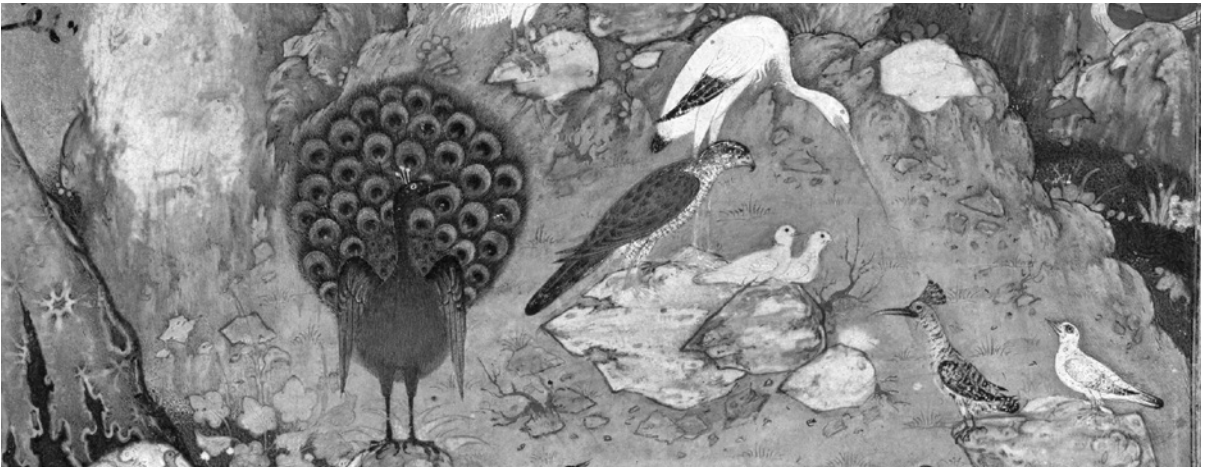


SCOTT METCALFE, ARTISTIC DIRECTOR





## BLUE HERON

Jennifer Ashe  
 Cameron Beauchamp  
 Jonas Budris  
 Paul Guttry  
 Kim Leeds  
 David McFerrin  
 Jason McStoots  
 Sophie Michaux  
 Jessica Petrus  
 Aaron Sheehan  
 Sonja DuToit Tengblad  
 Shari Alise Wilson  
 Scott Metcalfe, *artistic director*



## DÜNYA

Burcu Güleç, *voice*  
 Beth Bahia Cohen, *yaylı tanbur* (bowed long-necked lute), *voice*  
 George Lernis, *percussion, voice*  
 Mehmet Ali Sanlıkol, *ney* (end-blown flute), *ud* (short-necked lute), *voice, artistic director*

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.

"The Concourse of the Birds," f. 11r from a copy of the poem *Mantiq al-tair* ("Language of the Birds") by Farid al-Din 'Attar (Iranian, c. 1142–c. 1220); Iran, c. 1600. Painting by Habiballah of Sava (Iranian, active c. 1590–1610). The Metropolitan Museum of Art, New York City.

# Many Voices

FRIDAY & SATURDAY, APRIL 22 & 23, 2022

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

*Hodie scietis*

Kevin Allen (b. 1964)

*Cantiones sacrae II* (Chicago, 2010)

*O dolci'eterno Amore*

Vittoria Aleotti (c. 1575 - after 1646)

*Ghirlanda de madrigali a quatro voci* (Venice, 1593)

*Salve regina a 6*

Jacob Obrecht (1457/8-1505)

*Le Cantique des cantiques* (1952)

Jean-Yves Daniel-Lesur (1908-2002)

## INTERMISSION

*Eviç Taksim* (instrumental improvisation)

*Eviç Durak*

MUSIC: Tiznam Yusuf Çelebi (d. 1730)

WORDS: Gafuri Mahmud (d. 1667)

*Eviç İlahi*

MUSIC: anonymous

WORDS: Sultan Murad IV (1612-1640)

*Rast Tevşih*

MUSIC: Nalburizade (d. 1720)

WORDS: İbrahim Hakkı Erzurumi (1703-80)

*Geçiş Taksimi* (modulating improvisation)

*Kürdi İlahi*

MUSIC: anonymous

WORDS: Aziz Mahmud Hüdai (1541-1628)

*Devran* (2017)

Mehmet Ali Sanlıkol (b. 1974)

# Texts & translations

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**Hodie scietis** quia veniet Dominus et salvabit nos:  
et mane videbitis gloriam ejus.

Exodus 16:6-7

**O dolc'eterno Amore,**  
ferito m'hai soavemente il core  
onde languisco per dolcezza e moro.  
Se fatta son tu' ancella,  
non ti sarò rubella,  
ma ben la nott'e 'l giorno  
farò dolce Signor à te ritorno.

**Salve regina,** mater misericordie,  
vita dulcedo et spes nostra, salve.  
Ad te clamamus exules filii Eve,  
ad te suspiramus gementes et flentes  
in hac lacrimarum valle.  
Eya ergo, advocata nostra,  
illos tuos misericordes oculos ad nos converte.  
Et Jesum benedictum fructum ventris tui  
nobis post hoc exilium ostende,  
O clemens, O pia, O dulcis Maria.

This day you shall know that the Lord will come and  
save us: and in the morning you shall see his glory.

O sweet eternal Love,  
you have tenderly wounded my heart  
so that I languish from sweetness and die.  
If I am made your handmaid,  
I shall not rebel against you,  
but night and day  
shall return, sweet Lord, to you.

Hail queen, mother of mercy:  
life, sweetness, and our hope, hail!  
To you we cry, exiled children of Eve;  
to you we sigh, weeping and wailing  
in this vale of tears.  
Come then, our advocate,  
turn your merciful eyes upon us,  
and show us Jesus, the blessed fruit of your womb,  
after this our exile,  
O merciful, O gentle, O sweet Mary.

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## LE CANTIQUE DES CANTIQUES

### I. Dialogue

#### Alleluia!

A ma cavale attelée au char de Pharaon  
je te compare

*Mon Bien aimé est à moi comme un bouquet de myrrhe  
qui repose entre mes seins.*

Que tu es belle ma bien aimée!  
Tes yeux sont des colombes

*Que tu es beau mon Bien aimé!*

Comme le lis entre les chardons  
Telle est ma bien aimée entre les jeunes filles

*Comme le pommier parmi les arbres du verger  
Tel est mon Bien aimé parmi les jeunes hommes.  
J'ai désiré son ombrage et m'y suis assise  
et son fruit est doux à ma bouche  
Il m'a menée au cellier du vin  
Et la bannière qu'il dresse sur moi  
c'est l'amour*

Filles de Jérusalem, n'éveillez pas la bien-aimée  
avant l'heure de son bon plaisir.

### II. La Voix du Bien-Aimé

#### Shéma shéma

*J'entends mon Bien aimé :  
voici qu'il arrive sautant sur les montagnes,  
bondissant sur les collines  
Mon Bien aimé est semblable à une gazelle,  
à un jeune faon*

### I. Dialogue

#### Alleluia!

To my steed harnessed to Pharaoh's chariot  
I compare you

*My beloved is to me like a bouquet of myrrh  
resting between my breasts*

How beautiful you are, my beloved!  
Your eyes are doves

*How beautiful you are, my beloved!*

Like the lily among the thistles  
So is my beloved among the young girls

*Like the apple among the trees of the orchard  
So is my beloved among the young men  
I desired his shade and there I sat down  
and his fruit is sweet to my mouth  
He led me into the winecellar  
and the banner he spreads over me  
is love*

Daughters of Jerusalem, do not awake the beloved  
before the hour of her pleasure.

### II. The Voice of the Beloved

#### Listen, listen!

*I hear my beloved:  
see, he comes, leaping through the mountains,  
bounding over the hills  
My beloved is like a gazelle,  
a young fawn*

Ma belle

*Mon Bien aimé élève la voix  
Il me dit*

Lève toi, hâte toi, la mienne amie,  
ma colombe, et viens  
Car déjà l'hiver est passé,  
la pluie s'en est allée et retirée

*Hâte toi, mon Bien aimé, viens mon Bien aimé*

Sur notre terre les fleurs sont apparues

**Alleluia**

La voix de la tourterelle est ouïe en notre terre,  
la voix de la tourterelle s'est fait entendre  
Le figuier a produit ses figues  
Les vignes florissantes exhalent leur parfum  
Montre moi ton visage, ma colombe cachée  
Que ta voix sonne en mes oreilles  
Car douce est ta voix et beau ton visage  
Car ta voix est douce ma Bien aimée

*Mon Bien aimé est à moi, et moi à lui  
Il pait son troupeau parmi les lis  
Avant que poigne le jour et que s'abaissent les ombres  
Reviens, sois semblable mon Bien aimé à une gazelle  
au jeune faon sur les montagnes de l'alliance*

III. Le Songe

***Yahvé! Yahvé!***

**Miserere mei  
Dona nobis pacem  
Da pacem Domine  
Deus Deus meus  
Angeli Domini  
Dominus Deus  
Agnus Dei  
Spera in Deo Domine  
Libera nos a malo  
Exaudi nos Domine  
Kyrie Christe eleison**

My fair one

*My beloved raises his voice  
He calls to me*

Arise, hurry, my friend,  
my dove, and come  
For lo, the winter is past,  
the rain is over and done

*Hurry, my beloved, come, my beloved*

The flowers have appeared in our land

**Alleluia**

The voice of the turtledove is heard in our land  
the voice of the turtle is calling  
The fig-tree has brought forth its figs  
The flowering vines breathe out their perfume  
Show me your face, my hidden dove  
Let your voice sound in my ears  
for your voice is sweet and your face is lovely  
your voice is sweet, my beloved

*My beloved is mine, and I am his  
He pastures his flock among the lilies  
before the day breaks and the shadows retire  
Come back, my beloved, be like a gazelle  
like the young fawn on the mountains of the covenant*

III. The Dream

***Yahweh! Yahweh!***

**Have mercy on me  
Grant us peace  
Give us peace, O Lord  
God, my God  
Angels of the Lord  
Lord God  
Lamb of God  
Hope in the Lord God  
Deliver us from evil  
Hear us, Lord  
Lord, Christ, have mercy**

*Sur ma couche la nuit j'ai cherché celui  
que mon coeur aime  
Je l'ai cherché mais ne l'ai pas trouvé  
Je me leverai donc et parcourrai la ville  
Dans les rues et sur les places  
Je chercherai celui que mon coeur aime  
Je l'ai cherché mais ne l'ai pas trouvé  
Les gardes m'ont rencontré  
Ceux qui font la ronde dans la ville  
Avez-vous vu celui que mon coeur aime?*

Filles de Jérusalem, n'éveillez pas la bien aimée  
avant l'heure de son bon plaisir.

#### IV. Le Roi Salomon

##### **Hosanna filio David qui venit in nomine Domini**

Qu'est-ce là qui monte du désert comme une colonne  
de fumée, vapeur d'aromates de myrrhe, vapeur  
d'encens de tous parfums exotiques?

*Voici le lit de Salomon*

soixante hommes preux l'environnent, vaillant  
guerriers, vétérans des combats, le glaive au côté, les  
plus forts d'Israël

*le roi Salomon s'est fait un trône en cédre du Liban,  
le dossier d'or, le siège de pourpre, le baldaquin*

Venez filles de Sion contempler Salomon portant  
le diadème dont le couronna sa mère au jour de ses  
noces, de la joie de son coeur

*venez voir Salomon le roi  
venez contempler le roi Salomon!*

*In my bed at night I sought him  
whom my heart loves  
I sought him but did not find him  
I will rise and run through the city  
In the streets and the squares  
I will look for him whom my heart loves  
I sought him but did not find him  
The watchmen found me  
Those who patrol around the city  
Have you seen him whom my heart loves?*

Daughters of Jerusalem, do not awake the beloved  
before the hour of her pleasure.

#### IV. King Solomon

##### **Hosanna to the Son of David who comes in the name of the Lord**

Who is that who rises from the desert like a pillar  
of smoke, a haze of aromatic myrrh, the smoke of  
incense of all exotic perfumes?

*Behold the litter of Solomon*

sixty gallant men surround it, valiant warriors,  
veterans of wars, swords at their side, the strongest  
of Israel

*King Solomon had a throne made of cedar of Lebanon,  
the back of gold, the seat of purple, the baldaquin*

Come, daughters of Sion, behold Solomon bearing  
the diadem with which his mother crowned him on  
his wedding day, day of his heart's joy

*come see Solomon the king  
come behold King Solomon!*



## V. Le jardin clos

Que tu es belle ma bien aimée  
que tu es belle  
Tes yeux sont des colombes  
Tes cheveux comme un troupeau de chèvres  
ondulant sur les pentes de Galaad  
Tes dents sont comme un troupeau de brebis  
tondues qui remontent du bain deux à deux  
Chacune a sa jumelle  
Tes joues sont comme deux moitiés de grenades  
à travers ton voile  
Tes deux seins sont comme deux bichelots  
géméaux de la biche qui paissent parmi les lis  
Tu me fais perdre le sens par un seul de tes regards,  
ma soeur, ma fiancée  
Viens du Liban et tu seras couronné,  
du chef d'Amana!  
Elle est un jardin bien clos, ma soeur, ma fiancée,  
un jardin bien clos, une source scellée

*Que mon Bien aimé entre dans son jardin  
et qu'il en goûte les fruits délicieux*

## VI. La Sulamite

*Pour quoi regardez-vous la Sulamite dansant  
comme en un double chœur?*

Que tes pieds sont beaux dans tes sandales,  
fille de prince  
La courbe de tes flancs est comme un collier  
Ton chef se dresse semblable au Carmel  
Tes cheveux sont comme la pourpre  
Un roi est pris à ses boucles  
dans son élan  
Mon amour, mes délices, tu ressembles au palmier  
Tes seins en sont les grappes  
J'ai dit, je monterai au palmier  
j'en saisirai les régimes

## V. The enclosed garden

How beautiful you are, my beloved  
how beautiful you are!  
Your eyes are doves  
Your hair like a flock of goats  
wandering on the slopes of Gilead  
Your teeth are like a flock of shorn ewes who rise  
from bathing two by two  
Each has its twin  
Your cheeks are like two halves of a pomegranate  
behind your veil  
Your two breasts are like two twin does,  
twins of the doe, which graze among the lilies  
You melt my soul with a single glance,  
my sister, my bride  
Come from Lebanon and you shall be crowned,  
come from the peak of Amana!  
She is a well-enclosed garden, my sister, my bride,  
a well-enclosed garden, a sealed fountain

*Let my beloved enter into his garden  
and taste its delicious fruits*

## VI. The Shulamite

*Why are you watching the Shulamite dancing  
as if among two rows of dancers?*

How lovely are your feet in your sandals,  
O prince's daughter  
The curve of your hips is like a necklace  
Your head rises like Mount Carmel  
Your hair is like royal purple  
A king is caught in its locks  
in its tossing  
My love, my delights, you are like a palm tree  
Your breasts are the fruits  
I said, I will climb into the palm tree  
I will seize its clusters of fruit



*Je suis à mon Bien aimé et son désir tend vers moi  
Viens mon Bien aimé, sortons dans la campagne  
Nous passerons la nuit dans les villages  
Dès le matin nous irons dans les vignes  
Là je te ferai le don de mes amours*

Filles de Jérusalem, n'éveillez pas la bien aimée  
avant l'heure de son bon plaisir.

## VII. Épithalame

**Veni sponsa Christi, accipi coronam  
quam tibi Dominus praeparavit in aeternum  
Alleluia**

*Pose moi comme un sceau sur ton coeur  
comme un sceau sur ton bras  
car l'amour est fort comme la mort  
la jalousie est dure comme l'enfer  
une flamme de Yahvé!  
Les grandes eaux n'ont pu éteindre l'amour  
les fleuves ne le submergeront pas!*

**Coelestis urbs Jerusalem  
Beata pacis visio  
Alleluia  
Kyrie eleison Christe eleison  
Alleluia Domine  
Alleluia!**

*I am my beloved's and his desire reaches toward me  
Come, my beloved, let us go into the countryside  
We will pass the night in the villages  
Early in the morning we will go into the vineyards  
There I will give you the gift of my love*

Daughters of Jerusalem, do not awake the beloved  
before the hour of her pleasure.

## VII. Epithalamium

**Come, bride of Christ, receive the crown  
which God has prepared for you for eternity  
Alleluia**

*Set me as a seal upon your heart  
as a sign upon your arm  
for love is as strong as death  
jealousy is harsh as the torments of hell  
a flame from Yahweh!  
Great seas have not been able to extinguish love  
floods will not drown it!*

**The heavenly city Jerusalem  
a blessed vision of peace  
Alleluia  
Lord have mercy, Christ have mercy  
Alleluia, O Lord  
Alleluia!**

Translations by Scott Metcalfe

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## EVIÇ DURAK

Taht-ı gah etti vücudum şehrini sultan-ı Aşk

The sultan of Love placed its throne in my body

## EVIÇ İLAHI

Uyan ey gözlerim gafletten uyan  
Uyan uykusu çok gözlerim uyan  
Azrail'in kasdı canadır inan  
Uyan ey gözlerim gafletten uyan  
Uyan uykusu çok gözlerim uyan  
Seherde uyanırlar cümle kuşlar  
Dillü dillerince tesbihe başlar

Awake, my eyes, from heedlessness  
From your drowsiness, awake  
Know that the Angel of Death seeks your soul  
Awake, my eyes, from heedlessness  
From your drowsiness, awake  
At sunrise the birds waken with a tumult  
Touching the heart with their tongues, they begin  
to pray  
Mountains, stones, trees—all proclaim the  
Oneness of God ...

Tevhid eyler dağlar taşlar ağaçlar ...

## RAST TEVŞİH

Merhaba ey mevlid-i peygamberi

Welcome, the birth of our prophet

## KÜRDİ İLAHI

N'eyleyim dünyayı  
Bana Allah'ım gerek  
Gerekmez masivayı  
Bana Allah'ım gerek

I do not want worldly belongings  
I need my God  
I have no need of the world  
I need my God

---

## DEVİRAN

I.

Ey gönül neylersin sen bu cihanı (vay)  
Kala sanma sana bu mülk-i fani

I.

O soul, why do you care for this world?  
Don't think that this mortal wealth will remain  
with you

Ne alır gidersen dünya evinden  
Söyüne bir gün ömrün şem'danı

Whatever you end up doing in this world  
One day the light of your life will be blown out

Ya Allah, ya Rahman, ya Batın, ya Cabbar

O God, o the Compassionate, o the Hidden, o the Mighty

Hani şol aleme sultan olanlar  
Koyuban gittiler nam-u nişanı

Where are those who became sultans in this world?  
They are all gone with their reputations and  
distinctions left behind

*Ya Allah, ya Rahman, ya Batın, ya Cabbar*

Felekler tacını başından almış  
Trab etmiş nice sahib-kıranı

Hakiki gafıl olma aç gözünü  
Ecel erir vermez bir gün amanı

II.

Mevlam senin aşıkların  
Devran iderler Hu ile  
Yolundaki sadıkların (sultanım hay)  
Cevlan iderler Hu ile

Aşkın şarabından içip  
Fani halayıktan geçip  
Vaslun hevasında uçup (sultanım hay)  
Meydan iderler Hu ile

Güller alıp eller varak  
Bülbüller okurlar sabak  
Her şeyde görür nur-u  
Hak Ezan iderler Hu ile

Bunca meratib geçmeye  
Dost illerine u.maya  
Hakka erip raz açmaya (sultanım hay)  
İn'am iderler Hu ile

Hak Dost

*O God, o the Compassionate, o the Hidden, o the Mighty*

Destiny took their crowns from their heads  
And turned those powerful rulers into earth

Don't be a real fool, open your eyes  
One day death will come and not let you  
ask for mercy

II.

My Lord, those who are in love with you  
Whirl while saying Hu  
Those loyal to you on your path (O my sultan)  
Turn while saying Hu

They drink the wine of Love  
Go beyond the mortal female servants  
Sail in the skies of reunification (O my sultan)  
And perform their rituals while saying Hu

Roses pick up those pages  
Nightingales sing the lessons  
They see the light of Truth in everything  
And call to prayer while saying Hu

To pass through many ranks  
To fly toward the lands of the Friend  
To reach the Truth and share secrets (O my sultan)  
They give blessings while saying Hu

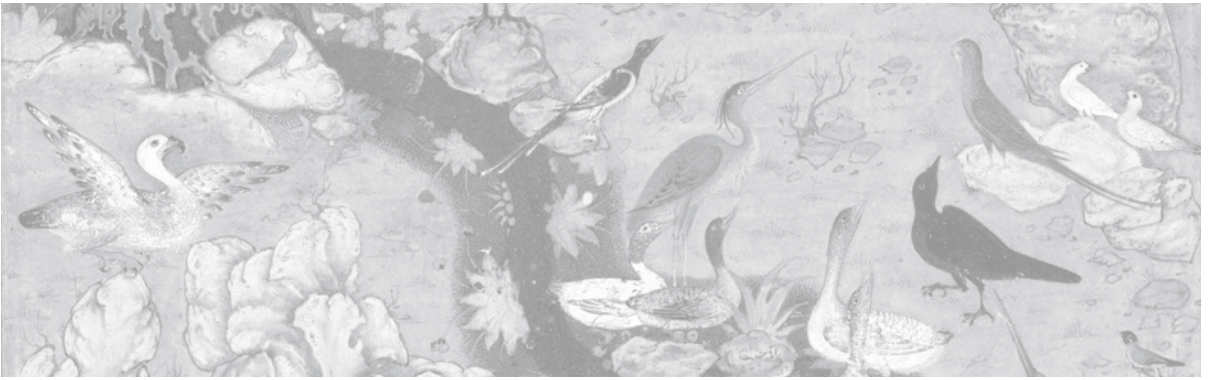
True Friend

Ali Ufki (1610-75), *Mecmua-i Saz-u Söz* ("Collection of Instrumental and Vocal Music," c. 1650), pp. 311-1  
(I; additional text in italics), 300-2 (II)

Translations from Turkish by Mehmet Ali Sanlıkol

*Hu*: a name for God in Sufism

*True Friend*: a common way of addressing God in Sufism



# Many voices

[Greek *polyphonia* variety of tones, fr. *polyphonōs* having many tones or voices, fr. *poly-* + *phōnē* voice]

*Webster's New Collegiate Dictionary*

*Mus.* The simultaneous combination of a number of parts, each forming an individual melody, and harmonizing with each other; the style of composition in which the parts are so combined; polyphonic composition; counterpoint.

*Oxford English Dictionary*

**I**borrowed the title of this program from Alex Ross's review of Blue Heron's first CD of Peterhouse repertoire (*The New Yorker*, January 10, 2011). As a succinct summation of what Blue Heron does—both the music we sing and how we approach it—the term could not be bettered. Polyphony is the signal accomplishment of the western musical tradition, and the era of music in which we specialise, between roughly 1400 and 1600, was the Golden Age of equal-voiced polyphony, where every voice, every strand in the musical fabric, has an equal place: parts may take on different contrapuntal roles, but there is no hierarchy, no leader, no accompaniment, no dissolution into a blend, no subservient line. An ensemble of four or six

or twelve solo voices sings the words of one human being. The goal is not unity, but diversity. Out of many single melodies, a plurality of voices heard in harmony. The full participation of all is vital for the enterprise to succeed. This may be the most democratic form of music ever practiced in the West.

Today's program of polyphonic music from four centuries invites you to hear what is common and what is distinct in music written by a fifteenth-century town trumpeter's son from Ghent, a daughter of a sixteenth-century Ferrarese architect who entered a convent in her teens, a twentieth-century Parisian setting a French translation of Hebrew love lyrics, and two composers still living among us, a Cypriot Turk

residing in Belmont and a son of Chicago. The latter two, Mehmet Ali Sanlıkol and Kevin Allen, orient their compositions explicitly towards Renaissance polyphony (Kevin Allen has said that one of the major influences on his style is none other than Johannes Okeghem; on *Devran*, see the notes below), while our Frenchman, Jean-Yves Daniel-Lesur (who died just a few years after Blue Heron was founded) was for three decades a

professor of counterpoint and was a founding member of La Jeune France, a musical society which dedicated itself to a “return to the human” as opposed to the cool, abstract neo-classicism then prevalent.

Common themes emerge in the texts as well, especially a sort of mystical sensuality, or sensual mysticism, embracing human and divine love:

---

O dolc'eterno Amore,  
ferito m'hai soavemente il core  
onde languisco per dolcezza e moro.

Sur notre terre les fleurs sont apparues  
La voix de la tourterelle est ouïe en notre terre  
la voix de la tourterelle s'est fait entendre  
Le figuier a produit ses figues  
Les vignes florissantes exhalent leur parfum  
Montre moi ton visage, ma colombe cachée

Qu'est-ce là qui monte du désert comme une  
colonne de fumée, vapeur d'aromates de myrrhe,  
vapeur d'encens de tous parfums exotiques?

Taht-ı gah etti vücudum şehrinin sultan-ı Aşk  
Aşkın şarabından içip

Güller alıp eller varak  
Bülbüller okurlar sabak  
Her şeyde görür nur-u  
Hak Ezan iderler Hu ile

---

O sweet eternal Love,  
you have tenderly wounded my heart  
so that I languish from sweetness and die.

In our land the flowers have appeared  
The voice of the turtledove is heard in our land  
the voice of the turtle is calling  
The fig-tree has brought forth its figs  
The flowering vines breathe out their perfume  
Show me your face, my hidden dove

Who is that who rises from the desert like a  
pillar of smoke, a haze of aromatic myrrh, the  
smoke of incense of all exotic perfumes?

The sultan of Love placed its throne in my body  
They drink the wine of Love

Roses pick up those pages  
Nightingales sing the lessons  
They see the light of Truth in everything  
And call to prayer while saying Hu

---

The many further meanings of “Many voices” in this program I leave you to discover.

## Kevin Allen, *Hodie scietis*

In the pandemic season of 2020-21 Blue Heron commissioned a Christmas piece from Kevin Allen, a setting of the hymn *Puer nobis nascitur* for tenor and bass voice paired with tenor and bass sackbut. Besides Allen's professed love for Okeghem and richly-deserved

reputation as one of our finest living composers of polyphonic music to Latin texts, what drew me to him was this short, gorgeous piece. It's also a Christmas text, but too beautiful not to find a place on this springtime program.

## Jacob Obrecht, *Salve regina*

Obrecht composed two settings of the Marian antiphon *Salve regina*, one for four voices, this one for six. The polyphonic verses are sung *alternatim* with the plainchant whose melody Obrecht quotes as *cantus firmus* in the first tenor, alluding to it in the other voices. The

motet is packed with drama and expressive dissonance. Several striking passages contrast the trio of high voices (labelled “puer” or “boy” in one manuscript, here sung by women) with the lower trio of two tenors and bass.

## Vittoria Aleotti, *O dolc’eterno Amore*

One of five daughters of the Ferrarese court architect Giovanni Battista Aleotti, Vittoria Aleotti was a musical prodigy who at age six astonished her parents and her sister’s music teacher with an impromptu performance on the harpsichord. After two years of study with the music teacher he recommended that she pursue more advanced training at the Augustinian convent of San Vito, which was renowned for its music. Vittoria entered the convent sometime in her early teens, taking the name Rafaella; not long afterwards two volumes of

her music were published in Venice, one of madrigals under the name Vittoria, and one of motets under the name Rafaella. Praised by visitors to San Vito as a marvelous organist, highly learned in music theory, she served as prioress from 1636 to 1639 and was still living in 1646 (although “very aged”), but she never published another piece, nor is any known to survive in manuscript. Our selection, *O dolc’eterno Amore*, is a madrigal, but one easily read as sacred.

## *Le Cantique des cantiques*

Composed in 1952 for Radio France, Jean-Yves Daniel-Lesur’s virtuosic *Cantique des cantiques* is a setting for twelve solo voices of poetry from the Song of Songs, translated from Hebrew into French (perhaps via the Latin intermediary of the Vulgate Bible). The seven movements of *Le Cantique* present a beautifully condensed version of the entire Song, touching on all of its major themes, images, and characters: the girl and boy who speak to and of each other in direct, highly physical terms; the Daughters of Jerusalem; the watchmen; King Solomon and his retinue; the dancing Shulamite; gardens, orchards, vineyards, pastures, and hills populated by gazelles, fawns, and bounding stags; the city of Jerusalem, the desert, Gilead, Amana, Mount Carmel. But only in *The enclosed garden* and *The Shulamite* are the words exclusively the French

text of the Song; the very first word is “Alleluia,” from Hebrew via Greek, and words in the sacred languages of Latin and Hebrew pervade the texture.

The music is charged throughout with the intoxicating sensuousness of the Song, at times mysterious and dreamy, at others ecstatic, filled with the exuberance of young love. Each movement presents a distinct sonic landscape as the composer deploys different types of scale or mode, including scales made up only of whole tones or of regularly alternating whole tones and semitones, and harmonies created by stacking like intervals, in particular perfect fifths and tritones. Two movements (*King Solomon* and *Epithalamium*) are based on Gregorian chants which are heard as a *cantus firmus* throughout in the lowest voice and provide the melodic material for the other voices as well—standard

Renaissance techniques heard in Obrecht's *Salve regina*. *The Shulamite* is a head-spinning dance in 5/8 time which dissolves at the last moment. The movement toward a sacred interpretation of the Song culminates

in an ecstatic *Epithalamium* or wedding song built on the words and melody of the plainchant *Veni sponsa Christi*, leading up to a final Alleluia.

—Scott Metcalfe

## *Devran* & traditional Turkish music

The word “devran” has a number of meanings in Turkish, including the world, life, fate, time, and the times people live in, as well as whirling or turning. It is often used in Islamic mystical literature in the Sufi tradition and occurs in the text of *Devran*'s second movement, where it seems to reference the Mevlevi (so-called “whirling”) dervishes.

When composing *Devran* my main goal was to honor pluralism within Islamic culture by writing a choral piece like a motet—a staple of Renaissance European Christian music—while setting texts by Turkish Sufi dervishes. The musical idea was to combine Renaissance polyphony and various Middle Eastern musical elements into an artistic whole. More specifically, while the imitative style of 16th-century counterpoint is the main influence, especially dominating the second

movement, the Middle Eastern *makam* (mode) tradition and elements of Turkish Sufi music help shape the overall musical tone. For example, the first movement incorporates *zikir* (ostinato or repeated phrases invoking the names of God, used in Sufi devotion) and the second movement has a section where a solo evokes the vocal improvisations of the *Hafız* (Koranic chanters). The set we will perform with DÜNYA is particularly aiming to portray these Ottoman/Turkish and Sufi music influences in *Devran* in their traditional forms, along with examples of improvisation and rare instances of polyphonic textures.

*Devran* was premiered at the New England Conservatory on November 9, 2017, by the NEC Chamber Singers.

—Mehmet Ali Sanlıkol



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# BLUE HERON

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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



PHOTO: LIZ LINDER

*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*.

# DÜNYA

DÜNYA (the Turkish, Arabic, Persian, and Greek word for “world”) is a musicians’ collective and record label based in Boston. Its goal is to explore a cosmopolitan view of the world through the lens of a wide range of Turkish traditions, alone and in conversation with the musics of the formerly Ottoman peoples—Greeks, Jews, Armenians, Arabs, Kurds, mystics—as well as with western and other world traditions. The DÜNYA collective

includes specialists in Ottoman music, early European music, Middle Eastern Christian and Jewish music, ethnomusicology, jazz, contemporary composition, and popular music.

In DÜNYA projects, research and translation combine with original composition, improvisation, and musical experimentation to create lively presentations, recordings, and publications aimed at engaging contemporary audiences. DÜNYA seeks to work with a wide range of cultural and religious organizations and relies on no particular political, governmental or religious affiliation or support of any kind.



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

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



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

has sung with Boston Musica Viva, Sound Icon, Fromm Festival, Boston Microtonal Society, Harvard Group for New Music, New Music Brandeis, New Gallery Concert

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



Three-time Grammy Award-winning bass **Cameron Beauchamp** is active throughout the country as a soloist, chamber musician, clinician, and experimental artist. He is an original member of Roomful of Teeth, currently serving as co-artistic director, and he is also the artistic director of Austin-based Convergence.

An untethered rascal of the 1980s, Cameron always wanted to be Indiana Jones or a rock ‘n’ roll star. When his voice changed overnight in fifth grade, his music teacher told him he didn’t have to sing anymore, because his voice was too low. He then picked up a trombone and began playing in San Antonio’s thriving 1990s jazz, ska, and rockabilly scene. Cameron spent eight years avoiding going to class (at the University of North Texas), while working in the diverse musical landscape of Dallas.



Eventually he met a girl, finished school, and moved to Boston with his gal and his best friends. When a lucrative opera gig got cancelled in Boston, he got wind of a new group being formed called Roomful of Teeth. Finally something that he could hitch his wagon to. So he did. Cameron has performed on Grammy Award-winning albums with Roomful of Teeth, Silk Road Ensemble, and *Conspirare*, nine Grammy-nominated albums, and one Downbeat Award-winning album. When not making music, he passionately lives his life as a husband and father in San Antonio, polishing his cowboy boots and dreaming of a cure for type 1 diabetes.



Tenor **Jonas Budris** is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. He has enjoyed performing, touring, and recording with such groups as Blue Heron, Cut Circle, the Handel & Haydn Society, Boston Baroque, The Thirteen, and the Skylark Vocal Ensemble. Mr.

Budris is a featured soloist in Boston Baroque's Grammy-nominated recording of Monteverdi's *Il ritorno d'Ulisse in patria* and sang on Blue Heron's *Music from the Peterhouse Partbooks, Vol. 5*, which received the 2018 Gramophone Award for Early Music. He can also be heard in Cut Circle's new recordings, *Messes Anonymes* and *Johannes Ockeghem: The Songs*. On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of Light* and the title role of *Chrononhotonthologos*. Mr. Budris made his debut at the Carmel Bach Festival as the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberman Fellow with Emmanuel Music, where he has performed regularly in their Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



**Beth Bahia Cohen** is a master of many bowed string instruments from the Middle East and the Balkans, having been inspired at an early age by the Arabic and Klezmer music she heard at family gatherings. She has performed on violin, yaylı tanbur, rebab, and kabak kemane with DÜNYA since

its inception. She has also appeared with Turkish musicians Reha Sağbas, Cinuçen Tanrıkorur, Ihsan Özgen, Derya Turkan, and Şehvar Beşiroğlu, many in collaboration with the EurAsia Ensemble. She also performs and teaches traditional Greek, Hungarian, Romanian, and Klezmer music on the violin. She is a 2022 recipient of the Massachusetts Cultural Council Traditional Arts Fellowship and is on the faculties of the Berklee College of Music and Tufts University.



**Burcu Güleş** began her vocal journey at the age of five, discovering that singing came naturally to her. Since then her greatest joy in life has been making discoveries in music through improvisation and sharing it with her audience. Growing up in the hub of Ankara, Turkey, Burcu was exposed to Turkish folk, traditional, and

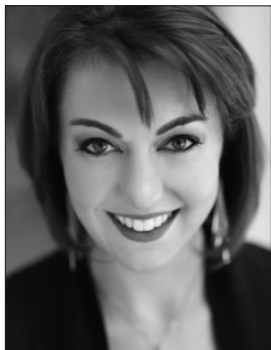
varied Turkish music. She performed live over Turkish National Radio Television and many international Jazz festivals, spreading her voice all across Turkey. At the same time, she explored child development and education and graduated from Hacettepe University. Following this, she worked with deaf and hard of hearing children, instilling a new sense of purpose and appreciation for diversity in all things. With diversity comes growth, and in her search for new growth, Burcu has graduated from Berklee College of Music and completed her Master's degree in Contemporary Improvisation at the New England Conservatory in Boston. Over the course of these studies, Burcu has traveled the United States, performing at festivals, getting involved with artistic

projects, and growing herself and her repertoire. Burcu's music ranges from the classic Turkish music of her childhood to the various styles of the Middle East and Asia Minor, jazz, improvisation, and electronic music. By drawing from the vast experiences of her life, her use of music seeks not just to entertain, but to educate, challenge, and spread diversity.



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.



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with Bach Akademie Charlotte, Ad Astra Musical Festival, Back Bay Chorale, American Bach Soloists Academy, Handel Society of Dartmouth, Les Délices, Bach Society of St. Louis, Tafelmusik, and the Oregon

Bach Festival. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, and the Handel & Haydn Society as well as the Grammy-nominated ensembles True Concord and Seraphic Fire. In recent years, Ms. Leeds has garnered multiple accolades including winning the Tafelmusik Vocal Competition in 2016, being selected as a Virginia Best Adams Fellow at the 2017 Carmel Bach Festival, and working with Philippe Herreweghe as a Britten-Pears Young Artist in a Bach cantata program in 2019.



Born and raised in Nicosia, Cyprus, **George Lernis** is a world percussionist, drummer, and educator who currently resides in the U.S. Having grown up with the musical traditions of the Middle East/Eastern Mediterranean regions and later on receiving formal training as a Jazz drummer at the Berklee College of

Music, George is considered to be bimusical. He has recorded and collaborated with prominent figures such as John Patitucci, Antonio Sanchez, Dave Liebman, and Anat Cohen, just to name a few. In 2021 George graduated from the Berklee College of Music's prestigious Global Jazz Institute with his second master's degree in Jazz performance. Currently he is the new Academic Assistant at Berklee's Global Jazz Institute, working closely with master pianist Danilo Pérez. In addition, he is getting ready to release his new album as a leader, *Between Two Worlds*, featuring the master bassist John Patitucci.



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.



Praised for her “impressive clarity and color” by *The New York Times*, soprano **Jessica Petrus** is thrilled to join Blue Heron this season. Most recently she was the featured soprano soloist for the Musicians of the Old Post Road’s holiday concerts in December, 2021. During the COVID-19 lockdown in 2020, Jessica collaborated

with composer Susan Kander to record her art song demo album *First Person, Second Person, Third Person Singular*. Jessica can also be heard as the soprano soloist on Kander’s recording of *A Garden’s Time Piece* on her album *Hermestänze* (MSR Classics), about which *Gramophone* wrote “*A Garden’s Time Piece* ... is a lovely conceit.... Ashworth and Jessica Petrus play and sing expressively and knowingly throughout.” In 2016, Jessica performed Unsuk Chin’s *Akrostischon-Wortspiel* with Cantata Profana in New York City, where she “sang beautifully, with strict control and expressive musicality, telling each phantom story with charming resolve” (*I Care If You Listen*). Jessica teaches voice privately in the Boston area. She graduated from the Yale Institute of Sacred Music in voice and from the University of Michigan in Voice Performance and Education. When not singing or teaching, she can be found cooking in her kitchen, working on her next venture as a postpartum doula, or spending time with her husband, Evan, and their young children, Will, June, and Oscar.

Grammy-nominated composer and New England Conservatory faculty member **Mehmet Ali Sanlikol** hails from Cyprus and Turkey. A jazz pianist, multi-instrumentalist, and singer, Sanlikol has been praised by critics all over the world for his unique, pluralist, multicultural and energetic musical voice. *The Boston Globe* noted that Sanlikol’s “music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlikol is a citizen of the world ... who could play decisive role in music’s future.” Sanlikol has composed for and performed



with international stars and ensembles including Dave Liebman, Bob Brookmeyer, Anat Cohen, Esperanza Spalding, Billy Cobham, Antonio Sanchez, Gil Goldstein, Tiger Okoshi, The Boston Camerata, The Boston Cello Quartet, A Far Cry, American Composers Orchestra, Okay Temiz, Erkan Oğur, and Brenna MacCrimmon. His “coffeehouse opera” entitled *Othello in the Seraglio: The Tragedy of Sümbül The Black Eunuch*, which brings together the musical cultures of opera house and coffeehouse, Baroque Italy and Ottoman Turkey, received the Paul R. Judy Center grant at Eastman School of Music in 2015 and was performed twenty times within three years after its premiere. Sanlikol’s book about the Ottoman Janissary Bands, *The Musician Mehters*, was published in 2011 in English and in Turkish. Currently, he is the director of New England Conservatory’s Intercultural Institute and the project director and curator of Nilüfer Municipality Dr. Hüseyin Parkan Sanlikol Musical Instruments Museum.



Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of Mattheson’s *Boris Gudenow*, winning praise

from *Opera News* for his “sinuous and supple” voice, and went on to further roles with BEMF in Lully’s *Psyché*, Charpentier’s *Actéon*, Monteverdi’s *Orfeo*, *Il ritorno d’Ulisse in patria*, and *L’incoronazione di Poppea*, and Handel’s *Acis and Galatea*. He sang the title role in BEMF’s recording of Charpentier’s *La Descente d’Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards. Aaron has appeared worldwide at venues including the Tanglewood Festival, Lincoln Center, Concertgebouw, Théâtre des Champs-Élysées,



Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, Washington, DC, and Regensburg, Germany. He has performed with Seattle Symphony, American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Tafelmusik, Orquesta Sinfónica Nacional del Perú, Philharmonia Baroque, North Carolina Symphony, New York Collegium, Orpheus Chamber Orchestra, Charlotte Symphony, Musica Angelica, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroque, Pacific Chorale, Tempesta di Mare, Aston Magna Festival, Bach Collegium San Diego, Pacific Music Works, Boston Museum Trio, Tragicomedia, and Concerto Palatino. He has sung with Blue Heron for twenty years and appears on many of the ensemble's CDs, from its first (music of Guillaume Du Fay) to its recent recording of songs by Johannes Ockeghem and the anthology *A 14th-Century Salmagundi*.



Recent highlights for soprano **Sonja DuToit 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](http://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.



**Shari Alise Wilson** is a singer and pianist based in Austin, Texas. Demonstrating great versatility and stylistic vocal sensitivity, she has collaborated with some of the world's top ensembles, including Conspirare, Blue Heron, Pegasus Early Music, Texas Early Music Project, Spire Ensemble, and Austin Baroque Orchestra. She is a

founding member of Grammy Award-winning The Crossing based in Philadelphia, as well as a founding member of VAMP, a newly formed vocal chamber group of five female artists in Austin committed to elevating the female voice through innovative programming and commissions. Shari has had the privilege to perform in beautiful places around the world, with favorites including Spoleto, Italy, Paris, France, Big Sky, Montana, and Santa Fe, New Mexico. When she's not performing, you will find her designing and organizing homes with her business FUN SHUI DESIGN, hiking and enjoying the outdoors, bird watching, or hanging out with her awesome husband and two cats, Gabriel and Cantique. Shari has sung with Blue Heron for twelve seasons and is thrilled to be back in Boston singing with dear friends for the final concert of the twenty-third season!

# BLUE 25<sup>TH</sup> Anniversary HERON Campaign

September 2021 – September 2024

Laura Jeppesen & Daniel Stepner, 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:

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

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

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

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Maintaining a regular schedule of CD releases

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Fortifying our financial and administrative position for the long term

We gratefully acknowledge the following generous contributors:

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Philip H. Davis, *In honor of Scott Metcalfe*

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Carolyn Franklin, *in honor of  
Kathleen Brittan, a wonderful  
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*in honor of Paul Guttry*

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Judith Thomson

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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 mate-

rials, and CDs are designed by John Kramer. FlashPrint in Harvard Square prints our programs. 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.

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 Eleanor Schmidt and to Pete and Carol Shestok.

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

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

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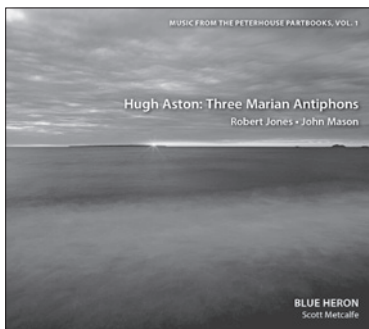
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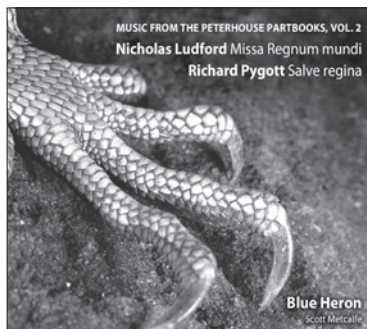
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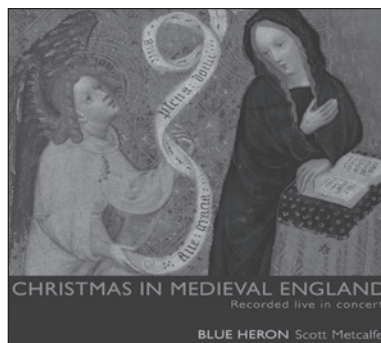


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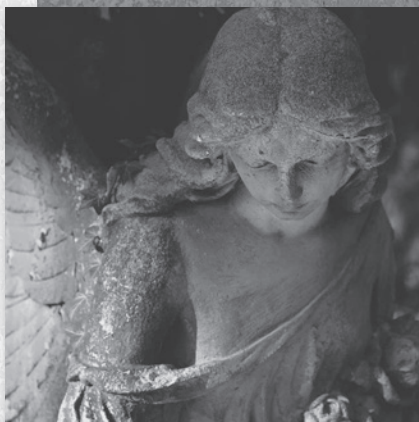


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Sunday, December 19, 2021, 3:00 pm  
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Saturday, February 12, 2022, 8 pm  
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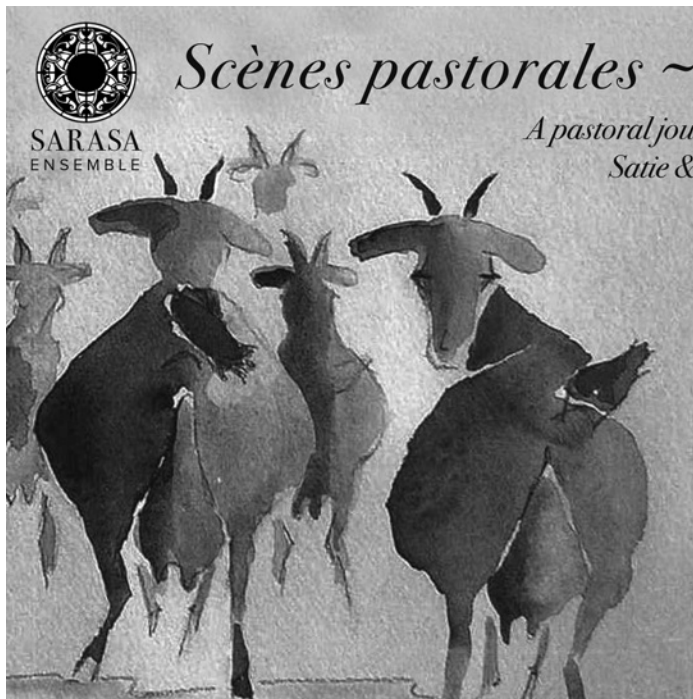
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