

CHRISTMAS IN BAROQUE GERMANY

FRIDAY, DECEMBER 20, 2019 7:30 PM

SATURDAY, DECEMBER 21, 2019 2:30 PM & 7:30 PM

First Church in Cambridge, Congregational



Megan Chartrand
Sonja Tengblad
Teresa Wakim
soprano

Jennifer Ashe
Pamala Dellal
Martin Near
alto

Michael Barrett
Jason McStoots
Mark Sprinkle
tenor

Paul Guttry
David McFerrin
bass

Scott Metcalfe
Julie Andrijeski
violin

Anna Griffis
Laura Jeppesen
viola

Emily Walhout
bass violin

Eric Milnes *organ*

Charles Weaver
theorbo & bass

DARK HORSE CONSORT

Kiri Tollaksen
Alexandra Opsahl
cornetto

Greg Ingles
Erik Schmalz
Mack Ramsey
trombone



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by the Massachusetts Cultural
Council, a state agency.

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CHRISTMAS IN BAROQUE GERMANY

ADVENT

GIOVANNI BATTISTA GRILLO (d. 1622)

Sonata prima a 7 (*Sacri concentus 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 CAROUBEL

Passameze pour les cornetz (ed. Praetorius, *Terpsichore*, 1612)

PRAETORIUS

Conditor alme siderum (*Hymnodia Sionia*, 1611)

PRAETORIUS

Attollite portae capita vestra

JOHANN HERMANN SCHEIN (1586-1630)

Padouana, Gagliarda & Courente (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 Roefß 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 Hieronymus 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 tradition (such as *Nun komm der Heiden Heiland*, Martin Luther's verse adaptation of *Veni redemptor gentium*), the Latin liturgy of the Lu-

theran 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 heroica* (Heroic Polyhymnia), *Polyhymnia exercitatrix* (practicing), *Polyhymnia jubilaea* (jubilant), *Polyhymnia miscellenea*, *Polyhymnia eulogodoiaca* (eucharistic), and more.

Like his near-contemporary Monteverdi, Praetorius 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 enthusiastically embraced the new, text-driven style that was developing south of the Alps—Monteverdi'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 Angelus 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, jubiliret!”

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 *Puericinium* (“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 instrumental 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 sopranino 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 cornetz* 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 pavan, 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 *Gelobet 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 seraphim* Scheidt distributes his voices into higher (SSAT) and lower (ATBB) choirs, but much of the work plays with combinations of two voices (for “Duo seraphim”) and three (at “Tres sunt”), both between and within the choirs, reserving two-choir antiphonal writing for climaxes.

—Scott Metcalfe

TEXTS & TRANSLATIONS

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,
eterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum.

Qui condolens interitu
mortis perire seculum,
salvasti mundum languidum,
donans reis remedium.

Vergente mundi vespere,
uti sponsus de thalamo
egressus honestissima
virginis matris clausula.

Cujus forti potentie
genu curvantur omnia
celestia terrestria
nutu fatentur subdita.

Occasum sol custodiens,
luna pallorem retinens,
candor in astris relucens,
certos observat limites.

Te deprecamur agie,
venture iudex seculi,
conserva nos in tempore
hostis a telo perfidi.

Laus, honor, virtus, gloria
Deo patri et filio,
sancto simul paraclito,
in seculorum secula. Amen.

Advent hymn, seventh century

Come now, savior of the gentiles,
recognized as the Virgin's child,
at which all the world marvels:
God ordained such a birth for him.

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,
for ever and ever. Amen.

Attollite portae capita vestra et elevamini por-
tae mundi, et introeat rex gloriae.
Quis est iste rex gloriae? Dominus fortis et potens,
Dominus potens in proelio.
Attollite portae capita vestra et elevamini portae
mundi, et introeat rex gloriae.
Quis est iste rex gloriae? Dominus exercituum
ipse est rex gloriae. Selah.

Psalm 23(24):7-10

Magnificat anima mea dominum,
et exultavit spiritus meus in deo salutari meo.
*Puer natus in Bethlehem,
unde gaudet Hierusalem:
laetamini in Domino
in hoc novo anno.
Ein Kind geboren zu Bethlehem
in hoc anno,
unde gaudet Hierusalem,
hoc in anno gratulemur,
genitorem veneremur
cordis júbilo,
Christum natum adoremus
novo cantico.*

Quia fecit michi magna qui potens est,
et sanctum 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 geboren,
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 Geblüte
regt sich daß unser Mund
mit nichte kann verschweigen,
O Christ, dein Wohltat groß:
du bist herabgestiegen
aus deines Vaters Schoß,
mein Herzen Kindlein,
mein liebstes Mündlein,
Jesu, O Jesu.*

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.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my savior.
*A child is born 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 scat-
tered 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.*

Esurientes implevit bonis,
et divites dimisit inanes.
*Heut lobt die werte Christenheit
mit allen Engelein
Gotts grundlose Barmherzigkeit
uns armen Würmelein,
erzeigt in seinem Sohne,
dem Herren Jesu Christ,
von dem wir Freud und Wonne,
als von der rechtem Sonne,
haben zu aller Frist.*
Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
*Vom Himmel kömmt ein neuer Engel geflogen,
ein neues Kindlein ist auf Erden geboren,
mit Freuden laßt uns danken
dem Herren aller Dinge.*
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.
*Parvulus nobis nascitur
de virgine progreditur,
ob quem laetantur angeli,
gratulemur nos servuli,
Trinitate gloria
in sempiterna saecula.*

Duo seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus Sa-
baoth: plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo:
pater, verbum, et spiritus sanctus:
et hi tres unum sunt.
Laus et perennis gloria Deo patri cum filio,
sancto simul paraclete in sempiterna secula.
Sanctus, sanctus, sanctus Dominus Deus Sa-
baoth: plena est omnis terra gloria eius.

Isaiah 6:3 & John 5:7

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

Gelobet seystu, Jesu Christ,
daß du Mensch geboren bist,
von einer Jungfrau, daß ist wahr,
des freuet sich der Engel Schar. Kyrieleis.

The hungry he hath filled with good things,
and the rich he hath sent empty away.
*Today worthy Christendom
with all the angels
praises God's boundless mercy
to us, poor worms,
revealed in his son,
the Lord Jesus Christ,
from whom we have joy and pleasure
as from the sun itself,
for all time.*
As it was promised to our forefathers,
Abraham and his seed forever.
*From heaven comes flying a new angel,
a new child is born on earth:
with joy let us thank
the Lord of all things.*
As it was in the beginning, is now, and forever
shall be, world without end. Amen.
*A babe is born to us,
proceeding from a virgin,
whom the angels praise
and we servants give thanks,
glory be to the Trinity
for evermore.*

Two seraphim were calling one to the other:
Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.
Three there are who give testimony in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Praise and eternal glory be to God the Father, and to
the Son, and to the Holy Spirit, for ever and ever.
Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.

A child is born in Bethlehem, alleluia!
Therefore Jerusalem rejoices, alleluia!

Praised be you, Jesus Christ,
that you were born a man,
from a virgin, this is true,
therefore the angel host rejoices. Lord, have mercy.

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

Das Roeßlein das ich meine,
darvon Esaias sagt,
hat uns gebracht alleine
Mary die reine Magd:
aus Gottes ewgen Raht
hat sie ein Kind Gebohren
wol zu der halben Nacht.

Puer natus in Bethlehem,
unde gaudet Jerusalem, alleluja!
Singet, jubiliret, triumphiret unserm 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 liebstes 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
from a tender root:
as the old ones sang to us,
from Jesse it descends
and hath brought forth a blossom
amid the cold of 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, exult, our Lord triumphs,
glory be to the King!
Kings came from Saba
bearing gold, frankincense, and myrrh, alleluia!
Sing, exult ...
Here in a manger lies he
who reigns without end, alleluia!
Sing, exult ...
My heart's dearest babe,
my most beloved friend, O Jesus.

At this joyful birth
let us bless the Lord, alleluia!
Sing, exult ...
Praise be to the holy Trinity,
let us give thanks to God, alleluia!
Sing, exult ...
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.

Singet und klinget ihr Kindelein,
laßt euch hören mit Gesängelein
sagt mit euren Züngelein
erschieden ist
der Heilige Christ,
der Jungfraun Kind Maria.

Singet ihr lieben Christen all,
laßt euch hörn mit großem Schall,
habet Fried und Wohlgefalln,
erschieden ist
der Heilige Christ,
der Jungfraun Kind Maria.

Eia! eia!
Gott ist Mensch geboren heut,
hat erlöst die Christenheit
von allem Leid.
Heute er erschienen ist
der Heilge Christ in Israel,
von Maria säuberlich,
elendiglich.
Groß ist sein herrlicher Nam Emanuel,
wie das hat verkündt der Engel Gabriel.

Sing and let your voices ring, children,
let your songs be heard,
say with your tongues
that the Holy Christ
hath appeared,
child of the Virgin Mary.

Sing, all you beloved Christians,
let yourself be heard with resounding voice,
peace is yours, and delight:
the Holy Christ
hath appeared,
child of the Virgin Mary.

O! O!
God is born a man today,
and has redeemed Christendom
from all suffering.
Today has appeared
the Holy Christ in Israel,
properly and mercifully
from Mary.
Great is his glorious name, Emmanuel,
as was proclaimed by the angel Gabriel.



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 specialties 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), Catacoustic 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 with TENET and the Green Mountain Project in Venice, Italy, and a concert on the Chamber Music Northwest series in Portland, Oregon.

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 Ensembles; 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 Acis Productions, Dorian Recordings, Avie, Koch, Centaur, Musica Omnia, and various independent labels. In 2016 she was awarded a Creative



Workforce Fellowship from Cuyahoga County (Ohio) Arts and Culture and the Thomas Binkley Award from Early Music America in recognition for her outstanding achievement in performance and scholarship as CWRU ensemble director.

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, Boston Baroque, Nederlandse Bachvereniging (Netherlands Bach Society), L'Académie, Seven Times Salt, Schola Cantorum of Boston, and Exsultemus. He can be heard on the harmonia mundi, Blue Heron, and Coro record labels. Michael has served as music director of Convivium Musicum since 2007. He also directs 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 Chartrand** feels equally at home singing early music, art song, chamber music, and concert repertoire. Notable solo performances include Dalila 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 Clerambault's *Médée* 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, True Concord, The Santa Fe Desert Chorale, Yale Choral Artists, Seraphic Fire, 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 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 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,

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, violist and violinist **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, Hartford Symphony, and Grand Harmonie (principal), and performs with 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 Ensemble, a group focused on music of the European avant-garde. Anna studied at Lawrence University, The Hartt School of Music, Tanglewood Music Center, and Boston University. In addition to her performing career, she is on faculty at the Dana Hall School of Music, maintains a private studio, and oversees public relations for the Tufts University Music Department. She lives in the great neighborhood of Lower Allston with her bassoonist husband and their cat, Pig.

Bass-baritone **Paul Guttry** 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.



Greg Ingles attended high school at the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory and SUNY Stony Brook. 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 Quicksilver 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 *Twelfth Night* and *Richard III*. Greg is currently the Lecturer in Sackbut at Boston University and teaches at the Madison Early Music Festival each summer.

Laura Jeppesen received a master's degree from Yale University and subsequently studied the viola da gamba at the Hamburg Hochschule and the Brussels Conservatory. 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 & Haydn Society, the Boston Early Music Festival, and Aston Magna. 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 viola da gamba sonatas of J. S. Bach and music of Marin Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where in 2016 she received an award of distinction in teaching from the Derek Bok Center for Teaching and Learning. She is a 2017 recipient of an Andrew W. Mellon Blended Learning Initiative Grant for innovative teaching at Wellesley College.



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. Last season he sang the roles of Aeneas in Purcell's *Dido and Aeneas* with the Handel & Haydn Society and Junius in Britten's *Rape of Lucretia* with Boston Lyric Opera, and made his debuts with Odyssey Opera and Boston Early Music Festival. Upcoming

highlights include productions of Handel's *Giulio Cesare* and Gregory Spears's *Fellow Travelers* with Boston Lyric Opera, and various programs with Blue Heron, with whom he has performed regularly since 2011.

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 15th through the 17th centuries and beyond. From 2010 to 2019 he was also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic



director) and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Les Délices and Quire Cleveland, and other ensembles; this season he has been invited to direct both the Toronto Consort in a 15th-century program and the Dryden Ensemble in Bach's St. John Passion. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy) and L'Harmonie des Saisons (dir. Eric Milnes). His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two essays that will be published in a 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). Metcalfe has taught at Harvard University, Boston University, Boston Conservatory, and Oberlin Conservatory, this year he is a visiting member of the faculty of Music History at The New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).

Eric Milnes has been happily collaborating with Scott Metcalfe for 33 years (from the time they met



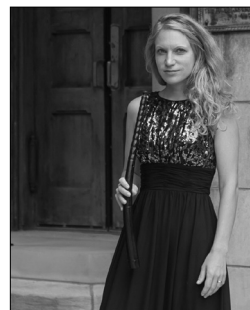
at the Ringve Early Music Festival in Trondheim, Norway, in 1986), most recently as recording producer for each of Blue Heron's critically acclaimed CD releases. Milnes has been the Director (very frequently with Scott Metcalfe as

concertmaster) of The St. John's Chorale and Chamber Orchestra (Long Island), New York Baroque, The Trinity Consort (Portland, Oregon), The Montreal Baroque Orchestra, and Ensemble L'harmonie des saisons (Quebec), and a frequent guest director with ensembles such as The Portland Baroque Orchestra, The Seattle Baroque Orchestra, The New York Collegium, Trinity Wall Street Baroque Orchestra, Les Boréades des Montreal, Les Voix Baroques, and Les Délices. As conductor, harpsichordist, organist, guitarist, and bassist, he has over 60 CD releases to his credit, garnering awards such as The Juno Award (Canada) for Best Vocal/Choral CD of 2016, The Opus Prize (Quebec) for best Early Music CD of 2017, Toccata Magazine (Germany) Early Music CD of the month, and WQXR New York CD of the Month. He has appeared as conductor and keyboard artist at many international festivals, including those in Utrecht, Bruges, London, Regensburg, Dresden, Potsdam, Passau, Boston, and Berkeley, and the Mostly Mozart Festival in New York, and recent tours have taken him throughout Europe and to Japan, China, Bolivia, and Chile. Distinguished artists with whom he has recorded and performed include Gustav Leonhardt, Andrew Parrott, Wieland Kuikjen, Barthold Kuikjen, Sigiswald Kuikjen, Reinhard Goebel, Fabio Biondi, Christophe Rousset, and Debra Nagy. He holds degrees from Columbia University and The Juilliard School, and has been director of music at Episcopal Churches in New York for over 40 years.

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 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 pipe 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.



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 Vivaldi's Concerto 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.



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



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 solo highlights for soprano **Sonja DuToit Tengblad** include Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Vivaldi's *Juditha triumphans* (Abra and Ozias), Monteverdi's *Il ritorno d'Ulisse in patria* (La



Fortuna and Giunone; Grammy-nominated 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 Dickinson (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 Conspirare and the Lorelei Ensemble.



Kiri Tollaksen 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, Tesserae, and Apollo's Fire. With degrees from Eastman, Yale, and the University of Michigan, Kiri has served on the faculty of Indiana University (Bloomington), Brass Antiqua (Virginia), and the Amherst and Madison Early Music Festivals. She lives happily in Ann Arbor, Michigan, with her husband and two cats.

Emily Walhout grew up playing the cello and piano, but it was not until college that she discovered her love for baroque bass lines. At Oberlin Conservatory she took up baroque cello and viola da gamba, thus launching an active career in early music. She was a founding member of La Luna, an ensemble of two violins and continuo devoted to music of the 17th century, and of the King's Noyse, a Renaissance



violin band. She has played viola da gamba, lirone, or principal cello for the Boston Early Music Festival, Emmanuel Music, the Handel & Haydn Society, Seattle Baroque, Portland Baroque, New York Collegium, Trinity Consort (Portland, Oregon), Les Violons du Roy, Les Boréades (Montreal), Montreal Baroque Festival, Les Bostonades, TENET, and the Green Mountain Project. Current chamber ensembles include Les Délices (Cleveland) and Nota Bene Consort of Viols. Her playing has been described as “soulful and expressive” by *The New York Times*.



Praised for her “bejeweled lyric soprano” (*The Boston Globe*), as “a marvel of perfect intonation and pure tone” (New York Arts), and with a voice of “extraordinary suppleness and beauty” (*The New York Times*), soprano **Teresa**

Wakim was First Prize Winner of the International Soloist Competition for Early Music in Brunnenthal, Austria. Much sought-after in Europe and North America, she has performed under the batons of Ton Koopman, Roger Norrington, Harry Christophers, Stephen Stubbs, Martin Haselböck, and Nicholas McGegan. Noted solo engagements include Bach's Mass in B Minor, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach's Wedding Cantata and Mendelssohn's *Hear My Prayer* with the Cleveland Orchestra, the Kyrie and Gloria from the Mass in B minor with the San Francisco Symphony, Monteverdi's *Vespers of 1610* with Boston Baroque, Bach's Magnificat with Wiener Akademie Orchester, Brahms's Requiem with the Omaha Symphony, Bach's Mass in B Minor with

Louisiana Philharmonic, Mozart's *Exsultate, jubilate* with New World Symphony and the Handel & Haydn Society, and Handel's *Messiah* with the Charlotte, San Antonio, Alabama, and Houston Symphonies. In addition, she performs with many of North America's top early music ensembles, including Mercury Baroque Orchestra, Apollo's Fire, Vancouver Early Music, Pacific Musicworks, and Atlanta Baroque.



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.

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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