



BLUE HERON 20^{22ND} 21

FRENCH SONGS II: THE NEXT GENERATION

Songs from the Leuven Chansonnier

FEBRUARY 13, 2021

BLUE HERON

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The course of true love never did run smooth

A perfect lady ...

Plus j'ay le monde regardé PD LJ CW SM
Robert Morton (c. 1430-after March 13, 1479)

... and sweet refuge

Quant j'ay au cuer aulcun contraire KL CW SM
Antoine Busnoys (c. 1430-1492)

You gotta treat me right

Si vous voulez que je vous ame SDT CW SM
Anonymous

I heard it through the grapevine

Par Malle Bouche la cruelle SM LJ SM
Anonymous

The disloyal are in season

Les desloyaulx ont la saison RM MB SM
Johannes Ockeghem (c. 1420-1493)

How can you mend a broken heart?

Malor me bat LJ CW SM
Malcort (?)

BLUE HERON 20^{22ND}21 SEASON

Songs from the Leuven Chansonnier

RECORDED

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Chestnut Hill, MA, January 24-26, 2021

In concert at First Church in Cambridge,
Congregational, October 13, 2018
(*Donnez l'aumosne*)

AUDIO RECORDING

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SETS, SCENERY & DÉCOR

Paul Guttry

Backdrop adapted from the frontispiece of the
Chansonnier Cordiforme de Jean de Montchenu,
copied in Savoy in the 1470s (Paris, Bibliothèque
nationale, Département des manuscrits, MS
Rothschild 2973)

THANKS TO

Léna Rondé for help with pronouncing
Middle French

United Parish Brookline, Cynthia Oehmig &
Dan Schenk for help with scenery

PRE-CONCERT TALK

Prof. Jane Alden (Wesleyan University)

Like a moth to a flame

Quant je fus prins au pavillon SM PD SM
Anonymous

Attendre et espérer

Esperant que mon bien vendra KL LJ SM
Barbingant (fl. 1460s?)

Those memories of you

Le souvenir de vous me tue DT JM SM
Robert Morton
Le souvenir SM CW
Johannes Tinctoris (c. 1435-1511)

I am shocked ... shocked!

Je m'esbais de vous, mon cueur SDT LJ SM
Antoine Busnoys

A penny of your love, my lady

Donnez l'aumosne, chiere dame MR OM JM PG
Anonymous

Songs from the Leuven Chansonnier

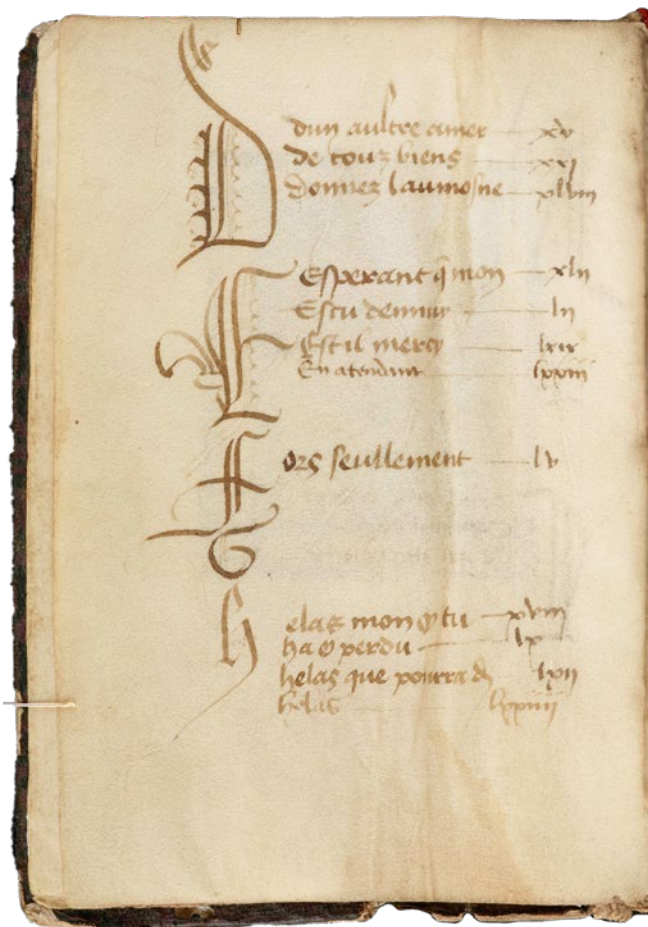
IN NOVEMBER 2014 A SMALL MANUSCRIPT book of music was sold as part of a lot at an auction in Brussels. A year later the book was brought to the Alamire Foundation in Leuven, Belgium, where it was quickly recognized as a hitherto unknown, complete and intact songbook from the late fifteenth century—the most important discovery of fifteenth-century polyphonic music in nearly a century. The book was eventually purchased by the King Baudouin Foundation and deposited on permanent loan with the Alamire Foundation in Leuven's Park Abbey.

The Leuven Chansonnier appears to have been copied in central France in the years around 1470-75. It contains fifty songs, all without ascription to a composer, including works elsewhere ascribed to the leading musicians of the day — Johannes Ockeghem, Antoine Busnoys, and their contemporaries — and a dozen songs which were previously unknown. Among the latter are songs that quote Ockeghem's *Ma maistresse* and *Quant de vous seul* and a four-voice song (*Donnez l'aumosne*) that bears a musical "fingerprint" associated with Busnoys.

This program arranges songs from the Leuven Chansonnier (and a few related pieces from contemporary sources) into a cycle exploring the panoply of emotions experienced by the lover: bedazzlement, loyal devotion, suspicion, betrayal, despair, nostalgia, and hope. Our composers include Ockeghem, the most famous and influential composer of the mid- to late fifteenth century and also the best represented in the Leuven Chansonnier, with six songs; Busnoys, his closest rival and a considerably more prolific songwriter, with four songs known to be his in Leuven; Barbingant, whose first name is unknown, all of whose three known French songs are in Leuven; Robert Morton, an Englishman who worked for the Burgundian court, with two songs in Leuven; and, of course, anonymous.

We open with Morton's charming *Plus j'ay le monde regardé*. Morton left us just a small handful of songs — apparently only seven, although a further four were ascribed to him, surely incorrectly, by one scribe or another. *Plus j'ay le monde* survives in just one source, where it lacks the text of all but its first strophe. Since we are thus unable to sing the piece as a complete rondeau, we alternate instrumental and vocal renditions. Now, *Plus j'ay le monde* is actually one of two songs on our program that are not in the Leuven Chansonnier, which is a great pity, because the Leuven scribes were generally careful to provide full texts. There are, however, two other songs by Morton in Leuven, his two most widely disseminated: *N'aray je jamais mieux que j'ay* and *Le souvenir de vous me tue*, of which we now have 17 and 16 copies, respectively. *Le souvenir*, performed on this program, is surely one of the loveliest songs of the fifteenth century, but I would be happy to trade our sixteenth extant source of it for a complete version of *Plus j'ay le monde*.

It is sometimes difficult to account for the distribution of music in the fifteenth century. What strikes us as a superb song may survive in a single source, while more mundane works come down to us in multiple copies. Among the former is Busnoys's *Je m'esbais de vous* — the other song on our program which is not found in the Leuven Chansonnier, but like *Plus j'ay le monde* really



A page of the index to the Leuven Chansonnier, showing the entries for *Donnez l'aumosne* and *Esperant que mon bien vendra*.



The discantus part of *Les desloyaulx* in the Leuven Chansonnier.

ought to be there. (At least it is transmitted complete in its unique source.) Then as now, fashion and fame are no guarantee of artistic quality, nor vice versa.

But while the compilers of the Leuven Chansonnier overlooked (or simply lacked access to) *Je m'esbais de vous* and *Plus j'ay le monde*, they certainly assembled a superlative collection of music and, as mentioned above, twelve of the fifty songs in Leuven survive nowhere else. All twelve of these *unica* are well worth studying and performing and several are of a very high quality indeed. We feature three on this program: *Si vous voulez*, *Par Mallebouche*, and *Donnez l'aumosne*.

The virelai *Si vous voulez que je vous ame* takes as its point of departure the opening melodic gesture of the contratenor part of Ockeghem's virelai *Ma maistresse*. To quote a contratenor line, rather than the much more usual tenor or discantus, is a surprising move, and the anonymous composer of *Se vous voulez* also deploys the material in a self-consciously virtuoso fashion, for example beginning on a pickup to a syncopation, so that it is some time before the listener may correctly

perceive the song's metric organization. As Fabrice Fitch has written, "the song is placed from the start under the sign of strangeness." It is also assured, expressive, and compelling.

Par Malle Bouche la cruelle refers to a character from the *Roman de la rose*. Malle Bouche — Evil Tongue, Rumor, or Slander, qualified in the *Rose* as "le jangleor," the gossip — is one of a band of allegorical characters mustered up to defend the Rose (i.e. the Lady) against a lover whose advances may threaten her self-possession, reputation, or honor.

Our final song, *Donnez l'aumosne*, is the only four-voice song in the Leuven Chansonnier, and it has words copied beneath all four voices, in contrast to the norm of three voices with text only in the topmost part. We recorded it in a concert performance with four singers in 2018, long before most of us had ever heard of a coronavirus.

Donnez l'aumosne shares with the anonymous *Quant je fus prins au pavillon* and Busnoy's *Je m'esbais de vous a*

striking rhythmic/melodic gesture, some version of the following:



Sean Gallagher has pointed out that this gesture (he labels it pattern “z”) is found over 30 times in Busnoys’s music. Pattern “z” is found only rarely in works from the 1460s and 70s by Busnoys’s contemporaries, although it became common by the 1490s. The presence of pattern “z” in *Donnez l’aumosne* and *Quant je fus prins*, together with the harmonic diminished fifths that feature in both (as well as in *Je m’esbais de vous*), identified by Peter Urquhart as another feature of Busnoys’s style, must point strongly to a composer close to Busnoys in some sense — geographical, stylistic — if not to Busnoys himself.

Les desloyaulx is one of Ockeghem’s less well-known songs. Beneath its deceptively simple surface lurks an abundance of close imitation at unusual intervals — at the second or fourth, in an era when virtually all imitation is at the unison, octave, or fifth. What is Ockeghem playing at here? The text could have been written yesterday. *Plus ça change ...*

Barbingant’s *Esperant que mon bien vendra*, like most of the songs on our program and, indeed, most fifteenth-century songs, is a rondeau in the cyclical form *ABaAabAB*: *A*, *B*, *a* and *b* correspond to poetic and musical sections, the capital letters indicating that both text and music are repeated exactly as a refrain (there are thus both long and short refrains, *AB* and *A*, respectively), whereas small letters indicate new text set to already-heard music. As Christopher Page has observed, the dynamics of the rondeau form present at once a challenge and an opportunity: the *B* section should offer something musically new and memorable, something that will catch the listener’s attention and inspire a wish to hear it again, a desire that will only be fulfilled after three complete reiterations of the *A* music. In *Esperant que mon bien vendra* Barbingant accomplishes the trick by a sudden shift to the minor; the major mode of the *A* section returns only in the last moments before the final cadence.

To our songs with words we add two without, from contemporary sources other than Leuven. Johann Tinctoris’s *Le souvenir* is an ornate and metrically complicated diminution version of the melody of Morton’s song, played above its (necessarily somewhat slowed-down) tenor. *Malor me bat* must have originated as a song, apparently a rondeau, but not one of its nine

sources (none of which is French) provides text beyond the evocative first three words. It is ascribed variously to Ockeghem, Johannes Martini, and Malcort, whoever the last may be. In cases of multiple ascriptions, generally the least known composer is the most likely to be correct, and there are additional reasons why the piece is probably not by Ockeghem or Martini, so Malcort’s it is.



Scott Metcalfe and Stratton Bull examine the Leuven Chansonnier during a workshop at the House of Polyphony in Park Abbey, Leuven, Belgium, February 19, 2018.

THE LEUVEN CHANSONNIER, which measures a mere 120 × 85 cm, is the smallest of half a dozen songbooks that were copied in central France in the years around 1465-1480. (The other five, known collectively as the Loire Valley chansonniers, are identified either by the name of a prior owner or by their current location: Copenhagen, Dijon, Laborde, Nivelle de la Chaussée, and Wolfenbüttel.) It is also the plainest, decorated only by simple colored initial letters and, as a frontispiece, a coat of arms that seems to date from after the original compilation of the book. Its more sumptuous companions feature historiated initials, floral borders, illustrations of animals and grotesques of all kinds — in their early pages, at least, before the project ran out of money or patronage or whatever steam was driving the operation. Some of the more elaborate decorations from a contemporary songbook are found in the *Chansonnier cordiforme* or “Heart-shaped songbook” copied in Savoy in the 1470s. The marvelous backdrop for this performance of songs from the Leuven Chansonnier is adapted from its frontispiece. Our warmest thanks to Paul Guttry, who not only sings in *Donnez l’aumosne* but also designed and painted all the scenery and decorated the set for our recording.

— Scott Metcalfe

Other songs from the Leuven Chansonnier performed by Blue Heron

On our YouTube channel

Barbingant, *Au travail suis*

Caron, *Cent mil escuz*

Ockeghem, *Fors seulement l'actente*

On our CD *Johannes Ockeghem, Complete songs vol. I*

Anonymous, *En atendant vostre venue*

Barbingant, *Au travail suis*

Ockeghem, *D'un aultre amer, Fors seulement l'actente, Ma maistresse*

A note on colors for those with an eye for fashion

... les symboles médiévaux se caractérisent davantage par des modes d'intervention que par telle ou telle signification particulière. Si l'on prend l'exemple des couleurs, on peut ainsi affirmer que le rouge n'est pas tant la couleur qui signifie la passion ou le péché que la couleur qui intervient violemment (en bien ou en mal) ; le vert, la couleur qui est cause de rupture, de désordre puis de renouveau ; le bleu, celle qui calme ou qui stabilise ; le jaune, celle qui excite ou qui transgresse. En donnant priorité à ces modes d'intervention sur les codes de signification, l'historien conserve au symbole toute son ambivalence, son ambiguïté même ; ambiguïté qui fait partie de sa nature la plus profonde et qui est nécessaire à son bon fonctionnement.

Medieval symbols are characterized more by their modes of intervention than by this or that meaning in particular. To take the example of colors, one may say that red is not so much the color that signifies passion or sin as the color that intervenes violently, for good or for bad; green, the color that is the cause of rupture, disorder, and then renewal; blue, that calms or stabilizes; yellow, that excites or transgresses. In granting priority to these modes of intervention over codes of signification, the historian conserves for the symbol all its ambivalence, even its ambiguity: ambiguity which is part of its most profound nature and which is necessary for its correct functioning.

— Michel Pastoureau

Une histoire symbolique du Moyen Âge occidental (2004)

Texts & Translations

Plus j'ay le monde regardé,
plus je voy bien mon premier choïs
avoir le bon bruit et la vois
de los, de grace et de beaulté.

The more I have seen of the world,
the more I see clearly that my first choice
has the fame and reputation
of praise, grace, and beauty.

Quant j'ay au cueur aulcun contraire
Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir,
Il ne me fault que recourir
A vous, belle tres debonnaire.

Whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me,
I have only to turn
to you, most benevolent beauty.

Car vous estes mon doulx repaire
Ou je me voys tousjours retraire
Pour mon pouvre cueur resjouir

For you are my sweet refuge,
to which I always retreat
in order to refresh my poor heart

Quant j'ay au cueur aulcun contraire
Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir.

Whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me.

Nully ne m'en sauroit hors traire,
Veu qu'avez voulu parfaire
La volenté de mon desir;
Pour ce vueil tousjours obeir
Et en toutes choses complaire.

No-one could pull me away from you
since you have chosen to fulfill
the will of my desire;
thus I wish always to obey
and in all things to please.

Quant j'ay au cueur aulcun contraire ...

Whenever my heart is burdened by adversity ...

Si vous voulez que je vous ame
Bien et lealment sans changer,
Ne vous vueillez plus estranger,
Car vous lairoye sur mon ame.

If you want me to love you
well and loyally, without straying,
do not try to distance yourself any more,
for I will leave you, upon my soul.

Fait m'avez aler et venir
Trop de foix sans nul bien me faire,

You've made me come and go
too many times without it doing me a bit of good,

Mays pensez si pour l'advenir
G'iray ailleurs ou j'ay affaire,

so think whether in the future
I'll go elsewhere where I have interests,

Si non qu'il vous plaise, ma dame,
Gracieusement vous ranger,
Car vous pové bien sans dangier
Me faire plaisir, et sans blasme.

unless it please you, my lady,
to behave graciously;
for you could easily, without risk
and without blame, offer me pleasure.

Si vous voulez que je vous ame ...

If you want me to love you ...

Par Malle Bouche la cruelle,
Ennemye faulse et rebelle,
Ai ge perdu voustre acointance,
Gentille puiele de fiance,
Dont j'ay au cuer douleur mortelle.

A quoy fault il que je vous celle,
Ja soit que vous me soiez celle
Pour qui en ay tel desplaysance?

Par Malle Bouche la cruelle,
Ennemye faulse et rebelle,
Ai ge perdu voustre acointance.

Onques n'y eut en ma querelle
Que loyauté : enquerés le
Et y mettés telle ordonnance
Que brief puisse avoir alegeance
De ma douleur qui renouvelle

Par Malle Bouche la cruelle ...

Les desloyaulx ont la saison
Et des bons nesun ne tient conte,
Mays bon droit de trop se mesconte
De souffrir si grant desraison

Je ne scay a quelle achoison
Fortune si hault les surmonte.

Les desloyaulx ont la saison
Et des bons nesun ne tient conte.

Pour parler de prince ou maison
Ce me seroit reprouche et honte ;
Pour ce m'en teys, mays fin de compte
Tout va sans rime et sans rayson.

Les desloyaulx ont la saison ...

On account of cruel Slander,
inimical, false, and hostile,
I have lost your friendship,
noble pinnacle of faith,
whence I am mortally stricken at heart.

Why should I conceal it from you,
seeing as you are the one
for whom I suffer such chagrin?

On account of cruel Slander,
inimical, false, and hostile,
I have lost your friendship.

Never in my suit has there been
anything but loyalty: inquire into it,
and put things there into such order
that shortly I may have relief
from my pain, which is ever renewed

On account of cruel Slander ...

The disloyal are in season
and no one takes account of the good,
but Legitimate Right makes a terrible mistake
by permitting such great unreason.

I do not know for what occasion
Fortune raises them up so high.

The disloyal are in season
and no one takes account of the good.

To name a prince or noble house
would be to earn reproach and shame:
therefore I keep silent, but in the end
everything happens without rhyme or reason.

The disloyal are in season ...

Quant je fus prins au pavillon
de ma dame tresgente et belle,
je me brulay a la chandelle
ainsi que fait le papillon.

Je rougy comme vermeillon,
aussi flambant que une estincelle

Quant je fus prins au pavillon
de ma dame tresgente et belle.

Si j'eusse esté esmerillon
ou que j'eusse eu aussi bon esle,
je m'eusse bien gardé de celle
qui me bailla de l'esguillon.

Quant je fus prins au pavillon ...

— Charles d'Orléans

Esperant que mon bien vendra
Après ma treslongue soufferte,
Leal seray pour quelque perte
Ne meschef qui m'en avendra.

Or aviengne ce qu'il voudra,
J'actens ma lealle desserte

Esperant que mon bien vendra
Après ma treslongue soufferte.

Je ne scay comme il m'en prendra,
Mays puis que j'ay ma foy offerte
Sans nulle faintise couverte,
Mon parfaict vueil se maintendra

Esperant que mon bien vendra ...

When I was imprisoned in the pavillion
of my most noble and fair lady,
I burned myself in the candle
just like the moth.

I blazed red as vermillion,
flaming like a spark,

When I was imprisoned in the pavillion
of my most noble and fair lady.

If I had been a merlin
or had I had strong enough wings,
I could have saved myself from the one
who pierced me with her stinger.

When I was imprisoned in the pavillion ...

Hoping that my reward will come
after very long suffering,
I shall remain loyal, whatever loss
or harm come to me.

Now come what may,
I await my just desserts,

Hoping that my reward will come
after very long suffering.

I know not how I shall be treated,
but since I have offered my faith
without any concealed trickery,
my wish shall remain entirely the same:

Hoping that my reward will come ...

Le souvenir de vous me tue,
Mon seul bien, quant je ne vous voy,
Car je vous jure sus ma foy,
Sans vous ma liesse est perdue.

Quant vous estes hors de ma veue
Je me plaing en disant hee moy!

Le souvenir de vous me tue,
Mon seul bien, quant je ne vous voy.

Seulle demeure despourveue,
De nully confort ne reçoÿ ;
Ce deul porte sans faire effroy
Jusques a vostre revenue.

Le souvenir de vous me tue ...

Je m'esbais de vous, mon cueur,
Dont tant maintenez la foleur
De plus servir nostre maistresse.
Veu que savez que fait a cesse
De nous amer, c'est grant erreur.

Vray est que tant a de valeur
Que c'estoit pour nous grant honneur,
Mais toutesfois, puis qu'elle lesse,

Je m'esbais de vous, mon cueur,
Dont tant maintenez la foleur
De plus servir nostre maistresse.

Déportez vous, c'est le meilleur,
Sans plus accroistre ma douleur:
Par Dieu j'en ay assez largesse.
Vostre bonté et gentillesse
Me facent paie pour ma faveur.

Je m'esbais de vous, mon cueur ...

The memory of you kills me,
my only love, when I do not see you,
for I swear to you upon my faith,
without you my joy is lost.

When you are out of my sight,
I lament and say, Alas!

The memory of you kills me,
my only love, when I do not see you.

Alone I remain, destitute,
from no soul do I receive comfort;
this grief I suffer without complaint
until your return.

The memory of you kills me ...

I am shocked at you, my heart,
That you thus persist in the folly
Of serving our mistress.
Seeing that you know that she has ceased
To love us, it is a great error.

True it is that she is of such merit
That it was a great honor for us,
But nevertheless, since she leaves off loving,

I am shocked at you, my heart,
That you thus persist in the folly
Of serving our mistress.

Leave off, that is the best course,
Without further increasing my pain:
By God, I have more than enough of it!
Your goodness and nobility
Make me pay for my favors.

I am shocked at you, my heart ...

Donnez l'aumosne, chiere dame,
Au pouvre cueur requerant grace :
Voustre charité, las! luy face
Du bien pour Dieu et Noustre Dame.

Pelerin alant a saint Jame
Est qu'ainsi passant se pourchace :

[Accordez luy ce que reclame
Pour garir l'ame pouvre et lasse.]

Octroyez sans plus une dragme
De voustre amour, hélas! a ce,
Que pour vous prie en toute place :
Ce vous sera merite a l'ame.

Donnez l'aumosne, chiere dame ...

Give alms, dear lady,
to the poor heart seeking grace.
May your charity, for pity's sake, do him
good, for the sake of God and Our Lady.

A pilgrim going to Saint James
is he, begging along the way:

[Bestow upon him what he seeks
to heal his poor, weary soul.]

Grant without further delay a penny
of your love, alas! to him,
so that he pray for you everywhere:
this will win merit for your soul.

Give alms, dear lady ...

— Missing strophe by Fabrice Fitch



PHOTO: LIZ LINDER

BLUE HERON

BLUE HERON has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for its “expressive intensity.” The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron also inaugurated *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420–1497), which will wind up around 2022 in time to commemorate the composer’s circa-600th birthday. A parallel project to record all of Ockeghem’s songs and motets bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. Blue Heron’s recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, and a compilation of medieval songs entitled *A 14th-Century Salmagundi*.



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

Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics labels. Michael serves as music director of The Boston Cecilia, Convivium Musicum, and the MIT Meridian Singers. He is also an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European music history. Michael holds degrees in music (AB, Harvard University), voice (First Phase Diploma, Royal Conservatory in The Hague, The Netherlands), and choral conducting (MM, Indiana University; DMA, Boston University).



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

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



Bass-baritone **Paul Guttery** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood

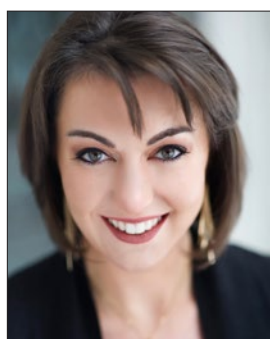
Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron's record-

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



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

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



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

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



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

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



Reviewers have praised **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent

stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi’s *Orfeo*, and Eumete and Giove in Monteverdi’s *Il ritorno d’Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart’s *Abduction from the Seraglio*, Bach’s Christmas Oratorio and St. Mark Passion with Emmanuel Music, and Monteverdi’s Vespers of 1610 with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully’s *Psyché* (nominated for a Grammy), Handel’s *Acis and Galatea* (as Damon), John Blow’s *Venus and Adonis* (soloist), and Charpentier’s *Actéon* (as Orphée).



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

Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque,

Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two studies that may finally be published next year in a long-forthcoming book, and he has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); a longterm project is a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University and served as director of the baroque orchestra at Oberlin Conservatory, and in 2019-20 he was a visiting member of the faculty of Music History at the New England Conservatory, where he continues to teach classes. He received a bachelor’s degree from Brown University (1985), where he majored in biology, and a master’s degree in historical performance practice from Harvard (2005).



Praised for her “warm, colorful mezzo” by *Opera News*, **Sophie Michaux** has become one of Boston’s most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie’s unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Sophie’s recent engagements

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



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

ed ensemble Seraphic Fire, Reggie has appeared with the Academy of Ancient Music, Agave Baroque, Bach Collegium San Diego, Calgary Symphony, Monteverdi Choir & English Baroque Soloists, Pacific Music Works, the Royal Scottish

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



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

booked for Bach performances with the likes of Edinburgh's Dunedin Consort, South Florida's Enlightenment Festival, the Handel & Haydn Society, Philharmonia Baroque Orchestra, and Washington Bach Consort. Handel's *Messiah* is a signature piece which she has performed with Toronto's Tafelmusik Baroque Orchestra, TENET Vocal Artists, Seraphic Fire, Bach Collegium San Diego, the Rhode Island Philharmonic, and the New Jersey Symphony. Other appearances include Charlotte Symphony Orchestra and concerts, tours, and recordings with Blue Heron. Margot is a recent recipient of the St. Botolph Club Foundation's Emerging Artist Award for her work in new music, and she made her Carnegie Hall debut in the world premiere of Shawn Jaeger's *Letters Made with Gold*. Recent solo appearances also include the Cleveland Orchestra (Stravinsky's *Threni*), the Boston Symphony (Benjamin's *Dream of the Song*),

the New World Symphony (Reich's *The Desert Music*), and A Far Cry (Golijov's *Three Songs*). Notable recording releases include Blue Heron's *Ockeghem Songs, Vol. 1*, solo roles in Lalande's *Les Fontaines de Versailles* and Charpentier's *Les Arts Florissants* with the Boston Early Music Festival (CPO), the role of Emily Webb on Monadnock Music's recording of Ned Rorem's *Our Town* (New World Records), and a solo recording with composer Heather Gilligan, *Living in Light*. She has recorded repertoire from the medieval era to the 21st century on the Coro, Albany Records, Blue Heron, BMOP Sound, Toccata Classics, and Sono Luminus labels, and can be heard on Blue Heron's *Music from the Peterhouse Partbooks Vol. 5*, which won the Gramophone Classical Music Award for Early Music in 2018.



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

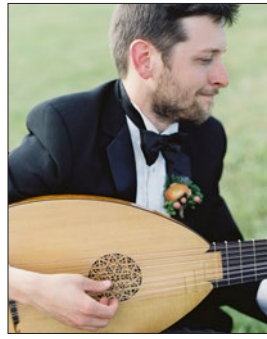
Orchestra and the Lorelei Ensemble, Bach's St. John Passion with the Handel & Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. A champion of modern music, Sonja curated the award-winning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



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

Musica Sacra Festival, Regensburg's Tage Alter Musik, the Flanders Festivals of Ghent and Brussels, a Banco Republico tour of Colombia, Le Donne in Musica (Rome), the Boston Early Music Festival, the Frick Collection, Harvard University, Denver's Newman Performing Arts Center, the Da Camera Society (LA), the Library of Congress, the Freer Gallery of Art at the Smithsonian, National Gallery, Stanford University, the

Music and Beyond festival in Ottawa, Domaine Forget in Quebec, and many others. Ms. Tošić is a founding member of the internationally-renowned vocal ensemble Tapestry, winners of the Echo Klassik and Chamber Music America Recording of the Year awards. Tapestry combines medieval repertory and contemporary compositions in bold, conceptual programming and has premiered and recorded works by Patricia Van Ness, Robert Kyr, Ivan Moody, Margaret McAllister, Gabriel Jackson, and Sheila Silver, among others. Ms. Tošić performed Steve Reich's *Tehillim* with the Colorado Symphony and Cabrillo Festival Orchestra conducted by Marin Alsop, as well as at Jordan Hall conducted by Steven Drury. She appears regularly with La Donna Musicale and Rumbarroco, and recently she joined forces with the percussionist Sylvie Zakarian to form the marimba-voice duo Syldason. Ms. Tošić has recorded for Telarc, MDG, Kalan, Boston Revels, and several independent labels. Her latest album is *Door Ajar* with her new world music trio Telltale Crossing.



Charles Weaver is on the faculty of the Juilliard School, where he teaches historical plucked instruments and Baroque music theory. He was music director for Cavalli's *La Calisto* with New York's Dell'Arte Opera in summer 2017, when *The Observer* remarked on "the superb baroque band led by Charles Weaver ... it was amazing to hear what warm and varied sounds he coaxed from the ensemble." He has served as assistant conductor for Juilliard Opera and has accompanied operas with the Yale Baroque Opera Project and the Boston Early Music Festival. As an orchestral musician, he has performed with the New York Philharmonic, the Philadelphia Orchestra, and the Virginia Symphony. His chamber appearances have included Quicksilver, Piffaro, Chamber Music Society of Lincoln Center, the Folger Consort, Apollo's Fire, Blue Heron, Musica Pacifica, and others. He also works with the New York Continuo Collective, an ensemble that mounts workshop productions of seventeenth-century vocal music. He has taught at the Lute Society of America Summer Workshop, the International Baroque Institute at Longy, and the Madison Early Music Festival, and is the schola director at St. Mary's Church in Norwalk, Connecticut. He is currently pursuing a doctoral degree in music theory at the City University of New York.

Acknowledgments

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

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

prints our programs — and we look forward eagerly to the day they are printed once again. Erik Bertrand built our website and keeps it functioning properly. Liz Linder is our photographer. Our concerts are recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon. Joel is also the engineer for our CDs, working with our producer Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer. In 2020–21 Joel and Kathy have stepped up to produce all of our events for remote broadcast. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Many thanks to our board and to all our dedicated volunteers for their help in person, this evening, and always.

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

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