

25TH SEASON / 2023-2024

Scott Metcalfe, Artistic Director

BLUEHERON



Le Rossignol musical
The musical nightingale

SATURDAY, OCTOBER 14, 2023



Blue Heron

Margot Rood, soprano
Sophie Michaux, mezzo-soprano
Laura Pudwell, mezzo-soprano
Jason McStoots, tenor
Aaron Sheehan, tenor
Sumner Thompson, tenor
Paul Guttry, bass
David McFerrin, bass
Kevin Payne, lute
Scott Metcalfe, artistic director

Pre-concert Talk

Kate van Orden

Le rossignol musical / **The musical nightingale**

SATURDAY, OCTOBER 14, 2023 | FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Bon jour, mon amour

Bon jour mon coeur, bon jour ma douce vie
Philippe de Monte (1521-1603)

Le rossignol

Rejouyssons nous a ceste heure
Cipriano de Rore (1515/16-1565)
Rossignolet qui chante
Rinalde del Melle (c. 1554-c. 1598)
Rossignol mon mignon
Claude Le Jeune (c. 1528-1600)
Le rossignol plaisant et gracieux
Andreas Pevernage (1542/3-1591)

Fantasia

Gregorio Huwet (before 1550-c. 1616)
Galliard
Adrian Denss (c. 1545-c. 1608)

Dans le feu

Depuis le jour que je vous vei
Jan Pieterszoon Sweelinck (1562-1621)
Le feu couvert dont l'ardeur et la force
Cornelis Verdonck (1563-1625)

La peine dure que tant j'endure
Séverin Cornet (c. 1520-1582)
Mon coeur se recommand'a vous
Del Melle

C'est Latin

Fuyons tous d'amour le jeu
Tu ne l'enten pas, la la la
Le Jeune
Je file quand Dieu me donne de quoy
Philip Van Wilder (c. 1500-1553)

Susanneken – Soet Catarijken –
Schager Voetken

Joachim van den Hove (1567-1620)
Canson Englesa – Altra Canson Englesa
Emanuel Adriaenssen (c. 1550-1604)
Courante
Van den Hove

Amour ou liberté?

Elle n'eust sceu la chaleur éprouver
Le Jeune
Vous qui goutez d'amour le doux contentement
Bon jour mon coeur, bon jour ma douce vie
Pevernage

Bon jour, mon amour

Bon jour mon coeur, bon jour ma douce vie,
Bon jour mon oeil, bon jour ma chere amie,
Hé bon jour ma toute belle,
Ma mignardise bon jour,
Mes delices, mon amour,
Mon doux printems, ma douce fleur nouvelle,
Mon doux plaisir, ma douce coulombelle,
Mon passereau, ma gente tourterelle,
Bon jour ma douce rebelle.

Je veux mourir si plus on me reproche
Que mon service est plus froid qu'une roche
De t'avoir laissé, maistresse,
Pour aller suivre le Roy,
Mandiant je ne sçay quoy
Que le vulgaire apelle une largesse.
Plus tost perisse honneur, cour et richesse,
Que pour les biens jamais je te relaisse,
Ma douce et belle déesse.

Pierre de Ronsard (1524-85)

Le rossignol

Rejouyssons nous a ceste heure
en ce joly moys de may :
le rossignol demeure
au bois chantant si gay.
Sans quelque lay
l'iray ouyr chanter
et veoir la belle figure
que je veulx aymer.

Good day my heart, good day my sweet life,
good day my eye, good day my dear friend,
ah, good day my beauty,
my dainty one, good day,
my delight, my love,
my sweet springtime, my sweet new flower,
my sweet pleasure, my sweet little dove,
my sparrow, my gentle turtledove,
good day my sweet rebel.

I wish to die if I continue to be reproached
that my service is colder than a stone
for having left you, mistress,
to follow the King,
seeking I know not what –
what is commonly called largess.
May honor, court, and riches perish
before I ever leave you for gain,
my sweet and fair goddess!

Let us rejoice now
in this pretty month of May:
the nightingale resides
in the woods, singing so gaily.
Without delay
I shall go listen to him sing
and see the lovely face
I wish to love.

Rossignolet qui chante,

Va-t'en a mon amy
Dire qu'il se contente,
Et que c'est mon attente
De mourir avec luy.

Rossignol mon mignon, qui dans ceste saulaye

Vas seul de branch' en branche à ton gré voletant,
Et chantes à l'ennuy de moy qui vay chantant
Celle qui faut toujours que dans la bouche j'aye,

Nous soupirons tous deux : ta douce voix s'essaye
A soner l'amitié d'une qui t'ayme tant,
Et moy triste je vay la beauté regrettant
Qui m'a fait dans le coeur une si aigre playe.

Toutefois, Rossignol, nous differons d'un point,
C'est que tu es aymé, et je ne le suis point,
Bien que tous deux ayons les musiques pareilles,

Car tu fléchis t'amie au doux bruit de tes sons,
Mais la mienne qui prend à dépit mes chansons,
Pour ne les escouter, se bouche les oreilles.

Ronsard

Le Rossignol plaisant et gracieux,

Habiter veut tousjours au vert bocage,
Au champs voler et par tous autres lieux,
Sa liberté aimant plus que sa cage :

Mais le mien coeur qui demeure en ostage
Sous triste deuil qui le tient en ses lacs,
Du Rossignol ne cherche l'avantage,
Ne de son chant recevoir le soulas.

La fleur de poésie francoyse (Paris, 1543)

Little singing nightingale,
go to my lover
and tell him to be content,
and that is my intent
to die with him.

Nightingale, my darling, you who in this willow grove
fly alone from branch to branch, fluttering about at will,
and sing, to my despair, I who go about singing
of her whose name is always on my tongue,

The two of us both sigh: your sweet voice devotes itself
to proclaiming the love of one who loves you much,
while I go sadly lamenting the beauty
who has made such a bitter wound in my heart.

All the same, Nightingale, we differ in one way,
which is that you are loved and I not at all,
although we both make the same music,

For you reach your love with the sweet sound of your calls,
but mine, who is offended by my songs,
in order not to hear them, stops up her ears.

The pleasing and gracious Nightingale
wishes always to live in the green wood,
to fly to the fields and everywhere else,
loving its liberty more than its cage:

But this heart of mine, which lives hostage
to the sad grief that holds it in its snares,
does not seek to gain the Nightingale's advantage,
nor to receive the solace of its song.

Dans le feu

Depuis le jour que je vous vei,
Maistresse, vostre grand' beauté
contraignit mon cœur asservi
au joug de vostre cruauté :
si bien qu'un autr'amour vainqueur
n'a fait playe dedans mon cœur.

Le feu couvert dont l'ardeur et la force
Se descouvre par mon tourment
Croist en vigueur soudain que je m'efforce
De trouver quelqu'allegement,
Et d'autant plus que je regarde
De me mettr' en la sauvegarde
De celle a qui je dois avoir secours,
Plus je me trouv' esloigné de secours.

La peine dure
Que tant j'endure,
La voulés vous
Entendre tous?
Voyez l'attente
Qui me tourmente,
Voyez le bien
Duquel n'ay rien.
Le ciel me donne
Volunté bonne,
Nature a fait
Son coeur parfait,
Amour me porte
Et reconforte,
Mais nul ne peut
Tout ce qu'il veut.

Ever since the day I first saw you,
Mistress, your great beauty
has shackled my heart in servitude
to the yoke of your cruelty,
such that another victorious love
has made no wound within my heart.

The concealed fire whose ardor and force
is revealed by my torment
grows in vigor as soon as I attempt
to find some relief,
and the more I try
to place myself under the protection
of the one from whom I ought to have help,
the more I find myself far from help.

The harsh pain
that I endure,
do you all wish
to understand it?
See the waiting
that torments me,
see the good
of which I have none.
Heaven grants me
good will,
Nature has made
her heart perfect,
Love bears me up
and comforts me—
but none may have
all that he wants.

Fortun' adverse,
Qui tout renverse,
Rend leurs effectz
Tous imparfaictz.
Perseverance
Et patience
Bien pour mourir
Me font souffrir,
Disant "Supporte,
Le peïn' apporte."
Quant on attend
Ce qu'on pretend,
Douc' est la peine,
Quant elle ameine
Aprés tourment
Contentement.

Mon coeur se recommand'a vous,
Tout plein d'ennuy et de martire :
Au moins en despit des jaloux
Faites qu'adieu vous puisse dire.
Ma bouche qui vous souloit rire
Et conter propos gracieux
Ne fait maintenant que maudire
Ceux qui m'ont banni de vos yeux.

Clément Marot (1496-1544)

Adverse Fortune,
who upsets everything,
renders their efforts
null and void.
Perseverance
and Patience
make me suffer
even unto death,
saying "Endure,
bear the pain."
When one waits
for what one deserves,
sweet is the pain,
for it brings,
after torment,
contentment.

My heart commends itself to you,
full of pain and suffering:
at least, despite the jealous,
allow me to bid you farewell.
My mouth, which used to smile at you
and make gracious conversation,
does nothing now but curse
those who have banished me from your sight.

C'est Latin

Fuyons tous d'amour le jeu

Comme le feu,

Ayme qui voudra les femmes,

Serve qui voudra les dames,

Quand à moy je n'en ay cure,

Ni les procure,

Jamais on n'y gaigne rien,

Je le voy bien.

Fuyons tous d'amour le jeu

Comme le feu.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin

La fille d'un bon homme s'est levée au matin,

A pris trois bichetz d'orge, s'en va droit au moulin.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin.

A pris trois bichetz d'orge, s'en va droit au moulin,

Mon amy, si dit elle, moudray je bien mon grain.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin.

Mon amy, si dit elle, moudray je bien mon grain.

Ouy, dit il, la belle, attendés à demain.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin.

Ouy, dit il, la belle, attendés à demain.

J'ay bien perdu ma peine, car tu n'es qu'un badin.

Tu ne l'enten pas, la la la,

Tu ne l'enten pas, c'est Latin.

Let's all flee the game of love
as from fire!

Let him who wishes love women,

let him who wishes serve ladies:

as for me I don't care for them,

nor try to win them;

never does one gain anything that way,

this I see well.

Let's all flee the game of love

as from fire!

You don't get it, la la la,

You don't get it, it's Latin.

The daughter of a good fellow got up in the morning,

took three bushels of barley, went straight to the mill.

You don't get it, la la la,

You don't get it, it's Latin.

She took three bushels of barley, went straight to the mill;

My friend, says she, I'd like my grain ground well.

You don't get it, la la la,

You don't get it, it's Latin.

My friend, says she, I'd like my grain ground well.

Okay, says he, my pretty, just wait til tomorrow.

You don't get it, la la la,

You don't get it, it's Latin.

Okay, says he, my pretty, just wait til tomorrow.

I've really wasted my time (says she), for you're
nothing but an ass.

You don't get it, la la la,

You don't get it, it's Latin.

Je file quand Dieu me donne de quoy,

Je file ma quenouille au voy.
En un jardin m'en entray,
Trois fleurs d'amour j'y trouvay.
Je vay, je vien, je tourne, je vire,
Je ferre, je taille, je tons, je raiz,
Je danse, je saute, je ris, je chante,
Je chauffe mon four,
Je garde mes ouailles du loup.
Je file quand Dieu me donne de quoy,
Je file ma quenouille au voy.

I spin when God gives me the wherewithal,
I spin my distaff, oho!
Into a garden I went,
there I found three flowers of love.
I go, I come, I turn, I whirl,
I fit, I cut, I shear, I shave,
I dance, I leap, I laugh, I sing,
I warm up my oven,
I guard my sheep from the wolf.
I spin when God gives me the wherewithal,
I spin my distaff, oho!

Amour ou liberté?

Elle n'eust sceu la chaleur éprouver

D'un feu plus beau en sa tendre poitrine,
Et luy n'eust peu au ciel mesme trouver
De ses vertus recompense plus digne.
O coup! heureux, o nuit bien fortunée!
Chantons Io, Hymen, o Hymenée.

She could not have felt the warmth
of a more beautiful flame within her tender breast,
and he could not have found, even in heaven,
a reward more worthy of his virtues.
O happy couple, O night most fortunate!
Sing Io, Hymen, O Hymenée.

Vous qui goûtez d'amour le doux contentement,

Chantez qu'il n'est rien tel que l'estat d'un amant ;
Vous qui la liberté pour déess' avez prize,
Chantez qu'il n'est rien tel que garder sa franchise.

You who taste the sweet contentment of love
sing that there is nothing like the state of a lover;
you who have taken liberty for your goddess
sing that there is nothing like keeping your freedom.

Bon jour mon coeur, bon jour ma douce vie,

Bon jour mon oeil, bon jour ma chere amie,
Hé bon jour ma toute belle,
Ma mignardise bon jour,
Mes delices, mon amour,
Mon doux printems, ma douce fleur nouvelle,
Mon doux plaisir, ma douce coulombelle,
Mon passereau, ma gente tourterelle,
Bon jour ma douce rebelle.

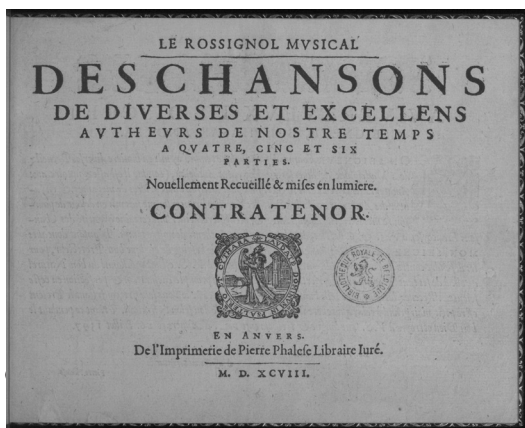
Good day my heart, good day my sweet life,
Good day my eye, good day my dear friend,
Ah, good day my beauty,
my dainty one, good day,
my delights, my love,
my sweet springtime, my sweet new flower,
my sweet pleasure, my sweet little dove,
my sparrow, my gentle turtledove,
good day my sweet rebel.

Ronsard

Translations by Scott Metcalfe

The musical nightingale

SONGS & LUTE MUSIC
IN SIXTEENTH-CENTURY
ANTWERP



Title page of the contratenor partbook of *Le Rossignol musical* (Antwerp, Phalèse, second printing 1598)

The core of today's program is a selection of chansons from an anthology published in Antwerp in 1597 by the printer Petrus Phalesius or, in French, Pierre Phalèse: *Le Rossignol musical des chansons de diverses et excellens autheurs de nostre temps a quatre, cinc et six parties*. "The Musical Nightingale of songs by various excellent authors of our time" contains 43 chansons "in four, five, and six parts" by composers both living and dead—local musicians such as Séverin

Cornet, Andreas Pevernage, and Cornelis Verdonck, composers from the Low Countries who pursued careers across Europe like Philippe de Monte and Rinalde del Melle, and a few Frenchmen with connections to Antwerp and its famous printing houses. The program was conceived for the 2023 edition of the festival *Laus Polyphoniae*, "Antwerp: Townscape – Soundscape," and was premiered in Antwerp this past August 21st in the former St. Augustine's Church, built in 1615-18 and converted as of 2006 into the concert hall AMUZ, the home of the Festival van Vlaanderen in Antwerp.

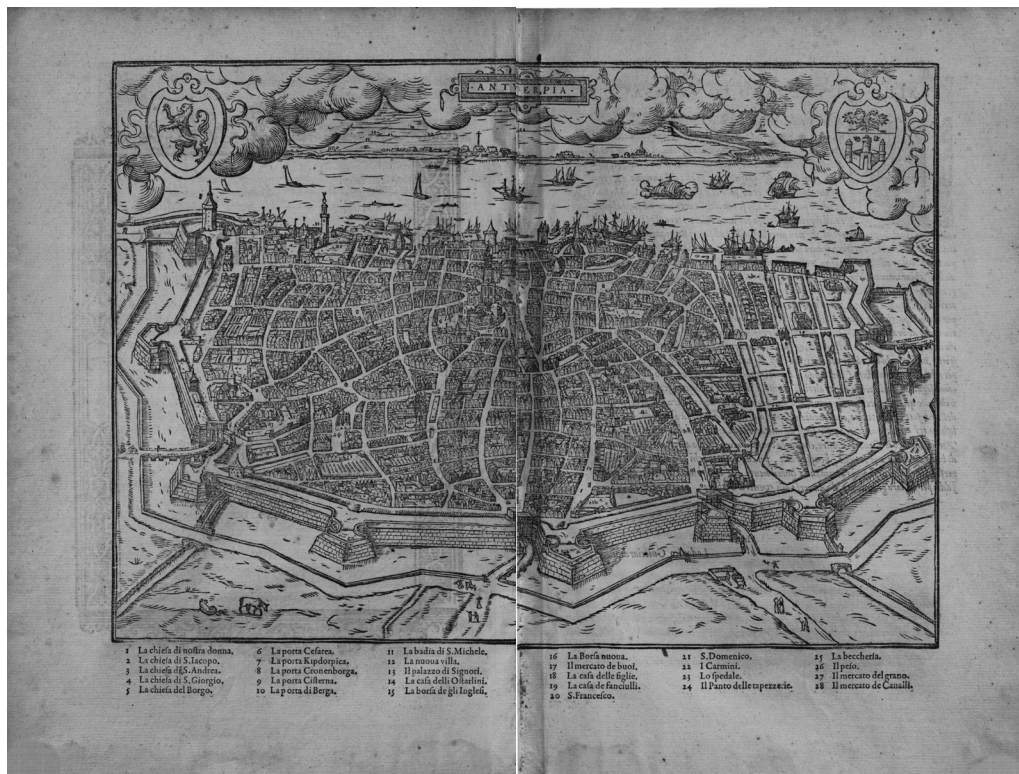
Antwerp

Sixteenth-century Antwerp was one of the most important cities in the Duchy of Brabant. Lying on the right bank of the river Scheldt, towards the end of the fifteenth century it had supplanted the city of Bruges, about 55 miles to its west, as the trading and shipping capital of the Low Countries, largely due to the silting up of the tidal inlet called the Zwin that had connected inland Bruges to the North Sea. Merchants from Portugal, England, Germany, and other foreign nations transferred their houses to Antwerp, and the city's trade quickly grew to encompass Portuguese spices, precious metals from south Germany, English wool and cloth, French salt, wines from France, Spain, and Germany, and wheat from the Baltic countries. New industries sprang up alongside the old: book printing, silk weaving, diamond working, and the processing of fish, soap, cloth, and sugar—the latter a new source of wealth derived largely from the forced labor of enslaved Africans in the New World. Antwerp's banks financed trade, shipping, and manufacture, and an exchange or bourse was opened in 1531 “to the merchants of all nations.” By the 1540s Antwerp accounted for about three-fourths of all export revenues, by land and sea, in the Imperial Low Countries.

Antwerp's economic growth stimulated a concomitant boom in population, the number of its inhabitants more than doubling from around 40,000 at the beginning of the century to 100,000 by the 1560s, largely due to immigration from all over Europe. The wealth was not distributed equally, of course; a rich merchant class claimed a disproportionate share of the earnings and power, while the rising prices of food and housing weighed increasingly heavily on the less fortunate. But a prosperous urban middle class also developed between the rich and the poor, teachers, book makers, and artists who could make a good living in their chosen profession and contribute to the city's rich cultural life, including its unusually good schools for girls and boys alike.

Lutheranism arrived early in Antwerp, imported by German merchants and by monks from Martin Luther's own Augustinian order, who founded a monastery in the city in 1513. Although the German Augustinians were expelled from Antwerp in 1527, Protestant ideas had gained a firm foothold, and in the late 1550s Reformed Protestantism or Calvinism gained significant power and presence, culminating in the so-called Wonderjaar or Wonder Year of 1566-67, when the city's governors, who were ruled by Philip II, king of Spain and Portugal and lord of the Seventeen Provinces of the Netherlands, briefly permitted full religious freedom to Lutherans and Calvinists. All this ended in August 1567 with the arrival of the Duke of Alba, who, as part of his effort to suppress the rebellious energies of the city, ordered the construction of a giant citadel where the wall bounding Antwerp on the south met the river Scheldt. Political and religious tensions broke out into open conflict with the beginning of the Dutch Revolt in 1568; among the most significant incidents in the early years of the long and bloody conflict between Spanish and Netherlanders was the so-called Spanish Fury of November 1576, when thousands of civilians in Antwerp were killed by Spanish soldiers during several days of violence and destruction. When the Spanish garrison in Antwerp was finally defeated the following August, Antwerp joined the rebellion on the side of William of Orange, and the city was governed as a Calvinist republic for the next eight years, until it surrendered to the Spanish general Alexander Farnese in August 1585 after a year-long siege. Protestants were given four years to convert to Catholicism or leave and many chose the latter, moving north to live in the United Provinces of the Dutch Republic. Reversing the gains of earlier in the century, the population of Antwerp dropped from around 82,000 in 1585 to 42,000 ten years later. Trade and commerce moved north, too, preparing the way for Amsterdam to become the next

center of capitalist Europe and the economic engine of the Dutch Golden Age. Antwerp, meanwhile, became a center of the Catholic Counter Reformation—soon leading to the foundation, in the early seventeenth century, of a new Augustinian monastery, whose church is now AMUZ.



Map of Antwerp from Lodovico Guicciardini, *Descrittione ... di tutti i Paesi Bassi* (Antwerp, 1567)

Printing, instrument making & other arts in Antwerp

Despite religious conflict, war, and the fluctuating fortunes of commerce, Antwerp remained culturally vibrant throughout the entire century. The three pillars of Antwerp's musical life, according to the late music historian Godelieve Spiessens, were music printing, instrument building, and polyphony.

Antwerp harbored a thriving book printing industry, whose principal figures from a musical standpoint were Tielman Susato, Christophe Plantin, Petrus Phalesius, and their heirs and successors. Susato, born around 1510—apparently from a town called Soest, either in the Netherlands or in Westphalia—had arrived in Antwerp by 1530 and in 1542-43 set up the first press in the Netherlands to use moveable type. Within twenty years he had published around sixty collections of dance music, masses, motets, madrigals, and chansons, including the 1545 *Huitieme livre des chansons a quatre parties* from which we draw Cipriano de Rore's *Rejouyssons nous a ceste heure*. Susato was also a composer and a wind player and an Antwerp town piper.

Plantin was born around 1520 near Tours in France's Loire Valley; after an apprenticeship in Caen in Normandy he set up shop in Paris as a bookbinder. In 1548 he relocated to Antwerp, where he eventually became a free citizen, a member of the Guild of St. Luke—the guild of painters, sculptors, instrument makers, engravers, printers, and other artists and artisans—and a very well-off man. Plantin switched from bookbinding to typography and printing after sustaining an injury, had his own shop by 1555, and went on to be one of the most successful printers of the age. Music formed just a small part of the immense output of the house of Plantin, which was passed on to his successors via his son-in-law Jan Moretus.



Central courtyard and printing rooms in Plantin's house and shop in Antwerp, now the Plantin-Moretus Museum (photographs by Scott Metcalfe)

The Phalesius press, too, was a family business handed down over generations. The first Petrus Phalesius to become a printer, known as Phalesius the Elder, was born around 1510 in the university city of Leuven, also in the Duchy of Brabant. Phalesius established his press in Leuven in 1552, in which year he printed the first collection from the pen of the young Claude Le Jeune, who would feature much later in *Le Rossignol musical* of 1597. In 1570 Phalesius entered into a partnership with Johannes Bellerus of Antwerp. Half a dozen years after the elder Phalesius died in 1575, his son Petrus Phalesius the Younger moved the business to Antwerp, where it operated well into the next century under the direction of his daughters Maria and Magdalena.

The craft of instrument building in Antwerp centered mainly on harpsichords and virginals, and this too was a family business. The most famous names are Ruckers, Couchet, and Dulcken; the first two families intermarried. The Ruckers workshop made outstanding instruments for generations, from Hans Ruckers (c. 1540-1598) through his sons Joannes (1578-1642) and Andreas (1579-after 1645) and Andreas's son, also named Andreas (1607-before 1667). Jan Pieterszoon Sweelinck travelled from Antwerp in 1604 to arrange the purchase of a harpsichord for his city of Amsterdam, very likely from the Ruckers atelier.

Before turning to Spiessen's third musical pillar, polyphony, to which our concert and indeed our ensemble is devoted, we should not neglect to mention that Antwerp was home to outstanding artists in many other disciplines as well, including, for example, the family of Brueghels—Pieter the Elder, his sons Pieter the Younger and Jan the Elder, and other painters spanning the sixteenth and seventeenth centuries—and Peter Paul Rubens, who was born in Siegen in the Holy Roman Empire but raised in Antwerp, where he spent most of his life after an eight-year stint in Italy and ran a large workshop, dying in Antwerp in 1640.

Franco-Flemish polyphony

In 1567 the Florentine diplomat, writer, and merchant Lodovico Guicciardini, who had lived primarily in Antwerp since the early 1540s, published a 400-page book on the culture, government, and economy of his adopted land, the *Descrittione di M. Lodovico Guicciardini patritio fiorentino, di tutti i Paesi Bassi, altrimenti detti Germania inferiore* (“Description by M. Lodovico Guicciardini, native of Florence, of all the Low Countries, also called Lower Germany”). In a passage well-known to music historians he extols the land’s long tradition of musical excellence.

Questi sono i veri maestri della Musica, & quelli che l’hanno restaurata, & ridotta a perfettione, perche l’hanno tanto propria & naturale, che houmini, & donne cantan’ naturalmente a misura, con grandissima gratia, & melodia, onde hauendo poi conguinta l’arte alla natura, fanno & di voce, & di tutti gli strumenti quella pruoua, & harmonia, che si vede & ode, talche se ne truoua sempre per tutte le Corti di Principi Christiani. Di questa natione, ragionando de tempi piu moderni, furono Giouanni del Tintore di Niuelle, mentionato piu auanti nella sua terra, Iusquino di Pres, Obrecht, Ockegem, Ricciafort, Adriano VVillaert, Giovanni Monton, Verdelot, Gomberto, Lupus lupi, Cortois, Crequillon, Clemente non Papa, & Cornelis Canis, i quali tutti sono morti : & di presente viuono Cipriano di Rore, Gian le Coick, Filippo de Monti, Orlando di Lassus, Mancicourt, Barbi, Iusquino Baston, Christiano Hollando, Giaches de VVaet, Bonmarche, Seuerino Cornetto, Piero du Hot, Gherardo di Tornout, Huberto VVaelrant, Giachetto di Berckem vicino d’Anuersa, & molti altri tutti maestri di Musica celeberrimi, & si sparsi con honore & gradi per il mondo.

These people are the true masters of Music, who have restored it and brought it to perfection, it being so characteristic and natural to them that men and women there sing naturally in rhythm, with the greatest grace and melody. Having then joined art to nature, they make this proof of it, and harmony, both with their voices and on instruments of all sorts, as may be seen and heard by all, since they are to be found in the courts of all Christian princes. From this nation, speaking of those of more recent times, came Johannes Tinctoris of Nivelles (a town mentioned below), Josquin des Prez, Obrecht, Okeghem, Richafort, Adrian Willaert, Jean Mouton, Verdelot, Gombert, Lupus Lupi, Courtois, Crequillon, Clemens non Papa, and Cornelis Canis, all of whom are deceased: and at present are living Cipriano de Rore, Jean le Coich, Philippe de Monte, Orlande de Lassus, Manchicourt, Barbi, Josquin Baston, Christian Hollander, Giaches de Wert, Bonmarché, Severin Cornet, Pierre du Hot, Gerard van Turnhout, Hubert Waelrant, Jacquet of Berchem (near Antwerp), and many other very celebrated and famous masters of Music, who are dispersed throughout the world with honors and distinctions.

Lodovico Guicciardini, *Descrittione ... di tutti i Paesi Bassi* (Antwerp, 1567), pp. 28-29; my translation

Despite its length, Guicciardini's extensive list omits quite a number of "celebrated and famous masters of Music" whose names will be familiar to Blue Heron's audiences, including, just to mention the most obvious, Gilles Binchois and Guillaume Du Fay (from the generation before Okeghem), Johannes Regis, Alexander Agricola, and Pierre de la Rue.

Antwerp welcomed more than a few of these composers. Outside of sixteenth-century prints (the printing of polyphonic music having become commercially feasible only around 1500), the place where we most frequently encounter them is in the employ of the church, and especially in Antwerp's most important church, Onze-Lieve-Vrouwekerk or the Church of Our Lady. The present church, which was made a cathedral in 1559, was constructed between 1352 and 1521. It had had a plainchant choir from at least the thirteenth century and choirboys by 1362. The founding of a choir which could sing polyphony is recorded in 1410, and by around 1435 it consisted of about eight adult singers; two more were added in 1441. In the year 1443-44 Johannes Okeghem enters the historical record for the first time as one of those *vicaires-chanteurs* or professional singers. At the time the building consisted of no more than the present chancel, parts of the walls of the nave, and the lower levels of the two towers, only one of which was eventually completed. The first choirmaster known by name is Johannes Pullois (d. 1478); later choirmasters include Jacobus Barbireau from Mons, Jacob Obrecht, Noel Bauldeweyn, Gerard van Turnhout, Hubert Waelrant, Séverin Cornet, and Andreas Pevernage. The three latter figures all turn up in *Le Rossignol musical*.



The Cathedral of Our Lady, Antwerp, from Guicciardini, Descrittione

Another way of appreciating the extraordinary concentration of musical accomplishment in this small corner of northern Europe, with an eye to Antwerp in particular, is to trace, with Guicciardini, the course of the river Scheldt—in Dutch Schelde, in French Escaut.

La Schelda nasce in Piccardia nel paese di Vormondoio, allato a Beareuoir, vicino a Castelletto, da un' monte donde nascono parimente li fiumi Somma, & Samba; & quindi correndo verso Maestrale, passa dentro di Cambrai, & di la voltandosi a Greco, passa per Valenzina, doue ella comincia a essere nauicabile, dipoi peruiene a Conde, & seguitando il suo cammino, riceuto il fiume Scarpe, entra per Sant' Amant, & iui adirizzandosi a Settentrione, entra per la citta di Tornai, & poscia per Oudenardo, & di la passa da Guanto, doue ella riceue in se li due fiumi Lisa, & Lieue con altre acque. Da Guanto ritornando verso Greco, passa da Denremonda, oue incorporato il fiume Denre, passa con la sinistra parte da Rupelmonda, riceuendo da quella il fiumicello Rupel, & anche quasi iui all'incontro il fiume Dele, onde grossa & magnanima, viene a toccar' con la destra la trionfante citta d'Anversa, & quasi ammirandola, & riuerendola, dal capo al piede per tutta la sua lunghezza di fuori la laua, & bagna ...

The Scheldt is born in Picardy in the land of Vermandois, next to Bearevoir in the vicinity of Cateau-Cambrésis, in a mountain whence also are born the rivers Somme and Sambre; thence flowing northwest it passes through Cambrai, and from there turning northeast passes through Valenciennes, where it begins to be navigable. Then it proceeds to Condé and, following its course, having received the river Scarpe, enters Saint-Amand, and there turning north enters the city of Tournai, and then Oudenaarde, and from there it flows to Ghent, where two rivers join it, the Lys and the Lieve [the latter actually a canal], along with other waters. From Ghent turning again toward the northeast it passes by Dendermonde, where it incorporates the river Dender, passes Rupelmonde on its left bank, receiving there the small river called the Rupel, itself not far from its meeting with the river Dele; and thus grown large and magnificent, it comes to touch on its right the triumphant city of Antwerp and, as if wondering at her and doing her reverence, washes and bathes her from head to foot along her entire length ...

Guicciardini, *Descrittione*, p. 13

Or, to take the view of a musical tourist, the Scheldt flows in turn through Cambrai (where Du Fay, born outside Brussels, was trained as a choirboy), Valenciennes (the birthplace of Le Jeune and Cornet), Condé-sur-l'Escaut (Josquin's childhood home, to which he returned to spend his last years), Tournai (birthplace of La Rue and Marbriano de Orto and, like Cambrai, the site of *maitrise* or choir school), Oudenaarde (birthplace of Gaspar van Weerbeke, not far north of Ronse, where Cipriano de Rore was born), and Ghent (the birthplace of Obrecht and Agricola), finally arriving in Antwerp, whence it makes its way to the North Sea. Some of these places are no more than five or ten miles apart! (Note that although Valenciennes and Condé lie in present-day France just below the border with Belgium, in the fifteenth and

sixteenth centuries they were part of the county of Hainault, which was in turn part of the Burgundian, Imperial, Spanish, or Southern Netherlands. Only in 1678 was Valenciennes and the area around it annexed to France following its capture by the armies of Louis XIV. Cambrai was the center of a small county of its own, part of the Holy Roman Empire on the border with France, until it too was taken by France in 1677.)

French songs for a Flemish city

In the preface to *Le Rossignol musical*, Phalèse notes that he is issuing the collection “pour satisfaire aux prieres de mes amys & en faveur des Amateurs qui se delectent des Parolles Francoyses” (“in answer to the requests of my friends and for the benefit of music lovers who delight in French words”). The authors of some of the “Parolles Francoyses” may be identified as the well-known French poets Mellin de Saint-Gelais (1491-1558), Clément Marot (1496-1544), Pierre de Ronsard (1524-85), and Philippe Desportes (1546-1606). It may seem surprising that French chansons should be a staple of musical life in Flemish Antwerp, but French was the second language of the cosmopolitan, polyglot Low Countries.

Sono ci molte & molte persone litterate, & dotte in ogni facultà, & scienza : onde ci sono stati, & sono scrittori molto chiari ; & poi la maggior' parte d'essi, hanno qualche principio di Grammatica, almeno sanno quasi tutti, insino alli contadini & leggere & scriuere. Hanno oltra cio questa scienza delle lingue vulgari tanto familiare, che è cosa degna & ammiranda : perche ci sono infinite persone, le quali oltre alla lor' lingua materna, quantunque non sieno stati fuori del paese, sanno ancor' parlare parechi linguaggi forestieri, & specialmente il Franzese, il qual' linguaggio hanno familiarissimo : & molti parlano Tedesco, Inghilese, Italiano, Spagnuolo, & altri lingue piu remote.

Here there are many, many literate persons, and those learned in every discipline and science, whence there have been and are now most brilliant writers. The majority of people have some understanding of Grammar; at least almost everyone, even among husbandmen, knows how to read and write. Besides that they have such a familiar knowledge of spoken languages, that it is a thing worthy of admiration: for there are numerous persons who, besides their mother tongue, and even if they have never been outside of the country, know how to speak several foreign languages, and especially French, with which they are very familiar; and many speak German, English, Italian, Spanish, and other more distant languages.

Guicciardini, *Descrittione*, p. 27

The reason for such easy multilingualism, besides the welcome extended to so many immigrants, was clear: education.

Sono medesimamente nella citta, si como sono anche in molte altre buone terre del paese terre diuerse scuole, doue s'insegna la lingua Franzese, cosi alle femine come a maschi, talche fra l'impararla alla Scuola, & poi con l'uso & con tanta conuersatione di forestieri si sparge, & allarga in guisa, che in brieue tempo ci si parlerà generalmente quasi, come la lingua materna. Et piu ci sono ancora maestri, che insegnano il linguaggio Italiano, & lo Spagnuolo : onde apparisce in tutti i modi, che questa è, & ha da essere la patria comune di tutte le nazioni de Christiani, se non si muta forma, & conditione.

In the city there are—as there are also in many other good places in the land—various schools in which the French language is taught, to girls as well as to boys, so that between learning it in school and then with practice and with lots of conversation with foreigners, the language is disseminated and spreads in such a way that in a short time it will be widely spoken here, almost like the mother tongue. And there are also masters who teach the Italian language, and the Spanish: whence it appears that in every way, this is and must be the common homeland of all the nations of Christendom, unless it change its ways and practices.

Guicciardini, *Descrittione*, p. 110

Although the phenomenon has been attributed to “nature” or to certain mystical properties of the land itself, the real reason these Franco-Flemish lands produced generations of outstanding musicians, whose skills as singers and mastery of the most complicated contrapuntal technique enabled them to dominate European musical life for most of the fifteenth and sixteenth centuries, must surely be the same: nowhere in Europe outside the system of *maitrises* were young singers so well educated, so that a boy from whatever class who showed musical promise might be trained to enter a profession in which he might reasonably expect to earn a decent living with the promise of a comfortable retirement. (If only the church schools had been as open to girls as the secular schools of Antwerp!)

The polyphonic nightingale

The chansons of *Le Rossignol musical* are, for the most part, composed in the central tradition of Franco-Flemish polyphony, complex and densely contrapuntal. There are charming exceptions, such as the largely chordal *Je file quand Dieu me donne de quoy* by the lutenist Philip Van Wilder (born in the southern Netherlands, but employed at the court of Henry VIII of England from the age of 22 until his death in 1553), but more often even the wittiest pieces are wrought from sophisticated counterpoint: striking examples are Le Jeune's dazzling setting of *Rossignol mon mignon* and his comic *Tu ne l'enten pas*. And the quality of the music in the anthology is extraordinarily high, whether composed by internationally famous masters like Le Jeune, Sweelinck, or De Monte or by musicians whose fame did not reach far beyond Antwerp, like Pevernage, whose work is worthy of a serious revival. Perhaps someday we'll sing all 43 chansons from

the book. For now, we are delighted to be able to offer you this small sample, leavened by some selections from other prints by Phalèse, Plantin, and Susato, and spiced with a few choice pieces by members of the Antwerp lute school.

—Scott Metcalfe



Members of Blue Heron in the train station in Antwerp; Blue Heron on stage during the festival Laus Polyphoniae: (L to R) Sophie Michaux, Kim Leeds, Cody Bowers, James Reese, Scott Metcalfe, Paul Guttry, Paul O'Dette, David McFerrin, Aaron Sheehan, Sumner Thompson, and Jason McStoots (photographs by Scott Metcalfe and Sarah Radcliffe-Marrs).

Sources of the music

Le rossignol musical des chansons (Antwerp: Phalèse, 1597)

Bon jour mon coeur (De Monte), Rossignolet qui chante, Rossignol mon mignon, Le feu couvert, La peine dure que tant j'endure, Mon coeur se recommand'a vous, Tu ne l'enten pas, Je file quand Dieu me donne de quoy, Elle neust secu la chaleur éprouver

Le huitieme livre des chansons a quatre parties (Antwerp: Susato, 1545)

Rejouyssonns nous a ceste heure

Livre quatrième des chansons d'André Pevernage (Antwerp: Plantin, 1591)

Le rossignol plaisant et gracieux, Bon jour mon coeur (Pevernage)

Chansons a cinc parties (Antwerp: Phalèse, 1594)

Depuis le jour que je vous vei

Second livre des meslanges de Claude Le Jeune (Paris: Ballard, 1612)

Fuyons tous d'amour le jeu

Livre second des chansons d'André Pevernage (Antwerp: Plantin, 1590)

Vous qui goutez d'amour le doux contentement

Adrian Denss, *Florilegium* (Cologne, 1594)

Huwert Fantasia; Denss, Galliard

Joachim van den Hove, *Florida* (Utrecht, 1601)

Susanneken, Soet Catarijnken, Schager Voetken

Emanuel Adriaenssen, *Pratum musicum* (Antwerp, 1584)

Canson Englesa, Altra Canson Englesa

Van den Hove, *Delitiæ musicæ* (Utrecht, 1612)

Courante

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, the University of Chicago, and the University of California, Davis; in 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* (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 in the series 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



photo: Liz Linder

recording of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron inaugurated *Okeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Okeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Okeghem's songs bore its first fruits in 2019 with the release of *Johannes Okeghem: Complete Songs, Volume I*, which was named to the *Bestenliste of the Preis der deutschen Schallplattenkritik*; Volume 2 will follow this season. 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*.



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.



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. Recent performance highlights have included the role of Thoas in Gluck's *Iphigénie en Tauride* with Boston Baroque, Monteverdi's dramatic scena *Il Combattimento di Tancredi e Clorinda* with American Bach Soloists, Bach's *Christmas Oratorio* with Emmanuel Music, 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 long-forthcoming book on the Peterhouse partbooks and two articles (one published in 2022 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 Leuven chansonnier for the Alamire Foundation (Belgium); other editions are in the works, including a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Praised for her "warm, colorful mezzo" by *Opera News*, **Sophie Michaux** has become one of North- America's most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie's unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Recent solo engagements include the role of Alcina in Caccini's *La Liberation di Ruggiero dall'Isola d'Alcina* (Haymarket Opera), Olofernes in Scarlatti's *La Giuditta* (Haymarket Opera), a tour of Hawai'i with Les Délices, the alto solos in the Handel's *Dixit Domino* (Upper Valley Baroque), and De Falla's *El Amor Brujo* (Lowell Chamber Orchestra). She is thrilled to collaborate with Blue Heron, The Lorelei Ensemble, Les Délices,

the Boston Early Music Festival, Roomful of Teeth, Bach Collegium San Diego, Palaver Strings, and others. Last season, she took part in Lorelei Ensemble's US tour, premiering *Her Story* by Julia Wolfe with the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.



Lutenist **Kevin Payne** is active as a recitalist, accompanist, and continuo player. Recent ensemble work includes performances with Philharmonia Baroque Orchestra, Seattle Symphony, Tempesta di Mare, Harmonia Stellarum, A Golden Wire, and Lorelei Ensemble. Performance venues include Carnegie Hall, Alice Tully Hall, the Kennedy Center in Washington, D.C., the National Concert Hall in Taipei, Taiwan, the Concertgebouw in Amsterdam, and the Festspielhaus in Baden-Baden, Germany. His playing has been broadcast on a number of nationally syndicated radio programs, including Sunday Baroque and Performance Today. Kevin is a graduate of the Peabody Institute, the Juilliard School, and the Schola Cantorum Basiliensis in Basel, Switzerland. When not performing, he enjoys cooking, reading, watching *Star Trek* (P'Tach!) and attempting to delay the inevitable (and often imminent) demise of the houseplants he shares with his wife, cellist Caroline Nicolas.



Grammy-nominated mezzo-soprano **Laura Pudwell** has established a superb reputation through her performances in London, Paris, Salzburg, Houston, Vienna, and Boston. Ms. Pudwell sings a vast repertoire ranging from early music to contemporary works, and has received international acclaim for her recordings. She is best known in Boston for her appearances in operas presented by the Boston Early Music Festival. A frequent guest of many national and international presenters, she has had the privilege of working with many outstanding conductors, including Hans Graf, Hervé Niquet, Andrew Parrott, Ivars Taurins, David Fallis, Brian Jackson, John Sinclair, Bernard Labadie, Lydia Adams, Howard Dyck and Robert Cooper. On the opera stage, Ms. Pudwell has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music, and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera. Her many roles include Cornelia (*Giulio Cesare*), Marcelina (*Le Nozze di Figaro*), Nerone and Arnalta (*L'Incoronazione di Poppea*), Mrs. Quickly (*Falstaff*), and Dido/Sorceress (*Dido and Aeneas*), which also was an award-winning recording performed by Ms. Pudwell in Paris. She is a regular participant in many festivals, including Festival Vancouver, the Ottawa Chamber Music Festival, the Banff Summer Festival, the Elora Festival, the Boston Early Music Festival, the Grand River Baroque Festival, and the WinterPark Bach Festival in Orlando. Ms. Pudwell appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, the St. Lawrence Choir, Le Concert Spirituel, Chorus Niagara, and the Menno Singers. Ms. Pudwell lives in Kitchener-Waterloo, Ontario, with her husband and two children.



Margot Rood, hailed for her “sterling, gleaming tone and magnificent control” by *The Washington Post*, performs a wide range of repertoire. Recent appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New Jersey Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, TENET Vocal Artists, and Bach Collegium San Diego, as well as on stage with the Boston Early Music Festival, Monadnock Music, and St. Petersburg Opera. In 2023 Margot made her debut with Opera Lafayette, where she was honored to step in to sing the title role in the world premiere of Rameau’s *Io*. Margot is the recipient of numerous awards including the

St. Botolph Emerging Artist Award and the Lorraine Hunt Lieberson Fellowship at Emmanuel Music. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Margot holds degrees from the University of Michigan and McGill University.



Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of Mattheson’s *Boris Gudenow*, winning praise from Opera News for his “sinuous and supple” voice, and went on to further roles with BEMF in Lully’s *Psyché*, Charpentier’s *Actéon*, Monteverdi’s *Orfeo*, *Il ritorno d’Ulisse in patria*, and *L’incoronazione di Poppea*, and Handel’s *Acis and Galatea*. He sang the title role in BEMF’s recording of Charpentier’s *La Descente d’Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards. Aaron has appeared worldwide at venues including the

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



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) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), 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, repeat appearances at the Carmel Bach Festival, and a performance as a soloist in Britten’s *War Requiem* with the New England Philharmonic.



Preconcert speaker **Kate van Orden** is Dwight P. Robinson Jr. Professor of Music at Harvard University. She specializes in the cultural history of early modern France, Italy, and the Mediterranean, popular music (mostly 16th-century, but also in the 1960s), and cultural mobility. Her latest project is *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1800* (I Tatti Research Series 2), an edited volume. Her prize-winning publications include *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (Oxford, 2015), *Music, Discipline, and Arms in Early Modern France* (Chicago, 2005), and articles in *Renaissance Quarterly* and *Early Music History*. In 2016, she received a French Medaille d’Honneur. Van Orden currently serves as President

of the International Musicological Society (2022-2027) and editor-in-chief of Oxford Bibliographies of Music, and she co-edits the series *Musics in Motion* (Michigan). She also performs on baroque and classical bassoon, with over 60 recordings on Sony, Virgin Classics, and Harmonia Mundi.



25TH Anniversary 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, in 2021 we launched 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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Acknowledgments

BLUE HERON exists thanks to the devotion, hard work, and financial support of a large community of musicians, staff, board members, volunteers, donors, and concertgoers. We are grateful to everyone who joins us in creating, nurturing, and sustaining an organization dedicated to making vocal ensemble music live in the 21st century.

We are extraordinarily fortunate to work with a slate of talented and skilled designers, engineers, videographers, and photographers. Our concerts and CDs are recorded by Joel Gordon. Kathy Wittman (Ball Square Films) is our videographer. Our CDs are produced by Eric Milnes. Our programs, printed publicity materials, and CDs were designed by Melanie Germond until 2019 and by John Kramer from 2019-2023; our new designer is Aaron Haesaert. FlashPrint in Harvard Square

prints our programs, as they have since 1999. 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, Mary-Margaret Segraves and Paul McLean, James Busby, and to Paul Guttry.

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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Music of the British Isles**

Saturday, Dec. 2, 2023 at 8 PM
First Church in Cambridge
11 Garden Street, Cambridge

Sunday, Dec. 3, 2023 at 3 PM
Second Church in Newton
60 Highland Street, West Newton

Music for Double Choir
F. Martin: *Mass for double choir a cappella*
J.S. Bach: *Singet dem Herrn ein neues Lied*

Saturday, May 4, 2024 at 8 PM
First Church in Cambridge
11 Garden Street, Cambridge

Sunday, May 5, 2024 at 3 PM
Second Church in Newton
60 Highland Street, West Newton



jamesonsingers.org ❖ info@jamesonsingers.org

MILESTONE: 30
a memoir recital

Angelica Grau | Soprano

Saturday, October 14th | 7:30PM
Margaret Jewett Hall
First Church in Cambridge
Cambridge, MA
Free admission

\$15 suggested donation at the door
Cash, check, Venmo & Paypal

Stewart Schroeder | Piano



Brandon White | Viola





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■ **FRIDAY, OCTOBER 13 | 8PM**

Cappella Pratensis
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Le Poème Harmonique

■ **SATURDAY, NOVEMBER 18 | 8PM**

I Gemelli

■ **NOVEMBER 25 & 26**

BEMF Chamber Opera Series

2023/24 SEASON

■ **FRIDAY, DECEMBER 8 | 8PM**

The Tallis Scholars

■ **SATURDAY, FEBRUARY 3 | 8PM**

Opera Prima

■ **FRIDAY, FEBRUARY 23 | 8PM**

Le Consort

■ **SATURDAY, MARCH 2 | 8PM**

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■ **FRIDAY, APRIL 5 | 8PM**

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■ **FRIDAY, APRIL 19 | 8PM**

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commonwealth
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2023 - 2024 Season Music of Praise, Glory, Fate, and Hope

Saturday, November 18, 2023, at 8pm

“Glory and Praise”

Leonard Bernstein: *Chichester Psalms* **Francis Poulenc:** *Gloria*

Salomon Sulzer: *Psalm 111* **César Franck:** *Psalm 150*

Sonja DuToit Tengblad, soprano; Leo Balkovetz, tenor;

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with harp, percussion, and bass

More information and tickets: CommonwealthChorale.com

Venue: Church of the Holy Name, 1689 Centre Street, West Roxbury

Music Director John W. Ehrlich's Farewell Season
Celebrating his 44 years at the helm of The Spectrum Singers



NOVEMBER 18, 2023

A Christmas Prelude

Respighi's *Laud to the Nativity*, with soloists Sarah Yanovitch Vitale, Katherine Maysek and Marcio de Oliveira, plus other favorite seasonal choral works



MARCH 16, 2024

A Great SPECTRUM of Repertoire!

A concert reprising several of John Ehrlich's favorites from the chorus's 44-year history, including Brahms's *Liebeslieder Waltzes*, Schubert, Fauré, and other works from the Renaissance to the present day

MAY 18, 2024

Time, Space, Peace, Music, God

Vaughan Williams: *Toward the Unknown Region* and *Serenade to Music*, Schoenberg: *Friede auf Erden* and Ives: *Psalm 90*

**Programs subject to change*

All concerts Saturday evenings, 7:30 PM
First Church Congregational, 11 Garden St., Cambridge
Tickets and more information: www.spectrumsingers.org



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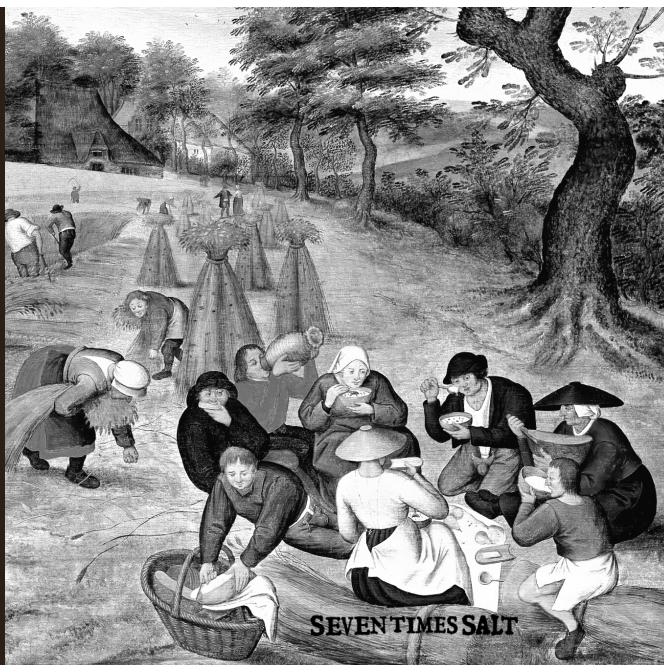
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DECEMBER 9, 2023, 7:00 PM
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Sunday, Dec. 10, 4 pm | Church of the Covenant, Boston

Blazing Italian Baroque

*Saturday, March 9, 4 pm | First Parish, Wayland

Sunday, March 10, 4 pm | Old South Church, Boston

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*Friday, April 19, 8 pm | Old South Church, Boston

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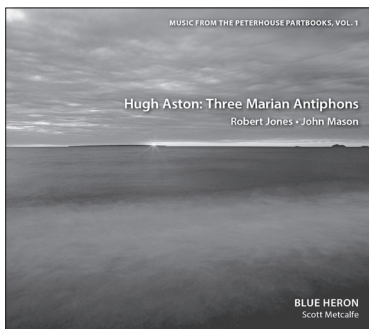
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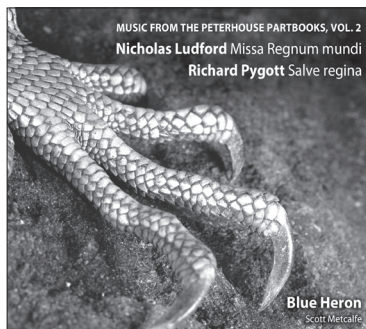
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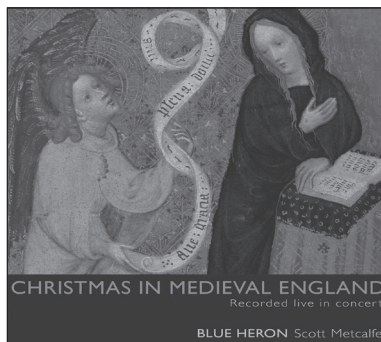
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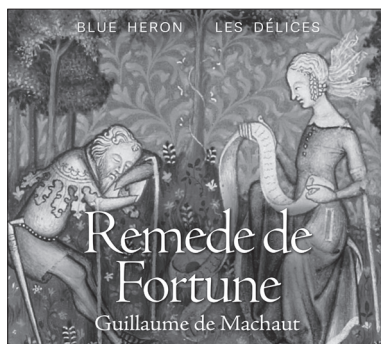
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Le Rossignol musical Study of a Bird: painting by Riza-yi'Abbasi (Iranian), dated A.H. 1043/1634 CE. Metropolitan Museum of Art, New York.

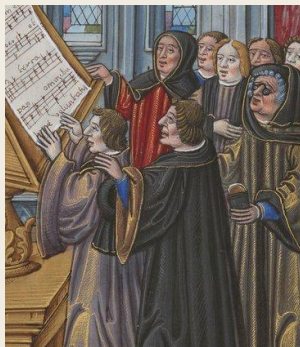
Christmas in Medieval England Adoration of Magi and Shepherds: stained glass, Canterbury Cathedral, late 12th century.

Renaissance Portraits Portrait of a Woman and a Man at a Casement: Fra Filippo Lippi, c. 1440-44. Item no. 6 in the exhibition "The Renaissance Portrait from Donatello to Bellini, Metropolitan Museum of Art," 2011-12. Metropolitan Museum of Art, New York.

Tasso & Wert Portrait of Torquato Tasso: Unknown artist, 1590s. Galleria Palatina (Palazzo Pitti), Florence.

The World of Johannes Okeghem Johannes Okeghem and his choir. Paris, Bibliothèque nationale, MS fr. 1537, f. 58v.

2023-2024



OCTOBER 14
Le Rossignol musical / The Musical Nightingale

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