

BLUE HERON

21^{23RD SEASON} 22

SCOTT METCALFE, ARTISTIC DIRECTOR



Christmas in Baroque Germany

December 17 & 18, 2021



Detail of altar painting at Kerk Sint-Jacob, Antwerp, by Otto van Veen (c.1591-1610)

BLUE HERON

Elena Mullins, Sonja Tengblad & Teresa Wakim, *soprano*
Jennifer Ashe, Pamala Dellal & Sophie Michaux, *alto*
Michael Barrett, Jason McStoots & Mark Sprinkle, *tenor*
Paul Guttry, David McFerrin & Charles Weaver, *bass*

Julie Andrijeski & Scott Metcalfe, *violin*
Anna Griffis & Laura Jeppesen, *viola*
Emily Walhout, *bass violin*

Bob Wiemken, *octave-bass dulcian*
Eric Milnes, *organ*
Charles Weaver, *theorbo*

DARK HORSE CONSORT

Kiri Tollaksen & Alexandra Opsahl, *cornetto & recorder*
Greg Ingles, Erik Schmalz & Mack Ramsey, *trombone & recorder*

ARTISTIC DIRECTOR

Scott Metcalfe



The musicians will be unmasked during the performance;
masks are required for all audience, staff, and volunteers.
All performers, staff, and volunteers are fully vaccinated.

Christmas in Baroque Germany

December 17 & 18, 2021

First Church in Cambridge, Congregational

ADVENT

Giovanni Battista Grillo (d. 1622)
Sonata prima a 7

Michael Praetorius (1571-1621)
Three settings of
Nun komm, der Heiden Heiland

Pierre-Françisque Caroubel (d. 1611)
Passameze pour les cornetz

Praetorius
Conditor alme siderum

Praetorius
Attollite portae capita vestra

Johann Hermann Schein (1586-1630)
Padouana, Gagliarda & Courente

Praetorius
Magnificat super Angelos ad pastores

CHRISTMAS

Giovanni Gabrieli (c. 1555-1612)
Canzon XIV a 10

Samuel Scheidt (1587-1654)
Duo seraphim
Puer natus in Bethlehem
Gelobet seystu, Jesu Christ

Gabrieli
Canzon primi toni a 10

Praetorius
Es ist ein Roebß entsprungen
Puer natus in Bethlehem
In dulci jubilo
Singet und klinget

INTERMISSION

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,
salvastis 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 judex seculi,
conserva nos in tempore
hostis a telo perfidi.

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.

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

Advent hymn, seventh century

Attollite portae capita vestra et elevamini portae
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):710

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.

Praise, honor, might, and glory
to God the Father and the Son,
and to the Holy Spirit,
for ever and ever. Amen.

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.

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.*

Esurientes implevit bonis,
et divites dimisit inanes.
*Heut lobt die werthe Christenheit
mit allen Engelein
Gotts grundlose Barmherzigkeit
uns armen Würmelein,
erzeugt 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.*

He hath shown strength with his arm:
he hath scattered the proud in the imagination of
their hearts.

*Heart, mind and spirit
rejoice at this time,
and all our blood
is so stirred that our mouths
can in no ways keep secret,
O Christ, thy mighty deed:
thou hast descended
from thy father's bosom,
my heart's little child,
my beloved little babe,
Jesus, O Jesus.*

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.*

Duo seraphim clamabant alter ad alterum:

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth: 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 paraclito in sempiterna secula.

Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria eius.

Isaiah 6:3 & John 5:7

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.

Puer natus in Bethlehem, alleluja!

unde gaudet Jerusalem, alleluja!

A child is born in Bethlehem, alleluia!

Therefore Jerusalem rejoices, alleluia!

Gelobet seystu, Jesu Christ,

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

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 Roß 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.

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.

Das Rößlein das ich meine,

darvon Esaias sagt,
hat uns gebracht alleine
Mary die reine Magd:
aus Gottes ewgen Raht
hat sie ein Kind Geboren
wol zu der halben Nacht.

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.

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 praeseptio
qui regnat sine termino, alleluja!

Singet, jubiliret ...

Mein Herzenskindlein,
mein liebstes Freundlein, o Jesu.

[choraliter]

*Per Gabrielis nuncium
virgo concepit filium, alleluja!*

*De matre natus virgine
sine virili semine, alleluja!*

*Et angelus pastoribus
revelat quis sit Dominus, alleluja!*

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 praeseptio,
und leuchtet als die Sonne,
matris in gremio:
Alpha es et O.

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

Sing, exult, triumph to our Lord,
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.

[sung by the congregation]

*Heralded by Gabriel
the virgin conceived a son, alleluia!*

*He was born of a virgin mother
without seed of man, alleluia!*

*The angel, appearing to the shepherds,
revealed that he is God, alleluia!*

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 Jungfrau Kind Maria.

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

Eia! eia!
Gott ist Mensch geboren heut,
hat erlöst die Christenheit
von allem Leid.
Heute er erschieden ist
der Heilige 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.

SOURCES

Pierre-Francois Caroubel
Passameze pour les cornetz: ed. Praetorius, *Terpsichore*, 1612

Giovanni Gabrieli
Canzon primi toni a 10: *Sacrae symphoniae*, 1597
Canzon XIV a 10: *Canzoni et sonate*, 1615

Giovanni Battista Grillo
Sonata prima: *Sacri concentus ac symphoniae*, 1618

Michael Praetorius
Nun komm, der Heiden Heiland a 8, In dulci júbilo a 8:
Musae Sioniae II, 1607
Nun komm, der Heiden Heiland a 4 & a 6: *Musae Sioniae V*, 1607
Es ist ein Roß entsprungen: *Musae Sioniae VI*, 1609
Conditore alme siderum: *Hymnodia Sionia*, 1611
Magnificat super Angelos ad pastores: *Megalynodia Sionia*, 1611
Puer natus in Bethlehem: *Polyhymnia caduceatrix et
panegyrica*, 1619
Singet und klinget: *Puericinium*, 1621
Attollite portae capita vestra: undated print

Samuel Scheidt
Duo seraphim, Puer natus in Bethlehem, Gelobet seystu:
Cantiones sacrae, 1620

Johann Hermann Schein
Padouana, Gagliarda & Courente: Suite no. 13, *Banchetto
musicale*, 1617

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. This year we celebrate his 500th birthday and commemorate the 450th anniversary of his death.

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

Lutheran church (such as the Advent hymn *Conditor alme siderum* and the canticle *Magnificat*), psalmody (such as the motet *Attollite portae* on verses from Psalm 24), and Latin and German songs (*Puer natus*, *In dulci jubilo* and *Singet und klinget*); many 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 just 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 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*

practica — and adopted, with 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!" Between the two parts of the concerted setting, Praetorius suggests that the congregation sing several verses of the song *choraliter*, in unison.

Atireless 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," featuring group of three or four soprano soloists). His exhaustive — and, frankly, somewhat exhausting — prefaces and treatises were aimed primarily at German chapel-masters who needed a comprehensive introduction to the practices and possibilities of the new Italian styles. Today they provide us with essential information about how music was performed in early 17th-century Germany. Praetorius concerns himself with the contrast between soloists and the full ensemble, with instrumental and vocal color, and, always, with balance and the proper expression

of the words, insisting that the text should always be clearly audible and never obscured by the instruments, which must play more softly than the voices and should usually be positioned away from them.

In this style four boys must be positioned in four separate locations in the church — opposite each other or wherever it is convenient ... Each boy must sing his part in a pure and lively manner with clear, distinct pronunciation and evenly articulated notes.

Each boy should also have an instrumentalist assigned to him. For instance, the first boy might have a violin, the second a cornett, the third a violin as well, and the fourth a recorder or transverse flute or even a 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.

The sound [of the *capella* or ripieno ensemble] will become even more resounding and splendidous if a great bass shawm, double curtal, or violone — other instruments, too, if available — are added to the inner and upper parts.

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-Françisque Caroubel that was 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 Scheidt's *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



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 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 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, although delayed by the pandemic, will wind up in 2023, still more or less 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*.

Dark Horse Consort



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).



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 serves as music director of The Boston Cecilia, Convivium Musicum, and the MIT Meridian Singers, is an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European

music history, and was recently appointed as Interim Director of the Five College Early Music Program, where he directs the Five College Collegium. Michael 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 record labels. 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.



Equally at home on modern and period instruments, violist and violinist **Anna Griffis** has performed in Mexico, Turkey, Austria, Taiwan, and throughout North America. She is a member of the New Bedford Symphony (principal) and the Albany Symphony and performs regularly with the Rhode Island Philharmonic,

Emmanuel Music, Blue Heron, Les Bostonades, Boston Modern Orchestra Project, and Boston Lyric Opera. She co-founded Chicago-based Trio Speranza, prize winners

at the Early Music America baroque competition, and performs with and is executive director of the Boston-based new music group Ludovico Ensemble. Anna studied at Lawrence University, The Hartt School of Music, Tanglewood Music Center, and Boston University. She is on faculty at the Dana Hall School of Music, The New School of Music, and Tufts University, and is an affiliate artist at MIT. Anna oversees public relations for the Tufts Music Department and is a freelance graphic designer specializing in programs and publications. Originally from Annapolis, MD, Anna now lives in the great neighborhood of Lower Allston with her bassoonist husband and their cat, Pig. In addition to music, she gets excited about road trips, diners, and gardens.



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 of Blue Heron's recordings and on discs of medieval music by Sequentia.



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, player of historical stringed instruments, earned a master's degree from Yale University. She then studied at the Hamburg Hochschule and the Brussels Conservatory with Wieland Kuijken. She has been a Woodrow Wilson Designate, a Fulbright Scholar, and a fellow of the Bunting Institute at

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



Hailed for his "voice of seductive beauty" (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous appearances with Boston Lyric Opera and

other local companies. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, Handel and Haydn Society, Apollo's Fire, and Boston Pops. He was runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier US contest for this repertoire. He has performed chamber music and in recital at the Caramoor, Ravinia, and Marlboro Festivals. David has performed regularly with Blue Heron since 2011.



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 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. He 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. Metcalfe's scholarly work centers on the performance practice of medieval and Renaissance vocal music, including two studies in a long-forthcoming book on the Peterhouse partbooks and upcoming articles in the *Journal of the Alamire Foundation*. 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 long-term project is a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been 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).



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, and in Boston. A consummate singing actor, Sophie appeared as Ceres in Boston Early Music Festival's production of Lalande's *Les Fontaines de Versailles*, garnering acclaim from the *Boston Musical Intelligencer* for her "astonishing range and flexibility." She won second place at the Handel Aria competition in Madison, WI. She is a core member of the Lorelei Ensemble, Boston's groundbreaking women's ensemble, in which she has been featured soloist in numerous works from Renaissance polyphony to Björk. She regularly collaborates with BEMF, Blue Heron, and A Far Cry, among others. Sophie belongs to Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. Through her performances, she supports The Ocean Clean Up.



Eric Milnes has been happily collaborating with Scott Metcalfe for 35 years (from the time they met at the Ringve Early Music Festival in Trondheim, Norway, in 1986), most recently as recording producer for all of Blue Heron's critically acclaimed CD releases. Milnes has been the Director (very

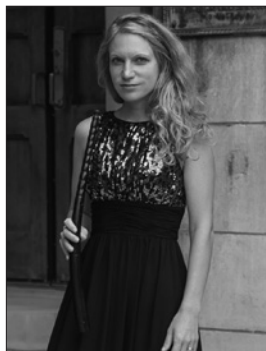
frequently with Scott Metcalfe as concertmaster) of The St. John's Chorale and Chamber Orchestra (Long Island), New York Baroque, The Trinity Consort (Portland, Oregon), The Montreal Baroque Orchestra, and

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 in 2017 and 2019, 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, Montreal, Ottawa, Vancouver, Santa Fe, Boston, Berkeley, and the Mostly Mozart Festival in New York, and recent tours have taken him throughout Europe and to Japan, China, Bolivia, and Chile. During the COVID months he produced eight full-length online performances with L'Harmonie des saisons, including Bach's St. John Passion and Handel's Messiah, and recorded three CDs for ATMA Classique: Music of Marin Marais, Bach Transcriptions for Viol and Harpsichord, and Bach Concerti. This season he is a guest artist at New York's Carnegie Hall with the Orchestra of St. Luke's, and at Montreal's Symphony Hall with the Montreal Symphony, appears at the Vancouver Festival and The Montreal Bach Festival, and will direct L'Harmonie des saisons in two regional tours (Bach St. John Passion and Handel's Messiah). Milnes holds degrees from Columbia University and The Juilliard School.



Elena Mullins is a Cleveland-based performer and teacher with a passion for early music. She has appeared with Les Délices, The Newberry Consort, Three Notch'd Road, Early Music Access Project, the Indianapolis Baroque Orchestra, and Apollo's Fire, and co-founded the medieval ensembles Alkemie and

Trobár. She holds a DMA in Historical Performance Practice from Case Western Reserve University and a BA in Musical Arts from The Eastman School of Music. She returned to CWRU in 2016, where she directs the Early Music Singers, and teaches classes on baroque dance, medieval music history, and the development of musical notation. Since 2019 she has also taught on the voice faculty at Cleveland State University.



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 Tesseract and Dark Horse Consort.



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

symphonies. A member of the Dark Horse Consort, he is also frequently called to appear with baroque orchestras across the nation, such as San Francisco's Philharmonia Baroque Orchestra, Boston's Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, Clarion Society, Apollo's Fire, Portland Baroque Orchestra, and Houston's Mercury.



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 the 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 highlights for soprano **Sonja Du Toit Tengblad** include Shostakovich's Symphony 14 with A Far Cry, Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione di Poppea* 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.



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*

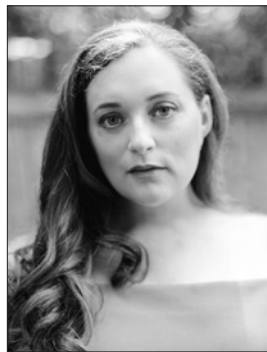
Consort and has performed extensively throughout North America and Europe with such groups as *Concerto Palatino*, *La Fenice*, *Toronto Consort*, *TENET*, *Piffaro*, *Pacific MusicWorks*, *Tesserae*, and *Apollo’s Fire*. With degrees from *Eastman*, *Yale*, and the *University of Michigan*, Kiri has 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 cat.



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 a 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, *The King’s Noyse*, a Renaissance violin band, and the French baroque chamber ensemble *Les Délices (Cleveland)*, and 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*. She is currently a member of the *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 *Brunnenenthal, 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.



Bob Wiemken is Artistic Co-Director of Piffaro, The Renaissance Band, with which he has performed worldwide, recorded extensively, built over 150 programs of Renaissance and early Baroque music, and commissioned new works for early winds and chorus. He has performed with numerous leading early

music ensembles all over the world, and with Piffaro in festivals in North and South America and across Europe. He also teaches regularly at festivals and workshops throughout the country, directed the early music program at Temple University in Philadelphia for twenty years, and is currently Instructor Scholar for Early Woodwinds at Texas Tech University. He was recently awarded the prestigious Howard Mayer Brown Lifetime Achievement Award from Early Music America.



BLUE HERON 21^{23RD SEASON}22

SCOTT METCALFE, ARTISTIC DIRECTOR

2021–2022 CONCERTS IN CAMBRIDGE & ONLINE

OCTOBER 15-16 — OCKEGHEM@600

The next installment in our complete Ockeghem cycle, featuring the *Missa quinti toni* for three voices as well as motets & songs by Ockeghem, Regis & Busnoys.

DECEMBER 17-18 — CHRISTMAS IN BAROQUE GERMANY

WITH DARK HORSE CONSORT

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FEBRUARY 12 — UN PETRARCHINO CANTATO

A musical valentine of 16th-century madrigals setting poetry by Petrarch. Music by Arcadelt, Willaert, Rore, Wert, Marenzio & others.

MARCH 18-19 — OCKEGHEM@600

MISSA SINE NOMINE A 5

Blue Heron's complete Ockeghem cycle continues with a five-voice Kyrie, Gloria & Credo based on plainchant melodies, as well as motets and songs by Ockeghem, Busnoys & others.

APRIL 22-23 — MANY VOICES

A celebration of diverse voices & polyphonic styles from the 15th (Obrecht), 16th (Aleotti), 20th (*Le cantique des cantiques* by Jean-Yves Daniel-Lesur) & 21st centuries (*Devran* by Mehmet Ali Sanlıkol & a motet by Kevin Allen).

www.blueheron.org

BLUE 25TH Anniversary HERON Campaign

September 2021 – September 2024

Laura Jeppesen & Daniel Stepper, Honorary Co-Chairs

SINCE ITS INCEPTION IN 1999, Blue Heron has earned recognition as North America's leading early music vocal ensemble. Now acclaimed internationally, having won the 2018 Gramophone Classical Music Award for Early Music and the 2020 *Bestenliste* (Quarterly Critics' Choice) of the prestigious *Preis der deutschen Schallplattenkritik* (German Record Critics' Award), Blue Heron looks to the future with confidence and excitement.

Buoyed by your generous support of our previous campaign, we are now launching our 25th Anniversary Campaign. This campaign has a **goal of \$400,000** and reaffirms that Blue Heron's mission and highest priority is live performance. With your support, we will build on our successes with the following goals:

Making our music more accessible to a wider and more diverse audience

Sharing the expertise we have acquired by training the next generation of musicians

Building upon our worldwide reach through our online presence and in international festivals and other prestigious venues and platforms

Maintaining a regular schedule of CD releases

Fortifying our financial and administrative position for the long term

We gratefully acknowledge the following generous contributors:

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*Kathleen Brittan, a wonderful
friend*

Peggy Badenhause &

Thomas Forrest Kelly

John E. Krzywicki & Mary Briggs

Susan Miron

Jaylyn Olivo & Dale Flecker,

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Blue Heron's existence is made possible 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 the last year and a half. 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 concerts are recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon. Joel is the engineer for our CDs, and our producer is Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer, working with Joel to produce our concerts for remote broadcast. Our programs, printed publicity materials, and CDs are designed by John Kramer, who succeeded Melanie Germond in December 2019. FlashPrint in Harvard Square prints our pro-

grams — and we are delighted that they are printing them once again this season! Erik Bertrand built our website and keeps it functioning properly. Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Many thanks to Phillips Exeter Academy and the Chair of its Department of Music, Kristofer Johnson, for the loan of its wonderful new continuo organ, Taylor & Boody Opus 80 (2020).

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 Don Campbell and Ruth McKay, Laura Jeppesen and Daniel Steptner, Heather Mackler, Lois Wasoff, and Laura Zoll.

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

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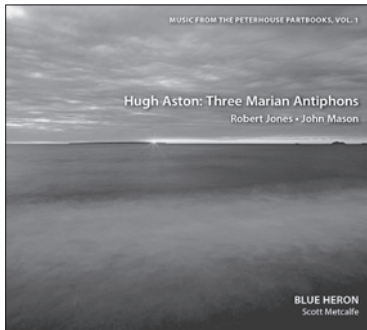
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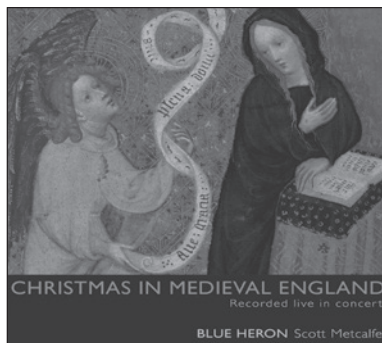


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