

BLUE HERON

2022-2023 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR

Songs & Dances for Isabella

April 29, 2023





BLUE HERON

Anna Danilevskaia, *vihuela de arco*

Jason McStoots, *tenor*

Scott Metcalfe, *fiddle & harp*

Sophie Michaux, *mezzo-soprano*

Debra Nagy, *recorder, douçaine & voice*

Emma-Lisa Roux, *lute & soprano*

This program is a co-production between
Les Délices (Debra Nagy, Artistic Director) and Blue Heron.



PRE-CONCERT TALK

Sean Gallagher

Songs & Dances for Isabella

SATURDAY, APRIL 29, 2023 | FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

CONTEMPLATION

Johannes Okeghem (c. 1420-1497)
Prenez sur moi vostre exemple amoureux
Heinrich Isaac (c. 1450-1517)
La mi la sol
Josquin Dascanio (= Josquin Desprez?)
In te domine speravi

SPREZZATURA

Josquin Desprez (c. 1455-1521)
La Bernardina
Jacob Obrecht (1457/8-1505)
Fuga
Bartolomeo Tromboncino (1470 - after 1534)
Ostinato vo seguire

PATRONAGE

Vincenzo Capirola (1474 - after 1548)
Ricercar otavo
Marchetto Cara (c. 1465-1525)
Per dolor me bagno il viso

LOVE & POLITICS

Antoine Busnoys (c. 1430-1492)
En soustenant vostre querelle
Busnoys
Le monde est tel pour le present
Anonymous
Dulces exuvie
Tromboncino
Ala guerra

PRIVATE PLEASURES

Okeghem
D'ung aultre amer
Johannes Tinctoris (c. 1430-1511)
D'ung aultre amer
Anonymous
La Spagna
Guglielmo Ebreo da Pesaro (c. 1420 - after 1484)
Falla con misuras (La bassa castiglia)

CELEBRATION

Alessandro Mantovano (fl. early 16th century)
Chi se pasce di speranza
Anonymous, arr. Nagy
Gelosia - Gracioso
Anonymous
Ala cazza

Texts & translations

Prenez sur moi vostre exemple amoureux :

Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse,
Et la fin est d'avoir plaisant maistresse,
Mais au saillir sont les pas dangereux.

Servant d'Amours, me suis trouvé heureux
L'une des foiz, et l'autre malleueux,
Ung jour sentant confort, l'autre destresse.

*Prenez sur moi vostre exemple amoureux :
Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse.*

Pour ung plaisir cent pansers ennuieux,
Pour ung soulas cent dangiers perilleux,
Pour ung accueil cent regards par rudesse :
S'Amours sert doncques de telz mets a largesse,
Et les loiaux fait les plus doloureux,

Prenez sur moi vostre exemple amoureux ...

In te Domine speravi

Per trovar pietà in eterno,
Ma in un tristo e oscuro inferno
Fui et frustra laboravi.

In te Domine speravi.

Rotto e al vento ogni speranza,
Veggio il ciel voltarmi in pianto;
Suspir, lachrime me avanza
Del mio tristo sperar tanto.
Fui ferito, se non quanto
Tribulando ad te clamavi:

In te Domine speravi.

Lo cecato voler mio
Per sin qui m'ha fatto muto,
Et hor poco al dolor mio
Per mio dir vien proveduto.
Deh, Signor, porgime adiuto,
Quia de me iam desperavi:

In te Domine speravi.

Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow;
the end is having a pleasant mistress,
but on the way out the steps are dangerous.

As a servant of Love, I found myself happy
one moment and unhappy the next,
one day feeling comfort, the next distress.

*Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow.*

For every pleasure a hundred painful thoughts,
for every solace a hundred perilous dangers,
for every welcome a hundred harsh glances:
if Love serves up such dishes so liberally
and makes the loyal the most woeful,

Take from me your amorous example ...

In thee, O Lord, have I put my hope
to find eternal mercy;
but I have been in a dark and miserable hell
and have labored in vain.

In thee, O Lord, have I put my hope.

Broken, all hope cast to the winds,
I see the heavens plunge me into sorrow;
sighs and tears are all that remain
of my great, unhappy hopes.
I was struck down, except that
in my trouble I called out to thee:
In thee, O Lord, have I put my hope.

My blind will
until now has kept me mute,
and now my words have done
little to ease my pain.
Ah, Lord, grant me aid,
for I have despaired for myself:
In thee, O Lord, have I put my hope.

Ostinato vo seguire

La magnanima mia impresa.
Fame, Amor, qual voi offesa,
S'io dovesse ben morire
Ostinato vo seguire
La magnanima mia impresa.

Fame Ciel, fame Fortuna
Bene o mal come a te piace,
Ne piacer ne ingiuria alcuna
Puo avilirmi o far piu audace,
Che de l'un non son capace,
L'altro più non po fugire.
Ostinato vo seguire
La magnanima mia impresa.

Vinca o perda io non attendo
De mia impresa altro che honore.
Sopra il ciel beato ascendo
S'io ne resto vincitore;
S'io la perdo al fin gran core
Mostrerà l'alto desire.
Ostinato vo seguire
La magnanima mia impresa.

Resolutely I shall pursue
my noble venture.
Do me, Love, whatsoever harm:
even if I should die
resolutely I shall pursue
my noble venture.

O Heaven, O Fortune, do me
good or ill, as you please:
neither pleasure nor injury of any kind
can dishearten or embolden me,
for of the first I am incapable
and the other I can no longer escape.
Resolutely I shall pursue
my noble venture.

Win or lose, I expect nothing
from my venture but honor.
Blessed I shall rise to heaven
if I finish victorious;
if I lose her in the end, the noble desire
shall reveal a great heart.
Resolutely I shall pursue
my noble venture.

Per dolor me bagno il viso

D'un licor soave tanto,
Che piu car' m'è molto il pianto
Che ogni gaudio ove escie il riso.

Piango il ben che gia fu bene
Ala mia penosa vita,
Che con dolci e amare pene
A sospir ognhor me 'nvita.
La memoria che è scolpita
Mi sta in cor per contra cambio:
Fa che 'l riso in pianto cambio
Quando quel che fu me aviso.
Per dolor me bagno il viso ...

Fui felice e si felice
Quanto ogi altro aventurato,
E se dir de piu mi lice,
Me trovai in si alto stato
Che nullo altro fortunato.
Al mi par esser mi cresi,
Ma Fortuna in pochi mesi
Da un ben tanto m'ha diviso.
Per dolor me bagno il viso ...

Out of grief I bathe my face
with sweetest nectar,
for tears are more dear to me
than any joy whence comes laughter.

I weep for the good that once did good
for my painful life,
for with bitterweet pains
it induces me to sigh at every moment.
The memory which is engraved
on my heart remains there, resisting change:
it forces me to exchange smiles for tears
whenever I recall that which once was.
Out of grief I bathe my face ...

I was happy, as happy
as any other lucky man today,
and, if I may say more,
I found myself in more exalted state
than any other fortunate man.
It seemed to me that you believed me,
but in a few months Fortune
divided me from such a treasure.
Out of grief I bathe my face ...

En soustenant vostre querelle,
Je maintien que vous estes celle,
En tous les lieux ou je m'enbas,
Qu'il n'y a par tout, hault ne bas,
Dame qui soit de vous plus belle.

Ou monde n'a telle damoiselle,
Et pource que vous estes telle,
Trestous les jours je me combas

*En soustenant vostre querelle :
Je maintien que vous estes celle,
En toulx les lieux ou je m'enbas.*

Vostre beauté pas je ne celle,
Mais affin qu'il en soit nouvelle
A vous fort louer je m'esbas.
J'en prendroie mille debatz
Pour en mourir de mort cruelle.

En soustenant vostre querelle ...

In defending your cause
I maintain that you are she –
in all the places where I find myself –
whom no lady anywhere, high nor low,
can surpass in beauty.

In all the world there is no such damsel,
and since you are such a one,
every single day I fight

To defend your cause:
I maintain that you are she,
in all the places where I find myself.

I make no secret of your beauty,
but so that it be known,
I delight in praising you highly.
I would enter a thousand contests
and there die a cruel death

In defending your cause ...

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.
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.

Aeneid IV: 651-58

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.
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!

Ala guerra, ala guerra,
Che amor non vol piu pace,
Ma sempre e piu tenace.
Ala guerra, ala guerra,
Che amor non vol piu pace.

Questa guerra è mortale
Per uno ardente strale,
Cagion d'ogni mio male
Per farne sempre guerra.
Ala guerra, ala guerra,
Che amor non vol piu pace.

Una a chi servo fede,
Che 'l mio dolor non crede,
Al fin per mia mercede
Mi fa con morte guerra.
Ala guerra, ala guerra,
Che amor non vol piu pace.

Ma el tutto porto in pace,
Per quel che nel cor iace:
Aspecta tempo e tace
Questa aspra e crudel guerra.
Ala guerra, ala guerra,
Che amor non vol piu pace.

To war, to war,
for Love wants no more peace,
but is ever more unyielding.
To war, to war,
for Love wants no more peace.

This war is a mortal one
waged with a burning arrow,
the cause of all my woes
which make constant war on me.
To war, to war,
for Love wants no more peace.

One whom I serve faithfully,
because she does not believe in my pain,
in the end, for my reward
brings me war with death.
To war, to war,
for Love wants no more peace.

But I bear it all peacefully
for the sake of what lies in my heart:
it awaits its time and keeps quiet
about this harsh and cruel war.
To war, to war,
for Love wants no more peace.

Chi se pasce di speranza

El stentar gli par un giocho,
Po ancho io sto lieto in focho
Perch'io vivo di speranza.
Chi se pasce di speranza
El stentar gli par un giocho.

La speranza è la mia vita,
Mia salute e mio conforto.
La speranza ognor m'aita
Contra Amor a dritto e torto,
Tal che forse harò anchor porto,
Per ch'io vivo di speranza
Chi se pasce di speranza
El stentar gli par un giocho.

La speranza a ogni dolore
Fa patir e servar fede,
Tal che alfin a grande honore
Spesso exalta chi la crede.
Però forse harò mercede,
Per ch'io vivo di speranza
Chi se pasce di speranza
El stentar gli par un giocho.

To him who nourishes himself with hope
suffering seems like a game,
thus I too remain happily in the fire,
because I live on hope.
To him who nourishes himself with hope
suffering seems like a game.

Hope is my life,
my health, and my comfort;
hope helps me at all times
against Love, rightly and wrongly,
so that perhaps I may find rest again,
because I live on hope.
To him who nourishes himself with hope
suffering seems like a game.

Hope helps one endure every grief
patiently and keep one's word,
such that in the end she will often raise up
to great honor those who believe in her.
For this reason perhaps I will find mercy,
because I live on hope.
To him who nourishes himself with hope
suffering seems like a game.

Ala cazza, ala cazza,

Su, su, su, ognon se spazza.

A questa nostra cazza

Venite volonteri

Cum li brachi e levreri:

Chi vol venir se spazza,

Che l'è tempo d'andare.

Sona lo corno, capo di cazza,

Su! spazza, spazza, spazza.

Te qui Balzan, te qui Lion,

Te qui Fasaz, te qui Falcon,

Te qui Tristan, te qui Bigon,

Te qui Alan, te qui Carbon.

Chiama li brachi dal monte, babion!

Te qui Pezole, te qui, Spagnolo,

Habi bon ochio al capriolo.

A te Bigeto, a te Pasalingua.

Videla, videla, videla,

Al colo, al colo pigliala,

Che li cani non la straza.

To the hunt, to the hunt!

Come on, hurry, everyone!

To our hunt

come one, come all,

with your pointers and hounds:

if you want to come, hurry up,

for it's time to get going.

Blow the horn, master of the hunt!

Come on! hurry, hurry, hurry!

Come Balzan, come Lion,

Come Fasaz, come Falcon,

Come Tristan, come Bigon,

Come Alan, come Carbon.

Call the hounds from the hills, you dunce!

Come Pezole, come Spagnolo,

keep your eyes on the hart.

You, Bigeto, and you, Pasalingua,

look there, look there,

put it around your neck,

so that the dogs do not tear it to pieces.

Translation of Dulces exuvie after H. R. Fairclough

All other texts translated by Scott Metcalfe

the instruments

RENAISSANCE RECORDERS by Bob Marvin, 2008

DOUÇAINES after Mary Rose instruments by Philip & Gayle Neuman, 2007

6-COURSE RENAISSANCE LUTE by Jacob Mariani, 2023, after Pierantonio Palmerini

26-STRING BRAY HARP by Lynne Lewandowski, 2010

FIDDLE by Karl Dennis, 2015 / Bow by David Hawthorne, 2011

VIHUELA DE ARCO by Roland Suits, 2019, after Lorenzo Costa



ABOVE

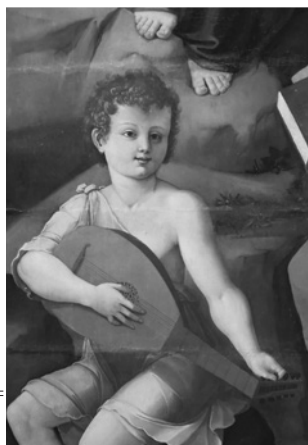
Vihuela de arco: Lorenzo Costa, *The Ghedini Altarpiece, Madonna and Child enthroned with SS. Augustine, Posidonius, John and Francis* (1497), San Giovanni in Monte, Bologna

LEFT

Lute: Pierantonio Palmerini, *Madonna and Child and saints* (1532-35), Museo Diocesano Albani, Urbino

RIGHT

Lute by Jacob Mariani, 2023





The World of Isabella d'Este

Leonardo da Vinci, *Portrait of Isabella d'Este*, 1499-1500, Musée du Louvre, Paris

ISABELLA D'ESTE was born in 1474, the eldest child of Ercole d'Este, duke of Ferrara, and his wife, Eleonora d'Aragona. Isabella's betrothal to Francesco Gonzaga, the future Marquis of Mantua, was negotiated in 1480 when she was just six years old. Over the next ten years, Isabella and her intended developed an intellectual friendship through the exchange of letters, sonnets, and little songs. Their wedding in 1490 was an elaborate, formal display of their families' wealth and political power. Before the ceremony, the teen-aged Isabella paraded through the streets of Mantua on horseback, bedecked in gold and jewels, and she rode an opulently-fashioned barge up the Po and Mincio rivers from Ferrara to Mantua to assume her position as Marchioness.

UNLIKE MOST YOUNG GIRLS born during this time, Isabella benefitted from an exceptional humanist education. Baldassare Castiglione wrote in *Il Cortegiano* (*The Book of the Courtier*) that a gentleman could

not claim to be well-educated "unless he [was] also a musician and unless as well as understanding and being able to read music he [could also] play several instruments." As one of the liberal arts, music was

suitable for “studious leisure ... and [as a] vehicle for expressing the successful balance of the active and the contemplative that characterized a great prince.”

Castiglione saw music as virtuous for men, but women found themselves in trickier territory. For them, musical pursuits threatened to take on connotations of idleness, frivolity, or even the incitement of lust. As a result, Castiglione suggested that women must be “coaxed” to perform rather than volunteer, and should begin “with a certain shyness, suggesting the dignified modesty that brazen women cannot understand.”

Though subject to the confining cultural mores of a deeply patriarchal society, Isabella defied many of the conventions of her day. She was a woman of great intellectual and artistic accomplishment and a tastemaker whose influence extended from textiles and jewelry to music, poetry, and visual art. Today’s program explores the sound of her world and her cultural influence in early sixteenth-century Italy.

Contemplation: the studiolo

A conception of the study of music and poetry as an intellectual pursuit, rather than simply for pleasure or recreation, was important for Isabella and her peers. There are clear indications that Isabella could read music; she insisted on regular singing lessons with a teacher she liked, and she was collecting songs early in her marriage. (An inventory of her library, compiled after her death, includes a book of “French

songs, with music”: you will hear several examples of these on our program.) As the scholar William Prizer

noted, “her abilities, if contemporaneous accounts are to be believed, were outstanding not in the simple fact that she was a moderately proficient amateur musician, but in the degree of her accomplishments and in the central role music took in her life.”

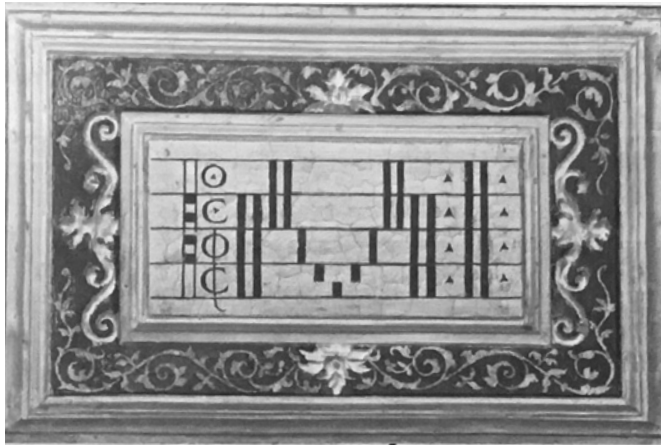
Once installed in Mantua, Isabella quickly wrote to her father to send for her music tutors, Girolamo da Sextula and Johannes Martini (a native of the southern Low Countries, despite his Italianized last name), and set about establishing a musical household at the ducal palace in Mantua, complete with her own chamber musicians and an instrument collection. All told, she hired twelve new musicians for the Mantuan court.

Inspired by the personal “studios” of her father and brothers, she also began a lifelong project to design and decorate her own study, or *studiolo*. Centuries before Virginia Woolf penned *A Room of One’s Own*, Isabella created a space within her apartments in the Castello San Giorgio to write, reflect, practice, and host intimate musical performances. The *studiolo* projected her values, preferences, and aesthetic sensibilities — “a crafted exterior to convey a positive impression of one’s interior character and virtue.”

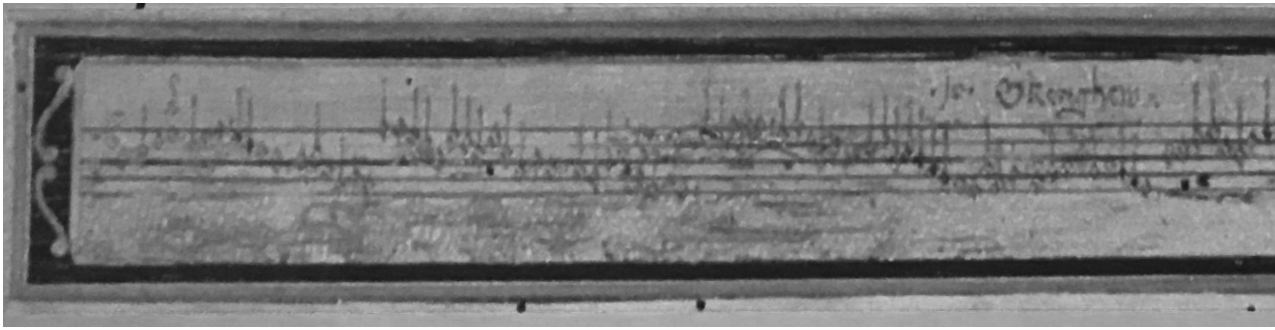
Isabella’s *studiolo* (and the *grotta* or treasury below

it) was covered wall-to-wall with paintings she commissioned to reflect her sense of self: she identified with the Muses, with Minerva, the goddess of war and reason, and others. Wainscoting inlaid with musical designs surrounded the paintings and frescoes, and the ceiling sported further decoration. Isabella adopted a cryptic music-inspired design

known as the *impresa delle pause* (the emblem of the rests) as her personal device. Inlaid in the ceiling of the



Isabella’s musical *impresa*, from the ceiling of her *grotta*



Johannes Okeghem's *Prenez sur moi*: intarsia in Isabella's *studiolo*

grotta and comprising a combination of a clef, mensuration signs, rests, and repeats, the *impresa*'s precise meaning has been the subject of much debate. Her future secretary Mario Equicola suggested it signified Isabella's prudence, describing an image ingeniously devised "with all the rests of practical music, which admonish us and say in a lively voice, *ad tempo taci* ('keep silent at the right time')."

Not only the *impresa* but actual pieces of music were inlaid as decorations in Isabella's *studiolo*, including the piece that opens our program, Johannes Okeghem's *Prenez sur moi*, a three-voice canon at the upper fourth in which each voice sings "a modally differentiated version of the same melody," in Peter Urquhart's apt description.

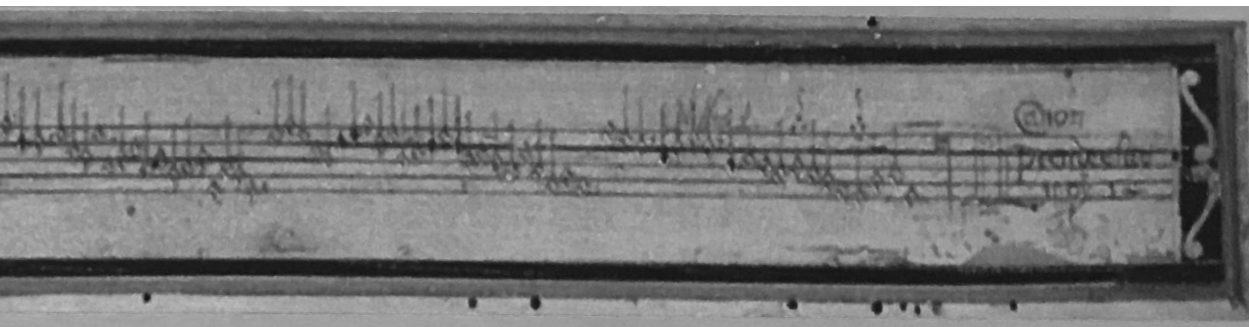
Just as the walls and ceiling were a reflection of Isabella's tastes and interests, Heinrich Isaac's *La mi la sol* is the musical equivalent of an "infinity mirror." Isaac takes an elementary four-note pattern solmized *la mi la sol* (the notes *A E A G* or *E B E D* in this instance) and turns it into an extended fantasy. The prevailing motive is sounded as a *cantus firmus* in the tenor, both forwards and turned back on itself (*la sol la mi*), reduced in duration by half at every repeat; it also permeates the other three parts.

Our first set closes with a piece exemplary of both Isabella's prudent faith ("In you, Lord, have I placed my hope") and her stewardship of a new, native Italian form of lyric text setting, the *frottola*. The *frottola*, in contrast to the elaborately polyphonic French chansons which

were the predominant form of composed and notated secular vocal music in fifteenth-century Italy, features a gracefully simple melody set above accompanying lower parts that are essentially decorated chord progressions; the piece was repeated as needed to accommodate any number of strophes. This first *frottola* on the program is ascribed to one Josquin Dascanio, who may or may well not be identical to Josquin Desprez.

Sprezzatura

Rigor and ease are the yin and yang of *sprezzatura*, a term coined by Castiglione to describe courtiers whose objective was to "play a carefully constructed role while appearing natural and at ease." *Sprezzatura* means making something difficult look and sound effortless. Josquin Desprez's three-voice instrumental fantasy *La Bernardina* embodies playfulness: it is full of rhythmic syncopations while exploring myriad permutations of a musical scale. (Unlike *In te domine speravi*, this piece probably is by the famous Josquin.) By comparison, Jacob Obrecht's *Fuga* is more of an intellectual exercise on both micro and macro levels, yet it still sounds virtuosic and exciting. This four-voice fugue is derived from just one notated voice and the three upper voices imitate each other at the shortest of intervals. The lowest, slow-moving voice is generated by sounding only the longest note values of the upper parts, an octave lower and at one-sixth the speed. Finally, Bartolomeo Tromboncino's *Ostinato vo seguire* echoes the yin and



yang of sprezzatura as the obstinately repeated pitches of the melody contrast with easy, flowing scales and delightful syncopations in the accompanying voices.

Patronage

Beyond the confines of her studiolo, Isabella asserted her sense of taste and established her reputation through dress, portraiture, paintings, and direct support of music, musicians, and artists of all kinds. Among the painters she employed were Giovanni Bellini, Raphael, Titian, and Leonardo da Vinci; her rooms were decorated with paintings by Andrea Mantegna, Pietro Perugino, Lorenzo Costa, and Antonio da Correggio, and she hired Michelangelo, Giancristoforo Romano, and Antonio Lombardo to sculpt for her. She engaged in long-running correspondence with writers like Pietro Bembo, Baldassare Castiglione, and Pietro Aretino, among many others. In music, Isabella contracted the composers Bartolemeo Tromboncino and Marchetto Cara to write music for her to enjoy as both a performer and listener. Among the musicians she hired for the Mantuan court were several women, including Cara's wife, the famed singer Giovanna Moreschi.

Most of the works on today's program are drawn directly from music manuscripts that Isabella commissioned or knew, including a large untexted songbook, known today as the Casanatense Chansonnier, thought to be compiled by Martini and used by the court wind band, and a songbook copied in Mantua in 1502 that

contains mostly Italian frottole (Paris, Bibliothèque nationale, Rés. Vm7 676). Singers and composers from north of the alps (so-called *oltremontani*) also found work and patronage at the Este court in Ferrara (Josquin, Obrecht, *et al.*) or other Italian courts (including Isaac at the Medici court in Florence).

Love & politics

By all accounts, the marriage between Isabella and Francesco was a happy one, buoyed by their shared intellectual and cultural values. Still, Francesco was the Captain General of the Venetian armies, leaving Isabella alone for long stretches of time in Mantua. Francesco's absences during military campaigns gave Isabella remarkable political power in Mantua and over life at court.

When Francesco was captured and imprisoned in Venice in 1509 until 1512, Isabella took control of the Mantuan military, fending off would-be invaders and revealing a shrewd and strategic mind. Indeed, she was so successful in this new, political role that Francesco reacted angrily when he finally returned from imprisonment. Their bond fractured by his jealousy, Isabella traveled extensively through Italy to avoid her embittered husband, returning to the Mantuan court only after his death in 1519.

After the death of Francesco, Isabella flexed her powers as regent for her young son Federico, working to advance Mantua's interests by securing politically

savvy betrothals for her children and hosting important détentés with Urbino and Venice.

Music was a balm for Isabella as leader and diplomat. Comparing her to Juno, Minerva, and Venus, Mario Equicola (Isabella's Latin tutor and secretary from 1508), remarked "on her care for the citizens of Mantua," but noted, "when she rests at all from economic and political business, she takes up the lute and sings heroic poems with melodic and rhythmic composition, and

the wonderful singing skill carries off, as if windborne, the mournful poems." One of the works in her repertoire was a setting of Dido's last words from *Aeneid*, "Dulces exuvie"; Isabella's performance of the lament evoked rapturous praise in a Latin elegy by Castiglione, "On Elisabella Gonzaga Singing." (The nickname Elisabella suggestively combines Isabella with Elisa, Dido's Phoenician name.)

Dulces exuviæ dum fata deusque sinebant
Dum canit et quaerulum pollice
tangit ebur
Formosa e coelo deducit Elisa tonantem
Et trahit immites ad pia verba feras
Auritæ veniunt ad dulcia carmina sylvæ
Decurrunt altis undique
saxa jugis
Stant sine murmure aquæ taciti
sine flamine venti
Et cohibent cursus sidera prona suos.

"O relics once dear, while Fate and God allowed":
while she sings and plays the plaintive ivory with
her finger,
the beautiful Elisa brings sound down from heaven
and draws the wild beast to her virtuous words.
The long-eared underwood will come to her sweet songs,
from everywhere the rocks will hasten down from
the hills;
the waters stand still without a murmur, the winds
fall silent without a gust,
and the setting stars halt their course.

(translation after William Prizer)

The text *Dulces exuvie* will be familiar to those who attended Blue Heron's February concert, which included polyphonic settings by Josquin, De Orto, Ghiselin, Mouton, and Agricola. Isabella's *Dulces exuvie* was quite likely the anonymous frottola you will hear this afternoon, whose composer, as William Prizer suggests, may have been Marchetto Cara.

In Antoine Busnoys's *En soustenant vostre querelle*, the speaker boasts of being willing to die a cruel death in defending a lady's cause, while the theme of the poem that may have been set by Busnoys in *Le monde est tel pour le present* (the sole manuscript copy lacks text, and it cannot be said that the poem with the same first line, found only in a poetic source, can be fitted to the music with ease) is overtly political and disconcertingly contemporary: "The world is in such a state at present / that he who would succeed in it / must abandon virtue and embrace vice." Meanwhile,

Tromboncino's *Ala guerra*, its repeated motive on "ala guerra" evoking a battery of arrows, uses combat as a metaphor for conquests of the heart.

Private pleasures

Isabella primarily patronized music that she herself was interested in performing. As a child, she took up the lute, which she continued to study throughout adulthood, along with keyboard and singing. Tromboncino and Cara were both singer-lutenists; they not only provided Isabella with entertainment, but supported her music-making by composing hundreds of songs set to Italian poetic forms including the sonnet, ode, madrigal, and *strambotto*. Isabella's performances won great acclaim from her contemporaries. As Bernardo Accolti recalled in a 1502 letter: "Where do music, song, liberality, plays, and Tuscan compositions flourish

with wondrous novelty in a woman of such nobility and intelligence, who cannot only judge those things but also perfectly compose and perfectly sing to the viola or lute?”

Isabella also played the *vihuela de mano* (a plucked instrument shaped like a guitar but tuned like a lute), which may have inspired an interest in the *vihuela de arco*, an instrument of Spanish origin known in Italy from at least 1480. In addition, Isabella ordered a *lira da braccio* in 1493 and in 1495 purchased a consort of three viols, newly fashionable instruments that had only recently arrived in Italy with refugees fleeing the Spanish Inquisition.

Dancing was another vital outlet for Isabella’s display, as well as recreation. She was a childhood protégé of Guglielmo Ebreo da Pesaro, a Jewish Italian dancing master at various courts including Ferrara and the author of the influential 1463 treatise *De pratica seu arte tripudii* (On the Practice or Art of Dancing). Besides instructions, Pesaro’s treatise includes music for over twenty dances. Iconography and other descriptions suggest that a three- or four-member band accompanied dancing, but the surviving music records just a simple, single-line tune. Pesaro’s two-voice *Falla con misuras*



and the anonymous four-voice setting of *La Spagna* are rare notated examples of how musicians might have rendered these dance tunes. Our performances of the dances *Gelosia* and *Gracioso* combine improvisation and composition in historical style.

Celebration

Under Isabella’s curatorial leadership, Mantua became a rich cultural center, home to some of the most important artists, musicians, and poets of the Renaissance. While during her lifetime she was respected as a keen military strategist and politician, she is best remembered today for her patronage of the arts.

The final set of our program returns to the optimism and opulence that Isabella worked so hard to project in her patronage and personal artistry. The lighthearted rhythms of Alessandro Montovano’s *Chi se pasce di speranza*, alternating between triple and duple, project hope in the face of challenges, while *Ala cazza* (an anonymous song drawn from a personal songbook) celebrates a recreational hunting excursion.

Debra Nagy, Hannah De Priest & Scott Metcalfe

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

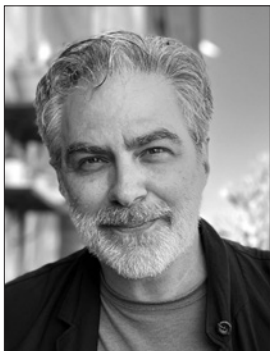
2015 Blue Heron inaugurated *Ockeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Ockeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Ockeghem's songs bore its first fruits in 2019 with the release of *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*.



Anna Danilevskaia, a specialist in repertoires from the fourteenth to the seventeenth centuries, was born into a family of musicians. She grew up surrounded by early music, specifically medieval repertoires, in Metz, France, and began her musical training at the age of six, playing different instru-

ments. At the age of fifteen she started to play the fiddle and, shortly after, the viola da gamba. She studied with Pedro Memelsdorff in Barcelona, and later at the Schola Cantorum Basiliensis, focusing on medieval fiddle. She then completed her studies with a master's degree in early viols with Paolo Pandolfo. In 2014 she founded her own group, Sollazzo, dedicated to the music of the Middle Ages and the early Renaissance. This first project as an ensemble director led Anna to explore different ways of approaching her chosen repertoire and allowed her to develop a musical language which has been called "unique, daring and yet respectful" by critics.



Professor **Sean Gallagher** of the New England Conservatory, preconcert speaker and musicological advisor for *Ockeghem@600*, is a music historian and pianist whose research focuses on music and culture in Italy, France, and the Low Countries during the "long fifteenth century" (ca. 1380–1520). He has pub-

lished articles on an array of subjects and is the author or editor of five books. Active as a pianist, he regularly presents lecture-recitals on a variety of topics that span much of the history of Western music. He is the recipient of a Ryskamp Fellowship from the American Council of Learned Societies and the Phi Beta Kappa Prize at Harvard for excellence in teaching, and is the first music historian to be inducted into Johns Hopkins University's Society of Scholars. He has worked closely with leading vocal ensembles, including Blue Heron and The Clerks (dir. Edward Wickham), for whose recording *Johannes*

Regis: Opera omnia he served as advisor. He is currently editing the chansons of Firminus Caron, to be published in the series *Corpus Mensurabilis Musicae*.



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.



Debra Nagy has been deemed an artist "of consummate taste and expressivity" (*Cleveland Plain Dealer*). She is the founder of the Cleveland-based ensemble Les Délices and plays principal oboe with the Handel & Haydn Society, Apollo's Fire, and many other ensembles. Inspired by a creative process that brings

together research, composition in historical styles, improvisation, and artistic collaboration, Debra creates programs that "can't help but get one listening and thinking in fresh ways" (*San Francisco Classical Voice*). Recent projects have included a multimedia production of Machaut's *Remede de Fortune* created in collaboration with Blue Heron, a critically-acclaimed CD combining jazz and French Baroque airs called *Songs without Words*, and *The White Cat*, a pastiche Baroque opera with puppetry and projections based on Marie Catherine

d'Aulnoy's 1690s feminist fairytale. Debra was recently recognized with a 2022 Cleveland Arts Prize and received the 2022 Laurette Goldberg Prize from Early Music America for her community outreach work with Les Délices on the web series SalonEra. Debra has recorded over 40 CDs with repertoire ranging from 1300-1800 and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR's Performance Today, WQXR, and WGBH. When not rehearsing, performing, or dreaming up new projects, Debra can be found cooking up a storm in her kitchen or commuting by bike from her home in Cleveland's historic Ohio City neighborhood.



Emma-Lisa Roux discovered the Renaissance lute at the age of six with her first teacher, Claire Antonini, who also introduced her to singing. Her growing passion for Renaissance music led her to study the lute at the Schola Cantorum Basiliensis, where she completed her Bachelor's degree with Hopkinson

Smith in 2018, her Master's degree with Peter Croton in early 2021, and her Master of Pedagogy in June 2022. She focuses on repertoire from the 15th to the 17th centuries, performing in Europe with ensembles such as Ensemble Phoenix Munich, Phaedrus, Per-Sonat, and the Casulana Lute Consort, as a lute player or a singing lutenist. Emma-Lisa also regularly performs alone on stage with her program "Singing to the lute" (Italian madrigals and French songs of the 16th century).

The Spectrum Singers 2022 - 2023 Season



NOVEMBER 19, 2022
A Holiday Celebration!

Festive seasonal choral works
with brass and organ



John W. Ehrlich, *Music Director*

MARCH 18, 2023
American Diversity

Music and poetry celebrating our country's rich
cultural spectrum

MAY 20, 2023
Magnificent Mozart!

Mass in C Major, K. 317 "Coronation"
Vesperae Solennes de Dominica, K. 321
with renowned soloists and orchestra

**Programs subject to change*

All concerts Saturday evenings, 8:00 PM
First Church Congregational, 11 Garden St., Cambridge
Tickets and more information: www.spectrumsingers.org

**JOIN US FOR
MUSICA SACRA'S
Spring 2023 CONCERTS!**

www.musicasacra.org
617-349-3400

All performances on Saturdays at
First Church Congregational
11 Garden Street
Cambridge, Massachusetts
and LIVE STREAMED



PHOTO COPYRIGHT © 2017 HOLBROOK ROBINSON

MARY BEEKMAN
ARTISTIC DIRECTOR

MUSICA SACRA
P.O. Box 381336
Cambridge, MA
02238-1336



TACTUS: *the Shape of Singing*

MARCH 11, 2023, 8:00 PM

WITH GUEST CONDUCTOR,
LORRAINE FITZMAURICE

Josquin, *Missa La Sol Fa Mi Re*

Shape-note arrangements by Carol Barnett

Original shape-note compositions by Leah
Vellerman

DOUBLE TAKES:

One Text, Two Perspectives

MAY 13TH, 2023, 8:00 PM

SELECTED TEXTS, EACH INTERPRETED BY

TWO DIFFERENT COMPOSERS

YOU GET TO VOTE FOR YOUR FAVORITE OF EACH PAIR!

STAY TUNED FOR INFORMATION ABOUT OUR

2023—2024 season concerts!

*"... uncommonly fresh and direct —
almost like breaking news."*

—THE BOSTON GLOBE

**2022
23 SEASON**

**THE GLORIES
OF BACH**

OCT 7 + 9

**BEETHOVEN
+ MOZART**

JAN 6 + 8

**MOZART +
MENDELSSOHN**

MAR 17 + 19

**THE MARRIAGE
OF FIGARO**

NOV 17 + 18

**BEETHOVEN
EROICA**

JAN 20 + 22

**BACH EASTER
ORATORIO**

MAR 31 + APR 2

**HANDEL
MESSIAH**

NOV 25 + 26 + 27

**THE COMPLETE
BACH
BRANDENBURG
CONCERTOS**

FEB 17 + 19

**CROSSING THE
DEEP**

JUN 1 + 4

**A BAROQUE
CHRISTMAS**

DEC 15 + 18

**MAGIC IS
IN THE AIR**



HANDEL+HAYDN SOCIETY

handelandhaydn.org

617.266.3605

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

We gratefully acknowledge the following generous contributors:

Sponsor of Scott Metcalfe \$60,000 or greater *Pledged at \$15,000+ per year for four years*

Dorrie Parini & Paul LaFerriere

Recordings Sponsor \$50,000 – \$59,999 *Pledged at \$12,500+ per year for four years*

Sponsor of a New CD

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

Digital Distribution Sponsor \$30,000 – \$49,999 *Pledged at \$7,500+ per year for four years*

Sponsor of Concert Filming (all technical services for producing virtual concerts)

Anonymous

Diane Droste

Joan Margot Smith

Young Artist Sponsor \$15,000 – \$29,999 *Pledged at \$3,750+ per year for four years*

Sponsor of Young Artist Internship

Peter Belknap &
Jennifer Snodgrass
John A. Carey

Andrew Sigel
Harry J. Silverman

Michal Truelsen &
Jody Wormhoudt
Lois Wasoff

New Music Sponsor \$7,500 – \$14,999 *Pledged at \$1,875+ per year for four years*

Sponsor of Commissioned New Works

Martha J. Fleischman

John Lemly & Catharine Melhorn,
in honor of David McFerrin

Deborah Malamud
Ann Besser Scott

Home Season Sponsor \$5,000 – \$7,499 *Pledged at \$1,250+ per year for four years*

Anonymous
Peggy & Jim Bradley
Laurel Broughton

Helen Chen & Keith Ohmart
Damon Dimmick
Harold I. & Frances G. Pratt

Programming Sponsor Up to \$5,000 *TBD per year for four years*

Anonymous
Peggy Badenhause &
Thomas Forrest Kelly
Kenneth Bé
Elaine V. Beilin &
Robert H Brown Jr.
David & Kathleen Brittan
Diane & John Paul Britton
James and Beverly Davies

Anne Freeh Engel &
Samuel Engel
Carolyn Franklin, *in honor of*
Kathleen Brittan, a wonderful
friend
John E. Krzywicki & Mary Briggs
Susan Miron
Jaylyn Olivo & Dale Flecker,
in honor of Paul Guttry

Jerome C. & Janet F. Regier
Richard Schmeidler
Jennifer Farley Smith &
Sam Rubin, *in memory of*
Beatrice, Eva, James, Joseph
Judith Thomson
Heidi Waleson &
Andrew M. Manshel
Laura Zoll

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.



BLUE HERON

ARTISTIC DIRECTOR

Scott Metcalfe

EXECUTIVE DIRECTOR

Sarah Radcliffe-Marrs

ADMINISTRATIVE & CONCERT MANAGER

Sara DeLong

SOCIAL MEDIA MANAGER

Margot Rood

BOARD OF DIRECTORS

OFFICERS

Peter Belknap, President

Paul LaFerriere, Treasurer

Lois Wasoff, Clerk

DIRECTORS

Philip H. Davis

Damon Dimmick

Dorrie Parini

Harry J. Silverman

Eytan Wurman

Laura Zoll

MUSICIAN REPRESENTATIVE

Sonja DuToit Tengblad

VOLUNTEERS

Daryl Bichel

Pam Borys

Jill Brand

Arthur Comegno

Emma De Lisle

Susan Delaney

Mary Jane Doherty

Holly Druckman

David Fillingham

Shirley M. Fountain

Pepper Greene

Anne Kazlauskas

Mary Catherine Kingsley

Diana Larsen

Ian McGullam

Thomas Nehrkorn

John Nesby

Anna Nowogrodzki

Beth Parkhurst

Geetha Patil

Christine Poff

Sam Rubin

Cheryl K. Ryder

Andrew Schulman

Mary-Margaret Segraves

Kristin Sexton

Susan Singer

Jennifer Farley Smith

Robin A. Smith

Charlotte Swartz

Erin Thomas

David Traugot

Sonia Wallenberg

Acknowledgments

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, Laura Jeppesen and Daniel Stepner, and Kate van Orden.

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!

Donations

Received between July 1, 2021 and December 31, 2022

We gratefully acknowledge the following individuals and organizations for their generous annual support.

Archangel (\$10,000 +)

Anonymous (2)	Elizabeth Metcalfe	Harry J. Silverman
The Cricket Foundation	Mid Atlantic Arts, Inc.*	Joan Margot Smith
Phillip H. Davis, <i>in honor of</i> Scott Metcalfe	Jessie Ann Owens	Michal Truelsen & Joda Wormhoudth
Massachusetts Cultural Council	Dorrie Parini & Paul LaFerriere	
	Andrew Sigel	

Angel (\$5,000 – \$9,999)

Anonymous (1)	Mary Briggs & John Krzywicki	Erin E.M. Thomas
Peter Belknap & Jennifer Snodgrass	Diane Droste	Lois A. Wasoff

Benefactor (\$2,500 – \$4,999)

Anonymous (1)	Robert J. Henry	Stephen Moody & Helen Kraus
Darryl & Gail Abbey	Mary Eliot Jackson, <i>in honor of</i> Paul Guttry & Pamela Dellal	Catherine & J. Daniel Powell
Dorothy C. Africa	Julianne Lindsay &	Ann Besser Scott
Brookhaven at Lexington	Richard O'Connor	Mark Sprinkle
Katie & Paul Bittenwieser	Deborah Malamud	Robert B. Strassler
Martha Fleischman	Catharine Melhorn & John Lemly	
Paul Guttry		

Guarantor (\$1,250 – \$2,499)

Anonymous (2)	Mastwood Charitable Foundation	Keith Ohmart & Helen Chen, <i>in support of Blue Heron musicians</i>
Peggy & Jim Bradley	Anne H. Matthews	Richard & Julia Osborne
John A. Carey	Sally McMurry & Barry Kernfeld	Dr. Julie I. Rohwein &
Damon D. Dimmick	Michael P. McDonald, <i>in support of</i> Blue Heron musicians	Jonathan B. Aibel
Helen Donovan & Holly Nixholm	Amy & Brian McCreath	Stuart C. Schaffner
Aaron Ellison & Flossie Chua	Ruth Morss	John Yannis
Hope Hare		
Ronald V. Lacro & Jon P. Schum		

Patron (\$600 – \$1249)

Anonymous (4)	Pamela Dellal	Martha Maguire & Oleg Simanovsky
Thom & Rebecca Barrett	John F. Dooley	Scott Metcalfe
Louise Basbas	Alan Durfee	William J. Pananos
Kenneth Bé	Marie-Pierre Ellmann &	Tracy Powers
Thomas N. Bisson	Michael Ellmann	Jerome C. & Janet F. Regier
Bright Funds Foundation*	Kathleen Fay & Glen Knickrehm	Jon Sutton & Fran Lewitter
John Paul & Diane Britton	Judy & Henry Feldman	Richard Tarrant
James Burr	Joel Gordon	Bettina Siewert & Douglas Teich
Martha Dassarma	Thomas Forrest Kelly, <i>in support of</i> Blue Heron musicians	Michael Wise & Susan Pettee
Mark Davis		Nicholas H. Wright

*Corporate Matching Gift

*European Tour Grant

Sponsor (\$300 – \$599)

Anonymous (5)
Steven Atlas
James Beck
Kathleen & David Brittan
Marie Brown
Sara & Tim Cabot
Robert Cochran
Nathaniel S. Coolidge
Elizabeth Davidson
Elizabeth C. Davis
Carl & May Daw
Jeff Del Papa, *in support of*
Blue Heron musicians
Charles & Sheila Donahue
Andrew Falender
Cynthia C. Fields
Joseph T. Flynn
Carol L. Fishman
Carole Friedman
Anne C. Gamble
Andrew Gangolf

Andrea Golden, *in support of*
Blue Heron musicians
Nancy L. Graham
Agatha & Don Hirst
Richard F. Hoyt, Jr.
Thomas Hyde
Evan Ingersoll
Robert & Deborah Klein
Penelope Lane
Mary Joan & Rob Leith
Marcia & Philip Lieberman
Julia Linkova, *in support of*
Blue Heron musicians
Robert & Elizabeth Low *in memory*
of Bill Metcalfe
Robert A. MacWilliams
James R. Martin
Kenneth M. & Karen L. Near
Cindy & Peter Nebolsine
Donald J. Pearson
Harold I. & Frances G. Pratt

Lee Ridgway
Nancy & Ronald Rucker
Susan Sargent
Mary-Margaret Segraves &
Paul A. McLean
Richard Silverman
Jennifer Farley Smith & Sam Rubin,
in memory of Beatrix, Eva, James,
Joseph
Joseph Sopko
The Speno Family
Anne R. Umphrey, *in support of*
Blue Heron musicians
Heather Wiley & Peter Renz
Susan Walters
Susan & Thomas Wilkes
Phyllis S. Wilner
Kathy Wittman
Laura Zoll

Supporter (\$125 – \$299)

Anonymous (8)
Joseph Aieta III
Debra K.S. Anderson
Margaret & Andy Ashe
Elaine Beilin & Robert H. Brown Jr.
Jill Brand & Thomas Nehrkorn
Spyros Braoudakis
Robert J. Burger
Ian Capps
Susan & Brian Clancy
Kymm Coveney
Erin Doherty & David McFerrin
Rita S. Edmunds, *in support of*
Blue Heron musicians
Thomas R. Engel
Lila Farrar
Carolyn Franklin
Bernard Fuller, *in support of*
Blue Heron musicians
Mary M. Gaylord
Wendy & Eric Glaas
Pepper (Barbara W.) Greene
Tim & Betsy McAlister Groves
Jim Haber & Susan Larson
Joan Stephens Hadly
Virginia & John Hecker
Christopher Heigham

Allen Holland
Michael & Lesia Hrycelak
Jean Jackson
Elena Kaczorowski
Tom & Kathy Kates
David Kiaunis
George Kocur, *in support of*
Blue Heron musicians
Karen G. Krueger
Robert E. Kulp, Jr.
Fla Lewis
Robert Low
Peter J. Martin & Elizabeth F. Ryder
Jameson & Polly Marvin, *in support*
of Blue Heron musicians
Robert McDonald
Lisa Ambrose Meyer
Susan Miron
Debra Nagy
Perry & Susan Neubauer
Jeffrey Nicolich
Cynthia Oehmig
Jaylyn Olivo & Dale Flecker
Kate & Ted Ongaro
Beth Parkhurst, *in memory of*
Cheryl M. Parkhurst
Deborah Peters and Stephen Bloch

Virginia Raguin, *in support of*
Blue Heron musicians
Carole Rogers, *in honor of*
Pamela Dellal
Robert & Nancy S. Rosenthal
Katy & Joan Roth
Janet E. Saad
Richard L. Schmeidler
Stephen & Natalie Sears
Robert Silberman & Nancy Netzer
Clea Simon & Jon Garelick, *in*
support of Blue Heron musicians
Richard Silverman
Dr. Simmons & Dr. Duffin, *in*
memory of Guillaume DuFay
Mark Slotkin
Elisha Smith
David Snead
Polly Stevens
Melinda Sullivan
Richard Tarrant
Elizabeth K. Thomas
Nancy M. Tooney
Richard Turbet, *in support of*
Blue Heron musicians
Jean Woodward
Elizabeth Wylde

Friend (up to \$124)

Anonymous (140)

Alchemy Foundation*

Aptima, Inc.*

Lois Banta

Daniel Bessette

Barbara Bishop

Noël Bisson

Barbara Boles

Rhys Bowen & Rebecca Snow

Barbara Boyce

Matilda Tomaryn Bruckner

Anne P. Chalmers

Linda Clark

Cynthia Coldren

Marvin Emery Collins

David Cooke

Dennis Costa

Wallace & Barbara Dailey

James & Beverly Davies

Sally Davis

Regine Detremmerie-Carr

Urbain DeWinter, *in support of*
Blue Heron musicians

John H. Doherty, Jr.

Robert Dulgarian and
Christina Maranci

Anne Freeh Engel & Samuel Engel

Jane Farber

Robin Riley Fast & Paul A. Fast

Nicole Faulkner

Joshua Fine

Christian & Michele Fisher

Kathy Fogel

Joanne Hammil

Arnie Harris

William Harwood

Karin J. Hemmingsen

Katherine Hesse

Peter Robert Hewitt

Dan Hogan

Joe Hunter & Esther Schlorholtz

Katherine Isaacs

Steve & Patricia Jamison

Deborah Jones

Virginia Lane

Kathleen Lang

Mary Ann & Matt Lennon

Paul Lipke

Harold U. Masters

The McIntosh Family

Dave McLellan

Jason McStoots

Honey Meconi

Jeanette Millard

Carol B. Miller

Katharine H.S. Moon, *in honor of*
Sophie Michaux

Mary O'Beirne

Christine Poff, *in honor of*
Paul Guttry

Arthur & Mary Porterfield

Richard Rastall

Tom Regan

Bill Riley

Richard R. Rivard

Alice Robbins

Irving E Rockwood

Peter Schulz

Elizabeth Seitz

Marian K. Shapiro

Aaron Sheehan & Adam Pearl

Larry Sides

Ann Stewart

Ann Briggs Stickney

Walter Stine, *in support of*
Blue Heron musicians

Timothy Swain

Marilu Swett Spector

Anatole & Juliana Sykley

Michael Tatian

Carolyn Thomas

Kiri Tollaksen

Lloyd Van Lunen &
Margaret Wilson

Linda Rubel & Bill Waddell

Sonia Wallenberg

Barbara and Jim Wanner

Elana Messer Weil & Shawn Weil

Binney Wells

Robert Wiemken, *in honor of*
Scott Metcalfe

Christie & Francis Wyman

Reducing our Carbon Footprint

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. Thus far, 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.

WELCOME TO A FAR CRY'S 2022-2023 SEASON!

BOLD. JOYFUL. TOGETHER.



Info and tickets at
WWW.AFARCRY.ORG

9/16/22 | 9/17/22

HOMELAND

Full Ensemble

*Feat. Kinan Azmeh, clarinet &
Dinuk Wijeratne, piano*

10/22/22 | 10/23/22

CACTUS

Chamber Music

11/18/22

MÉXICO LINDO Y QUERIDO

Full Ensemble

Feat. Estelí Gomez, soprano

12/10/22 | 12/11/22

DEAR FRIEND

Chamber Music

2/3/23

UNREQUITED

Full Ensemble

Feat. Katharine Dain, soprano

3/18/23 | 3/19/23

HEARTH

Chamber Music

3/31/23

GLITTERING WORLD

Full Ensemble

4/15/23

LEGACY OF LOVE

Chamber Music

5/12/23

LIMITLESS

Full Ensemble



WE ARE a nonprofit climate solutions incubator with a mission to cut carbon emissions now by driving systems change.

OUR WORK:

- Catalyzing the transition from heating buildings with polluting natural gas to using **geothermal energy** to heat AND cool homes, without harmful emissions.
- Delivering **equitable energy efficiency** upgrades to low-income households.
- Mapping **gas leaks** and ensuring that gas utilities find and repair the most environmentally harmful leaks.

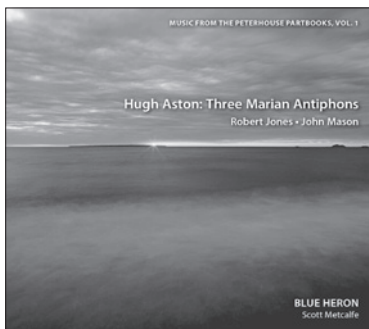
And so much more! Learn about our work and ways to support us at heet.org.
HEET never accepts funding from the gas or geothermal industry.

Blue Heron Recordings

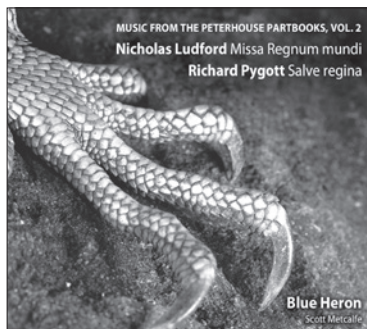
MUSIC FROM THE PETERHOUSE PARTBOOKS

Canterbury Cathedral, c. 1540

VOL. 1



VOL. 2



VOL. 3



VOL. 4



VOL. 5



**THE LOST MUSIC
OF CANTERBURY
5-CD SET**



**GUILLAUME
DU FAY**
MOTETS
HYMNS
CHANSONS
SANCTUS PAPALE



**CHRISTMAS
IN MEDIEVAL
ENGLAND**



**I MADRIGALI
A CINQUE VOCI**
CIPRIANO DE RORE
2-CD SET

*World Premiere
Recording*



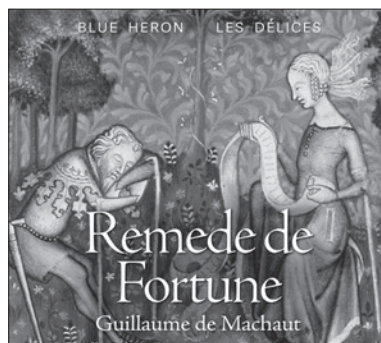
**A 14TH-CENTURY
SALMAGUNDI**
MACHAUT,
SENLECHES,
LANDINI
ET AL.



**JOHANNES
OCKEGHEM**
COMPLETE
SONGS
VOL. 1



**GUILLAUME
DE MACHAUT**
REMEDE DE
FORTUNE



DAVID HAWTHORNE (BOWMAKER)

8 COMMON ST. #2
WALTHAM, MA 02451 617 491-0781

WWW.VIOLINBOWS.NET
BOWMAKER@ICLOUD.COM



MOORE



FINANCIAL ADVISORS, LTD.

Financial Planning for Peace of Mind

Fee-Only Financial Planning & Investment Management

www.MooreAdvisors.com

Susan Moore, CFP® & Rob Kania, CFA®
617-393-9999 | moore@mooreadvisors.com

7 Clyde Road
Watertown, MA 02472



Musicians OF THE *Old Post Road* 2022-23 SEASON

FORGOTTEN VOICES

a season of discovery

ONLINE and IN PERSON



**Masterful Madames:
Women Composers in the
Circle of Frederick the Great
October 29 & 30**

Fabulous forgotten female
composers in Frederick the
Great's circle

**American Originals:
A Moravian Christmas
December 10 & 11**

Beautiful music for the season by
a unique 18th-century community.

**Baroque Diva: A tribute
to Faustina Bordoni
March 11 & 12**

Dazzling arias and cantatas
written for the superstar
Featuring soprano Teresa Wakim

**Into the Light: Unearthed
Treasures by Christoph Graupner
April 29 & 30**

Thrill to the unveiling of lost
works by Graupner & works by
his Darmstadt colleagues

*Plus a new
Delving Deeper
episode:
Behind the
Curtain:
Mining, Polishing
and Showcasing
Lost Musical Gems
February 4
(online only)*

For more information, and to receive our season brochure, visit OldPostRoad.org

MUSIC BEFORE 1800

48TH SEASON 2022-2023

Sunday afternoon concerts
at 4 PM

Corpus Christi Church
529 West 121st Street
Manhattan

All concerts become
available online for two
weeks, beginning a week
after the live performance.

Programs subject to change.

mb1800.org 212-666-9266

October 2—Boston Camerata **MB1800 debut**
We'll Be There: American Spirituals

October 23—Vox Luminis
Bach: The Arnstadt Connection

December 11—Juilliard415 with Laurence Cummings
The Splendors of Dresden

January 15—Twelfth Night **MB1800 debut**
Aminta e Fillide

February 5—Les Délices
Winds of Change

February 19—Blue Heron
Un Petrarchino cantata: Petrarch's Canzoniere in Song

April 16—Cappella Pratensis
Canons of Beauty: Josquin and Mouton

May 7—Tiburtina Ensemble **American debut**
Celestial Harmony: Music for the Heavenly Court by
Hildegard of Bingen



GOD RESPECTS ME
WHEN I WORK,
BUT HE **LOVES**
ME WHEN I **SING!**

- RABINDRANATH TAGORE

Friendly accommodations
in the heart of Cambridge

24 Irving Street
Cambridge, MA 02138

P 617 547 4600

irvinghouse.com



IRVING
HOUSE
AT HARVARD

Courtiers & Costermongers

STS romps through 17th-c.
London! Sublime consort
lessons, vigorous country dance
tunes, and broadside ballads
about epic battles, musicians in
trouble, and of course..beer.

May 6 at 7:30pm

Watertown, MA

May 7 at 3:00pm

Medford, MA

www.SevenTimesSalt.com





SARASA

four

Jake Charkey
Myron Lutzke
Timothy Merton
Jennifer Morsches

Sarasa Presents

"Take Four!"

Featuring the lush sound of four cellos in
works by J.S. Bach, Beethoven, Wagner, Fauré,
Dave Brubeck and a special world premiere!

- Friday, May 12 @7pm
Brattleboro VT
- Saturday, May 13 @7:30pm
Cambridge MA
- Sunday, May 14 @3:30pm
Lexington MA



Lexington
Council
for the Arts



Tickets & info at
www.sarasamusic.org
or 978 766 9408



ILLUSTRATION CREDITS

Requiem Funeral procession of Charles VI of France, from Jehan Charetier, *La cronicque 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.

Missa Mi mi Illustration from first opening of the *Missa mi mi*, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. ii (4). © 2023 Vatican Apostolic Library. Used by permission of the Vatican Apostolic Library; all rights reserved.

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.

*the Jameson
Singers*
Kevin Leong
Music Director

Handel: Dixit Dominus

Bach: Christ lag in Todes Banden

Sonia DuToit Tengblad, *soprano*

Kristen Watson, *soprano*

Emily Marvosh, *contralto*

Matthew Anderson, *tenor*

David McFerrin, *baritone*

with Baroque orchestra

Saturday, May 6, 2023 at 8 PM

First Church in Cambridge

11 Garden Street, Cambridge

TICKETS

Tickets \$20 - \$35

Discounts for students and limited income

jamesonsingers.org ❖ info@jamesonsingers.org



Concerts at First Church in Cambridge, Congregational

OCTOBER 14

Le Rossignol musical / The Musical Nightingale

DECEMBER 15-16

Christmas in 15th-Century France & Burgundy

JANUARY 20

Renaissance Portraits

MARCH 23

Tasso & Wert

APRIL 13

The World of Johannes Okeghem

www.blueheron.org



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



BLUE HERON

950 Watertown Street, Suite 8
West Newton MA 02465
www.blueheron.org