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 reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham, and he has also been known to compose, arrange, and engrave using Finale.

In 2019, 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 reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham, and he has also been known to compose, arrange, and engrave using Finale.
Tenor Mark Sprinkle’s singing has been described as “expressive,” “very rewarding,” “outstanding,” “vivid,” and “supremely stylistic.” 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 Oria 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 Bitten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

Recent solo highlights for soprano Sonja DuToit Tengblad include Maher’s 2nd Symphony with the Boston Philharmonic, Barber’s Knoxville: Summer of 1915 with the Boston Landmarks Orchestra, Vivaldi’s Judith triumphans (Abra and Orazia), Monteverdi’s Il ritorno d’Ullisse in patria (La Fortuna and Giunone; Grammy nominated with recording with Linn Records) and Mozart’s Die Zauberflöte (First Lady) with Boston Baroque; Bach’s St. John Passion with the Handel & Haydn Society, Knussen’s Symphony No. 2 with the Boston Modern Orchestra Project, and her Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. In 2014 she was awarded second place in the American Prize Competition’s art song and oratorio division. A champion of modern music, Ms. Tengblad curated the award-winning touring program Modern Dickinses (www.moderndickinson.com), launched the recital project BeatSong for soprano and percussion, and premiered Shirish Korde’s Questions for the Moon with members of the Silk Road Project. She sings with the Grammy-winning ensemble Consipirare and the Lorelei Ensemble.

Kiri Tolland enjoys a varied career as a performer and teacher. Praised for her “stunning technique, and extreme musicality” (Journal of the International Trumpet Guild), and called an “excellent cornetto player” (The New York Times), Kiri is a member of the highly regarded early brass ensemble Dark Horse Consort and has performed extensively throughout North America and Europe with such groups as Concerto Palatino, La Fenice, Toronto Consort, TENET, Piffaro, Pacific MusicWorks, Ted Poor’s Early Musicians, and of North America’s top early music ensembles, and premiered Shirish Korde’s New York Times.

Wakim was First Prize Winner of the International Dolci Solisti; Notturno; and 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 Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instrument technique and music theory. He was music director for Cavalli’s La Calista 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 coached 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’s 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.
ACKNOWLEDGEMENTS

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

A thousand thanks to Holly Druckman for her quick and amazingly accurate work preparing scores and parts for the program.

Blue Heron is extraordinarily fortunate to work with a slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, printed publicity materials, and CDs are designed by Melanie Germond and Pete Goldlust. FlashPrint in Harvard Square prints our programs. Erik Bertrand built and maintains our website. 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 and Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town. This week we extend our gratitude to Laura Jeppesen and Daniel Stepner and to Jaylyn Olivo and Dale Flecker.

Many thanks to our board and to all our dedicated volunteers for their help this evening and throughout the year. We are honored and grateful to have so many generous donors.

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