

25TH SEASON / 2023-2024

Scott Metcalfe, Artistic Director

BLUEHERON



Tasso & Wert

SATURDAY, MARCH 23, 2024

Tasso & Wert

SATURDAY, MARCH 23, 2024

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Blue Heron

mezzo-soprano

Kim Leeds

Sophie Michaux

Laura Pudwell

tenor

William Hite

Jason McStoots

Corey Shotwell

bass

Daniel Fridley

Paul Guttry

speakers

Felicia Gavilanes (Italian)

Jade Guerra (English)

Scott Metcalfe, artistic director

Emiliano Ricciardi, pre-concert speaker

☞ *Spoken text only*

Prelude

- ☞ Usciva omai dal molle e fresco grembo
Torquato Tasso, *Gerusalemme liberata* XIV, 1
-

I. Opening prayers

Giaches de Wert (1535–96)
Padre del ciel, dopo i perduti giorni
Francesco Petrarca, *Canzoniere* 62

Luca Marenzio (c. 1553–99)
Padre del cielo, hor ch'altra nube il calle
Torquato Tasso, *Rime* 1688

II. The birds & the breeze

- ☞ Ecco sparir le stelle e spirar l'aura
Tasso, *Rime*

Marenzio
L'aura serena che fra verdi fronde
Petrarca, *Canzoniere* 196

Paolo Virchi (d. 1610)
Non fonte o fiume od aura
Tasso, *Rime* 137

Wert
Vezzosi augelli infra le verdi fronde

Marenzio
Vezzosi augelli infra le verdi fronde
Tasso, *Gerusalemme liberata* XVI, 12

III. Dido

Cipriano de Rore (1515/16–1565)

Dissimulare etiam sperasti

Virgil, *Aeneid* IV, 305–19

Adrian Willaert (c. 1490–1562)

☞ At trepida et coeptis immanibus effera Dido

Dulces exuvie

Aeneid IV, 651–58

Wert

Dolci spoglie, felice care tanto

Raffaele Gualtieri, after *Aeneid* IV, 651–58 & 663–65

IV. Scenes from *Gerusalemme liberata*:

Armida, Tancredi & Clorinda

Wert

Quel rossignol, che si soave piagne

Petrarca, *Canzoniere* 311

☞ Or negletta e schernita in abbandono

Forsennata gridava O tu che porte

Tasso, *Gerusalemme liberata* XVI, 39–40

☞ Quivi da faci in lungo ordine accese

Giunto a la tomba ove al suo spirito vivo

Tasso, *Gerusalemme liberata* XII, 95–97

V. From the Ganges to the Po

Girolamo Belli (1552–c. 1620)

Chiaro sol, che rotando esci del Gange

Tasso, *Lagrime* 2

Wert

Ha ninfe adorne e belle

Tasso, *Rime* 930



Prelude

☛ **Usciva omai del molle e fresco grembo**
de la gran madre sua la notte oscura,
aure lievi portando e largo nembo
di sua rugiada preziosa e pura;
e scotendo del vel l'umido lembo,
ne spargeva i fioretti e la verdura,
e i venticelli, dibattendo l'ali,
lusingavano il sonno de' mortali.

Torquato Tasso, *Gerusalemme liberata* XIV, 1

Now from the gentle, fresh lap
of her great mother dark Night arose,
bearing light breezes and plenteous shower
of her dew, precious and pure;
and, shaking the wet border of her veil,
sprinkled the flowers and the greenery,
and the little winds, beating their wings,
caressed the sleep of mortals.

I. Opening prayers

Padre del ciel, dopo i perduti giorni,
dopo le notti vaneggiando spese,
con quel fero desio ch'al cor s'accese,
mirando gl'atti per mio mal sì adorni,

piacciati homai col tuo lume ch'io torni
ad altra vita et à piu bell'imprese,
si c'havendo le reti indarno tese,
il mio duro avversario se ne scorni.

Hor volge, signor mio, l'undecimo anno
ch'io fui somnesso al dispietato giogo
che sopra i più soggetti è più feroce.

Miserere del mio non degno affanno,
reduci i pensier' vaghi a miglior luogo,
ramenta lor com' hoggi fosti in croce.

Francesco Petrarca, *Canzoniere* 62

Padre del cielo, hor ch'altra nube il calle
destro m'asconde, e vie fallaci stampo
con vago pie per questo instabil campo
de la mondana e paludosa valle,

regga tua santa man sì ch'ei non falle
mio corso errante e di tua gratia il lampo
dolce sovra me splenda e del mio scampo

Father in heaven, after the lost days,
after the nights spent raving
with that fierce desire that ignited in my heart
when to my cost I beheld those so lovely gestures,

may it please you now that with your light I return
to another life, and to more worthy endeavors,
so that, having spread his nets in vain,
my hard adversary be put to scorn.

Now turns, my Lord, the eleventh year
that I have been subject to the pitiless yoke
that to the most submissive is most ferocious.

Take pity on my unworthy suffering,
lead my wandering thoughts back to a better place,
remind them that today you were on the cross.

Father in heaven, now that another cloud hides
the right way from me, and I tread deceptive paths
with wandering steps though this unstable field
in the swampy valley of this world,

may your holy hand guide me, that I do not fail
in my errant course, and may the lamp of your grace
shine gently above me and show me that path

quel sentier mostri a cui vols'io le spalle.

Deh! pria che'l verno queste chiome asperga
di bianca neve, e'l mio nascente giorno
chiuda in tenebre eterne il fosco lume,

dammi ch'io faccia a tua magion ritorno,
come sublime angel che spieghi et erga
da vil fango palustre al ciel le piume.

Torquato Tasso, *Rime* 1688

to escape on which I turned my back.

Ah, before winter sprinkles this hair
with snowy white and encloses the dim light
of my dawning day in eternal darkness,

grant that I return to your dwelling place,
like a soaring angel who spreads and raises
his wings, above this vile muddy swamp, to heaven.

II. The birds & the breeze

☞ *Describe l'Aurora e la bellezza della sua donna.*

Ecco sparir le stelle e spirar l'aura,
e tremolar le fronde
de gli arboscelli al mormorio de l'onde
che'l suo spirto dolcissimo ristaura,
e tra' frondosi rami i vaghi augelli
cantar soavemente, e già l'aurora
ne l'oriente rugiadosa appare
e le campagne imperla e i monti indora,
e dispiegando al vento i bei capelli
chiaro specchio si fa de l'ampio mare.
O bella Aurora, al cui venir più care
sono tutte le cose,
più liete, più ridente e più gioiose,
l'aura è tua Messaggiera, e tu di Laura.

Tasso, *Rime*

He describes Dawn and the beauty of his lady.

Now the stars disappear and the breeze breathes,
and the boughs tremble
in the trees at the murmuring of the wind
that her sweetest spirit restores,
and in the leafy branches the cheerful birds
sing sweetly, and already the dawn
appears in the east, full of dew,
scatters pearls in the fields and gilds the mountains,
and, spreading her fair tresses to the wind,
makes a bright mirror of the broad sea.
O lovely Dawn, at whose coming
all things are more dear,
more lighthearted, more smiling and more joyful,
the breeze is your Messenger, and you, of Laura.

L'aura serena che fra verdi fronde

mormorando a ferir nel volto viemme,
fammi risovenir quand'Amor diemme
le prime piaghe, sì dolci profonde,

e 'l bel viso veder, ch'altri m'asconde,
che sdegno o gelosia celato tiemme;
et le chiome hor avolte in perl'e in gemme,
all'hora sciolte e sovra or terso bionde,

le quali ella spargea sì dolcemente,
e raccogliea con sì leggiadri modi,
che ripensando ancor trema la mente;

torsele il tempo poi in più saldi nodi
e strinse 'l cor d'un laccio sì possente,
che Morte sola fia ch'indi lo snodi.

Petrarca, *Canzoniere* 196

*Paragona il canto di Laura a' dolcissimi suoni
fatti naturalmente e dimostra gli effetti de la sua
meravigliosa armonia.*

Non fonte o fiume od aura

odo in più dolce suon di quel di Laura,
né 'n lauro o 'n pino o 'n mirto
mormorar s'udi mai più dolce spirto.

O felice a cui spira,
e quel beato che per lei sospira,
ché se gl'inspira il core,
pote al cielo aspirar col suo valore.

Tasso, *Rime* 137

Vezzosi augelli in fra le verde fronde

temprano a prova lascivette note;
mormora l'aura, e fa le foglie e l'onde
garrir che variamente ella percote.
Quando taccion gli augelli alto risponde,
quando cantan gli augei più lieve scote;
sia caso od arte, or accompagna, ed ora
alterna i versi lor la musica hora.

Tasso, *Gerusalemme liberata* XVI, 12

The serene breeze that through green boughs
comes murmuring to strike my brow
makes me remember when Love gave me
those first wounds, so sweetly deep,

and made me see the sweet face which she hides
from me, which anger or jealousy keeps hidden;
and her tresses, now twisted with pearls and gems,
then loose and blonder than polished gold,

which she spread out so sweetly
and gathered together again in such a charming way
that as I think again on it, my mind trembles;

time then wound them into tighter knots
and bound my heart with such a powerful cord
that Death alone shall be able to unbind it.

*He compares the singing of Laura [Peperara] to the
sweetest sounds produced by nature and describes the
effects of her marvelous harmony.*

No fountain or river or breeze
do I hear make a sound sweeter than Laura's,
nor in laurel nor pine nor myrtle
was ever heard the murmuring of a sweeter spirit.
O happy one towards whom she breathes
and blessed he who, for her, sighs,
for if she inspires his heart,
he can aspire to heaven, aided by her valor.

Joyous birds amid the green fronds
tune their merry little notes;
the breeze murmurs and makes the leaves and waves
chatter as variously she strikes them.
When the birds fall silent, loudly she replies;
when the birds sing, more softly she shakes the leaves;
be it chance or art, her music now accompanies
and now alternates with their verses.



Marcantonio Raimondi (after Raphael), *Dido holding a dagger*

III. Dido

Dissimulare etiam sperasti, perfide, tantum
posse nefas tacitusque me a decedere terra?
Nec te noster amor, nec te data dextera quondam,
nec moritura tenet crudeli funere Dido?

Quin etiam hiberno moliris sidere classem,
et mediis properas aquilonibus ire per altum,
crudelis. Quid? si non arva aliena domosque
ignotas peteres, et Troia antiqua maneret,
Troia per undosum peteretur classibus aequor?

Mene fugis? Per ego has lacrimas dextramque tuam te
—quando aliud mihi iam miserae nihil ipsa reliqui—
per connubia nostra, per inceptos hymenaeos,
si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
oro, si quis adhuc precibus locus, exue mentem.

Aeneid IV, 305–19

Did you even hope, traitor, that you could conceal
so foul a crime and leave my land in secret? / Can
neither our love stay you, nor the pledge you once
gave, / nor the fate of cruel death that waits on Dido?

Nay, even under the winter sky you hasten to repair
your ships / and cross the deep in the midst of the
northern gales, / cruel one! What! were you not in
quest of foreign lands and / unknown dwellings,
were ancient Troy still standing, / would your ships
go in search of Troy over stormy seas?

Is it I you flee? By these tears and your right hand
—since naught else have I left my wretched self—
by our union, by the wedding ceremonies we have
begun, / if ever I deserved well of you, if anything
of mine has been / sweet to you, pity a failing
house, and I pray, / if there be yet room for prayers,
abandon this purpose.

☞ **At trepida et coeptis immanibus effera Dido**
sanguineam volvens aciem, maculisque trementes
interfusa genas et pallida morte futura,
interiora domus inrumpit limina et altos
conscendit furibunda rogos ensemque recludit
Dardanium, non hos quaesitum munus in usus.
Hic, postquam Iliacas vestes notumque cubile
conspexit, paulum lacrimis et mente morata
incubuitque toro dixitque novissima verba:

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, 642–58

Dolci spoglie, felice care tanto
mentr'al ciel piacqu'è fui da lui gradita,
prendet'hor questa miserabil vita
e qui fin habb'il duol, le penè 'l pianto.

Viss'ho 'l mio corso et ho fornito quanto
mi die natura: hor vo nell'altra vita.
Vendicat'ho Sicheo, vist'ho fornita
la terra di ch'ancor mi glori'è vanto.

Felic'haimè, troppo felic'er'io
se le navi Troiane il nostro lido
con quel crudel mai non havesser visto.

Così disse premend'al petto Dido
la spada, che mostrò di sangue un rio
d'ira, d'odio, d'Amor, di pianto misto.

Raffaele Gualtieri, after *Aeneid IV*, 651–58 & 663–65

But Dido, trembling and frenzied with her awful
purpose, / rolling her bloodshot eyes, her quivering
cheeks flecked with burning spots, and pale at the
coming of death, bursts into the inner courts of
the house, mounts in madness / the high pyre and
unsheathes the Dardan sword, / a gift besought for
no such end! / Then, as she saw the Trojan garb and
the familiar bed, / pausing awhile in tearful thought,
she threw herself on the couch and spoke her last
words:

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 walls rise; / avenging my husband, I
have punished my brother and foe: / happy, ah! too
happy, had but the Dardan keels / never touched
our shores!

Translation after H. R. Fairclough

Sweet relics, so happy and dear
as long as it pleased heaven and I was beloved by
him: / take now this miserable life
and let there be an end to grief, pain, and tears.

I have run my course and accomplished that
which nature granted me: now I pass to the other
life. / I have revenged Sichaesus, I have seen the
building / of the land which is yet my glory and
pride.

Happy, ah! too happy was I,
had the Trojan ships,
with that cruel man, never seen our shores.

So spoke Dido, plunging the sword
into her breast, which gave forth a flood of blood
mixed with wrath, hate, love, and tears.

Quel rossignol, che si soave piagne
forse suoi figli o sua cara consorte,
di dolcezza empie il cielo et le campagne
con tante note si pietose et scorte,

e tutta notte par che m'accompagne
e mi ramente la mia dura sorte:
ch'altri che me non hò di cui mi lagne,
ch'èn dee non credev'io regnasse Morte.

O che lieve è inganar chi s'assicura!
Que' duo bei lumi, assai piu che'l sol chiari,
chi pensò mai veder far terra oscura?

Hor conosco io che mia fera ventura
vuol che vivendo et lagrimando impari
come nulla qua giù diletta et dura.

Petrarca, *Canzoniere* 311

The nightingale who so sweetly weeps,
perhaps for his children or his dear consort,
fills the sky with sweetness and the fields
with many notes, so piteous and skillful,

and every night he seems to accompany me
and remind me of my hard lot: / for I have none but
myself to complain of, / since I did not believe that
Death reigns over goddesses.

Oh, how easy it is to deceive one who believes
himself secure! / Those two lovely eyes, much
brighter than the sun, / who ever thought to see
them made dark earth?

Now I know that my fierce destiny
wants me to learn, living and weeping,
how nothing here below pleases and endures.



Annibale Carracci, *Rinaldo and Armida*

IV. Scenes from *Gerusalemme liberata*: Armida, Tancredi & Clorinda

☛ **Or negletta e schernita in abbandono**
rimasa, segue pur chi fugge e sprezza;
e procurar adornar co' pianti il dono
rifiutato per sé di sua bellezza.
Vassene, ed al piè tenero non sono
quel gelo intoppo e quella alpina asprezza;
e invia per messaggieri inanzi i gridi,
né giunge lui pria ch'ei sia giunto a i lidi.

Tasso, *Gerusalemme liberata* xvi, 39

Now she pursues, forsaken and despised,
the one who flees her presence in contempt.
Trying to make more beautiful with tears
that beauty which, alone, has been so scorned,
she chases him; and all the mountain ice,
and all its steepness by no means impede
her fragile feet. Heralds she sends before;
she's there, but he's already reached the shore.

Translation by Joseph Tusiani

Forsennata gridava, ò tu che porte
Parte teco di me, parte ne lassi,
O prendi l'una o rendi l'altra o morte
Da insieme ad'ambi: arresta, arresta i passi,
Sol che ti sian le voci ultime porte,
Non dico i baci: altra piu degn'havrassi
Quelli da te. Che temi, empio, se resti?
Potrai negar poi che fuggir potesti.

Tasso, *Gerusalemme liberata* XVI, 40

Maddened, she screamed, O you, who are taking
part of me with you and leaving the other behind,
either take the one or return the other, or give death
to both parts together! Halt, halt your steps,
just long enough that you receive my last words,
if not my kisses; another worthier woman shall have
those from you. What do you fear, wicked man, if
you stay? / You can as easily refuse, since you are
able to flee.



Antonio Tempesta, Illustration to Canto XVI of Tasso's *Gerusalemme Liberata*

☛ **Quivi da faci in lungo ordine accese**
con nobil pompa accompagnar lo feo,
e le sue arme, a un nudo pin sospese,
vi spiegò sovra in forma di trofeo.
Ma come prima alzar le membra offese
nel dì seguente il cavalier poteo,
di riverenza pieno e di pietate
visitò le sepolte ossa onorate.

Tasso, *Gerusalemme liberata* XII, 95

Giunto a la tomba ove al suo spirito vivo
Dolorosa prigion il ciel prescrisse,
Di color, di calor, di moto privo,
Gia marmo in vista al marmo il viso affisse.
Al fin sgorgando un lagrimoso rivo,
In un languido ohime! proruppe e disse:
O sasso amato tanto, amaro tanto,
Che dentro hai le mie fiamme et fuor il pianto,

Non di morte sei tu, ma di vivaci
Ceneri albergo ov'è nascosto Amore;
Sento dal freddo tuo l'usate faci,
Men dolci si, ma non men cald'al cuore.
Deh prendi questi piant'è questi baci,
Prendi ch'io bagno di doglioso humore
Et dalli tu, poi ch'io non posso, almeno
A le amate reliquie c'hai nel seno.

Tasso, *Gerusalemme liberata* XII, 96–97

So with a sad procession and a long
line of lit tapers her fair body is buried,
and so, above her tomb, her arms are hung,
as a bright trophy, on a naked pine.
The new day dawns, and as the knight is able
to lift from bed his still-offended limbs,
laden with pity, lost in reverence,
he comes to honor her interred remains.

Translation by Joseph Tusiani

Before the tomb where her living soul
lies in a dolorous prison prescribed by heaven,
empty of color, warmth, and motion,
his face marble, on marble he fixes his gaze.
At last disgorging a flood of tears,
he bursts out in a languid sob and says:
O stone, so beloved, so bitter,
who keeps my flame within and my tears without,
you are not the dwelling-place of death, but of
living embers, where Love lies hidden;
within your chill I feel the old flame,
less sweet, yes, but no less warm to the heart.
Ah, take these tears and these kisses,
take them, bathed in my grief,
and give them at least, since I cannot,
to the beloved remains enclosed within you.

IV. From the Ganges to the Po

Chiaro Sol, che rotando esci del Gange,
D'alta corona di bei raggi adorno,
Piangi dolente hor con Maria che piange
E piovoso ne porta e oscuro il giorno.
Tu piangi il duol che la scolora ed ange,
O Luna, cinta di procelle intorno,
E voi spargete ancor di pianto un nembro,
Pallide Stelle, a l'ampia Terra in grembo.

Tasso, *Lagrime* 2

In lode de la Mesola

Ha Ninfe adorné belle
la casta Margarita, ed essa è Dea,
se virtù fa gli Dei come solea;
però boschi, palaggi e prati e valli,
secchi et ondosi calli
le fece il grande Alfonso e cinse intorno
navi, e d'erranti fere ampio soggiorno,
e gionse i porti e i lustri in cui le serra,
perché sia la prigion campo di guerra,
e i diletti sian glorie
et tante prede sue tutte vittorie.

Tasso, *Rime* 930

Bright Sun, which, revolving, rises from the Ganges
adorned with a tall crown of beautiful rays,
weep sadly now with Mary, who weeps
and brings with her a dark and rainy day.
And you, weep for the pain that makes her pale and
grieves her, / O Moon, ringed about with storms;
and you, pour forth once more a cloud of tears,
pale Stars, into the vast Earth's bosom.

In praise of Mesola

The chaste Margherita has beautiful, richly adorned
nymphs, and she is a Goddess,
if virtue makes gods as it used to;
but woods, palaces and fields and valleys,
dry and winding lanes / were made for her by the
great Alfonso, and he drew boats / around them,
and provided ample abode for wandering beasts,
and built the gates and dens in which he encloses
them, / that their prison might be a field of battle,
and pleasures be glories,
and such prey of his all be victories.

Mesola a castle surrounded by extensive hunting grounds,
near Ferrara, built 1578–83 by Alfonso d'Este for his wife
Margherita Gonzaga

Translations by Scott Metcalfe except where indicated otherwise.

Tasso and Wert

and Petrarch and Virgil and Marenzio and Laura and Anna and Livia
and Dido and Armida and Tancredi and Clorinda . . .

*Ad un Musico, che avea posto in musica
alcuni madrigali*

Queste mie rime sparte
Sotto dolci misure
Raccolte hai tu nelle vergate carte:
E co' tuoi dolci modi
Purghi le voglie impure,
Ove il mio stil talora
Nella tua voce, e nell'altrui s'onora:
E più, quando le lodi
Del bel Vincenzo, e i pregi
Canti degli avi gloriosi egregi.

Torquato Tasso, *Rime* 642

*To a Musician [Giaches de Wert] who has set
several madrigals to music*

These scattered rhymes of mine,
set to sweet measures,
you have gathered on lined pages,
and with your sweet modes
purge them of impure desires,
so that my style is sometimes
honored with your voice and that of others:
and more so, when you sing
the praises of the handsome Vincenzo
and the great merits of his glorious ancestors.

The initial inspiration behind this program was twofold, and seemed straightforward. I had worked on a few pieces by Giaches de Wert, most notably his *Mia benigna fortuna*, an astonishing setting of a pair of stanzas from a double sestina by Francesco Petrarca, and I wanted to explore his music further. (You may have heard Blue Heron perform the madrigal in our program “Un petrarchino cantato.”) I was also acquainted with a few marvellous lines of poetry by Torquato Tasso, including the sequence from his epic *Gerusalemme liberata* that tells the story of the battle between Tancredi and Clorinda, famous from Claudio Monteverdi’s *Combattimento di Tancredi e Clorinda*. Wert also set a later part of that story, when Tancredi visits Clorinda’s tomb, in *Giunto a la tomba*. Blue Heron had spent a lot of time with Petrarch settings from the first part of the fifteenth century and had made a complete recording of Cipriano de Rore’s first book of madrigals from 1542, featuring a lot of Petrarch sonnets. I wanted to explore the changes that mark the madrigals of the century’s later decades, the turn away from Petrarch as the poet most frequently set by madrigal composers, and the emergence of new, increasingly dramatic styles of composition and performance that flowed into the invention of opera, and I thought we’d start with a program focussed on Tasso and Wert.

Torquato Tasso

The most famous and influential poet of late sixteenth-century Italy, Torquato Tasso was born March 11, 1544, in Sorrento, on the southern shore of the Bay of Naples. His father was the poet and courtier Bernardo Tasso from Bergamo; his mother, Porzi de' Rossi, a member of an aristocratic family from Pistoia, died in 1556, after which Torquato moved with his father around the Italian peninsula, with sojourns in Salerno, Rome, Urbino, and Venice. A poet from a young age, Torquato as a teenager had already begun to draft an epic on the subject of the First Crusade, and he published his first work, *Rinaldo*, in 1562. He studied first law, then philosophy and rhetoric, at the University of Padua, transferring in 1563 to the University of Bologna. He continued to travel, but in 1571 joined the court of Alfonso II d'Este in Ferrara. By the mid-1570s he was experiencing more and more symptoms of the psychological troubles that would eventually lead to his confinement in the Ospedale Sant'Anna, where he was held prisoner from 1579 until 1586. Finally released at the behest of Vincenzo Gonzaga, prince of Mantua, Tasso resumed his wanderings, in late 1594 ending up in Rome, where he was granted a papal pension and was to receive a poetic coronation when he fell into a last illness, dying on April 2, 1595.

Despite the difficult circumstances of Tasso's life, he wrote prolifically, producing around 1600 poems—the *Rime*—as well as the pastoral “favola boschereccia” *Aminta*, the epic *Gerusalemme liberata*, and more, and he revised obsessively, returning again and again to refine and reimagine his creations. The first editions of *Gerusalemme* appeared in 1581, while Tasso remained confined in Sant'Anna, followed by publication of his *Rime e prose*. His poetry was greatly favored by composers, who have left us nearly 800 settings, especially favoring the lyrics of the *Rime*, with less than a third as many settings of octaves from *Gerusalemme*. Wert is exceptional in this regard, for of his twelve settings of Tasso's verses, seven are from *Gerusalemme*, the rest being occasional pieces like the encomium to the Este country estate Mesola with which we close our program.

Giaches de Wert

Born in 1535 in Flanders, Giaches de Wert was taken to Italy as a boy. He had entered the service of members of the Gonzaga family by around 1550, and spent the early 1550s in Novellara (a small town lying about 25 miles south of Mantua), Mantua, and Ferrara, in the latter city meeting the slightly older, brilliant Cipriano de Rore. After a period as *maestro di cappella* in Milan, in 1565 he was appointed *maestro di cappella* at the ducal chapel of Santa Barbara in Mantua, where he would spend the rest of his life. In the 1570s he had increasing contact with the Este court in Ferrara, meeting Tasso, writing madrigals for the Ferrarese *concerto delle dame* (about which more below), and for five years carrying on a secret affair with the celebrated musician and poet Tarquinia Molza which, when exposed in 1589, led to her banishment from

Ferrara, a relationship between a noble woman and a commoner like Wert being considered improper. In Ferrara, too, he seems to have met the younger composer Luca Marenzio, sometime between late 1580 and mid-1581, the two composers both setting *Giunto a la tomba* and *Vezzosi augelli* from Tasso's *Gerusalemme liberata*. (We perform both men's *Vezzosi augelli* today, as well as Wert's *Giunto a la tomba*; Marenzio's *Giunto a la tomba* will appear on a future program.) Wert's health began to fail in the 1580s, apparently due to malaria, which was endemic to the low-lying wetlands of the Po Valley in which Mantua lay, and he died of it on May 6, 1596.

Although Wert wrote a great deal of sacred music, most of it was destined specifically for the liturgy of Mantua's Santa Barbara and remained unpublished, its use restricted to the private use of the ducal chapel. In his lifetime, as today, he was known principally as a composer of madrigals, one of the most important of the second half of the sixteenth century. As noted above, he left us twelve settings of Tasso, most of which were published in madrigal collections associated with Ferrara.

Poets, composers, and singers

As these biographical sketches suggest, an artist's life in sixteenth-century Italy was in some ways narrow—constrained by the needs and demands of noble patrons—and in others broad and free, rich in connections between cities and courts and between practitioners of various disciplines. Madrigals, in particular, flourished in a secular space in which women and men were able to work together as artistic equals, unlike the rigidly sex-segregated domain of the church, and nobles and commoners might sing in an ensemble. Poets, composers, and performers all contributed to the stylistic changes of the latter decades of the century. A classic eyewitness account of music's evolution between the 1570s and the early seventeenth century is provided by the *Discorso sopra la musica* (c. 1627) by Vincenzo Giustiniani (1564–1637).

Nella mia fanciullezza mio padre b.m.
mi mandò alla scola di musica, et
osservai ch'erano in uso le composizioni
dell'Archadelt, di Orlando Lassus, dello
Strigio, Cipriano de Rores e di Filippo di
Monte, stimate per le migliori di quei tempi,
come in effetto erano

In my youth my father (of blessed memory)
sent me to the music school, and I observed
that the compositions in use were those
by Arcadelt, Orlando Lassus, Striggio,
Cipriano de Rore, and Filippo di Monte,
regarded as the best of that time, as indeed
they were

In poco progresso di tempo s'alterò il gusto
della musica e comparver le composizioni
di Luca Marenzio e di Ruggero Giovanelli,
con invenzione di nuovo diletto, tanto quelle
da cantarsi a piu voci quanto ad una sola
sopra alcuno stromento, l'eccellenza delle

In a short space of time the style of
music changed and the compositions of
Luca Marenzio and Ruggero Giovanelli
appeared, with delightful new inventions,
both those to be sung with several voices
and those for a solo voice accompanied by

quali consisteva in una nuova aria et grata all'orecchie, con alcune fughe facili e senza straordinario artificio . . .

L'anno santo del 1575 o poco dopo si cominciò un modo di cantare molto diverso da quello di primo, e così per alcuni anni seguenti, massime nel modo di cantare con una voce sola sopra un istromento, con l'esempio d'un Gio. Andrea napoletano, e del sig. Giulio Cesare Brancaccio e d'Alessandro Merlo romano, che cantavano un basso nella larghezza dello spazio di 22 voci, con varietà di passaggi nuovi e grati all'orecchie di tutti. I quali svegliarono i compositori a far opere tanto da cantare a più voci come ad una sola sopra un istromento . . .

Così anche ciascun autore, a fin che le sue composizioni riuscessero di gusto in generale, procurò d'avanzarsi nel modo di componere a più voci, e particolarmente Giachet Wert in Mantova, ed il Luzzasco in Ferrara. Quali erano soprintendenti de tutte le musiche di quei Duchi, che se ne diletavano sommamente, massime in fare che molte dame et signori principali apparessero di sonare e cantare per eccellenza; a segno tale che dimoravano talvolta i giorni intieri in alcuni camerini nobilmente ornati di quadri e fabricati a questo solo effeto, et era gran competenza fra quelle dame di Mantova et di Ferrara, che facevano a gara non solo quanto al metallo et alla disposizione delle voci, ma nell'ornamento di esquisite passaggi tirati in opportuna congiuntura e non soverchi . . .

some instrument, the excellence of which consisted in a new melodiousness, pleasing to the ear, with some simple imitation and without extraordinary artifice . . .

In the holy year of 1575 or shortly thereafter, a style of singing appeared that was very different from that before. It continued for some years, especially in pieces sung by one voice with accompaniment, as exemplified by one Giovanni Andrea of Naples, Signor Giulio Cesare Brancaccio, and Alessandro Merlo of Rome, who all sang bass with a range of 22 notes and a variety of *passaggi* new and pleasing to the ears of all. These inspired composers to write works both to be sung by several voices and for a single one with an instrument . . .

So also every composer, in order that his compositions should satisfy the general taste, took care to advance in the manner of composition for several voices, particularly Giaches Wert in Mantua and Luzzasco [Luzzaschi] in Ferrara. They were the superintendants of all music for those Dukes, who took the greatest delight in the art, especially in having many noble ladies and gentlemen learn to sing and play excellently well, so that they spent entire days in some rooms designed especially for this purpose and beautifully decorated with paintings. The ladies of Mantua and Ferrara were highly competent in this, and vied with each other not only in regard to the timbre and skill [*diposizione*: throat articulation] of their voices but also in the design of exquisite diminutions delivered at opportune moments and not in excess . . .

E di più col moderare e crescere la voce forte o piano, assottigliandola o ingrossandola, che secondo che veniva a' tagli, ora con strascinarla, ora smezzarla, con l'accompagnamento d'un soave interrotto sospiro, ora tirando passaggi lunghi, seguiti bene, spiccati, ora gruppi, ora a salti, ora con trilli lunghi, ora con brevi, et or con passaggi soavi e cantati piano, dalli quali tel volta all'improvviso si sentiva echi rispondere, e principalmente con azione del viso, e dei sguardi e de' gesti che accompagnavo appropriatamente la musica e li concetti, e sopra tutto senza moto della persona e della bocca e delle mani sconcioso, che non fusse indirizzato al fine per il quale si cantava, e con far spicar bene le parole in guisa tale che si sentisse anche l'ultima sillaba di ciascuna parola, la quale dalli passaggi et altri ornamenti non fusse interotta o soppressa, e con molti altri particolari artifici et osservazioni che saranno a notizia di persone piu sperimentate di me.

Furthermore they moderated or increased their voices, loud or soft, heavy or light, according to the demands of the piece they were singing; now slow, breaking off with sometimes a gentle sigh, now singing long diminutions legato or detached, now *gruppi*, now leaps, now with long trills, now with short, and again with sweet running diminutions sung softly, to which sometimes one heard echos answer unexpectedly. They accompanied the music and the sentiment with appropriate facial expressions, glances and gestures, with no awkward movements of the mouth or hands or body which did not express the feeling of the song, and they made the words clear in such a way that one could hear even the last syllable of every word, which was never interrupted or obscured by diminutions or other embellishment, and they used many other special artifices and practices which will be known to persons more experienced than I.

Many of the individuals mentioned by Giustiniani figure in today's program: the composers Cipriano de Rore, Marenzio, and Wert, obviously, to whom we add Adrian Willaert, a towering figure of the generation before Cipriano (as Cipriano in turn stood before Wert, and Wert before Marenzio)—but also several notable singers: the Neapolitan noble Giulio Cesare Brancaccio (1515–86), a courtier, cavalier, writer, and bass who was renowned for his agility in ornamentation, and “the ladies of Mantua and Ferrara,” especially Tarquinia Molza (1542–1617), famous as a solo singer from at least the early 1570s, accompanying herself on the lute or viol, and the three members of the Ferrarese *concerto delle dame*, Laura Peverara, Anna Guarini, and Livia d'Arco, the first two born in 1563, Livia d'Arco a year or two later.

In the 1570s, Ferrara already hosted a widely-renowned ensemble of female singers who gave private performances for the court, but shortly after Duke Alfonso, a man in his mid-forties, married his third wife, Margherita Gonzaga (b. May 27, 1564) in February 1579—perhaps stimulated by his young bride's passion for music and dance to reinvigorate and enrich his court's cultural life—he drew to Ferrara the three young women whose vivid performances and dazzling technique would inspire compositions by Wert and Marenzio and poetry by Tasso, among others. After arriving in Ferrara, the three worked intensively with

the duke's music master, Luzzasco Luzzaschi, and the lutenist Ippolito Fiorini, honing their skills both vocal and instrumental (Laura Peverara also played harp, Anna Guarini lute, and Livia d'Arco viol) and rehearsing intensively. Although known to be excellent readers of written music, they also committed much of their repertoire to memory, including the elaborate diminutions with which they ornamented madrigals. In 1586, Wert dedicated his Eighth Book of Madrigals for Five Voices to Duke Alfonso, lavishing particular praise on Duchess Margherita's ensemble of ladies.

Havrei commesso notabilissimo errore
se dovend' io dar in luce questi miei
componimenti di Musica fatti per
la maggior parte in Ferrara ad altro
personaggio indirizzati gli havessi che à V.A.
Percioche à cui piu degnamente dedicare
gli potev'io? Prencipe tanto grande, tanto
amico delle vertù, tanto fautore de virtuosi,
& delle cose mie protettore tanto benigno.
Et essi in qual parte del mondo potrebbon
esser meglio cantanti che nella Corte di
V.A.? dove io non mi sò ben risolvere qual
sia maggiore ò la maestria di chi canta ò'l
giudicio di chi l'ascolta . . . à cui non sono
hoggimai note le meraviglie & d'arte, & di
natura, la voce, la gratia, la dispositione, la
memoria, & l'altre tante & si rare qualità
delle tre nobilissime giovani Dame della
Serenissima Signora Duchessa di Ferrara?
Il qual rispetto per se solo bastar dovrebbe
à indurre tutti i compositori del mondo, che
le loro opere indirizzassero à V.A. perche
da si divine voci, & da si nobil concerto
ricevessero il vero, & naturale spirito della
Musica.

I would have committed a most
egregious error if, in issuing these musical
compositions of mine made for the most
past in Ferrara, I had directed them to
any person other than Your Highness. For
to whom ought I to dedicate them more
worthily, than to you?—a Prince so great,
such a friend to virtue, favorer of virtuosi,
and kind protector of my works. And in
what part of the world could those works
been better sung than in Your Highness's
court? of which I do not know how to
decide which is greater, whether the mastery
of those who sing or the judgment of those
who listen . . . To whom nowadays is not
known the marvels of art, nature, voice,
grace, articulation, memory, and the many
other most rare qualities of the three most
noble young ladies of the Most Serene
Duchess of Ferrara?—respect for which
by itself should suffice to induce all the
composers in the world to dedicate their
works to Your Highness, that from such
divine voices and such noble performance
they might receive the true and natural
spirit of Music.

Although the diminutions were devised in advance and committed to memory, very little specific about the ladies' ornaments has been preserved, in great measure because they were considered a component of Alfonso's *musica secreta* or private music and as such were not permitted to leave the court of Ferrara, whether as manuscript copies or in a printed publication. We know from a letter of Wert's, sent from Mantua to the countess of Novellara in July 1580, that he himself composed diminutions for his own madrigals, but these too have disappeared. We may, however, get a sense of the style from treatises,



Jean Bahuët, Portrait of Margherita Gonzaga Este (1564–1618), c. 1585–90

examples provided by other composers, and the written-out ornamentation found in later musical publications by Luzzaschi, Giulio Caccini, and others, and even in Monteverdi's *Orfeo*, which had its premiere in Mantua in 1607. The latter masterpiece, though sometimes regarded nowadays as if its virtuosity, style, and drama emerged virtually whole and unbegotten from Monteverdi's genius, without parent or precedent, in fact has roots deep in the sixteenth century: Giustiniani's description of the performances of the Ferrarese *concerto delle dame* of the 1580s, quoted above, could be applied without change to Monteverdi's "favola in musica." Not every madrigal benefits from diminution treatment—and note Giustiniani's comment that the ladies' diminutions were "delivered at opportune moments and not in excess"—but some, such as Wert's *Quel rossignol*, seem to welcome it. In the first phrase the top two voices are given written-out ornaments on the word "piagne," as if setting an example (the figure used is a *grosso*, a measured and accelerating variety of trill); no diminutions are provided a few phrases later for the words "con tante note," "with many notes," but the words and their musical setting on sustained, slowly changing harmonies could hardly provide a clearer invitation to ornamentation.

Roots of the *seconda prattica*

In 1607, Claudio Monteverdi's brother Giulio Cesare published an extended explanation of a compositional method which Claudio labelled the "second practice," a modern way of composing that "considers harmony commanded, not commanding, and makes the words the mistress of the harmony." According to Monteverdi, the new practice had been discovered by none other than Cipriano de Rore, who died in 1565, two years before Monteverdi's birth, and "was followed and amplified . . . by Ingegneri, Marenzio, Giaches de Wert, Luzzasco, and likewise by Jacopi Peri, Giulio Caccini, and finally by loftier spirits with a better understanding of true art." Monteverdi's definition of the Second Practice is aimed primarily at the treatment of dissonance, but the impetus behind the new practice, to place harmony and melody in the

service of the dramatic expression of text, underlay all sorts of sixteenth-century experimentation. How, for example, could a dramatic monologue, the speech of a single person—Virgil’s Dido, Tasso’s Armida—be given voice in harmony? Here, too, Cipriano was a pioneer. His three-section *Dissimulare etiam sperasti*, in which Dido rebukes Aeneas in a vain attempt to prevent him from leaving Carthage, sets Dido’s increasingly desperate pleas in near-homophony for five, six, and then seven voices. One might imagine a performance by a single singer like Laura Peverara or Tarquinia Molza accompanying herself on the harp or lute, the instrument supplying the harmonies of the lower parts, although that would nullify the effect of a voice being added for each new section and the shift to choppy cross-rhythms at the words “Troia per undosum peteretur classibus aequor,” depicting the stormy seas of the Mediterranean. (Decades later, Monteverdi would demonstrate the process in reverse, transforming the monodic “Lamento d’Arianna” from his opera *Arianna* into a five-voice madrigal.)

While Cipriano’s is the only setting of *Dissimulare*, another passage from the *Aeneid*, Dido’s last words, beginning “Dulces exuvie,” attracted a handful of composers in the sixteenth century, beginning with a cluster of pieces associated with the Habsburg-Burgundian court circa 1505. Willaert’s setting, published in the mid-1540s, is particularly noble and moving; we pair it with Wert’s madrigal whose text recasts Virgil’s Latin as an Italian sonnet, before performing two of Wert’s later *Gerusalemme* settings—Armida’s cries to her departing lover, Rinaldo (*Forsennata gridava*), and the lament of the stricken warrior Tancredi before the marble tomb of his beloved Clorinda, whom he has unknowingly killed, her identity disguised by her armor, in single combat outside the walls of Jerusalem.

—Scott Metcalfe

Many thanks to Emiliano Ricciardi, Professor of Music at the University of Massachusetts, Amherst, and director of the Tasso in Music Project, for his many contributions to this program. Those interested in learning more about musical settings of Tasso will find a trove of information at the Tasso in Music Project, www.tassomusic.org. For more on the Ferrarese madrigal of the later sixteenth century and the *concerto delle dame*, the indispensable work is Anthony Newcomb’s *The Madrigal at Ferrara, 1579–1597*. Jessie Ann Owens has published stimulating studies of *Dissimulare etiam sperasti* (“The representation of the female voice in Cipriano de Rore’s *Dissimulare etiam sperasti*,” in *Cipriano de Rore: New perspectives on his life and music*, ed. Jessie Ann Owens and Katelijne Schiltz) and of Wert and Marenzio’s settings of *Vezzosi augelli* and *Giunto a la tomba* (“Marenzio and Wert read Tasso: a study in contrasting aesthetics,” in *Early music*, November 1999).

Musical sources

Adrian Willaert

Musica quatuor vocum (1545)

Dulces exuvie

Cipriano de Rore

Munich, Bayerische Staatsbibliothek, Mus. MS B (1559)

Dissimulare etiam sperasti

Giaches de Wert

Il primo libro de madrigali a quattro voci (1561)

Dolci spoglie, felice care tanto

Il settimo libro de madrigali a cinque voci (1581)

Giunto a la tomba ove al suo spirto vivo

Lottavo libro de madrigali a cinque voci (1586)

Forsennata gridava: O tu che porte

Vezzosi augelli infra le verdi fronde

Il nono libro de madrigali a cinque et sei voci (1588)

Ha ninfe adorne e belle

Padre del ciel, dopo i perduti giorni

Quel rossignol, che si soave piagne

Luca Marenzio

Il primo libro de madrigali a sei voci (1581)

Laura serena che fra verdi fronde

Libro primo de madrigali spirituali (1584)

Padre del cielo, hor ch'altra nube il calle

Madrigali a quattro voci . . . libro primo (1585)

Vezzosi augelli infra le verdi fronde

Paolo Virchi

Il primo libro de madrigali a cinque voci (1584)

Non fonte o fiume od aura

Girolamo Belli

Il terzo libro de madrigali a sei voci (1593)

Chiaro sol, che rotando esci del Gange

Tell us your thoughts.

Share your ideas about your concert experience with us by scanning the QR code.



Scan the QR code



BLUE HERON

SCOTT METCALFE, ARTISTIC DIRECTOR

or visit blueheron.org/feedback

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 Ockeghem: Complete Songs, Volume I*, which was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*; Volume 2 will be released next month. Blue Heron's recordings also include a CD accompanying Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*.



Daniel Fridley, bass, moved to Boston after receiving his Doctorate of Musical Arts in 2021 from the Case Western Reserve University Historical Performance Practice program, where he studied with Ellen Hargis and Jesse Blumberg. He graduated in 2017 from the Cleveland Institute of Music with a Masters of Music in Vocal Performance. His “spotless, resonant bass” (*Cleveland Classical*) lends itself well to both early music and opera. Performance credits from recent seasons include bass soloist in Monteverdi’s *Vespro della Beata Vergine* (Upper Valley Baroque), bass soloist in Handel’s *Messiah* (Bourbon Baroque), Basilio in Rossini’s *Il barbiere di Siviglia* (Teatro Nuovo), Pretore in Rossini’s *La gazza ladra* (Teatro Nuovo), bass soloist in J.S. Bach’s *Coffee Cantata* (Wyoming Baroque), Dottore Grenvil in Verdi’s *La Traviata* (The Cleveland Opera), Jesus in J.S. Bach’s *St. John Passion* (Atlanta Baroque), and Polyphemus in Handel’s *Acis and Galatea* (CWRU). Fridley sings regularly with Boston Baroque, Culomba, the Newberry Consort, and other ensembles.



Called “sensitive and impassioned” by Opera News, GRAMMY-recognized mezzo-soprano **Felicia Gavilanes** has performed with companies such as Boston Lyric Opera, Boston Modern Orchestra Project, Odyssey Opera, Teatro Lírico Nacional de Cuba, the Tallahassee Symphony Orchestra, and the Orquesta Sinfónica del Conservatorio Nacional de Música of the Dominican Republic. A dual citizen of the U.S. and Italy, Felicia completed her Bachelor of Arts in Italian Literature and Music from Dartmouth College, her Master of Music with Honors from the New England Conservatory, and earned her Doctorate from Florida State University with the thesis “Interpreting Gabriele d’Annunzio,” a song companion with original translations and analyses of fifty song settings of d’Annunzio’s poetry. Felicia will next be heard on a solo vocal album of Italian art songs entitled *La Sera*, and next seen onstage as Mrs. Clemm in *The Voyage of Edgar Allan Poe* with Boston Modern Orchestra Project.



Jade Guerra is a Boston-based actor and educator. She is a member of Theatre Espresso, an educational company that tours around New England, bringing history to life for children and adults, and a resident company member of Actors’ Shakespeare Project (ASP). Her recent credits include *The Taming of the Shrew* (ASP), *Miracle on 34th Street* (Greater Boston Stage Co.), *King Lear* (ASP), and a reading of *Young Nerds of Color* (Central Square Theatre).



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.



Tenor **William Hite's** reputation as an expressive and engaging artist has led to appearances with the Boston Symphony Orchestra, Philadelphia Symphony Orchestra, Odyssey Opera, Charlotte Symphony, and the Boston Modern Orchestra Project. He has performed and recorded extensively with many leading early music ensembles including Sequentia and the Boston Camerata. As a soloist he has appeared with the Handel & Haydn Society, Boston Baroque, Tafelmusik, Philharmonia Baroque, and the Newberry Consort. His long tenure with the Boston Early Music Festival included the role of Bogda in Mattheson's *Boris Goudenow* about which *Opera News* said " . . .

comic relief never felt so good. Hite simply stole the show." Recent and upcoming engagements include Johann Theile's *St. Matthew Passion* with the Arcadia Chamber Players, Bach's *St. Matthew Passion* with Boston's Cantata Singers, and Bach cantatas with Viva Bach Peterborough. His discography of over 40 recordings includes Monteverdi's *L'Orfeo* (Aston Magna), Handel's *Acis and Galatea* (Musica Angelica), and *Messiah* (The Apollo Chorus). He is Professor of Voice at UMass Amherst, coordinator of the Voice Area, and coproducer of the UMass Bach Festival and Symposium.



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with Apollo's Fire, Bach Akademie Charlotte, Back Bay Chorale, Les Délices, Handel Society of Dartmouth, Cantata Collective, Artek, Ad Astra Musical Festival, True Concord, Bach Society of St. Louis, Tafelmusik, and the Oregon Bach Festival. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, the Handel & Haydn Society, the Grammy-nominated ensembles Clarion Society and Seraphic Fire, and Grammy-award winning ensemble The Crossing. Ms. Leeds has garnered multiple accolades, including winning

the Tafelmusik Vocal Competition in 2016, being selected as a Virginia Best Adams Fellow at the 2017 Carmel Bach Festival, working with Philippe Herreweghe as a Britten-Pears Young Artist in 2019, and being a semi-finalist in the New York Oratorio Competition in 2022. Last year Ms. Leeds co-founded Filigree, a New England-based early

music ensemble. She can be heard on the 2017 Boston Modern Orchestra Project recording of Jeremy Gill's *Before the Wrestling Tides* and on Blue Heron's *Johannes Ockeghem: Complete Songs*, vol. 1.



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.



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.



Pre-concert speaker **Emiliano Ricciardi** is Associate Professor of Music History at the University of Massachusetts Amherst. He holds a PhD from Stanford University, which he completed in 2013 with the support of an ACLS/Mellon fellowship, and an MPhil from the University of Cambridge. In 2015 he was a Lauro de Bosis postdoctoral fellow in the history of Italian civilization at Harvard University. His main research area is the late Italian madrigal, with an emphasis on the settings of Torquato Tasso's poetry. His work on this subject includes articles published in journals such as *Early Music* and *Journal of Musicology*, and two volumes, a monograph and an edited collection, both forthcoming in the series *Epitome musical* of Brepols Publishers. He is the director and general editor of the Tasso in Music Project (www.tassomusic.org), a digital critical edition of the musical settings of Tasso's poetry, which has been supported by the National Endowment for the Humanities in the form of two grants, a Scholarly Editions and Translations Grant in 2016 and a Digital Advancement Grant in 2022.



Corey Shotwell is a tenor specializing in the performance of music from the 14th through the 18th centuries, both as a soloist and ensemble member, with a particular passion for the music of the 17th and 18th centuries. His performances as the Evangelist in Bach's St. John Passion have received high acclaim for his "dramatic involvement and seeming ease"; his "involvement in the text and its declamation was total" (*ClevelandClassical.com*). Recent season highlights include performances with the Oregon Bach Festival, San Diego Bach Collegium, Bach Akademie Charlotte, Apollo's Fire, Boston Early Music Festival, Carmel Bach Festival, The Newberry Consort, and Alkemie Medieval Music Ensemble. Corey recently earned his M.M.A. in Early Music, Oratorio, and Chamber Ensemble from the Institute of Sacred Music at Yale University. He also holds degrees from Western Michigan University and the Cleveland Institute of Music. Originally from West Michigan, Corey now resides in New Haven, Connecticut, and serves as an adjunct voice instructor at Mt. Holyoke College in Massachusetts.

Celebrating 30 Years of the H+H Youth Choruses



The H+H Youth Choruses is a collaborative community where singers aged 7-18 hone their craft, express their creativity, and make unforgettable memories alongside forever friends.

Experience a day in the life at HHYC during our **Open House on March 30!** Make music, make friends, and make the decision to join us!



HANDEL+HAYDN SOCIETY
YOUTH CHORUSES



SARASA

Birds of a Feather

Rosenmüller, Reincken, Westhoff, Schmelzer, Scheidt, and Bach, with his sparkling harpsichord concerto in E major.



- **Saturday, May 11 @7:00pm**
Friends Meeting House
Cambridge MA
- **Sunday, May 12 @3:30pm**
Follen Community Church
Lexington MA



Scan the QR code or visit
www.sarasamusic.org
for tickets and info.

Handel and Haydn Society Youth Choruses

Chorus of Tenors + Basses

Dr. Kevin McDonald, conductor • Nathaniel Smith, teaching assistant

Saturday, March 23, 2024 • First Church in Cambridge, Congregational

Glorious Apollo
Mater patris et filia
O gloriosa domina

Samuel Webbe (1740–1816)
Antoine Brumel (1460–1512)
Nicolas Gombert (1495–1560)

TEXTS + TRANSLATIONS

Glorious Apollo

Text: Samuel Webbe (1740–1816)

Glorious Apollo from on high beheld us,
Wand'ring to find a temple for his praise;
Sent Polyhymnia hither to shield us,
While we ourselves such a structure might raise.
Thus then combining, hands and hearts joining,
Sing we, in harmony, Apollo's praise;
Here ev'ry gen'rous sentiment awaking,
Music inspiring unity and joy;
Each social pleasure giving and partaking,
Glee and good humor our hours employ.
Thus then combining, hands and hearts joining,
Long may continue our unity and joy.

Mater patris et filia

Mater patris et filia
Mulierum laetitia
Stella maris eximia,
Audi nostra suspiria.
Regina poli curie
Mater misericordie
In hac valle miserie
O Maria propter filium
Confer nobis remedium.
Bone Jesu fili dei
Nostras preces exaudi
Et precibus da nobis
Regnum patris. Amen.

Mother and daughter of the father,
joy of women,
wondrous star of the sea,
hear our sighing.
Queen of the court of heaven,
mother of mercy,
in this valley of distress,
O Mary, through your son
bring us healing.
Good Jesus, son of God,
hear our prayers
and through our prayers
grant us the kingdom of the Father. Amen.

O gloriosa domina

O gloriosa domina dei genitrix
Virgo semper Maria
Que dominum omnium
Meruisti portare
Et regem angelorum
Sola virgo lactabat
Nostrique pia memorare
Et pro nobis Christum deprecare
Ut tuis fulti patrocinis
Ad celestia regna
Pervenire mereamur.

Glorious mother of God,
Mary, ever-virgin,
who was found worthy
to bear the lord of all,
and, alone among all people,
to suckle the king of the angels,
we beg you kindly to remember us
and to pray to Christ for us so that
through your intercession
we may be admitted
to the heavenly realms.

HANDEL AND HAYDN SOCIETY YOUTH CHORUSES

The H+H Youth Choruses is a collaborative community where singers aged 7–18 hone their craft, express their creativity, and make unforgettable memories alongside forever friends. Over its 30 years, HHYC has grown from a handful of dedicated young people to seven choruses welcoming more than 150 singers each semester. Through large- and small-group instruction, weekly musicianship classes, collaborations with leading professional ensembles, and international tours (including the 2024 HHYC tour throughout Austria), world-class faculty partner with these young artists to create a rigorous yet welcoming environment for musical and personal growth—a chance for everyone to find their voice. Singers also treat H+H audiences to inspiring (and impressive) performances onstage at Symphony Hall and NEC’s Jordan Hall—often joined by the H+H Orchestra and Chorus—throughout each subscription season, sharing their passion for the living tradition of choral music with all of us.

The H+H Youth Choruses are a component of the Karen S. and George D. Levy Education Program.

CHORUS OF TENORS + BASSES

<i>Dr. Kevin McDonald, conductor</i>	Samuel Haber	Nicholas Roche
<i>Nathaniel Smith, teaching assistant</i>	Henry B. Hahn	Miles Rosenberg
Arjun Bhayani	Rohan Iyengar	Jonah Rotondo
Joey Cain	Theodore Jehn	Jorge Santos
Nathan Carman	Tobias Jehn	Linus Schafer-Goulthorpe
Caleb Choi	Isaac Lee	Grayson Strickler
Jacob Choi	Raymond “RJ” Liu	Andrew Tang
Lazuli Clark	Quinn Price Lynn	Ethan Warhaftig
Mac Counts	Cooper McCarty	Casey Wong
Aden Garf	Cameron Phillips	Finn Zinger
Cameron Peter Glennon	Joseph Powers	
Charlie Goodman	Adam Quraishi	
Colin Graves	Kaiden Reitz	

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

BLUE HERON

Artistic Director

Scott Metcalfe

Executive Director

Bobby Pape

Administrative & Concert Manager

Sara DeLong

Social Media Manager

Margot Rood

Publicity Consultant

Stephanie Janes

Board of Directors

OFFICERS

Peter Belknap, President

Harry Silverman, Treasurer

Lois Wasoff, Clerk

DIRECTORS

Philip H. Davis

Damon Dimmick

Sarah Radcliffe-Marrs

Joseph Wang

Eytan Wurman

Laura Zoll

MUSICIAN

REPRESENTATIVE

Sophie Michaux

Volunteers

Pam Borys

Jill Brand

Carla Coch

Arthur Comegno

Emma De Lisle

Susan Delaney

Mary Jane Doherty

Holly Druckman

David Fillingham

Shirley M. Fountain

Pepper Greene

Dylan Hillerbrand

Anne Kazlauskas

Mary Catherine

Kingsley

Diana Larsen

Ian McGullam

Thomas Nehr Korn

Anna Nowogrodzki

Beth Parkhurst

Geetha Patil

Christine Poff

Sam Rubin

Andrew Schulman

Nathan Seavey

Susan Singer

Jennifer Farley Smith

Robin A Smith

Charlotte Swartz

Erin Thomas

David Traugot

Sonia Wallenberg

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 program designer is Shawn Keener. 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.

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

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 Paul Guttry, Ruth McKay and Don Campbell, and Laura Zoll.

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

Annual Donations

Received between January 1, 2023 and March 14, 2024

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

Archangel (\$10,000 +)

John A. Carey
Phillip H. Davis,
in honor of Scott Metcalfe

Elizabeth De Mone Trust
for Charitable Giving
Paul LaFerriere & Dorrie Parini
Massachusetts Cultural Council

Elizabeth Metcalfe
Harry Silverman
Joan Margot Smith
Lois A. Wasoff

Angel (\$5,000 - \$9,999)

Michal Truelsen &
Joda Wormhoudt

Andrew Sigel

Benefactor (\$2,500 - \$4,999)

Anonymous (1)
Peter Belknap &
Jennifer Snodgrass
Peggy & Jim Bradley
Martha Fleischman

Adam R. Holliday
Mary Eliot Jackson,
in honor of Paul Guttry
Julianne Lindsay &
Richard O'Connor

Michael P. McDonald
Deborah Malamud
Ruth Morss
Erin E. M. Thomas

Guarantor (\$1,250 - \$2,499)

Anonymous (2)
Stephanie Boyé
Diane & John Paul Britton
Damon D. Dimmick
Diane Droste
Aaron Ellison & Flossie Chua
Marie-Pierre & Michael Ellmann

Robert J. Henry
Catharine Melhorn & John Lemly,
in honor of David McFerrin
Stephen Moody & Helen Kraus
Keith Ohmart & Helen Chen,
*in support of Blue Heron
Musicians*

Richard & Julia Osborne
Bobby & Samantha Pape
J. Daniel & Catherine Powell
Ann Besser Scott
Robert & Toni Strassler
John Yannis

Patron (\$600 - \$1,249)

Anonymous (3)
Thom & Rebecca Barrett
James D. Burr
Katie & Paul Buttenwieser
Ian Capps
Jeff Del Papa,
in memory of Susan

Helen Donovan &
Holly Nixholm
Alan Durfee
Joel Gordon
Barry D. Kernfeld &
Sally McMurry
Anna & Sam Knight
Ronald V. Lacro & Jon P. Schum

Mary Joan & Rob Leith
Mastwood Charitable Foundation
Anne H. Matthews &
Edward F. Fay, Jr.
Amy & Brian McCreath
Michael P. McDonald
Harold I. Pratt
Jerome C. & Janet F. Regier

Sponsor (\$300 - \$599)

Anonymous (8)
Darryl & Gail Abbey
Dorothy Africa
Louise Basbas
Kathleen & David Brittan
Michael Brown
Tim & Sara Cabot
Kymm Coveney,
in honor of Paul Guttry
Martha Dassarma
Mark Davis,
in honor of Yolanda Davis
Carl & May Daw
Pamela Dellal
Jane Farber
Lila Farrar

Kathleen M. Fay &
Glenn KnickKrehm
Judy & Henry Feldman
Jaylyn Olivo & Dale Flecker
Joseph T. Flynn
Anne & Walter Gamble
James A. Glazier &
James A. Ferguson
Alex & Jean Humez
Thomas Hyde
Jean Jackson,
in memory of Louis Kampf
Daniel LaShelle
Julia Linkova
Bob & Liz Low

Martha Maguire &
Oleg Simanovsky
Peter & Cindy Nebolsine
William J. Pananos
Julia Poirier
Tracy Powers
Dr. Julie I. Rohwein &
Jonathan B. Aibel
Susan Sargent
Richard L. Schmeidler
Bettina Siewert & Douglas Teich
Susan & Richard Walters
Michael Wise & Susan Pettee
Nicholas Wright &
Joan Safford Wright

Supporter (\$125 - \$299)

Anonymous (7)
Joseph Aieta III
Debra K. S. Anderson
Steven Atlas
Peggy Badenhause &
Thomas Forrest Kelly
James Beck
Stephen Bloch
Barbara Boles
Eileen Boyd
Jill Brand & Thomas Nehrkorn
Spyros Braoudakis
Robert J. Burger
Robert Cochran
Nathaniel S. &
Catherine E. Coolidge
Charles & Sheila Donahue
Thomas R. Engel
Carol L Fishman
Carole Friedman
Mary M. Gaylord
Andrea Golden
Diane Gordon
Jim Haber & Susan Larson
Joan Stephens Hadly
Terrie Harman
Virginia & John Hecker
Mary Hepburn

Evan Ingersoll
Elena Koczorowski & Ira Shavel
Tom & Kathy Kates
Lydia Knutson &
Fred Langenegger
George Kocur &
Katherine Woodworth
Penelope Lane
Paul Leehon
Robert MacWilliams
Peter J Martin &
Elizabeth F Ryder
Jameson & Polly Marvin
Erin Doherty & David McFerrin
Debra Nagy
Rebecca Nemser
Perry & Susan Neubauer
Cynthia Oehmig,
in honor of Paul Guttry
Glenn Orlic
Beth Parkhurst,
in memory of
Cheryl M. Parkhurst
Deborah Peters & Stephen Bloch
Katie & Andy Ralston
Peter L. Renz & Heather Wiley
Andrea Rogers

Carole Rogers,
in honor of Pamela Dellal
Linda Rubel & Bill Waddell,
in honor of Paul LaFerriere
Ronald & Nancy Rucker
Anne Sa'adah & Charles Maier
Stephen & Natalie Sears
Mary-Margaret Segraves &
Paul McLean
Linda & Jeff Sheldon
Robert Silberman
Dr. Simmons & Dr. Duffin,
in memory of Guillaume DuFay
Clea Simon & Jon Garelick
Mark Slotkin
Elisha Smith
Jennifer Farley Smith &
Sam Rubin, *in memory of*
Beatrice, Eva, James, Joseph
David Snead
Joseph Sopko
Sue & Andrew Speno
Richard Tarrant
Susan & Thomas Wilkes
Kathy Wittman,
Ball Square Films
Laura Zoll

Friend (up to \$124)

Anonymous (65)
Alchemy Foundation*
Art Anger
Aptima, Inc.
Charles & Margaret Ashe
Will Ayton
Lois Banta
Gene Bauer
Elaine Beilin &
Robert H. Brown Jr.
Benevity Community
Impact Fund*
Prashant Bhayani
Barbara Bishop
Noël Bisson
Thomas Bisson
Rhys Bowen & Rebecca Snow
Barbara Boyce
Terry Bremer & Linda Hewitt
Elaine Bresnick
Edward & Matilda Bruckner
Howard Bunn
Acheson Callaghan
Anne P. Chalmers
Linda Clark
Andrew H. Cohn
John & Cynthia Coldren
Carol & Alex Collier
Deborah & Richard Cornell
Wallace & Barbara Dailey
Regine Detremmerie-Carr
Robert Dulgarian &
Christina Maranci
Samuel Engel &
Anne Freeh Engel

Marti Epstein
Andrew Falender
Christian Fisher
Bernard Fuller
Tim Goodall
Nancy Graham
Timothy Groves
Joanne Hammil
William Harwood
Christopher Heigham
Peter Robert Hewitt
Amy Hoffman
Stephen Horne
Michael & Lesia Hrycelak
David Kiaunis
Robert Labaree
Barbara Lambert
Elizabeth Landman
Halley Lavenstein
Mary Ann & Matt Lennon
Claire Leslie
Allison Looney
Ted Macdonald & Yuan Wang
The McIntosh Family
Dave McLellan
Honey Meconi
Jeanette Millard
Carol B. Miller
Katharine H.S. Moon,
in honor of Sophie Michaux
Jeffrey Nicolich
Mary O'Beirne
Theodore Ongaro
Christine Poff
Janet & Keith Polk

Mary Porterfield &
Arthur Shippee
Virginia Raguin
Tom Regan
Bill Riley
Richard R. Rivard
Alica Robbins
Hugh Wilburn & Michael Rogan
Andrea B. Rogers
Vanessa Rood,
in honor of Margot Rood
Katy and Joan Roth
Janet E. Saad
Jacob Sagrans
Elizabeth Seitz
Marian & Irwin Shapiro
Aaron Sheehan & Adam Pearl
Ada P. Snider
Polly Stevens
Ann Stewart
Mary Stoekey
Charles M Talbot
Mike Tatian
Carolyn Thomas
Kathryn Tolbert
Richard Turbet
Lloyd Van Lunen &
Margaret Wilson
Sonia Wallenberg
Elana Messer Weil & Shawn Weil
Bob & Binney Wells
Robert Wiemken,
in honor of Scott Metcalfe
Phyllis S. Wilner
Elizabeth Wylde

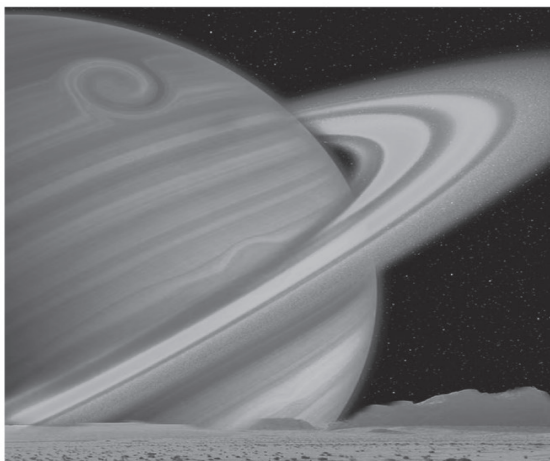
*Corporate Matching Gift





seraphim

*Choral Music to Illuminate,
Challenge, and Inspire*



STARS AND PLANETS

FRIDAY

April 26, 8:00 pm

*Church of the Redeemer
379 Hammond St., Chestnut Hill*

*In collaboration with the Boston Chapter
of the American Guild of Organists*



For details and in person and virtual tickets, visit www.seraphimsingers.org

New England Musicians Resource Fund



Founded in 2020, NEMRF is
the go-to resource for
professional freelance
musicians in New England.



www.nemrf.org

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



MARCH 16, 2024 | 7:30PM

A Great SPECTRUM of Repertoire!

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



MAY 18, 2024 | 8PM

Time, Space, Peace, Music, God

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

**Programs subject to change*

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

**JOIN US FOR
MUSICA SACRA'S
SPRING 2024 CONCERTS!**

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

—THE BOSTON GLOBE

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

LESS IS MORE

Minimalism in Choral Music
FEATURING GUEST CONDUCTOR
HEINRICH CHRISTENSEN

MARCH 9, 2024, 8:00 PM

IN MUSIC IS SUCH ART

Choral Music set to texts of Shakespeare

MAY 11, 2024, 8:00 PM



photo copyright © 2017 redbrook robinson



MARY BEEKMAN
ARTISTIC DIRECTOR

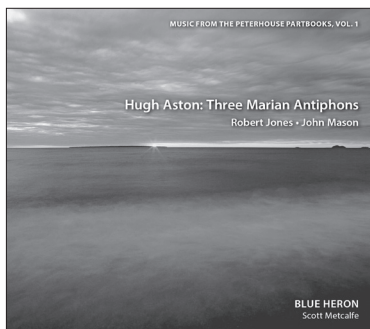
MUSICA SACRA
P. O. Box 381336
Cambridge, MA
02238-1336

www.musicasacra.org
617-349-3400

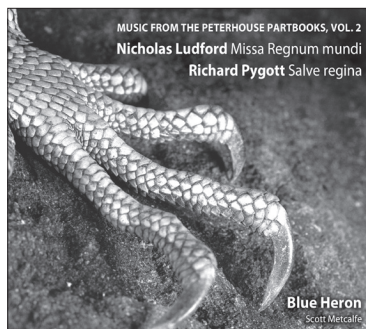
Blue Heron Recordings

MUSIC FROM THE PETERHOUSE PARTBOOKS Canterbury Cathedral, c. 1540

VOL. 1



VOL. 2



VOL. 3



VOL. 4

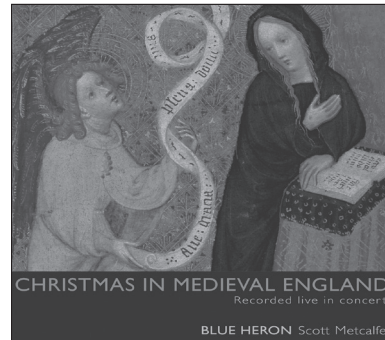


VOL. 5



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

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



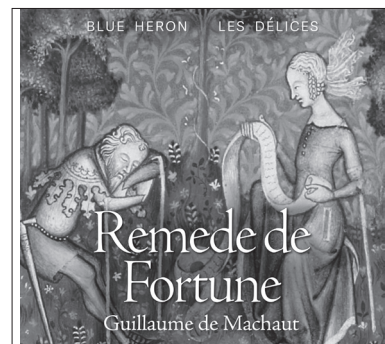
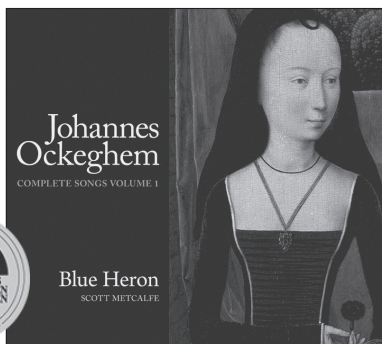
**CHRISTMAS
IN MEDIEVAL
ENGLAND**

CIPRIANO DE RORE
I MADRIGALI
A CINQUE VOCI
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

CONVIVIUM·MUSICUM

CHOIR FOR RENAISSANCE MUSIC

ALLEGRA MARTIN, MUSIC DIRECTOR

Convivium Spring Fete

Join us at a very special fundraising event featuring delicious refreshments, good company, and fine musical entertainment. Come hear an eclectic range of chamber music in an intimate setting, socialize with the group, and enjoy a relaxing afternoon amongst friends. See our website for more information.

Saturday, April 20, 2024 - 3 pm: Church of the Good Shepherd, Waban

Draw on Sweet Night

Enjoy a variety of composers meditating on the thoughts and emotions that arise between dusk and dawn, including Wilbye, Lasso, Aleotti, Palestrina, and more. We hope you join us for a glorious season of music!

Saturday, June 1, 2024 - 7 pm: First Unitarian Church, Worcester

Sunday, June 2, 2024 - 4 pm: Trinity Parish of Newton Centre

For tickets and season details, visit WWW.CONVIVIUM.ORG

A Far Cry

AND

Reuning & Son Violins

PRESENT

Stradivari Serenade

WORLD'S GREATEST HITS on the
WORLD'S GREATEST INSTRUMENTS

Friday,
March 29, 2024
8PM

NEC'S JORDAN HALL





Musicians OF THE
Old Post Road

35th Anniversary Season

Elements



Baroque and Classical Works Inspired by Water, Air, Fire, Earth

Cascading Baroque Passion

Saturday, October 28, 4 pm | Old South Church, Boston

*Sunday, October 29, 4 pm | First Parish, Sudbury

Heavenly Baroque Christmas

*Saturday, Dec. 9, 4 pm | First Unitarian Church, Worcester

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

Rustic Classical

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

Sunday, April 21, 4 pm | Worcester Historical Museum

**indicates concert will also be live-streamed*

Buy subscriptions and single tickets online at www.oldpostroad.org



HANDEL+HAYDN SOCIETY

WHAT'S OLD IS NEW AGAIN

2023-24 Season

Welcoming Artistic Director Jonathan Cohen



handelandhaydn.org
617.262.1815



Boston Early Music Festival

Paul O'Dette & Stephen Stubbs, Artistic Directors

LEARN MORE AT
BEMF.org



FRIDAY, APRIL 5 | 8PM

Jordi Savall & Hespèrion XXI

Early Music superstar Jordi Savall brings life to the “new music” that took Europe by storm at the start of the Baroque period from 1560 to 1660.



FRIDAY, APRIL 19 | 8PM

Stile Antico

One of the world's most vibrant and expressive vocal ensembles tells the story of Dante's *Divine Comedy* and the journey from inferno to paradise with breathtaking Renaissance music.

heet

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.



Illustration Credits

IN THE NOTES

Marcantonio Raimondi (c. 1480–before 1534), after Raphael
Dido holding a dagger in her right hand, c. 1510.
The Metropolitan Museum of Art, New York (www.metmuseum.org)
Public Domain (CC0)

Annibale Carracci (1560–1609)
Rinaldo and Armida, c. 1601
Galleria Farnese, National Museum of Capodimonte, Italy
Photo: Mentnafunangann (CC BY-SA 4.0) via Wikimedia Commons

Antonio Tempesta (1565–1630)
Illustration to Canto XVI of Tasso's *Gerusalemme Liberata*, c. 1590
Rijksmuseum, Amsterdam (www.rijksmuseum.nl)
Public Domain (CC0)

Jean Bahuët (1552–97)
Portrait of Margherita Gonzaga Este (1564–1618), c. 1585–90
Dorotheum, sale 11141, lot 6
Public Domain via Wikimedia Commons

ON THE COVERS

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. 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

DECEMBER 15 & 16
Christmas in Medieval England

JANUARY 20
Renaissance Portraits

MARCH 23
Tasso & Wert

APRIL 13
The World of Johannes Okeghem



950 WATERTOWN STREET, SUITE 8
WEST NEWTON MA 02465
BLUEHERON.ORG