

BLUE HERON

2022-2023 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



Fortuna & Fama

February 11, 2023



Follower of Albrecht Dürer, *Allegory of Social Injustice: Wheel of Fortune*, c. 1530 (Princeton University Art Museum, Object Number x1946-226 a).



BLUE HERON

Kim Leeds & Sophie Michaux, *mezzo-soprano*

Jason McStoots, James Reese & Sumner Thompson, *tenor*

Daniel Fridley, Paul Guttry & David McFerrin, *bass*

Scott Metcalfe, *artistic director*

Fortuna & Fama

Josquin's *Missa Fortuna desperata*
& settings of Dido's lament

FEBRUARY 11, 2023

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

I.

Anonymous
Fortuna desperata

Josquin des Prez (c. 1455-1521)
Missa Fortuna desperata
Kyrie & Gloria

II.

Josquin
Fama malum

Johannes Ghiselin (doc. 1491-1507)
Dulces exuvie

? Alexander Agricola (c. 1445/6-1506)
Dulces exuvie

Josquin
Missa Fortuna desperata
Credo

III.

Marbriano de Orto (c. 1460-1529)
Dulces exuvie

Anonymous
Dulces exuvie (*Malheur me bat*)

Josquin
Missa Fortuna desperata
Sanctus

IV.

Jean Mouton (before 1459-1522)
Dulces exuvie

Josquin
Dulces exuvie

Josquin
Missa Fortuna desperata
Agnus dei

Texts & translations

Fortuna desperata,
iniqua e maledecta,
che di tal dona electa
la fama ai denegata.

Fortuna desperata.

O morte dispietata,
inimica e crudele,
che d'alto più che stelle
tu l'hai cusì abassata.

Fortuna desperata.

Fama, malum qua non aliud velocius ullum:
mobilitate viget virisque adquirit eundo,
parva metu primo, mox sese attollit in auras
ingrediturque solo et caput inter nubila condit.

Aeneid IV: 174-7

Dulces exuvie, dum fata deusque sinebant,
accipite hanc animam meque his exolvite curis.
Vixi et quem dederat cursum
fortuna peregi
et nunc magna mei sub terras
ibit imago.

Aeneid IV: 651-4

Desperate Fortune,
unjust and cursed,
who has nullified the fame
of so distinguished a lady.

Desperate Fortune.

O pitiless death,
inimical and cruel,
who from a height above the stars
has brought her so low.

Desperate Fortune.

Rumor, of all evils the swiftest:
speed lends her strength, and she wins vigor as she goes;
small at first through fear, soon she rises up to heaven
and walks the ground with head hidden in the clouds.

O relics once dear, while Fate and God allowed,
take this spirit and release me from my woes!
I have lived, I have finished the course that
Fortune gave,
and now in majesty my shade shall pass beneath
the earth.

Translations of Latin after H. R. Fairclough

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis deo, et in terra pax
hominibus bone voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine deus, rex celestis, deus
pater omnipotens. Domine fili unigenite, Jesu
Christe. Domine deus, agnus dei, filius patris.
Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram patris,
miserere nobis. Quoniam tu solus sanctus, tu
solus dominus, tu solus altissimus, Jesu Christe,
cum sancto spiritu in gloria dei patris. Amen.

Credo in unum deum, patrem omnipotentem,
factorem celi et terre, visibilium omnium et
invisibilium. Et in unum dominum Jesum
Christum, filium dei unigenitum: et ex patre
natum ante omnia secula. Deum de deo, lumen
de lumine, deum verum de deo vero. Genitum
non factum, consubstantialem patri: per quem
omnia facta sunt. Qui propter nos homines et
propter nostram salutem descendit de celis.
Et incarnatus est de spiritu sancto ex Maria
virgine: et homo factus est. Crucifixus etiam pro
nobis sub Pontio Pilato: passus et sepultus est.
Et resurrexit tertia die secundum scripturas.
Et ascendit in celum: sedet ad dexteram patris.
Et iterum venturus est cum gloria judicare
vivos et mortuos: cujus regni non erit finis. Et
in spiritum sanctum dominum et vivificantem
qui ex patre filioque procedit. Qui cum patre
et filio simul adoratur et conglorificatur: qui
locutus est per prophetas. Et unam sanctam
catholicam et apostolicam ecclesiam. Confiteor
unum baptisma in remissionem peccatorum. Et
expecto resurrectionem mortuorum, et vitam
venturi seculi. Amen.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory to God in the highest, and on earth peace
to all of good will. We praise you. We bless you.
We adore you. We glorify you. We give thanks to
you for your great glory. Lord God, heavenly king,
almighty God the Father. Lord Jesus Christ, only
begotten Son. Lord God, lamb of God, Son of
the Father. Who takes away the sins of the world,
have mercy on us. Who takes away the sins of the
world, receive our prayer. Who sits at the right
hand of the Father, have mercy on us. For you
alone are holy, you alone are the Lord, the Most
High, Jesus Christ, with the Holy Spirit in the
glory of God the Father. Amen.

I believe in one God, the Father almighty, maker
of heaven and earth and of all things visible and
invisible. And in one Lord Jesus Christ, the only
Son of God, eternally begotten of the Father. God
from God, Light from Light, true God from true
God. Begotten, not made; of one being with the
Father, through whom all things are made. For us
and for our salvation he came down from Heaven.
He was born of the Holy Spirit and the Virgin
Mary, and was made man. He was crucified for our
sake under Pontius Pilate, died, and was buried.
On the third day he rose again, in accordance
with the Scriptures. He ascended into heaven and
is seated at the right hand of the Father. He will
come again to judge both the living and the dead,
and his kingdom shall have no end. And I believe
in the Holy Spirit, the Lord, the giver of life, who
proceeds from the Father and the Son, who with
the Father and Son is worshipped and glorified,
who has spoken through the prophets. And I
believe in one holy, catholic and apostolic church.
I confess one baptism for the forgiveness of sins.
And I await the resurrection of the dead, and the
life of the world to come. Amen.

Sanctus, sanctus, sanctus, dominus deus sabaoth.
Pleni sunt celi et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine domini.
Osanna in excelsis.

Agnus dei, qui tollis peccata mundi,
 miserere nobis.
Agnus dei, qui tollis peccata mundi,
 miserere nobis.
Agnus dei, qui tollis peccata mundi,
 dona nobis pacem.

Holy, Holy, Holy, Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,
 have mercy on us.
Lamb of God, who takes away the sins of the world,
 have mercy on us.
Lamb of God, who takes away the sins of the world,
 grant us peace.



YOU HAVE HAD A SHARP BUMP, and you think that Fortune's attitude toward you has changed. But you're wrong. She hasn't changed a bit. She was always whimsical, and she remains constant to her inconstancy.... If you spread your sails before the wind, then you must go where the wind takes you and not where you might wish to go. You want to try farming and sow your seeds in the earth, then you must

expect barren years as well as years of abundance. If you worship her, then you are her slave and cannot question her. Would you presume to stop that wheel of hers from turning? If you could do that, it would no longer be the wheel of Fortune, would it?

With an indifferent hand she spins the wheel, and one or another number comes up lucky, while the only constant is change, the ebb and flow of a tide like that of Euripus' strait. Mighty kings are brought low and the weeping face of the conquered is lifted, but for only a moment, as if to mock him. To the cries and complaints of men she pays no mind whatever, and she even laughs at their piteous groans that she has evinced. It's a game she plays and a demonstration of ruthless power, a way to keep her devotees in total subjection, raising men up and then dashing them down in ruin.

Anicius Manlius Severinus Boethius (c. 480-524)
The Consolation of Philosophy (written 524), book II.I
 (trans. David R. Slavitt)



Fortuna. Heliogravure of an engraving by Hans-Sebald Beham, 1541. Wellcome Images, Wellcome Trust; licensed under Creative Commons Attribution 4.0 International.

Fortuna & Fama

THE ANONYMOUS SONG *Fortuna desperata*, probably composed in Florence sometime in the decade or so around 1470, was one of the most popular Italian songs of the later fifteenth century, to judge from the number of manuscript copies that have come down to us, and it gave birth to an extensive musical progeny—no less than five settings of the Mass Ordinary, thirty-six ensemble arrangements, and intabulations for lutes, viol, and organ.*

While the subject of Fortune, her wheel, and her whims provides rich matter for poetic rumination, this song's text is not especially distinguished in its themes, imagery, or language, so, although much ink has been spilt on the topic, it seems rather unlikely that it was the symbolic potential of this bland poem that inspired so many composers. The music is another matter entirely. Far from expressing the generically gloomy sentiments of the text, it is cheerfully and memorably tuneful in all three voices and full of harmonic and rhythmic sparkle, and it ends in a short and catchy refrain. It's easy to understand why the song was so attractive as a basis

for new creation. (The apparent mismatch between the affect of the music and that of the text is harder to explain; perhaps it has something to do with the traditional association of the F mode with mourning.)

Josquin des Prez composed his *Missa Fortuna desperata* during his sojourn in Rome as a member of the papal chapel between 1489 and 1494, and it was copied into a Sistine Chapel manuscript alongside the Masses *Au travail suis* and *Quarti toni* (also known as *Missa Mi mi*) by Johannes Ockeghem and other masses by Josquin and his contemporaries. The papal choir,

*Although *Fortuna desperata* is ascribed to Antoine Busnoys in one of its several sources, the ascription has long been considered dubious and has been conclusively discredited by Joshua Rifkin.



which consisted of about a dozen and a half singers, occupied a side gallery known as the cantoria in the recently consecrated Chapel. Josquin carved his name into the gallery's wall, where it was rediscovered during restorations in 1997-98 alongside hundreds of other graffiti, including the names of many other singers. His colleagues were almost entirely northerners, trained as he had been in the cathedral schools of northern France and the southern Low Countries. Among them was Marbriano de Orto, whom we shall encounter later on the program as the composer of a setting of *Dulces exuvie*.

Josquin's Mass radiates the same sunny good humor and warmth as the song, all of whose three parts are deployed as cantus firmus in one or another of the Mass's four voices. The song's tenor is sung by the Mass tenor once in the Kyrie and three times in the Gloria, each time faster. In the Credo, the superius

or uppermost voice sings the superius part of the song no less than four times, increasing in speed and more easily recognized at each recurrence. In the Sanctus, the alto (second from the top) takes the contratenor part of the song, transposed up a fifth, and repeats it twice as quickly in the Osanna. The first Agnus dei features the superius of the song in its bass, but inverted and difficult to identify. Finally, the song's tenor reappears in the final Agnus dei, sung down an octave in the bass as countermelodies cascade and interweave above it to magical effect. (Josquin set just two of the three petitions of the Agnus dei polyphonically, presumably leaving one—whether the first or second is not indicated—to be sung in plainchant.) Only the two sections scored for a trio of voices, the Pleni and the Benedictus, do not quote the song.

Another noticeable characteristic of the Mass is Josquin's tendency to repeat motives over and over. This is most evident in the Sanctus, where the uppermost voice sings nothing but a short cadential figure, at two pitch levels—no less than twenty-four times! Less blatant, though a bravura display of compositional ingenuity, is the way the last section of the Credo, beginning with the words "Confiteor unum baptisma," combines a tenor part consisting of a sequence of eleven statements of the same little tune (some version of C-D-C-B flat-A-G-F) with one complete statement of the song's melody in the superius. Whatever the reason or reasons for using this technique, which is evident in many of Josquin's works, the effect in the *Missa Fortuna desperata* is to increase the sense of momentum, audibly in the Sanctus, subtly and perhaps imperceptibly at the end of the Credo. The accelerating reiterations of the cantus firmus, noted above, promote the same feeling of being swept along by the music. All the more wonderful, then, is the arrival of serene repose in the Agnus dei of this effervescent and delightful Mass.

The Queen of Carthage and the Regent of the Netherlands

Between the movements of the Mass Ordinary—never sung uninterrupted in liturgical use—you will hear a family of settings of Dido’s valedictory words, beginning “*Dulces exuvie*,” from the fourth book of Virgil’s *Aeneid*. All are found in manuscripts compiled in the scriptorium of Petrus Alamire at the Habsburg-Burgundian court of Marguerite of Austria (1480-1530). One of these manuscripts (Brussels, Bibliothèque royale, MS 228) is a songbook containing mostly secular music, copied for Marguerite between c. 1508 and 1516; the other (London, British Library, MS Royal 8 G. vii) contains, besides a number of motets, a sequence of five settings of *Dulces exuvie*; this manuscript was copied sometime between 1513 and 1525 and sent as a gift to Henry VIII of England and his wife of the moment, Catherine of Aragon. None of the settings is ascribed in either manuscript, but four are ascribed in later sixteenth-century sources, more or less credibly, to Josquin, Jean Mouton, Marbriano de Orto, and Johannes Ghiselin; a fifth has been plausibly attributed by modern scholars to Alexander Agricola, while the sixth remains without persuasive attribution. Each manuscript also includes one setting of an earlier passage beginning with the words “*Fama malum*”—one elsewhere ascribed to Josquin in MS Royal 8 G.vii, which we sing today, and another by an unidentified composer in Brussels 228.

The daughter of the Habsburg Emperor Maximilian I (1459-1519) and granddaughter and sole heir of Charles the Bold, duke of Burgundy (d. 1477), Marguerite was from infancy a pawn in the dynastic games of the European nobility. She was first betrothed at age two to the dauphin of France and sent off to be raised at the French court, but the engagement was broken off in 1491 after Maximilian violated the terms of the agreement. In 1497 Marguerite was married to Juan, son of Ferdinand and Isabella (her brother, Philip the Fair, had married their daughter, Juana, the year before), but Juan died suddenly within months of the wedding. In 1501 she married Philibert II, duke of Savoy; he too died unexpectedly young, in 1504. Marguerite ruled as duchess of Savoy for a few more years, but after her brother Philip died in Spain in 1506, leaving the Burgundian polity in disarray, the Estates of the Netherlands offered their regency to Maximilian, who in turn assigned it to Marguerite. She returned to the Low Countries and established her court in Mechelen, where she ruled as regent until her nephew Charles V came of age in 1515. In 1518 Charles appointed her governor of the Netherlands, where she remained until her death in 1530, a highly cultured, politically savvy, and famously melancholy lady who took as her motto “*Fortune infortune fort une*”: Fortune makes a woman very unhappy.

*Ne riens que fortune feroit
Nus sages hons ne priserait,
Ne nel feroit lié ne dolant
Li tours de sa roe volant,
Car tuit si fait sont trop doutable
Pour ce qu’il ne sont pas estable.*

Nothing that Fortune does
should ever be valued by a wise man,
nor should he be made happy or sad
by the rotation of her turning wheel:
all of her actions are to be doubted,
for they are in no way stable.

Jean de Meun (d. 1305)
Li romanz de la rose (c. 1269-78), 5326-31 (trans. SM)



Francesco di Giorgio Martini (1439-1501), *The Meeting of Dido and Aeneas*, c. 1480 (Portland Art Museum, Portland, Oregon).

Dido's lament

Dido was born Elissa, a princess of Tyre in Phoenicia. Fleeing the treachery of her brother, Pygmalion, who had murdered her husband, Sychaeus, she sailed across the Mediterranean and made land on the shores of northern Africa in what is now Tunisia. Here she struck a deal with the local sovereign that she might have as much land as could be enclosed within the hide of a bull. By cutting the hide into a long and narrow strip she claimed enough territory to found the city of Carthage—Qart Hadasht or “New City”—and became its queen, changing her name to Dido or “wanderer.” While the city was still under construction, Aeneas, a Trojan (or Dardan) prince fleeing the sack of Troy (or Ilium) with his followers, was wrecked on the coast, blown far off course by storms sent against him by the wrathful Juno.

Juno's hatred of the Trojans derived from the incident known as the Judgement of Paris, when Paris, son of King Priam of Troy, judged Venus fairer than Juno or Minerva. As a reward Venus promised him Helen, the most beautiful woman in the world. But Helen was already married to Menelaus, king of Sparta, and her elopement with Paris sparked off the long and bloody Trojan War, which culminated in the destruction of Troy. Juno, intent on finishing the job by drowning

Troy's survivors, was opposed by Venus, who, besides favoring Trojans in general on account of Paris's favor towards her, was Aeneas's mother. Venus managed to get the storm-weary Trojans to Carthage, whereupon she sent her other son, Cupid, to sink his fateful arrow in Dido's breast, causing the proud widow to fall desperately in love with Aeneas. Dido and Aeneas soon became lovers. Jupiter, however, intended that Aeneas continue to Italy to found the Roman empire. Peremptorily recalled to his divine mission by Mercury, Aeneas abandoned Dido, leaving her to commit suicide.

We don't know what inspired the creation of these works on Virgilian texts, but they clearly belong to some sort of set. (Besides the common text, the relationship extends to the superius part of the settings ascribed to Josquin and Mouton, which have virtually identical superius lines set above entirely different lower parts.) David Fallows has suggested that all were composed at or around the Habsburg-Burgundian court in 1505, for de Orto arrived there early that year and the entire court and chapel departed for Spain on January 4, 1506; Agricola died there in August 1506. This would date their composition before Marguerite's arrival in the Netherlands from Savoy in July 1507, but the two songbooks that are the main sources of the *Aeneid*

settings were copied during her tenure, and we might speculate that Marguerite identified herself with Dido: noble, crafty, strong-willed, battered by fate, destroyed

in the end by Fortuna, the machinations of the gods, and her own overwhelmingly passionate nature.

*Car Fortune tout ce deveure,
Quant elle tourne,
Qui n'atent mie qu'il ajourne
Pour tourner ; qu'elle ne sejourne,
Ains tourne, retourne et bestorne,
Tant qu'au desseure
Met celui qui gist mas en l'ourne,
Le seurmonté au bas retourne,
Et le plus joieus mat et mourne
Fait en po d'eure.*

Guillaume de Machaut (c. 1300-1377)
Remede de fortune (c. 1350), 911-20 (trans. SM)

For Fortune destroys everything
when she turns her wheel,
and she doesn't wait for daybreak
before turning: she doesn't pause,
but turns, turns again, and turns it all the way around
until she brings to the top
the one who was lying flat in the gutter,
returns the exalted one to the bottom,
and makes the happiest person sad and mournful
in no time at all.

Not unusually for chansons from around 1500, many of the Dido songs are characterized by a rather obscure connection between the words and the melody, but the music is generally very expressive of Dido's nobility and grief. Ghiselin's setting has a great dignity about it and it also adheres most clearly to the structure of the poetry, coming to rest at the end of each line; Agricola's is filled with restless energy and melisma; De Orto's features some striking harmonic juxtapositions, while the setting by the anonymous composer borrows its opening point of imitation from the song *Malheur me bat*, composed some twenty or more years earlier (and itself the basis of another marvellous Mass by Josquin).

Mouton's piece opens with a motionless chord, becomes more and more animated as Dido asks for death to release her and states that her life has run its course, and then subsides once again. All the *Dulces exuvie* settings in the 1505 group seem to comment upon one other, sharing fragments of melody and certain harmonic gestures. Those attributed to Josquin and Mouton, with their identical superius parts aside from an extra final note in the Josquin, are more obviously

related. As to who borrowed whose cantus, the sources are silent.

Fama malum describes Rumor, "of all evils the swiftest," carrying abroad the scandal of Dido's dalliance with Aeneas, and Josquin's work is as much a marvel of precise dramatic characterization as Virgil's. It begins with a worrying, obsessive ostinato figure on the words "Fama malum" which returns at twice the speed for the word "velocius" (swifter). The top parts sing a duo on the words "parva metu primo" (small at first through fear), interrupted by a duo in the lower parts at "mox sese attolit in auras" (soon she mounts up to heaven); the entry of the superius on "mox sese" creates a jarring false relation with the tenor. The effect of the whole work is threatening and unsettling, foreshadowing the tragic events to follow.

Rising at dawn, Dido sees Aeneas's fleet putting out to sea and knows that she has been betrayed. She races to a pyre heaped up with everything Aeneas has left behind and prepares to kill herself with his sword. "Dido, trembling and frenzied with her awful purpose, rolling her bloodshot eyes, her quivering cheeks flecked



Master of the *Chronique scandaleuse* (Paris, c. 1493), *Dido falling on Aeneas's sword* (J. Paul Getty Museum, Ms. 121, f. 21).

with burning spots, and pale at the coming of death, bursts into the inner courts of the house, mounts in madness the high pyre and unsheathes the Dardan sword, a gift besought for no such end!" (translation by H. R. Fairclough). Beholding her lover's garments and the bed they shared, she sinks down in tears to speak her last words, words as proud and dignified as

they are grief-stricken: "I have lived, and have fulfilled the course that Fortune gave me, and now my mighty shade shall pass beneath the earth." In the following lines, Dido lists her accomplishments: avenging her husband, punishing her treacherous brother, and founding a city, that powerful symbol and locus of Renaissance civilization.

*Urbem praeclaram statui, mea moenia vidi,
ulta virum poenas inimico
a fratre recepi:
felix, heu nimium felix, si litora tantum
nunquam Dardaniae tetigissent nostra carinae.*

A noble city have I built; I have seen my own walls;
avenging my husband, I have punished my
brother and foe:
happy, ah! too happy, had but the Dardan keels
never touched our shores!

—Scott Metcalfe



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BLUE HERON

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

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University and the University of California, Davis; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. 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* (now available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, which was released in 2019. In



PHOTO: LIZ LINDER

2015 Blue Heron inaugurated *Ockeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Ockeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Ockeghem's songs 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*; Volume 2 will

follow in 2023. Blue Heron's recordings also include a CD accompanying Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*.



Daniel Fridley, bass, recently relocated to Boston after receiving his Doctorate of Musical Arts in the spring of 2021 from the Case Western Reserve University Historical Performance Practice program, studying with Ellen Hargis and Jesse Blumberg. He graduated in 2017 from the Cleveland Institute of Music with a

Masters of Music in Vocal Performance. His “spotless, resonant bass” (*Cleveland Classical*) lends itself well to both early music and opera. Performance credits from recent seasons include bass soloist in Handel’s *Messiah* (Bourbon Baroque), Basilio in Rossini’s *Il barbiere di Siviglia* (Teatro Nuovo), Pretore in Rossini’s *La gazza ladra* (Teatro Nuovo) bass soloist in J.S. Bach’s *Coffee Cantata* (Wyoming Baroque), Dottore Grenvil in Verdi’s *La traviata* (The Cleveland Opera), Jesus in J.S. Bach’s St. John Passion (Atlanta Baroque), and Polyphemus in Handel’s *Acis and Galatea* (CWRU). Fridley sings regularly with Boston Baroque, Culomba, and other vocal ensembles.



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 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, Handel Society of Dartmouth, True Concord, 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, the Handel & Haydn Society, Grammy-nominated ensembles Clarion Society and Seraphic Fire, and Grammy-award winning ensembles The Crossing and Apollo’s Fire. 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, working with Philippe Herreweghe as a Britten-Pears Young Artist in 2019, and being a semi-finalist in the NY Oratorio Competition in 2022. This year Ms. Leeds co-founded Filigree, a New England-based early music ensemble.



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 roles with Boston Lyric Opera and other local

companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, and the Handel & Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last season’s highlights included performances of Domenico Cimarosa’s monodrama *Il Maestro di Capella* with Boston Baroque, Monteverdi’s dramatic scena *Il Combattimento di Tancredi e Clorinda* with the American Bach Soloists, Handel’s *Judas Maccabeus* with Berkshire Choral

International, and the role of the Devil in Stravinsky's *A Soldier's Tale* with the Aston Magna Music Festival. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an architectural historian and preservation planner, their daughter Fiona, and black lab Holly.



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).



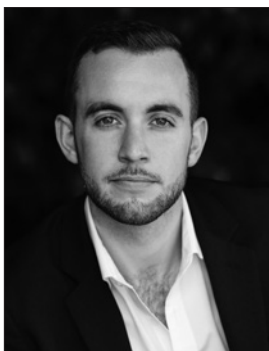
Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain

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, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a still-forthcoming book on the Peterhouse partbooks and two articles (one out this month and another forthcoming) 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” (Opera News), **Sophie Michaux** has become one of the Northeast’s most versatile and compelling singers, at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Sophie’s recent engagements include collaborations with the

Boston Early Music Festival, Blue Heron, Lorelei Ensemble, Bach Collegium San Diego, Palaver Strings, and Ruckus, as well as a solo recital of Barbara Strozzi’s music at the Fondazione Cini in Venice, Italy. She won second prize at the 2021 Handel Aria Competition in Madison, Wisconsin, and the William Grogan Award at the 2022 Lyndon Woodside Oratorio-Solo competition. She has sung under the baton of Andris Nelsons, Thomas Adès, Leonardo García Alarcón, and Lidiya Yankovskaya, among others. This season, she will premiere *Her Story* by Julia Wolfe with the Lorelei Ensemble and the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.



James Reese is a versatile and thoughtful young tenor specializing in baroque repertoire. Highlights of his 2022-23 season include a debut at the Boston Early Music Festival, where he will appear in chamber operas of Lully and Charpentier and will sing *Mercure* in the North American premiere of Henry Demarest’s *Circé*, and

a debut with the Madison Bach Musicians, in addition to appearances with Philharmonia Baroque Orchestra, the American Bach Soloists, and TENET Vocal Artists. James will also present numerous recitals with his friend and close collaborator, pianist Daniel Overly, with whom he made a debut at the Philadelphia Chamber Music Society in 2022. Recent reviews have called James’s singing “captivating” (The Broad Street Review) and “splendid”

(San Francisco Chronicle). He is a graduate of Northwestern University’s Bienen School of Music and holds a masters degree from Yale University’s School of Music, where he studied with James Taylor at the Institute of Sacred Music.



Praised for his “elegant style” (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage have included roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2003) and Lully’s *Psyché* (2007), several European tours with

Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*, and a recent performance as Apollo in *L’Orfeo* with Pegasus Early Music in Rochester. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, L’Harmonie des saisons, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Early Music Vancouver, Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Highlights of the last several seasons include Monteverdi’s *Vespers of 1610* and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in the St. Matthew Passion, several appearances at the Carmel Bach Festival, and performing as a soloist in Britten’s *War Requiem* with the New England Philharmonic.

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BLUE 25TH 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:

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

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All sponsorship levels are commensurate with our 2020 Strategic Plan goals. Copies of the Strategic Plan are available upon request. For more information on participating in the Campaign, please contact Kathleen Brittan at kathleen@blueheron.org or 978-395-1145.



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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. 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 Joel Gordon. Joel is also the engineer for our CDs, and our producer is Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer. Our programs, printed publicity materials, 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 Ruth McKay and Don Campbell.

Special thanks to Virginia Raguin for finding the illustrations that grace our program's pages.

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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In consideration of the impact Blue Heron's activities have on the environment, the Blue Heron community of Board members, musicians, staff, and friends invites you to join our efforts to reduce our carbon footprint through carbon offsets.

A carbon offset is a credit that an organization can buy to mitigate its carbon footprint, defined as the greenhouse gas emissions produced in the course of its activities. The money is used to fund action somewhere in the world that removes the same amount of carbon out of the air or prevents carbon emissions. When the quantity of carbon offsets obtained is equal to an organization's carbon footprint, the organization is said to be "carbon-neutral";

an additional 50% of credits could be considered to make the organization "carbon-negative."

Blue Heron has calculated its carbon footprint for travel (planes, trains, and cars) and building emissions (rehearsal and performance venues) using Clear (www.clear.eco), an online calculator which has obtained the most stringent certifications. The total to make us carbon-neutral for the 2022-23 season is \$1,110. As of press time, donations from members of the Blue Heron community for a total of \$750 have been made in honor of Blue Heron to HEET (www.heet.org), a local organization working to create renewable energy infrastructure around Boston.

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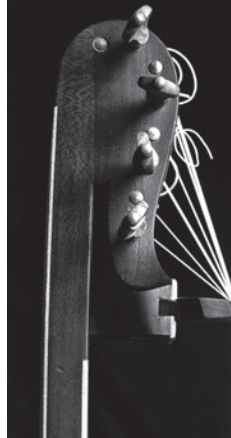
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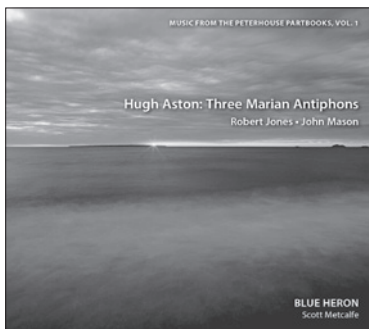
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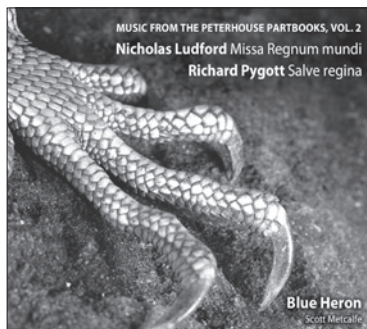
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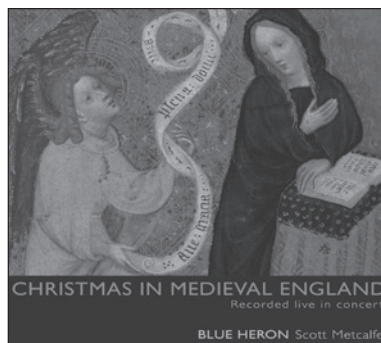
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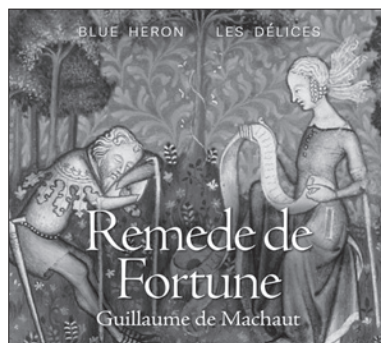
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Eucharist: Liturgy, Doctrine, and Music Before and After Trent
John Baldovin, S.J., Boston College

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James Kennerly, FRCO, St. Paul's Choir School

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MARCH 11, 2023, 8:00 PM

WITH GUEST CONDUCTOR,
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Sat, May 20, 2023 - 8 pm: First Unitarian Church, Worcester

Sun, May 21, 2023 - 4 pm: United Parish, Brookline

Sat, June 10, 2023 - 12 pm: Old West Church, Boston

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Requiem Funeral procession of Charles VI of France, from Jehan Charetier, *La cronique du temps de tres chrestien roy Charles, septisme de ce nom, roy de France* (15th century). Paris, Bibliothèque nationale, MS fr. 2691, f. 1r. Used by permission of the Bibliothèque nationale de France.

Christmas in Renaissance Spain Damià Forment, *Nuestra Señora del Coro* (c. 1515). Alabaster, polychrome and gilding. From the Convento de Carmelitas Descalzas de Santa Teresa, Zaragoza, Aragón, Spain; private collection. Wikimedia Commons, Creative Commons Attribution-Share Alike 3.0 Unported license.

Fortuna & Fama *Fortuna*. Heliogravure of an engraving by Hans-Sebald Beham, 1541. Wellcome Images, Wellcome Trust; licensed under Creative Commons Attribution 4.0 International.

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Songs & Dances for Isabella Detail from Lorenzo Costa, *Allegory of Isabella d'Este's Coronation* (c. 1505 for Isabella's studiolo in Mantua). Paris, Musée du Louvre. Wikimedia Commons.

22^{24TH}23
SEASON



OCT 15
Ockeghem@600: Requiem

DEC 16/17
Christmas in Renaissance Spain

FEB 11
Fortuna & Fama

MAR 25
Ockeghem@600: Missa Mi mi

APR 29
Songs & Dances for Isabella



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