

BLUE HERON

2023–2024 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



OKEGHEM WEEKEND

April 12-14, 2024

OKEGHEM WEEKEND

Opening Festivities p. 3

Friday, April 12, 7:30 pm

Margaret Jewett Hall, First Church in Cambridge

Talks & Conversation p. 3

Jane Alden & Fabrice Fitch

Saturday, April 13, 11:00 am

Margaret Jewett Hall, First Church in Cambridge

The World of Johannes Okeghem p. 4

Concert by Blue Heron featuring the *Missa De plus en plus*

Saturday, April 13, 3:00 pm / Preconcert talk at 2:15

Sanctuary, First Church in Cambridge

Masterclass & Okeghem Sing-In p. 5

Saturday, April 13, 7:30 pm

Margaret Jewett Hall, First Church in Cambridge

Talks & Conversation p. 5

Sean Gallagher & Scott Metcalfe

Sunday, April 14, 4:00 pm

Arts at the Armory, Somerville

Pub Concert p. 6

Sunday, April 14, 6:00 pm

Arts at the Armory, Somerville



Opening Festivities

FRIDAY, APRIL 12, 7:30 PM

MARGARET JEWETT HALL, FIRST CHURCH IN CAMBRIDGE

KEYNOTE ADDRESS

Sean Gallagher (New England Conservatory, project advisor to Okeghem@600)

Johannes Okeghem (c. 1420-1497)

Ave Maria

Il ne m'en chault plus de nul ame KL AS SM

Ma bouche rit et ma pensée pleure SM JM SM

S'elle m'amera / Petite camusecte TP JR ST PG

Alma redemptoris mater

BLUE HERON

Kim Leeds, Sophie Michaux & Tim Parsons, *cantus*

James Reese & Aaron Sheehan, *contratenor*

Jason McStoots & Sumner Thompson, *tenor*

Paul Guttry & Andrew Padgett, *bassus*

Scott Metcalfe, *artistic director, fiddle & harp*

Talks & Conversation

SATURDAY, APRIL 13, 11:00 AM

MARGARET JEWETT HALL, FIRST CHURCH IN CAMBRIDGE

Jane Alden (Wesleyan University)

A Vault for the Treasurer's Gems: Okeghem's Place in the Loire Valley Chansonniers

Fabrice Fitch (The Royal Conservatoire of Scotland)

Three Endings from Okeghem: Mort tu as navré, Intemerata dei mater, and Alma redemptoris mater

The World of Johannes Okeghem

SATURDAY, APRIL 13, 3:00 PM / PRECONCERT TALK AT 2:15

SANCTUARY, FIRST CHURCH IN CAMBRIDGE

De plus en plus se renouvelle KL AM SM Gilles de Bins, called Binchois (c. 1400-1460)

Missa De plus en plus Johannes Okeghem (c. 1420-1497)

Kyrie

Gloria

Credo

Mort, tu as navré de ton dart / Miserere JR AS ST PG Okeghem

INTERMISSION

Alma redemptoris mater Okeghem

Pour prison ne pour maladie SM AM SM Binchois

La despourveue et la bannye SM AM SM Okeghem

Missa De plus en plus Okeghem

Sanctus

Agnus dei

BLUE HERON

Kim Leeds, Sophie Michaux & Tim Parsons, *cantus*

James Reese & Aaron Sheehan, *contratenor*

Jason McStoots & Sumner Thompson, *tenor*

Paul Guttry & Andrew Padgett, *bassus*

Allison Monroe, *fiddle*

Scott Metcalfe, *artistic director, fiddle*

PRECONCERT SPEAKER

Sean Gallagher

Masterclass & Okeghem Sing-In

SATURDAY, APRIL 13, 7:30 PM

MARGARET JEWETT HALL, FIRST CHURCH IN CAMBRIDGE

Loyset Compere (c. 1445-1518)

Tant ay d'ennuy / O vos omnes

CARDUUS Sarah Welden, *cantus*

David Thomas Mather, *bassus*

Elijah Botkin, *bassus*

Holly Druckman, *artistic director*

Johannes Okeghem (c. 1420-1497)

Alma redemptoris mater

UNIVERSITY OF MASSACHUSETTS LOWELL CHAMBER SINGERS

Jonathan Richter, *director*

Deanna Bailey

Charles Baleno

Jack Bruntrager

Nicole Burns

Riley Cirincione-Lynch

Landen Davong

Megan Dunn

Ian Glancy

Tyler Hoyt

Zachary Hoyt

Amy Johnson

Aidan Kelly

Abigail King

Danny Miller

Nicole Nightingale

Joe Paquin

Jake Petersen

Róisín Queally

Micah Ross

Samantha Schulz

Nathanael Shepherd

Jailene Velazquez

Michaela Weinbeck

Eryn Witts

Talks & Conversation

SUNDAY, APRIL 14, 4:00 PM

ARTS AT THE ARMORY, SOMERVILLE

Sean Gallagher & Scott Metcalfe

Okeghem@600, BlueHeron@25:

What we've learned, what questions remain, where are we headed next?

Pub Concert

SUNDAY, APRIL 14, 6:00 PM

ARTS AT THE ARMORY, SOMERVILLE

Guillaume Du Fay (c. 1397-1474)

Je me complains piteusement JR AS JM

Ma belle dame souverainne SM KL TP SM

Mon cuer me fait tous dis penser SM KL AS JM

Johannes Okeghem (c. 1420-1497)

Ung aultre l'a, n'en querés plus SM JM SM

Quand de vous seul je per la veue KM JM ST

Se vostre cuer eslongne moy a tort TP ST SM

Antoine Busnoys (c. 1430-1492)

Quant j'ay au cuer aulcun contraire KL ST SM

L'autrier ja pieca / Trop suis jonette / En l'ombre du buissonet SM KL JR SM

Du Fay

Puisque vous estez campieur SM AS SM

Okeghem

Permanent vierge / Pulcra es / Sancta dei genitrix TP JR ST PG AP

Ave Maria

BLUE HERON

Kim Leeds, Sophie Michaux & Tim Parsons, *cantus*

James Reese & Aaron Sheehan, *contratenor*

Jason McStoots & Sumner Thompson, *tenor*

Paul Guttry & Andrew Padgett, *bassus*

Scott Metcalfe, *artistic director, fiddle & harp*

Texts & Translations

Friday, April 12 | Opening Festivities

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus et benedictus fructus
ventris tui Jesus Christus. Amen.

Il ne m'en chault plus de nul ame
Fors de vous qui mon cueur enflame
A vous bien loyaument amer,
Sans jamais vous habandonner,
A tousjours estre vostre dame.

Qu'on m'en loue ne qu'on m'en blame,
Quoy qu'on en disoit, homme ou femme,
Ilz en ont tous beau grumeller.

Il ne m'en chault plus de nul ame
Fors de vous qui mon cueur enflame
A vous bien loyaument amer.

Car pour tout m'en vous tiens et clame
Que tant je vueil et que tant j'ame
Plus que nul sans riens excepter,
S'ils en devoyent tous crever
Et deusse perdre du corps l'ame.

Il ne m'en chault plus de nul ame ...

Ma bouche rit et ma pensée pleure,
Mon oeil s'esjoye et mon cueur maudit l'heure
Qu'il eut le bien que sa sancté deschace
Et le plaisir que la mort me pourchace
Sans resconfort qui m'aide ne sequeure.

Ha cueur pervers, faulsaire et mansongier,
Dictez comment avez osé songier
Que de faulser ce que m'avez promis.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women and blessed is the
fruit of thy womb, Jesus Christ. Amen.

I care no more for any soul
but you, who inflame my heart
to love you most loyally,
never to abandon you,
forever to be your lady.

Whether I am praised or blamed for it,
whatever anyone has said, man or woman,
they can all grumble as much as they like.

I care no more for any soul
but you, who inflame my heart
to love you most loyally.

For I shall cleave to you forever and proclaim
how much I desire and how much I love
more than any other without exception,
even if they all burst from hearing it
and I should lose the soul from my body.

I care no more for any soul ...

My mouth laughs and my thoughts weep,
my eye rejoices and my heart curses the hour
when it enjoyed the good that destroys its health
and the pleasure that brings me death,
deprived of comfort to aid or succor me.

Ah, heart! perverse, false, and lying,
say how you dared to dream
of breaking the promise you made to me.

Puis qu'en ce point vous vous voulez venger,
Pensez bien tost de ma vie abreger :
Vivre ne puis ou point ou m'avez mis.

Vostre pitié vieult doncques que je meure,
Mays rigeur vieult que vivant je demeure ;
Ainsi meurs vif et en vivant trespasse.
Pour celer le mal qui point ne se passe
Et pour couvrir le dueil ou je labeure,

Ma bouche rit et ma pensee pleure ...

CANTUS

S'elle m'amera je ne scay,
Mais je me mectray en essay
D'acquérir quelque peu sa grace.
Force m'est que pars la je passe,
Ceste fois j'en feray l'essay.

L'autre jour tant je m'avença
Que presque tout mon cuer lessay
Aller sans que luy demandasse.

*S'elle m'amera je ne scay,
Mais je me mectray en essay
D'acquérir quelque peu sa grace.*

Puis apres le cop m'en pensay
Que lonc temps a que ne cessay
Ne ne fut que je ne l'amasse.
Mais c'est ung jeu de passepasse :
J'en suis comme je commençay.

S'elle m'amera je ne scay ...

TENOR & CONTRATENORS

Petite camusecte,
A la mort m'avez mis.
Robin et Marion
S'en vont au bois joly,
Ilz s'en vont bras a bras,
Ilz se sont endormis.
Petite camusecte,
A la mort m'avez mis.

Since you wish to avenge yourself to this degree,
think of soon cutting short my life:
I cannot live in the plight in which you've placed me.

Your pity, then, wants me to die,
but your harshness wants me to survive,
thus I die alive, and living pass away.
To hide the woe which has no end
and to conceal the grief in which I struggle,

My mouth laughs and my thoughts weep ...

If she will love me I know not,
but I shall put myself to the test
to gain, in some small measure, her favor.
I am forced to go that route:
this time I shall attempt it.

The other day I advanced so far
that I almost let my whole heart
go, without asking anything of her in return.

*If she will love me I know not,
but I shall put myself to the test
to gain, in some small measure, her favor.*

Then after that try I thought to myself
that for a long time I hadn't stopped loving her,
nor did I ever not love her.
But it's a game of sleight-of-hand:
I'm right back where I started!

If she will love me I know not ...

Little snubnose,
you have brought me to death's door.
Robin and Marion
go off to the green wood,
they go off arm and arm,
they have fallen asleep.
Little snubnose,
you have brought me to death's door.

Alma redemptoris mater,
que pervia celi porta manens,
et stella maris: succurre cadenti
surgere qui curat populo,
tu que genuisti, natura mirante,
tuum sanctum genitorem.
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave:
peccatorum miserere.

Beneficent mother of the Savior,
who keeps the door of heaven always open,
and star of the sea: help those falling
people who seek to rise up,
you who, while nature marvelled,
begot your holy creator.
Virgin before and afterwards,
from Gabriel's mouth hearing that "Hail":
have mercy on us sinners.

Saturday, April 13 | CONCERT: The World of Johannes Okeghem

De plus en plus se renouvelle,
Ma douce dame gente et belle,
Ma volenté de vous veir.
Ce me fait le tres grant desir
Que j'ay de vous ouir nouvelle.

Ne cuidiés pas que je recelle,
Comme a tous jours vous estes celle
Que je vueil de tout obeir.

*De plus en plus se renouvelle,
Ma douce dame gente et belle,
Ma volenté de vous veir.*

Helas, se vous m'estes cruelle,
J'aueroie au cuer angoisse telle
Que je voudroie bien morir,
Mais ce seroit sans desservir
En soustenant vostre querelle.

De plus en plus ...

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis deo, et in terra pax hominibus
bone voluntatis. Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam. Domine deus,
rex celestis, deus pater omnipotens. Domine
fili unigenite, Jesu Christe. Domine deus, agnus

More and more is renewed—
my sweet lady, noble and fair—
my urge to see you:
it creates in me the very strong desire
I have to hear news of you.

Do not imagine that I withdraw,
for at all times you are she
whom I wish to obey in everything.

*More and more is renewed—
my sweet lady, noble and fair—
my urge to see you.*

Alas, if you are cruel to me,
I shall have such anguish of heart
that I should surely wish to die,
but would do so without failing to serve you
by sustaining your cause.

More and more ...

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

Glory to God in the highest, and on earth peace to
all of good will. We praise you. We bless you. We
adore you. We glorify you. We give thanks to you
for your great glory. Lord God, heavenly king,
almighty God the Father. Lord Jesus Christ, only
begotten Son. Lord God, lamb of God, Son of the

dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria dei patris. Amen.

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

Mort, tu as navré de ton dart

Le pere de joyeuseté
En desployant ton estandart
Sur Binchois, patron de bonté.
Son corps est plaint et lamenté
 Qui gist soubz lame:
Helas, plaise vous en pitié
 Prier pour l'ame.

Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

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

Death, you have wounded with your dart
the father of joyousness
in unfurling your standard
over Binchois, the model of goodness.
His body is mourned and lamented
 which lies beneath the tombstone:
Alas, please you for pity's sake
 pray for his soul.

Retorique, se Dieu me gard,
Son serviteur a regretté;
Musicque par piteux regard
A fait deul et noir a porté.
Pleurez, hommes de feaulté,
 Qui est sans blame:
Vueillez vostre université
 Prier pour l'ame.

En sa jonesse fut soudart
De honorable mondanité,
Puis a eleu la milleur part,
Servant dieu en humilité.
Tant luy soit en crestienté
 Son nom et fame
Qu'i denoment grant voulonté.
 Priez pour l'ame.

TENORS

Miserere. Pie Jhesu domine, dona ei requiem.

Alma redemptoris mater,
que pervia celi porta manens,
et stella maris: succure cadenti
surgere qui curat populo,
tu que genuisti, natura mirante,
tuum sanctum genitorem.
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave:
peccatorum miserere.

Pour prison ne pour maladie,
Ne pour chose que l'on me die
Ne vous peut mon cuer oublier,
Et sy ne puis ailleurs penser,
Tant ay de vous veoir envie.

M'amour, ma princesse et amie,
Vous seule me tenez en vie,
Et ne peult mon desir cesser

*Pour prison ne pour maladie,
Ne pour chose que on me die,
Ne vous peut mon cuer oublier.*

Rhetoric, so God preserve me,
has grieved for her servant;
Music out of piteous regard
has put on mourning and worn black.
Weep, men of fealty,
 for him who is without blame:
May your community
 pray for his soul.

In his youth he was a soldier
of honorable worldliness.
Then he chose the better part,
serving God in humility.
May his name and fame
 be so reputed in Christendom
that there they denote great force of will.
 Pray for his soul.

Have mercy. Merciful Lord Jesus, grant him rest.

Beneficent mother of the Savior,
who keeps the door of heaven always open,
and star of the sea: help those falling
people who seek to rise up,
you who, while nature marvelled,
begot your holy creator.
Virgin before and afterwards,
from Gabriel's mouth hearing that "Hail":
have mercy on us sinners.

Not for prison, nor for illness,
nor for anything one might tell me
can my heart forget you,
and thus I cannot think of anything else,
so much do I long to see you.

My love, my princess and friend,
you alone keep me alive,
and my desire cannot cease

*for prison, nor for illness,
nor for anything one might tell me
can my heart forget you.*

Ne doubtés ja que vous oublie,
Qu'onques nulle tant asouvie
Ne fust qui me peult faire amer
Que vous, belle et douce sans per,
Dont Amours point ne me deslie.

Pour prison ne pour maladie ...

La despourveue et la bannye
De cil qui me donne ma vie,
Seulement par ung faulx raport :
Ha, Fortune, n'as tu pas tort
D'avoir sans cause ainsi pugnïe ?

Le pouvre cueur ne pensoit mye
D'estre de luy en telle haye,
Puis qu'i luy plaist, elle est d'acort,

La despourveue et la bannye
De cil qui me donne ma vie,
Seulement par ung faulx raport.

El ne vieult plus de compagnie :
Fortune l'a trop esbahye
D'avoir ousté tout son confort.
Plus ne desire que la mort
S'il fault qu'elle soit faicte oublie.

La despourveue et la bannye ...

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

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

Never suspect that I forget you,
for never did anything come to pass
that could make me love anyone
but you, fair lady, and sweet without peer,
from whom Love shall never unbind me.

Not for prison, nor for illness ...

Destitute and banished
from him who gives me life,
solely on account of a false tale:
ah, Fortune, do you not err
to have punished me thus without cause?

My poor heart never imagined
it would be so hated by him,
but since it pleases him, she accepts it,

destitute and banished
from him who gives me life,
solely on account of a false tale.

She wants no more company:
Fortune has too much appalled her
by taking away her every comfort.
She desires nothing more than death,
if she must be be forgotten.

Destitute and banished ...

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

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

Saturday, April 13 | Masterclass and Okeghem Sing-In

CANTUS & TENOR

Tant ay d'ennuy et tant de desconfort,
Tant est mon deuil aigre, poignant et fort
Que se je'avoye seulement esperance
Que brief mon mal fust vaincu de la mort,
Ce me seroyt une grant allegance.

Las! je n'ay plus ne vertus ne constance,
Car grief assault si asprement me mort
Que je pers sens, propos et consiance.

*Tant ay d'ennuy et tant de desconfort,
Tant est mon deuil aigre, poignant et fort
Que se je'avoye seulement esperance.*

Fortune a bien tourné sur moy sa chance
Par Faulx Semblant, que mon plaisir en dort,
Tant qu'en elle ja n'ay plus de fiance,
Mais plus y pense et plus voy qu'elle a tort,
Dont ne cesse de faire doléance.

Tant ay d'ennuy et tant de desconfort ...

BASSUS

O vos omnes qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus.

Lamentations 1:12

Alma redemptoris mater,
que pervia celi porta manens,
et stella maris: succure cadenti
surgere qui curat populo,
tu que genuisti, natura mirante,
tuum sanctum genitorem.
Virgo prius ac posterius,
Gabrielis ab ore sumens illud ave:
peccatorum miserere.

So much distress have I, and so much misery,
so bitter, piercing, and strong is my pain,
that if I only had hope
that soon my woe would be overcome by death,
it would be a great relief to me.

Alas, I no longer have virtues nor constancy,
for grievous assault bites me so fiercely
that I lose sense, speech, and consciousness.

*So much distress have I, and so much misery,
so bitter, piercing, and mighty is my pain,
that if only I had hope ...*

Fortune has turned her whim against me
by False Seeming, so that my pleasure falls asleep,
so much that I have no more trust in her,
but the more I think on her, the more I see she is
wrong, whereof I do not cease to make complaint.

So much distress have I, and so much misery ...

O all ye that pass by the way, attend and see if there
be any sorrow like unto my sorrow.

Translation by Leofranc Holford-Strevens (slightly modified)

Beneficent mother of the Savior,
who keeps the door of heaven always open,
and star of the sea: help those falling
people who seek to rise up,
you who, while nature marvelled,
begot your holy creator.
Virgin before and afterwards,
from Gabriel's mouth hearing that "Hail":
have mercy on us sinners.

Sunday, April 14 | Pub Concert

Je me complains piteusement,
a moi tout seul plus qu'à nullui,
de la griesté, paine e tourment
que je souffre plus que ne di.
Dangier me tient en tel soussi
qu'éschever ne puis sa rudesse,
et Fortune le veult aussi,
mais, par may foy, ce fait Jonesse.

Ma belle dame souverainne,
faites cesser ma grief dolour
que j'endure pour vostre amour
nuit et jour, dont j'ay tres grant painne.

Ou autrement soiés certainne
je finneray dedens brief jour.

*Ma belle dame souverainne,
Faites cesser ma grief dolour.*

Il n'i a jour en la sepmainne
Que je ne soye en grant tristour :
Se me veulliés par vo doulcour
Secourir de volenté plainne.

Ma belle dame souverainne ...

Mon cuer me fait tous dis penser
a vous, belle, bonne, sans per,
rose odourans comme la grainne,
jone, gente, blanche que laine,
amoureuse, sage en parler.

Aultre de vous ne puis amer
ne requerir ny honnourer,
dame de toute beaulté plainne.

*Mon cuer me fait tous dis penser
a vous, belle, bonne, sans per,
rose odourans comme la grainne.*

I lament piteously,
to myself alone more than to any other,
the grief, pain, and torment
that I suffer more than I tell.
Danger keeps me in such anguish
that I cannot escape his harshness,
and Fortune wishes it so, too—
but, by my faith, that's Youth.

My fair and sovereign lady,
put an end to the grievous suffering
that I endure on account of loving you,
night and day, whence I am in very great pain.

Otherwise you may be certain
that I will die within a few days.

*My fair and sovereign lady,
put an end to my grievous suffering.*

There is no day in the week
on which I am not greatly saddened;
may it please you with your sweetness
to succor me with all your will.

My fair and sovereign lady ...

My heart makes me think always
of you—fair, good, without peer,
a rose sweetsmelling as cardamom,
young, noble, white as fleece,
amorous, wise in speech.

Another than you I cannot love,
nor court, nor honor,
O lady full of every beauty.

*My heart makes me think always
of you—fair, good, without peer,
a rose sweetsmelling as cardamom.*

Resjoys sui et veuil chanter
et en mon cuer n'a point d'amer;
ayms ay toute joye mondayne
sans avoir tristesse ne painne,
quant veoir puis vo beau vis cler.

Mon cuer me fait tous dis penser ...

acrostic: MARIA ANDREASQ[ue]

Rondeau royal

Ung aultre l'a, n'en querés plus,
Car dorenavant je conclus
De garder en tout temps mon droit.
Chascun se garde en son endroit,
Car bien peu me chault du surplus.

Je ne vueil pas estre forcluz
D'acorder ou faire reffuz,
Mais ce que voulez orendroit

*Ung aultre l'a, n'en querés plus,
Car dorenavant je conclus
De garder en tout temps mon droit.*

Jamais en ce propos ne fuz
Que mon vouloir fust si confuz
D'entendre a tout ce qu'il voudroit.
De ce faire on me reprendroit,
Congnoissant que seroit abuz.

Ung aultre l'a, n'en querés plus ...

Quant de vous seul je pers la veue,
De qui tant chiere suis tenue,
Mon mal lors si tresfort m'assault
Qu'à peu que le cuer ne me fault,
Tant suis de douleur esperdue.

Pour estre vostre devenue
Plus que nul qui soit soubz la nue
Toute ma joie me default

*Quant de vous seul je pers la veue,
De qui tant chiere suis tenue :
Mon mal lors si tresfort m'assault.*

I rejoice and want to sing
and in my heart is no trace of bitterness;
rather I have every earthly joy,
without sadness or pain,
when I can behold your fair, radiant face.

My heart makes me think always ...

Royal Rondeau

Another has it, seek it no more,
for henceforth I resolve
to protect my rights at all times.
Let each look out for himself,
for precious little do I care about the rest.

I do not wish my choice foreclosed
to agree or to refuse,
but as for what you want at present,

*another has it, seek it no more,
for henceforth I resolve
to protect my rights at all times.*

Never in this matter was
my will so thwarted
in its intentions toward everything it would like.
I would be reproached for doing this,
recognizing that it would be wrong.

Another has it, seek it no more ...

When I lose sight of you alone
by whom I am held so dear,
my pain then assails me so very strongly
that my heart nearly breaks,
so overcome am I by sorrow.

Since I have become yours
more than anyone under the heavens,
all my joy fails me

*When I lose sight of you alone
by whom I am held so dear:
my pain then assails me so very strongly.*

Dont je voi bien que je suis nue
De tous biens comme beste mue
A qui de plus riens il ne chault,
Car je scais bien qu'estre me fault
Seulle de tous biens despourveue

Quant de vous seul je pers la veue ...

Se vostre cuer eslongne moy a tort
Et que de vous je n'ay plus [nul] confort
Je prendray lors sur Dieu et sur mon ame
Qu'en ce monde vous ne trouverés ame
Qui mains [que moy] vous voulsist faire tort.

[Je cognoys bien que pour un faulx rapport
Vous arrestez a ce cruel deport,
Mais derechief vous fais serment, ma dame :]

*Se vostre cuer eslongne moy a tort
Et que de vous je n'ai plus [nul] confort
Je prendray lors sur Dieu et sur mon ame*

[Que se Pitié en vostre ame s'endort
Tiendray pour seur que ne soyons d'accort
Et que bien tost perdray celle que j'ame.
Le demourant vous quitte, aussi le blasme,
Car evader ne puis a male mort]

Se vostre cuer eslongne moy a tort ...

Text completed by Fabrice Fitch

Quant j'ay au cueur aulcun contraire
Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir,
Il ne me fault que recourir
A vous, belle tres debonnaire.

Car vous estes mon doux repaire
Ou je me voys tousjours retraire
Pour mon povre cuer resjouir

*Quant j'ay au cueur aulcun contraire
Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir.*

Then I see well that I am stripped
of all good things, like a dumb beast
to whom nothing matters any longer,
for I know well that I must be
alone, deprived of all good things,

When I lose sight of you alone ...

If your heart estranges me from you wrongly
and I am denied any more comfort from you,
I shall swear by God and upon my soul
that in this world you will find no one
who would wish you less harm than I.

Well I see that because of a false slander
you are resolved on this cruel dismissal,
but once more I swear to you, my lady:

*If your heart estranges me from you wrongly
and I am denied any more comfort from you,
I shall swear by God and upon my soul*

that if in your soul Pity falls asleep,
I shall be sure that we can never be reconciled
and that I shall soon lose her whom I love.
I leave you the remainder, and the blame as well,
since I can hardly escape from cruel Death

If your heart estranges me from you wrongly ...

Translation by Fabrice Fitch

Whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me,
I have only to turn
to you, most benevolent beauty.

For you are my sweet refuge,
to which I always retreat
in order to refresh my poor heart

*whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me.*

Nully ne m'en sauroit hors traire,
Veu qu'avez voulu parfaire
La voulenté de mon desir ;
Pour ce vueil tousjours obeir
Et en toutes choses complaire.

Quant j'ay au cueur aulcun contraire ...

SUPERIUS

L'autriet, ja pieça,
Margot la bergiere
Ses brebis chassa
Lez une riviere.

Pour luy faire chiere
Robin s'advança,
Le loing de l'oreille
Tant prez s'aproça

Qu'elle luy lança
Tel trait de paupiere
Qu'en la fin perça
Sa grant panetiere.

TENOR

En l'ombre du buissonet
Au matinet
J'ay trouvé Melot m'amie,
Houie,
Qui faisoit ung chapelet
Tout de muguet.
Je luy dis Dieu te begnie,
Houie!

Je te prie, Melot m'amie,
Aime moy, je suy Robin.
Non feray par saint Messie,
Je ne t'ameray ja grin.

Sy feras, par saint Messien,
Car tu sces bien
Si tu m'aimes, je t'afie,
Houie,
Je te donray de mon pain
A grand poing plain
Si tu voelz estre ma mie
Houie!

No-one could draw me thence,
since you have chosen to fulfill
the will of my desire;
thus I wish ever to obey
and in all things be pleasing.

Whenever my heart is burdened by adversity ...

SUPERIUS

The other day, some time ago now,
Margot the shepherdess
was driving her sheep
along a river.

Coming to salute her
Robin advanced;
along the banks
he drew so close

that she shot him
such a dart with her eyelids
that at last he penetrated
her great breadbasket.

TENOR

In the shadow of a little bush
early in the morning
I found Melot, my love,
hoo-ee,
who was making a garland
from lily of the valley.
I said to her, "May God bless you"
hoo-ee!

"I pray you, Melot my love,
love me, I am Robin!"
"I shall not, by the holy Messiah,
I'll not love you in the least!"

"Yes, you will, by the holy Messiah,
for you know well
if you love me, I swear to you,
hoo-ee,
I'll give you a great big fistful
of my bread
if you'll be my sweetheart,
hoo-ee!"

CONTRATENOR

Trop suis jonette, mon bel amy, pour vous:

Alez ailleurs!

Laissiez moy croistre encore ung an ou deux.

En ma chambrette y a ung lit pour vous,

Amy tresdoulx.

Laissez moy croistre encore ung an ou deux.

Je te prie, Melot m'amie,

Aime moy, je suy Robin.

Non feray par saint Messie,

Je ne t'ameray ja grin.

En ma bourse a cent escus pour vous,

Amis tresdoulz,

Laissiez moy croistre encore ung an ou deux.

Trop suis jonette, mon bel amy, pour vous,

Alez ailleurs!

Laissiez moy croistre encore ung an ou deux.

Puis que vous estes campieur,

vouentiers a vous campiroye

a savoir mon se je pourroye

a vous pour estre bon pieur.

Et si vous estes sapieur,

contre vous aussi sapiroye.

Puisque vous estes campieur,

vouentiers a vous campiroye.

Vous me cuidez mauvais pieur,

mais pour troyz pos bien les piroye,

vrayment, ou je me tapiroye

comme du monde le pieur.

Puisque vous estes campieur ...

CONTRATENOR

I am too young, my handsome friend, for you:

go elsewhere!

Let me grow another year or two.

In my little room there's a bed for you

sweetest friend.

Let me grow another year or two.

"I pray you, Melot my love,

love me, I am Robin!"

"I shall not, by the holy Messiah,

I'll not love you in the least!

In my purse there are a hundred crowns for you,

sweetest friend.

Let me grow another year or two.

I am too young, my handsome friend, for you:

go elsewhere!

Let me grow another year or two.

Since you are a fighter,

I would willingly fight with you

to see if I could compete

with you to be a good drinker.

And if you are a gourmand,

I would also eat against you.

Since you are a fighter,

I would willingly fight with you.

You think me a poor drinker,

but I would easily down three jars,

truly, or else I'd slink away and hide

like the worst in the world.

Since you are a fighter ...

*Mulier amicta sole
et luna sub pedibus eius*

Permanent vierge, plus digne que nesune,
Femme couverte du soleil de justice,
Chief couronné par divin artifice
De douze estoiles, supeditant la lune:

Esmerveillant nature et loy commune,
Tu enfantas par supernel office,

*Permanent vierge, plus digne que nesune,
Femme couverte du soleil de justice.*

Preordonnée sans differance aucune
Du redempteur fille, mere et nourrice,
Soiez pour nous advocate propice,
Toy supplions, tres belle, clere, brune,

Permanent vierge, plus digne que nesune ...

TENOR I

Pulcra es et decora, filia Jherusalem:
terribilis ut castrorum acies ordinata.

TENOR II

Sancta dei genitrix, virgo semper Maria,
intercede pro nobis ad dominum Jhesum Christum.

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus et benedictus fructus
ventris tui Jesus Christus. Amen.

*A woman clothed with the sun
and the moon beneath her feet*

Permanent virgin, more worthy than any other,
woman clothed with the sun of justice,
head crowned by divine artifice
with twelve stars, standing above the moon:

Astounding nature and earthly law,
you bore a child by supernal action,

*Permanent virgin, more worthy than any other,
woman clothed with the sun of justice.*

Preordained without any distinction
the redeemer's daughter, mother, and nurse,
be a propitious advocate for us,
we beseech you, most lovely, radiant, burnished,

Permanent virgin, more worthy than any other ...

Fair and comely art thou, O daughter of Jerusalem:
terrible as an army arrayed for battle.

Holy mother of God, ever-virgin Mary,
intercede for us with the lord Jesus Christ.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women and blessed is the
fruit of thy womb, Jesus Christ. Amen.

Translations by Scott Metcalfe, except as noted.

De plus en plus se renouvelle ...

Blue Heron completed Ockeghem@600, our thirteen-program traversal of the complete surviving works of Johannes Ockeghem, in March 2023. (On the various spellings of our composer's name, see "Ockeghem or Ockeghem?" below.) This season's Ockeghem Weekend celebrates that accomplishment, and I originally imagined that Saturday's centerpiece concert would feature Ockeghem's greatest hits, the best of his two dozen songs, dozen Masses, and four motets. It turns out, however, that pretty much anything he wrote ought to be on that program—there is no piece we have sung in the course of this project that we wouldn't love to work on again. But I found myself irresistably drawn to the music we performed on the very first concert in the series, in February 2015, a program largely devoted to music inspired or dedicated to the great composer Gilles de Bins, called Binchois. I've been saying for years that the best thing to do once we'd sung all of Ockeghem would be simply to start over and sing it all again; and so here we are.

Johannes Tinctoris, in his *Liber de arte contrapuncti* (*Book of the Art of Counterpoint*) of 1477, placed Ockeghem at the head of a list of composers whose works were filled with divine "sweetness":

... at this present time ... there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstable, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the

immortal gods. Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.

What did Tinctoris mean by "sweetness"? The word fell so easily off fifteenth-century tongues that it is extremely difficult to attribute any specific meaning to it, but it may suggest suavity of melody, richness of harmony, or smoothness of counterpoint. Tinctoris also singled out a song by Ockeghem as a model of *varietas*, which he regarded as the greatest virtue of polyphonic music, and he identified a number of contrapuntal techniques whereby such variety could be achieved.

... any composer or improviser ... of the greatest genius may achieve this diversity if he either composes or improvises now with one

variety of musical idea, now by another; now by one cadence, now by another; now by one vertical interval, now by another; now by one melodic interval, now by another; now with suspensions, now without; now with imitation, now without; now with rests, now without; now florid, now plain.

Sean Gallagher interprets *varietas* as a “mode of composing” in which “composers could work out a sequence of musical passages, each having its own lo-

Okeghem & Binchois

Born in Saint-Ghislain in the county of Hainaut (now in Belgium) around 1420, Okeghem enters the historical record in 1443 as a *vicaire-chanteur* or professional singer at the church of Our Lady in Antwerp, a modest appointment appropriate to a young professional singer. By 1446 he was employed as one of seven singers in the chapel of Charles I, Duke of Bourbon, and in 1451 he joined the musical establishment of Charles VII, king of France. He would serve the French royal court as *premier chapelain* for the rest of his career, residing mainly in Tours in the Loire Valley, where he held the prestigious and well-remunerated post of treasurer at the royal collegiate church of St Martin. He was esteemed by his contemporaries and successors as a master beyond compare, enormously skilled as both singer and composer, as well as virtuous, generous, and kind, and upon his death on February 6, 1497, he was mourned by numerous musicians and poets. The most famous lament on his death, *Nymphes des bois*, by the Burgundian court chronicler and poet Jean Molinet, was later set to music by Josquin Desprez—an act of homage that Okeghem had previously rendered Binchois with *Mort, tu as navré de ton dart*.

Tintoris claimed that Okeghem and his other great modern composers had “studied” their art under Dunstable, Binchois, and Du Fay, by which he

calized sense of regularity and coherence, the nature of which was continually changing.” The constant change and the impossibility of making predictions about the course the music will take demand that the listener remain ever-present, in a state of heightened awareness. In Okeghem’s music you will hear shifts in contrapuntal texture, with imitation deployed in ever-varying ways; great diversity in the speed at which the melody moves forward, now urgent, now languidly suspended; and changes in tonal emphasis.

surely meant that they had learned from their works, rather than having actually taken composition lessons. Okeghem is very unlikely to have met the English composer John Dunstable, but he seems indeed to have been a friend to the two most famous Continental musicians of the previous generation, Du Fay and Binchois. Okeghem and Du Fay may have met in 1455, and the younger musician stayed at the elder’s home in Cambrai on at least one occasion in the 1460s. The relationship between the two is not well attested by their surviving music, however. While Okeghem composed a lament which was copied by a scribe in Cambrai in 1475-6, shortly after Du Fay’s death, no other trace of it remains; and while Du Fay’s *Missa Ecce ancilla domini* may have been written in the early 1460s in response to Okeghem’s mass of the same name, according to David Fallows, here “as elsewhere the interchange between the two composers is a slippery subject difficult to define.”¹ In the case of Binchois the situation is the opposite. No direct personal contact between Okeghem and Binchois has yet been documented, but Okeghem’s music includes three works in which he pays affectionate tribute to the older composer. Our program presents all three—the *Missa De plus en plus*, the lament *Mort, tu as navré de ton dart*, and the song *La despourveue*.

1 David Fallows, *Dufay* (2nd ed., London, 1987), p. 207.

Missa *De plus en plus*

We open with Binchois's rondeau *De plus en plus*, a song celebrated both for the extraordinary loveliness of its tune and for its arrestingly strange harmonies. Binchois's songs betray a marked fondness for ending in a place one would not predict, and this final is certainly one of his most surprising. (The waywardness of Binchois's tonal strategies inspired David Fallows to devise "The Binchois Game": I give you the beginning, or indeed most of the song; you guess what the final will be.) The text of *De plus en plus* expresses in blandly generic terms a yearning to see the absent beloved, the "sweet lady, noble and fair," "she whom I wish to obey in everything," and at first glance seems entirely unremarkable. The poem features wonderful sonic play, however, revelling in the pure pleasures of assonance and internal rhymes, as becomes evident upon reading it aloud. Listen to all those sensuous voiced consonants (L, M, N, R, and V) and the repeated "ou" of *renouvelle, douce, volenté, vous, ouïr, nouvelle*:

De plus en plus se renouvelle,
Ma douce dame gente et belle,
Ma volenté de vous veïr.
Ce me fait le tres grant desir
Que j'ay de vous ouïr nouvelle.

What might it mean that Okeghem took this beautiful and strange love song and used it as the basis for a Mass? A fifteenth-century European Christian musician, steeped in habits of allegory, metaphor, and analogy, might have interpreted it thus: All earthly phenomena correspond to heavenly ones, the music we produce on earth is analogous to the divine music of the angels and the spheres, and the love song of a courtier to his lady may symbolize one sung by the believer to the Virgin Mary. As Andrew Kirkman puts it in a recent book, "From the perspective of a late medieval worldview permeated by patterns

of religious allegory...potentially spiritual content inhered already in the secular entity, awaiting, as it were, the appropriate context or mindset to activate its higher, spiritual meaning."² Fifteenth-century composers incorporated secular melodies into sacred music with great frequency and freedom and the poetic texts they evoked in the memory, even if not sung, probably suggested metaphors by which humans might attempt to comprehend their relationship to God. The most obvious and most common analogy made available by courtly love was between the unattainable object of desire and Mary, and, with the exception of one stanza, *De plus en plus* merits a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his *Dame sans per*: "Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame" ("Poem that may be addressed either to the Virgin Mary or by a lover to his lady").³ The text speaks of a "sweet lady, noble and fair...she whom I wish to obey in everything," and of the speaker's urgent desire to see her. A Marian interpretation for the Mass seems inevitable.

The way Okeghem's Mass handles the song is pretty straightforward. The cantus firmus is treated in the classic manner, with the song tenor quoted in mass tenor in both strict and ornamented forms, often in longer note values, sometimes proportionally transformed. Okeghem deploys the song's tenor melody in such a way as to make the final of the Mass movements, in contrast to that of the song itself, completely predictable. The theorist Tinctoris considered such tonal predictability the norm, writing that "out of fifty composed songs, there is scarcely one that does not begin on that place in which it finishes" (*Liber de natura et proprietate tonorum*, 1476, ch. 19).

Predictability is hardly the salient quality of Okeghem's music, however. His melodies spill forth in ever-flowing streams; each voice pursues its own

2 Andrew Kirkman, *The Cultural Life of the Early Polyphonic Mass* (Cambridge, 2010), p. 44

3 See Kirkman, p. 49.

independent course within the contrapuntal texture, only occasionally imitating or even referring to the gestures of another line. Latterday writers have found it challenging to account for Okeghem's music, which has been characterized as mystical, irrational, cerebral, or arcane, beguiling the listener with (in Lawrence Bernstein's memorable phrase) an "aesthetics of concealment." Perhaps no composer other than Bach has equalled Okeghem in contrapuntal skill, and the two musicians were also equally adept at investing their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale, awe-inspiringly complex structure, in music that is at once intensely sensuous and rigorously intellectual, of extraordinary beauty and rhythmic vitality. Okeghem's music has the miraculous effect of taking

A lament & a song

The ballade *Mort, tu as navré de ton dart* must have been composed shortly after Binchois's death on September 20, 1460. It is thus the only one of Okeghem's works that can be dated with any precision. Its French text—by Okeghem himself?—celebrates Binchois as the "father of joyousness" and "model of goodness," a devoted and beloved servant of Rhetoric and Music, and a humble Christian. The lower voices quote a line of text and music from the sequence of the Requiem, *Dies irae* ("Pie Jhesu domine, dona ei requiem").

Okeghem paid homage to Binchois in one

Alma redemptoris mater

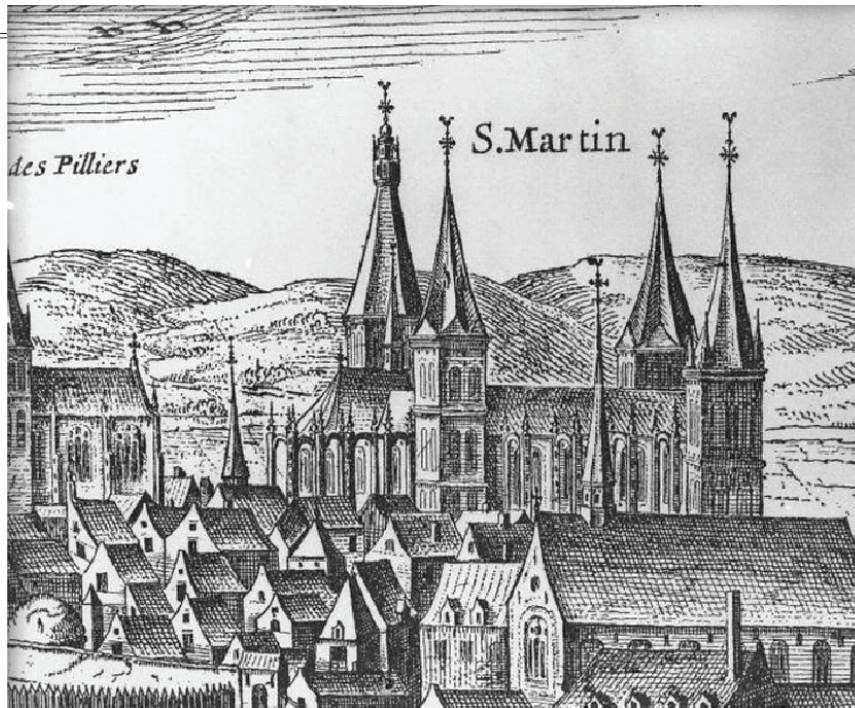
We add one work of Okeghem's without a known connection to Binchois, the gloriously sunny motet *Alma redemptoris mater*. All the abovementioned hallmarks of Okeghem's style are present in the piece, and another, his inclination to play against compositional norms. Unsurprisingly, this setting of a Marian antiphon contains a cantus firmus: one of the four voices sings a version of the plainchant melody

hold of and altering our sense of time, using means both melodic and rhythmic (pitch and duration, the basic elements of music). His counterpoint spins out long-limbed, supple, and gorgeous melodies whose relationship to one another is not obvious—there are few unanimous cadences and few immediately noticeable points of imitation, although many subtle instances occur, almost hidden within the texture of the music. His rhythm, too, is complex and varied, oftentimes obscuring the music's organization into regular metrical units of two or three. Captivating at first hearing, his works reward the closest possible study and repeated listening. One never hears them, one never studies them, without coming away more refreshed and wiser.

other way, so subtle as to elude notice until rather recently, when Sean Gallagher discovered a quotation of Binchois's *Pour prison ne pour maladie* in Okeghem's *La despourveue*. In the second half of *La despourveue*, just after the words "Ha, Fortune," Okeghem replicates almost exactly the melody Binchois crafted to set the words "Ne vous peut mon cuer oublier" (My heart cannot forget you)—a touchingly intimate and affectionate gesture—and despite its desperate text, *La despourveue* adheres closely to the gently elegaic mood of *Pour prison*.

to which the antiphon had been sung for centuries. The surprise is that the cantus firmus enters first, not last, as was customary; it is found in the second voice from the top, not in its usual place, second from the lowest; and the chant melody is so elaborately decorated that the quotation might go unperceived.

—Scott Metcalfe



Who was Johannes Okeghem?

Johannes Okeghem was born in Saint Ghislain, near the city of Mons in the county of Hainaut (now in Belgium) around 1420. He first enters the historical record in 1443 as a *vicaire-chanteur* at the church of Our Lady in Antwerp, a modest appointment appropriate to a young professional singer. By 1446 he had become one of seven singers in the chapel of Charles I, duke of Bourbon, and in 1451 he joined the musical establishment of Charles VII, king of France. He served the French royal court as *premier chapelain* for the rest of his career, mainly residing in Tours in the Loire Valley, where

he held the prestigious and well-remunerated post of treasurer at the royal collegiate church of Saint Martin. A friend and colleague of the greatest musicians of the previous generation, Guillaume Du Fay and Gilles de Bins (usually known by the sobriquet Binchois), he was esteemed by his contemporaries and successors as a master beyond compare, enormously skilled as both singer and composer, as well as virtuous, generous, and kind.

Writing in 1477, the theorist Johannes Tinctoris placed him at the head of an exalted company of modern composers:

Detail of a panoramic view of Tours around 1625 showing the basilica of Saint Martin from the north. (C. Visscher, copper engraving, c. 1625, *La fort ancienne et noble ville de Tours appelée le jardin de la France*: Musée de la Société archéologique de Touraine, Tours; Société archéologique de Touraine)

...at this present time, not to mention innumerable singers of the most beautiful diction, there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Okeghem, Johannes Regis, Antoine Busnoys, Firminus Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstaple, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods, Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.

Okeghem died on February 6, 1497. His passing was mourned by numerous musicians and poets. The most famous lament on his death is *Nymphes des bois* by the Burgundian court chronicler and poet Jean Molinet, set to music by Josquin Desprez — an act of homage that Okeghem had previously rendered Binchois with *Mort, tu as navré de ton dart*.

Okeghem left us about two dozen French songs, just over a dozen Masses, and four motets,

a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Okeghem in contrapuntal skill, and the two men are also equally able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale, awe-inspiringly complex structure, in music that is at once intensely sensuous and rigorously intellectual, of extraordinary beauty and rhythmic vitality. Okeghem's music has the miraculous effect of taking hold of and altering our sense of time, and to do so Okeghem uses means both melodic and rhythmic (pitch and duration, the basic elements of music). His counterpoint spins out long-limbed, supple, and simply gorgeous melodies whose relationship to one another is not obvious — there are few unanimous cadences and few immediately noticeable points of imitation, although many subtle instances occur, often almost hidden within the texture of the music. His rhythm, too, is complex and varied, oftentimes obscuring the music's organization into regular metrical units of two or three. Captivating at first hearing, Okeghem's music rewards the closest possible study and repeated listening.

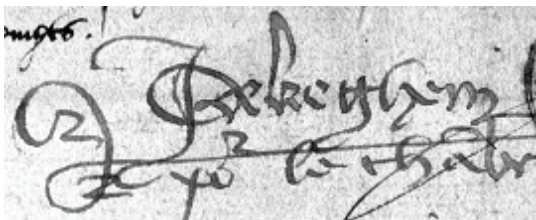
Okeghem or Ockegehme?

Our composer's Flemish family name was a source of endless confusion to speakers of French, Italian, German, and other languages, and it may be found spelled in a bewildering variety of ways in contemporary manuscripts: Okeghem, Ockegehme, Okegheem, Ockegehmeem, Okeghen, Okeghan, Okenghem, Ockenheim, Okekam, Obekhan, Obergan, Hockeghen, Hoquegan, Hocquergan, Hoiquergan, Holreghan, Okegus.... Modern

scholars have mostly tended to prefer "Ockegehme," as we did when we undertook our complete-works project *Ockegehme@600* in 2015, and for the first volume of our two-CD set of his songs, released in 2019. The spelling with c is lent some support by the Chigi Codex, a manuscript copied in the Low Countries not many years after the composer's death, which is the single most important source of his Masses, the unique copy of four of them

and of one of his motets as well. Here ten out of thirteen ascriptions above individual works spell the name “Ockeghem” and one has “Ockegem.” But two read “Okeghem” without c, and the index, added later by a Spanish scribe, is consistent in giving “Okeghem” no less than fifteen times. In fact, the spelling “Okeghem” is the one most frequently found in contemporary documents from the French court (where the composer worked) and the Papal chancellery (where numerous documents survive that deal with benefices assigned to him), as well as in song sources from central France.

So the matter rested until 2019, when David Fiala published an article describing two documents he had discovered in the Department of Manuscripts at the Bibliothèque nationale de France: a pair of receipts, dated July 8th and 9th, 1480, signed by the

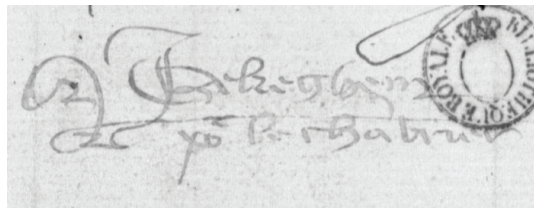


Paris, Bibliothèque nationale, MS fr. 2904, f. 28

composer in his capacity as canon and treasurer of the collegiate chapel of Saint-Martin of Tours.

Ockeghem@600

Ockeghem@600 is Blue Heron's multi-year project to perform the complete works of Johannes Okeghem, one of the very greatest composers of the Western tradition, in thirteen programs over the course of seven seasons. Inaugurated in the spring of 2015 and somewhat delayed by the



Paris, Bibliothèque nationale, MS fr. 2904, f. 29

Here, according to Fiala's interpretation, the fancy loop on the far left is an ornament to the stroke which underlines the signature and has no alphabetical meaning. The first component of the signature proper is a capital O crossed by a capital J. The O is formed from two strokes, the righthand one of which doubles as the stem of a lower-case d, to the right of which is a lower-case e. The combined J-de-O is followed by “keghem”: the meaning is “[J]ehan de Okeghem.” Voilà! Henceforth, then, we will prefer the spelling Okeghem—but for Volume Two of our complete songs recording we've stuck with Ockeghem so as to match Volume One. The resulting diversity, if rather confusing to modern eyes, is a characteristically 15th-century state of affairs.

See David Fiala, “La très véritable signature de J. de Okeghem et ses implications philologiques,” *Revue de musicologie* 105 (2019), 145-58. The documents with the signatures may be examined on Gallica, the digital library of the Bibliothèque nationale, at <https://gallica.bnf.fr/ark:/12148/btv1b9009496c/f34> and <https://gallica.bnf.fr/ark:/12148/btv1b9009496c/f35>.

Covid-19 pandemic, *Ockeghem@600* wound up in 2023, still more or less in time to commemorate the 600th anniversary of Okeghem's birth in circa 1420 (or perhaps a year or two later).

Besides concerts, the undertaking included a significant component of research into the many

questions of fifteenth-century performance practice which remain unsolved puzzles — questions as basic as pitch level, voice types, and scoring. We have also created a new complete edition of the music of Okeghem — all of his songs, motets, and masses — scrupulously based on the original sources and rigorously tested in practice.

Our advisor for *Okeghem@600* is Professor Sean Gallagher of the New England Conservatory, one of the world's leading experts on the music of Okeghem and his contemporaries.

The music of Johannes Okeghem

Okeghem's surviving music comprises two dozen songs, four motets, nine complete cyclic Masses, three partial Mass cycles, an independent Credo, and an incomplete Requiem.

SONGS

Aultre Venus
 Baisiés moi
 D'un autre amer
 Fors seullement contre ce
 Fors seullement l'actente
 Il ne m'en chault
 Je n'ay dueil (two versions)
 La despourveue
 L'autre d'antan
 Les desleaux

Ma bouche rit
 Ma maistresse
 Mort tu as navré
 Alius discantus super
 O rosa bella
 Permanent vierge
 Prenez sur moi
 Presque transi
 Quant de vous seul

¿Qu'es mi vida preguntays?
 (by Johannes Cornago, with
 two replacement contraten-
 ors by Okeghem)
 S'elle m'amera /
 Petite camusette
 Se vostre cuer
 Tant fuz gentement
 Ung aultre l'a

MOTETS

Alma redemptoris mater
 Ave Maria
 Intemerata dei mater
 Salve regina

MASSES & MASS MOVEMENTS

Missa Au travail suis
 Missa Caput
 Missa Cuiusvis toni
 Missa De plus en plus
 Missa Ecce ancilla
 Missa L'homme armé
 Missa Mi mi
 Missa Prolacionum
 Missa quinti toni a 3

Kyrie, Gloria & Credo Fors
 seullement
 Kyrie & Gloria Ma maistresse
 Kyrie, Gloria & Credo sine
 nomine a 5
 Credo sine nomine
 Requiem (incomplete)

Okeghem's life & times

Okeghem	Music & other arts	History	
1400	<ul style="list-style-type: none"> • Guillaume Du Fay b. c. 1397, Bersele, near Brussels • Gilles de Bins, dit Binchois b. c. 1400, ?Mons • Rogier van der Weyden b. c. 1400, Tournai • c. 1410 Jean, duke of Berry, commissions <i>Très riches heures</i>, illustrated by Limbourg brothers c. 1412-16 	<ul style="list-style-type: none"> • 1404 d. Philip the Bold, duke of Burgundy; succeeded by John the Fearless • 1409 Pope Alexander VI elected: there are now three popes 	
1410	<ul style="list-style-type: none"> • Johannes Ciconia d. 1412 	<ul style="list-style-type: none"> • 1414-18 Council of Constance • October 25, 1415 Battle of Agincourt • 1419 d. John the Fearless, duke of Burgundy; succeeded by Philip the Good 	
1420	<ul style="list-style-type: none"> • Johannes Okeghem b. c. 1420 in Saint Ghislain, near Mons, County of Hainaut, diocese of Cambrai 	<ul style="list-style-type: none"> • Binchois is organist at St. Waudru, Mons, 1419-23 • Johannes Regis b. c. 1425 • Jean Fouquet b. 1420 (d. 1481) 	<ul style="list-style-type: none"> • 1422 Charles VII becomes King of France
1430	<ul style="list-style-type: none"> • Binchois at Burgundian court by at least January 1431 • Antoine Busnoys b. c. 1430-35 • Christine de Pizan d. c. 1430 • Alain Chartier d. 1430 • François Villon b. c. 1430 • Jean Molinet b. c. 1435 • 1436 Santa Maria del Fiore (Florence) completed with dome engineered by Filippo Brunelleschi; Du Fay composes <i>Nuper rosarum flores</i> for consecration 	<ul style="list-style-type: none"> • 1431 Joan of Arc burned at the stake in Rouen by the English; Henry VI of England crowned king of France in Notre-Dame de Paris • 1435 Treaty of Arras between France and Burgundy • 1436 armies of Charles VII reclaim Paris 	
1440	<ul style="list-style-type: none"> • 1443-44 earliest documentation: vicaire-chanteur at church of Our Lady, Antwerp • 1446-8 first of seven singers in the chapel of Charles I, duke of Bourbon 	<ul style="list-style-type: none"> • Jan van Eyck d. July 9, 1441, Bruges • 1440s earliest cyclic Masses, composed in England, reach the continent via Flanders: <i>Missa Caput</i>, <i>Missa Veterem hominem</i>, etc. • 1444 Cosimo de' Medici founds Laurentian Library in Florence • 1448 Pope Nicholas V founds Vatican Library 	<ul style="list-style-type: none"> • 1449 French reconquer Normandy

Okeghem	Music & other arts	History
<p>1450</p> <ul style="list-style-type: none"> • c. 1450 first extant compositions: <i>Ma maistresse</i>, <i>Missa Caput</i> • by 1451 joins the French royal chapel of Charles VII; lives in Tours until his death • 1452 encounters Guillaume Du Fay at meeting between French royal court and ducal court of Savoy • by 1454 appointed first chaplain of French royal chapel • January 1, 1454 presents the king with "a book of song"; receives a New Year's gift of four ells of cloth in return • 1455 meets Du Fay again • January 1, 1459 gives the king "a very richly illuminated song" and receives a New Year's gift in return • 1459 named treasurer of the collegiate church of St. Martin in Tours 	<ul style="list-style-type: none"> • February 1453 Binchois retires from Burgundian court and moves to Soignies • Heinrich Isaac b. c. 1450 • Alexander Agricola b. c. 1450, Ghent • John Dunstaple d. 1453 • Josquin Desprez b. c. 1450–55, ?near Saint Quentin • Jacob Obrecht b. c. 1457-8, Ghent • Leonardo da Vinci b.1452 (died 1519) • 1455 Johannes Gutenberg completes printing of the Bible in Mainz 	<ul style="list-style-type: none"> • 1453 end of Hundred Years War between France and England • 1453 Constantinople falls to the Ottoman Turks
<p>1460</p> <ul style="list-style-type: none"> • c. 1460 <i>Mort tu as navré de ton dart</i> (lament for Binchois) • 1462 travels to Bourges • June 1462 travels to Cambrai • February-March 1464 travels to Cambrai and stays with Du Fay; ordained as a priest on this occasion? • c. 1460-5 contact with Busnoys in Tours • 1467/8 <i>Missa L'homme armé</i> copied in Bruges 	<ul style="list-style-type: none"> • Binchois d. September 20, 1460, in Soignies • R. van der Weyden d. June 18, 1464, in Brussels • Charles d'Orléans d. January 4/5 1465 • Donatello d. 1466 • 1465-7 Busnoys composes <i>In hydraulis</i>, praising Okeghem 	<ul style="list-style-type: none"> • 1461 d. Charles VII; succeeded by Louis XI • 1467 d. Philip the Good, duke of Burgundy; succeeded by Charles the Bold • 1468 wedding of Charles the Bold and Margaret of York
<p>1470</p> <ul style="list-style-type: none"> • 1470 travels to Spain on one or two diplomatic missions; writes substitute contras for Cornago's <i>Qu'és mi vida preguntays</i> • lament for Du Fay (lost) • 1475/6 <i>Missa Mi mi</i> copied in Bruges • 1476/7 <i>Missa cuiusvis toni</i> copied in Bruges 	<ul style="list-style-type: none"> • Du Fay d. November 27, 1474, in Cambrai • 1478 William Caxton publishes first printed copy of the <i>Canterbury Tales</i> (written late 14th century) 	<ul style="list-style-type: none"> • 1477 d. Charles the Bold, duke of Burgundy; Burgundy absorbed into the French crown
<p>1480</p> <ul style="list-style-type: none"> • All of Okeghem's surviving music composed by c. 1480? • August 1484 travels to Damme and Bruges; banquet in his honor at St. Donatian, Bruges • 1488 travels to Paris 		<ul style="list-style-type: none"> • 1483 d. Louis XI; succeeded by Charles VIII
<p>1490</p> <ul style="list-style-type: none"> • d. February 6, 1497, presumably in Tours 	<ul style="list-style-type: none"> • Busnoys d. 1492 • Regis d. c. 1496 ?Soignies 	

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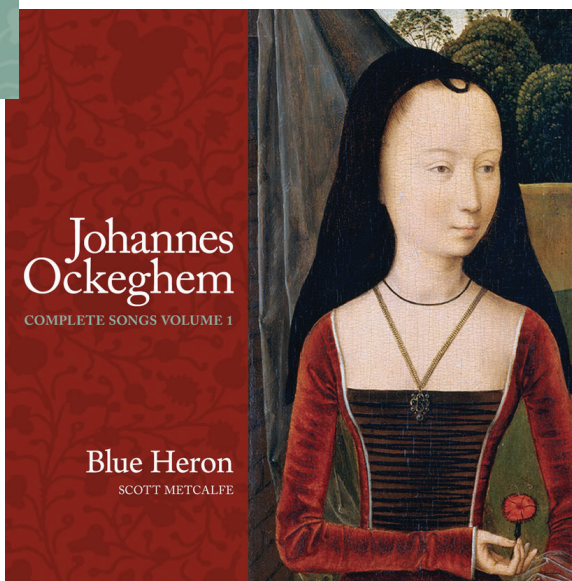
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***Song of Songs* / Songs of love**



BLUE HERON

SCOTT METCALFE, ARTISTIC DIRECTOR

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 appears this weekend. 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*.



Jane Alden is Professor of Music and Chair of Medieval Studies at Wesleyan University. Her research addresses musical notation and visual culture in the medieval and modern eras, experimental music, performance practices, and social networks. Her publications include the monograph *Songs, Scribes,*

and Society: The History and Reception of the Loire Valley Chansonniers and various articles on medieval and contemporary topics. She is currently writing a book on the visual ancestry of Cornelius Cardew’s “Scratch Music.” With degrees from Manchester University, King’s College London, the University of North Carolina at Chapel Hill, and Trinity College Dublin, she is active as a musicologist, director, performer, and conductor, seeing performance as the most effective way to reach out beyond academia to communicate with the wider public. In 2011, she formed the Vocal Constructivists, a London-based group of singers which specializes in performing graphic and text scores and have premiered over twenty-five new commissions. Their album *Walking Still* is available on the Innova label.



The vocal chamber ensemble **Carduus** presents vivid performances of rarely-heard and newly-composed music from the early and modern eras. Founded in 2016 by Holly Druckman, Carduus specializes in creative programming that places early music side by side with new music,

and has been hailed by the *Boston Musical Intelligencer* for its “expressive and emotional” performances of Ives and Gesualdo. Carduus has appeared on the New England Conservatory’s First Mondays concert series and the Wilson Concert Series at Newburyport’s Unitarian Universalist Church, with performances

of music by Josquin, Compère, Busnoys, Binchois, and others. Also passionate about collaboration with living composers, Carduus has premiered and recorded music by Stratis Minakakis, Ty Bouque, Derek David, and Linda Chase, and performed new music by Ivan Moody, Daniel Pinkham, Mehmet Ali Sanlikol, Isaac Roth Blumfield, Jacob Druckman, and others. Most recently, the ensemble has branched into working with video and installation artists such as Maya+Rouvelle and Guggenheim Fellow Marsia Alexander-Clarke. In 2021, Carduus released *Orpheus Fragments*, a unique collaborative composition by its members designed as a response to the COVID-19 pandemic and recorded and mixed entirely remotely. Carduus’ founder and Artistic Director is Holly Druckman (druckmanholly.com).



Fabrice Fitch is a composer and musicologist specialising in Renaissance polyphony and its performance. He is the author of *Johannes Ockeghem: Masses and Models* (1997), still the only English-language monograph on the composer, and the recent *Renaissance Polyphony* in

the series Cambridge Introductions to Music. Fitch has published extensively on Obrecht, Agricola and other composers of that generation, as well as on the Eton Choirbook. His reconstruction of Obrecht’s *Missa Scaramella* and a recording of it by the Binchois Consort for Hyperion will appear later this year. His compositions have been performed by famous soloists and chamber music ensembles, including Fretwork, and broadcast internationally on the radio. Fabrice Fitch has worked as a critic for the music magazine *Gramophone* for 25 years. He is currently a Senior Research Fellow at the Royal Conservatoire of Scotland.



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

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



Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music,

the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on Blue Heron’s recordings and on discs of medieval music by Sequentia.



Praised for her “rich, smooth mezzo soprano” (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with 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*, vols. 1 and 2.



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 2025) 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.



Allison Monroe performs, researches, and teaches historical musical repertoires on period instruments. She specializes in music from the medieval era through the early nineteenth century, playing vielle, rebec, violin, and viola, as well as singing. Allison co-founded and serves as

Artistic Director for Trobár, a Cleveland-based band of voices and instruments dedicated to bringing medieval music to modern audiences. As the newly-appointed Director of the Five College Early Music Program in western Massachusetts, Allison charts a vision for the program, teaches academic courses, organizes projects and ensembles, runs the flagship Collegium ensemble, and oversees the Arthur Loeb Early Music Instrument Collection. From 2018-2023, she taught at Case Western Reserve University, where she also earned a DMA in Historical Performance Practice. Her performing credits include the Newberry Consort, Boston Camerata, Bach Akademie Charlotte, Piffaro, Apollo's Fire, Atlanta Baroque Orchestra, Les Délices, Indianapolis Baroque Orchestra, Seattle Baroque Orchestra, and Washington Bach Consort.



Praised as a “musicianly, smooth vocalist, capable in divisions” (Opera News Online) with a “powerful baritone and impressive vocal range” (Boston Musical Intelligencer), bass-baritone **Andrew Padgett** is an accomplished interpreter of early music from medieval to baroque repertoire. He has worked

with early music luminaries including Masaaki Suzuki, Benjamin Bagby, and Paul O'Dette, and is a frequent collaborator with ensembles such as TENET, Piffaro, and Bach Collegium San Diego. He has performed

as a soloist in concert venues worldwide, including Alice Tully Hall at Lincoln Center in New York City, the Kennedy Center in Washington, D.C., and the Esplanade Concert Hall in his hometown, Singapore. Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music, Oratorio, and Chamber Ensemble from Yale University's Institute of Sacred Music. After several years in New York City as a member of the internationally-acclaimed Saint Thomas Choir of Men and Boys, he now lives in Boston with his wife and son, where he sings with Emmanuel Music on their long-running Bach Cantata Series. In his free time, Andrew enjoys miniature painting and homebrewing.



Timothy Parsons is an acclaimed, Grammy-nominated countertenor and choral conductor. Timothy has performed with many of North America's top early music ensembles, including TENET Vocal Artists and Apollo's Fire, has twice toured with the English Concert, performing

Handel oratorios, and is the co-artistic director of the vocal chamber music ensemble Ampersand. He has had the great privilege of premiering two Pulitzer-prize winning operas, Ellen Reid's *prism* and Du Yun's *Angel's Bone*, both with the Prototype Festival. He is a former Lay Clerk of Christ Church Cathedral, Oxford, and a longtime member of the Choir of Trinity Wall Street and the Clarion Choir. Timothy can be heard on numerous recordings, including the Liturgy of St John Chrysostom and the Grammy-nominated *Vespers* by Benedict Sheehan. Highlights of the 2023-24 season include concerts of Okeghem with Blue Heron and the Clarion Choir, Bach's B Minor Mass with the Clarion Choir, and festival appearances in Norway and Germany with Ekmeles. Timothy is an avid hiker, meditator, and vegan, and resides in Vermont.



A “shining tenor” (*New York Classical Review*), **James Reese** is a frequently sought performer with orchestras and ensembles throughout North America. James maintains close relationships with leading early music ensembles, including Philharmonia Baroque Orchestra, the American Bach Soloists,

The Sebastians, TENET Vocal Artists, Blue Heron, the Washington Bach Consort, and the Boston Early Music Festival, and in the 2023-24 season he enjoys debuts with Les Délices, Tafelmusik (Toronto), Symphony Nova Scotia, and the Portland Baroque Orchestra. James is also a recitalist and performs often with his friend and close collaborator, pianist Daniel Overly, with whom he made a debut at the Philadelphia Chamber Music Society in 2022. Reviews have called James’s singing “captivating” (*The Broad Street Review*) and “splendid” (*San Francisco Chronicle*). He is a graduate of Northwestern University’s Bienen School of Music and holds a masters degree from Yale University’s School of Music. He lives in Philadelphia.



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, a performance as a soloist in Britten's *War Requiem* with the New England Philharmonic, and many programs with L'Harmonie des Saisons (Quebec).



The University of Massachusetts Lowell Chamber Singers are a highly select group of 20-24 singers. The ensemble delves into the finest points of small ensemble singing with challenging and fun repertoire from various periods, contexts, and genres, with the

goal of providing expert instruction in small, select choir literature while fostering independence in each musician. The Chamber Singers performs throughout the northeast in venues large and small and engages with local high schools and community organizations through the UMass Lowell (UML) Chamber Singers Outreach Series. Their conductor, Jonathan Richter, DMA, is the Director of Choral Activities and an Assistant Teaching Professor at the University of Massachusetts Lowell, where he directs three ensembles and teaches courses in choral methods, conducting, voice pedagogy, and musicianship. Richter holds degrees from Boston University, Yale University, and the University of Connecticut, and has previously taught at the New England Conservatory and Roger Williams University.

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25TH Anniversary Campaign

SEPTEMBER 2021 – SEPTEMBER 2024

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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

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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 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 Chris Parsons.

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

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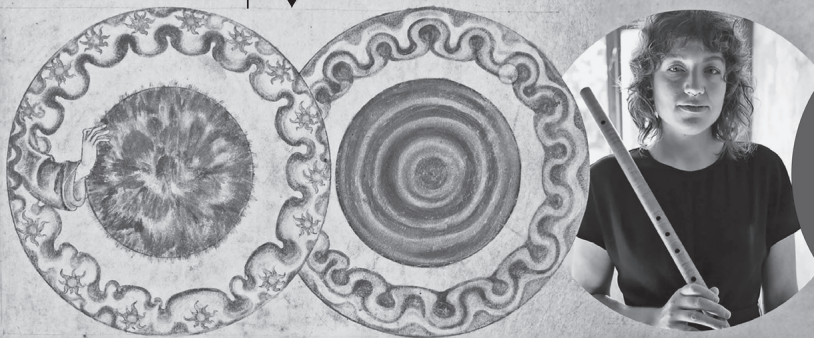
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Study of a Bird: painting by Riza-yi 'Abbasi (Iranian), dated A.H. 1043/1634 CE. Metropolitan Museum of Art, New York.

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 AND Okeghem Weekend

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

2023-2024



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