

26TH SEASON / 2024-2025

Scott Metcalfe, Artistic Director

BLUEHERON



25th Birthday Concert
something old, something new ...

SATURDAY, OCTOBER 19, 2024

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FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Hugh Aston (c. 1485-1558)

Ave Maria ancilla trinitatis

Mehmet Ali Sanlıkol (b. 1974)

Devran (2017)

Jean Yves Daniel-Lesur (1908-2002)

Le Cantique des cantiques (1952)

I. Dialogue

intermission

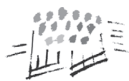
Robert Hunt (early 16th century)

Ave Maria mater dei

Mehmet Ali Sanlıkol

The Triumph (2024)

World premiere



Choral Arts New England

Blue Heron's 25th Birthday
Concert is supported in part by an
Alfred Nash Patterson Grant from
Choral Arts New England



BLUE HERON

soprano

Sarah Brailey, Sonja DuToit Tengblad,
Teresa Wakim

mezzo-soprano

Cecilia Duarte, Kim Leeds,
Laura Pudwell

tenor

Corey Dalton Hart, Jason McStoots,
Aaron Sheehan, Sumner Thompson

bass

Paul Guttry, Steven Hrycelak,
David McFerrin

Scott Metcalfe, *artistic director*

DÜNYA

Beth Bahia Cohen, *yaylı tanbur*

George Lernis, *percussion*

Tareq Rantisi, *percussion*

Mehmet Ali Sanlıkol, *ney, artistic director*

Texts & Translations

AVE MARIA ANCILLA TRINITATIS

Ave Maria, ancilla trinitatis humillima.
Ave Maria, preelecta dei patris filia sublimissima.

Ave Maria, sponsa spiritus sancti amabilissima.
Ave Maria, mater domini nostri Jesu Christi dignissima.
Ave Maria, soror angelorum pulcherrima.
Ave Maria, promissa prophetarum desideratissima.
Ave Maria, regina patriarcharum gloriosissima.
Ave Maria, magistra evangelistarum veracissima.
Ave Maria, doctrix apostolorum sapientissima.
Ave Maria, confortatrix martyrum validissima.
Ave Maria, fons et plenitudo confessorum suavissima.

Ave Maria, honor et festivitas virginum jocundissima.
Ave Maria, consolatrix vivorum et mortuorum
promptissima.

Mecum sis in omnibus tribulationibus et angustiis meis
materna pietate, et in hora mortis mee suscipe animam
meam et offer illam dulcissimo filio tuo Jesu, cum omnibus
qui se nostris commendaverunt orationibus. Amen.

DEVTRAN

I.

Ey gönül neylersin sen bu cihanı (vay)
Kala sanma sana bu mülk-i fani

Ne alır gidersen dünya evinden
Söyüne bir gün ömrün şem'danı

Ya Allah, ya Rahman, ya Batın, ya Cabbar

Hani şol aleme sultan olanlar
Koyuban gittiler nam-u nişanı

Ya Allah, ya Rahman, ya Batın, ya Cabbar

Hail, Mary, most humble handmaid of the Trinity.
Hail, Mary, most exalted chosen daughter of God the
Father.

Hail, Mary, most loving bride of the Holy Spirit.
Hail, Mary, most worthy mother of our Lord Jesus Christ.
Hail, Mary, most comely sister of the angels.
Hail, Mary, most longed-for promise of the prophets.
Hail, Mary, most glorious queen of the patriarchs.
Hail, Mary, most truthful lady of the evangelists.
Hail, Mary, most wise teacher of the apostles.
Hail, Mary, most potent comforter of martyrs.
Hail, Mary, sweetest fount and source of plenty for
confessors.
Hail, Mary, most joyful reward and feast of virgins.
Hail, Mary, most ready consoler of the living and the dead.

Be with me in all my troubles and perils with your motherly
affection, and in the hour of my death receive my soul and
present it to your most sweet son Jesus, together with all
who have commended themselves to our prayers. Amen.

I.

O soul, why do you care for this world?
Don't think that this mortal wealth will remain with you

Whatever you end up doing in this world
One day the light of your life will be blown out

*O God, o the Compassionate, o the Hidden, o the
Mighty*

Where are those who became sultans in this world?
All gone, with their reputations and distinctions left behind

*O God, o the Compassionate, o the Hidden, o the
Mighty*

Felekler tacını başından almış
Trab etmiş nice sahib-kıranı

Hakiki gafil olma aç gözünü
Ecel erir vermez bir gün amanı

II.

Mevlâm senin aşıkların
Devran iderler Hu ile
Yolundaki sadıkların (sultanım hay)
Cevlan iderler Hu ile

Aşkın şarabından içip
Fani halayıktan geçip
Vaslun hevasında uçup (sultanım hay)
Meydan iderler Hu ile

Güller alıp eller varak
Bülbüller okurlar sabak
Her şeyde görür nur-u
Hak Ezan iderler Hu ile

Bunca meratib geçmeye
Dost illerine u.maya
Hakka erip raz açmaya (sultanım hay)
În'am iderler Hu ile

Hak Dost

Ali Ufki (1610-75), *Mecmua-i Saz-u Söz* ("Collection of
Instrumental and Vocal Music," c. 1650), pp. 311-1 (I, with
additional text in italics), 300-2 (II)

LE CANTIQUE DES CANTIQUES

I. Dialogue

Alleluia!

A ma cavale attelée au char de Pharaon
je te compare

*Mon Bien aimé est à moi
comme un bouquet de myrrhe
qui repose entre mes seins*

Que tu es belle ma bien aimée!
Tes yeux sont des colombes

Destiny took their crowns from their heads
And turned those powerful rulers into earth

Don't be a real fool, open your eyes
One day death will come and not let you ask for mercy

II.

My Lord, those who are in love with you
Whirl while saying *Hu*
Those loyal to you on your path (O my sultan)
Turn while saying *Hu*

They drink the wine of Love
Go beyond the mortal female servants
Sail in the skies of reunification (O my sultan)
And perform their rituals while saying *Hu*

Roses pick up those pages
Nightingales sing the lessons
They see the light of Truth in everything
And call to prayer while saying *Hu*

To pass through many ranks
To fly toward the lands of the Friend
To reach the Truth and share secrets (O my sultan)
They give blessings while saying *Hu*

True Friend

Hu a name for God in Sufism
True Friend a common way of addressing God in Sufism

I. Dialogue

Alleluia!

To my steed harnessed to Pharaoh's chariot
I compare you

*My beloved is to me
like a bouquet of myrrh
resting between my breasts*

How beautiful you are, my beloved!
Your eyes are doves

Que tu es beau mon Bien aimé!

Comme le lis entre les chardons
Telle est ma bien aimée entre les jeunes filles

*Comme le pommier parmi les arbres du verger
Tel est mon Bien aimé parmi les jeunes hommes
J'ai désiré son ombrage et m'y suis assise
et son fruit est doux à ma bouche
Il m'a menée au cellier du vin
Et la bannière qu'il dresse sur moi
c'est l'amour*

Filles de Jérusalem, n'éveillez pas la bien-aimée
avant l'heure de son bon plaisir.

AVE MARIA MATER DEI

Ave Maria, mater dei, regina celi, domina mundi,
imperatrix inferni. Miserere nostri et totius populi
christiani, et ne permittas nos mortaliter peccare, sed
tuam sanctissimam voluntatem adimplere.
Amen.

THE TRIUMPH

I. Kainat

Kaf ü nun hitabı izhar olmadan
Biz bu kainatın iptidasıyız
Kimseler vasil-ı didar olmadan
Ol Kabe Kavsey'nin ev ednasıyız

II. Sir

Yok iken Adem'le Havva alemde
Hak ile hak idik sırr-ı mübhemde
Bir gececik mihman kaldık Meryem'de
Hazreti İsa'nın öz babasıyız

III. Tecella

Bize Peder dedi tıfl-ı Mesiha
"Rabbi erni" deyu çağırdı Musa
"Len terani" diyen biz idik ana
Biz Tur-u Sina'nın tecellasıyız

How beautiful you are, my beloved!

Like the lily among the thistles
So is my beloved among the young girls

*Like the apple among the trees of the orchard
So is my beloved among the young men
I desired his shade and there I sat down
and his fruit is sweet to my mouth
He led me into the winecellar
and the banner he spreads over me
is love*

Daughters of Jerusalem, do not awake the beloved
before the hour of her pleasure.

Hail Mary, mother of God, queen of heaven, lady of the world,
empress of hell. Have mercy on us and the whole Christian
people, and do not let us commit mortal sin, but let us fulfill
your most holy will.
Amen.

I. The Universe

Before the *Kaf* and *Nun* command was revealed
We are the beginning of the universe
Before anyone seeing the face [of God]
We are the closest to in between the eyebrows

II. The Mystery

Before there was any Adam and Eve in the world
We existed with the Divine Reality in impenetrable mystery
For one night we were the guest of Mary
We are the real father of Jesus

III. The Revelation

The child Messiah called us Father
Moses called to us, saying "O Lord, show thyself to me"
We are the one who said to him "Thou shalt not see me"
We are the revelation made on Mt. Sinai

IV. Kenz

“Küntü kenz” remzinin olduk agahı
Aynel-yakin gördük Cemalullahı
Ey hâce bizdedir sırr-ı ilahi
Biz Hacı Bektaş’ın fukarasıyız

V. Fetih

Zahida şanımız “inna fetahna”
Harabi kemteri serseri sanma
Bir kılı kırk yarar kamiliz amma
Pir Balım Sultan’ın budalasıyız

Edip Harabi (1853-1917)

IV. The Treasure

We became aware of the mystery of “I was a treasure”
We saw the very face of God Himself
O *hodja*, the divine secret is with us
We are the humble followers of Hacı Bektaş

V. The Triumph

O ascetic, we’re known by “Indeed, we have granted triumph”
Do not think of Harabi as humble or low-life
While we are mature enough to split a strand of hair into forty
We are also crazy about saint Balım Sultan

Kaf, Nun Arabic letters spelling *kun*; a reference to the verse “Verily, His Command, when He intends a thing, is only that He says to it, Be! (*kun*), and it is”: Quran, Surah Ya-Sin 82
“O Lord, show thyself to me”; “Thou shalt not see me” Quran 7:143
“I was a hidden treasure” a hadith
hodja imam
Hacı Bektaş Saint Bektaş (c. 1209–1271) Islamic scholar, mystic, and philosopher
“Indeed, we have granted triumph” the beginning of Quran, Surah al-Fath
Balım Sultan (1457-c. 1517/19) founder of the Bektaşî Sufi order
Translations from Turkish by Mehmet Ali Sanlıkol, from French by Scott Metcalfe.

Twenty-five years of polyphony

Blue Heron was founded in 1999 by two singers, Noël Bisson and Cheryl Ryder, and a music director, myself. We intended to focus on lesser-known music from two broad areas of repertoire—15th-century Franco-Flemish polyphony and English sacred music from before the Reformation—with the vague notion of exploring possible connections between the ornate style of late-medieval Franco-Flemish composers like Johannes Okeghem and the florid music that was written in England between c. 1480 and 1547. As the two singers involved in starting the ensemble were both sopranos, for our first program we turned to England, where from the second half of the fifteenth century the boys who sang the higher voices of sacred polyphony in colleges, chapels, and cathedrals were divided into two types, a lower mean and a higher treble, the latter singing more or less in the range of an adult female soprano—a range cultivated nearly exclusively in England in this period. Okeghem and his contemporaries would follow in our second set of concerts, and eventually launch us on Okeghem@600, our project to perform all of his surviving music, which we completed in 2023.

Our debut concerts were planned for October 1999, and I spent the summer before poring over scores of English sacred music from the Eton Choirbook (copied c. 1500) to the death of Henry VIII in 1547. Browsing through a filing cabinet of choral music at the Early Music Workshop of New England in Brookline (an enterprise run by Friedrich von Huene, the distinguished recorder maker and co-founder of the Boston Early Music Festival), I came across a piece I'd never heard of, *Ave Maria dive matris Anne*, by a composer whose name was just ever-so-slightly familiar, Hugh Aston. It was scored for the sort of ensemble we'd been envisioning—in five parts, from bass up to treble, with two tenors—and looked marvelous. The editions were beautiful, too, at once elegant and practically laid out, with extensive introductory notes and a full critical apparatus but clearly designed to be sung from. This editor, Nick Sandon, obviously knows what he is doing, I thought; I also noticed that he had reconstructed the tenor part,

which was missing from the unique manuscript source, a set of partbooks in the Perne Library of Peterhouse, Cambridge. Proceeding alphabetically through the file drawer I came across more editions in the series with its distinctive light-blue covers, including John Taverner's *Missa Mater Christi*, also uniquely transmitted in the Peterhouse manuscripts.

I took the Aston and Taverner home with me and the two pieces made up most of our first program, along with plainchant propers for the Mass. By the time we sang those concerts, we had fallen in love with Aston in particular, and I was beginning to realise what fortune had revealed to us: a treasure trove of music composed between the mid-1510s and 1540—nineteen settings of the Ordinary of the Mass, forty-six antiphons, and seven Magnificats—preserved in a single set of partbooks. Copied in 1540 for Canterbury Cathedral, the Peterhouse partbooks contain the largest and most important collection of English sacred music from the decades before the Reformation, and most

of it is completely unknown to modern scholars, performers, and listeners. The reason for this is that the tenor book and part of the treble book have been missing since the early 17th century. Now, due to the extremely high rate of loss of English musical manuscripts from this period, thirty-nine of the seventy-two works in the Peterhouse partbooks are found uniquely there, while another dozen or so are incomplete in their other extant sources. The result is that some fifty pieces of music—a significant portion of what survives from pre-Reformation England—now lack their tenor, and some of these are also missing all or part of their treble. Only in the last few decades have these pieces been rendered performable once again by Nick Sandon's brilliant and highly idiomatic recomposition of the missing lines. I trust that hearing Aston's *Ave Maria ancilla trinitatis* (two-fifths of which is by Nick Sandon) and Robert Hunt's *Ave Maria mater dei* will convince anyone who may need convincing of the value of recomposing missing parts of (good) music by long-forgotten composers. The Aston, in particular, is absolutely exquisite, a masterpiece of musical rhetoric that cannot fail to persuade either its human audience on earth or the divine listener in heaven whom its text addresses.

Le Cantique des cantiques

Composed in 1952 for Radio France, Jean-Yves Daniel-Lesur's virtuosic *Cantique des cantiques* is a setting for twelve solo voices of poetry from the Song of Songs, translated from Hebrew into French (perhaps via the Latin intermediary of the Vulgate Bible). The seven movements of *Le Cantique* present a beautifully condensed version of the entire Song, touching on all of its major themes, images, and characters: the girl and boy who speak to and of each other in direct, highly physical terms; the Daughters of Jerusalem; the watchmen; King Solomon and his retinue; the dancing Shulamite; gardens, orchards, vineyards, pastures, and hills

populated by gazelles, fawns, and bounding stags; the city of Jerusalem, the desert, Gilead, Amana, Mount Carmel. The music is charged throughout with the intoxicating sensuousness of the Song, at times mysterious and dreamy, at others ecstatic, filled with the exuberance of young love. Each movement presents a distinct sonic landscape as the composer deploys different types of scale or mode. Melodic tritones and harmonies created by stacking perfect fifths feature in the first movement, which we include on this program as a birthday bon-bon, partly in a thematic gesture towards the closing program of the upcoming season, *Song of Songs/ Songs of love*, but mostly because I love the piece so much. We last sang it in 2022 and hope to return to it at some point in the next few years.

—Scott Metcalfe

Devran

The word “devran” has a number of meanings in Turkish, including the world, life, fate, time, and the times people live in, as well as whirling or turning. It is often used in Islamic mystical literature in the Sufi tradition and occurs in the text of *Devran's* second movement, where it seems to reference the Mevlevi (so-called “whirling”) dervishes.

When composing *Devran* my main goal was to honor pluralism within Islamic culture by writing a choral piece like a motet—a staple of Renaissance European Christian music—while setting texts by Turkish Sufi dervishes. The musical idea was to combine Renaissance polyphony and various Middle Eastern musical elements into an artistic whole. More specifically, while the imitative style of 16th-century counterpoint is the main influence, especially dominating the second movement, the Middle Eastern *makam* (mode) tradition and elements of Turkish Sufi music help shape the overall musical tone. For example, the first movement incorporates *zikir* (ostinato or repeated

phrases invoking the names of God, used in Sufi devotion) and the second movement has a section where a solo evokes the vocal improvisations of the *Hafiz* (Koranic chanters).

Devran was premiered at the New England Conservatory on November 9, 2017, by the NEC Chamber Singers, and performed by Blue Heron in March 2022.

The Triumph

After many years of researching a variety of Sufi brotherhoods and performing their musical traditions, at some point I came to the conclusion that the one I most identified with was the Bektāṣī brotherhood. And ever since then I had my eyes on this particular poem, but I was waiting for the right commission to set it to music. I certainly cannot think of a better vocal ensemble than Blue Heron to premiere this piece.

The poem by Edip Harabi (1853-1917) belongs to the Sufi *devriyye* (cyclical) genre—*devran* and *devriyye* are related, the words originating from *devir* which means “cycle”—and is very well-known among the Bektāṣī Sufi dervishes. The cyclical nature of this type of poetry is due to its concern with the cycle of existence through the concepts of *vahdet-i mevcud* (unity of all existence) and *vahdet-i vücud* (unity of being). The Bektāṣīs are known to be quite heterodox among all Sufi orders and in their hands *devriyye* poetry becomes shocking, to say the least. In fact, a simple reading of this poem is nothing less than jaw-dropping! But a deeper reading reveals that this is Harabi’s commentary on all of existence being God. Man is nothing but a drop in the ocean that is God; all creatures, altogether, reveal God.

In the poem you will find lots of references to the Koran, the Bible, and Sufi saints, among other things. For example, the “Kaf and Nun address” mentioned in the first line is a reference to God giving the command “Kûn” (“Be”)—“Kûn” is written in Arabic with the letters Kaf and Nun—and the



Members of Blue Heron outside Peterhouse chapel on October 6, 2017. L to R: Owen McIntosh, Martin Near, Mark Sprinkle, Scott Metcalfe, Teresa Wakim, Paul Guttry, Margot Rood, Jason McStoots, David McFerrin, Pamela Dellal, Michael Barrett, Steven Hrycelak. (Photo by John Yannis.)

universe coming into existence. So Harabi is saying that God was ever-present, even before the universe came into existence. However, since according to this philosophy all of existence is God, then Harabi too was present before the universe came into existence. But only men who have attained the state of perfection can sense this reality. Otherwise, for “ordinary” men God is the kind of being that is described in sharia, a punishing Creator.

It was quite a challenge to set this particular text to music. While all five quatrains evoke strong imagery and thought (such as the beginning of the universe and seeing the very face of God), they are

quite varied in content and themes. I decided to remain musically unified with the instrumentation and by placing *makam* (mode) in the center of the whole work, but set each quatrain as a different movement in order to create musical contrast and picked a specific *usul* (rhythmic cycle) as well as an individual musical style and form for each. The first movement is based on the sparse Japanese *Gagaku* (an ancient court music), the second movement is an Ottoman/Turkish *şarkı* (classical song), the third follows the Sufi practices of *perde kaldırma* (modulating ostinati) and *zikir* (ostinato), the fourth is based on the art of fugue, and the

final movement starts out with music inspired by Renaissance polyphony but ends with a *nefes*, the kind of sacred song sung by Bektaşî dervishes. I also decided to shrink the number of beats in each rhythmic cycle as I progressed between movements. The first movement has the *Muhammes* rhythmic cycle with thirty-two beats, the second movement has the *Bereşan* cycle with sixteen beats, the third has the *Düyek* cycle with eight beats, the fourth has the *Yürük Semai* cycle with six beats, and the final movement has the *Sofyan* cycle with four beats.
—Mehmet Ali Sanlıkol

BLUE HERON 1999-2024

Blue Heron celebrates its 25th birthday this month because so many people have devoted time, energy, hard work, and material support of all kinds. Our heartfelt thanks to all of you—to all of *us*, who have made it all possible. We raise a toast to every one!

CO-FOUNDERS

Noël Bisson
Scott Metcalfe
Cheryl Ryder

PERFORMERS

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Blue Heron circa 2001. Back row: Carolann Buff, Mark Sprinkle, Allen Combs, Charles Turner, Paul Guttry, Glenn Billingsley. Middle: Noël Bisson, Cheryl Ryder, Brad Peloquin, Bill Hudson, Michela Macfarlane. Front: Scott Metcalfe, Virginie Landré, Terry McKinney. (Photo by George Mastellone.)

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Blue Heron in 2018. L to R: Martin Near, David McFerrin, Stefan Reed, Margot Rood, Sumner Thompson, Owen McIntosh, Paul Guttry, Jason McStoots, Scott Metcalfe. (Photo by Liz Linder.)

STAFF

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Blue Heron in 2009: photo for first Peterhouse CD. Jason McStoots, Allen Combs, Jennifer Ashe, Scott Metcalfe, Brenna Wells, Teresa Wakim, Mark Sprinkle, Martin Near, Stephen Soph, Cameron Beauchamp, Paul Guttry, Noël Bisson, Michael Barrett, Glenn Billingsley. (Photo by Liz Linder.)

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 specialties 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 recording



photo: Liz Linder

of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. Between 2015 and 2023 Blue Heron celebrated the circa-600th birthday of Johannes Okeghem (c. 1420-1497) by performing his complete works in a multi-season project entitled *Okeghem@600* and recorded all of his songs for a two-CD set, *Johannes Okeghem: Complete Songs*. Volume I of the set was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. 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*. A new recording, *Christmas and New Year's in 15th-Century France and Burgundy*, will be released this November.

DÜNYA (the Turkish, Arabic, Persian, and Greek word for “world”) is a musicians’ collective and record label based in Boston. Its goal is to explore a cosmopolitan view of the world through the lens of a wide range of Turkish traditions, alone and in conversation with the musics of the formerly Ottoman peoples—Greeks, Jews, Armenians, Arabs, Kurds, mystics—as well as with western and other world traditions. The DÜNYA collective includes specialists in Ottoman music, early European music, Middle Eastern Christian and Jewish music, ethnomusicology, jazz, contemporary composition, and popular music. In DÜNYA projects, research and translation combine with original composition, improvisation, and musical experimentation to create lively presentations, recordings, and publications aimed at engaging contemporary audiences. DÜNYA seeks to work with a wide range of cultural and religious organizations and relies on no particular political, governmental or religious affiliation or support of any kind.



Grammy Award-winning soprano **Sarah Brailey** enjoys a versatile career that defies categorization. Praised by *The New York Times* for her “radiant, liquid tone” and by *Opera UK* for “a sound of remarkable purity,” she is a prolific vocalist, cellist, recording artist, and educator. Sarah’s

numerous career highlights include performing Handel’s *L’Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group, serenading the Mona Lisa with John Zorn’s *Madrigals* at the Louvre in Paris, and recording the role of The Soul on the world premiere album of Dame Ethel Smyth’s *The Prison*, for which she received the 2020 Grammy Award for Best Classical Solo Vocal Album. Other notable projects include the Angel in Handel’s *La Resurrezione* with Chicago’s Haymarket Opera, Richard Strauss’s *Four Last Songs* with The Experiential Orchestra, and David Lang’s *Song of Songs* at the Barbican Centre. Sarah is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fees to non-profit organizations. Through Beyond Artists, she supports the Natural Resources Defense Council, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Sarah is the Director of Vocal Studies

at the University of Chicago and serves on the voice faculty of the University of Wisconsin-Madison.



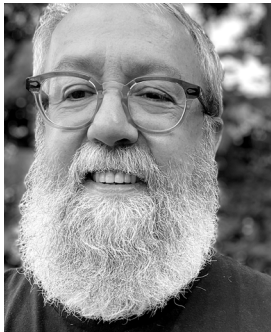
Beth Bahia Cohen is a master of many bowed string instruments from the Middle East and the Balkans, having been inspired at an early age by the Arabic and Klezmer music she heard at family gatherings. She has performed on violin, yaylı tanbur, rebab, and kabak

kemane with DÜNYA since its inception. She has also appeared with Turkish musicians Reha Sağbas, Cinuçen Tanrıkorur, Ihsan Özgen, Derya Turkan, and Şehvar Beşiroğlu, many in collaboration with the EurAsia Ensemble. She also performs and teaches traditional Greek, Hungarian, Romanian, and Klezmer music on the violin. She is a 2022 recipient of the Massachusetts Cultural Council Traditional Arts Fellowship and is on the faculties of the Berklee College of Music and Tufts University.



Houston-based mezzo-soprano **Cecilia Duarte** excels in a variety of genres, encompassing early music, jazz, classical, and contemporary music, across the US and internationally, and has been praised by The New York Times as “A creamy voiced mezzo-soprano.” Born in

Chihuahua, Mexico, Cecilia is a versatile singer that has performed around the world singing a variety of music styles, especially early and contemporary music. She has been widely recognized for creating the role of Renata in the first Mariachi Opera, *Cruzar la Cara de la Luna*, with the famous Mariachi Vargas de Tecalitlán, commissioned by Houston Grand Opera in 2010, and has appeared in the role with the Houston Grand Opera (2013, 2018), Châtelet Theatre in Paris, Chicago Lyric Opera, San Diego Opera, Arizona Opera, The Fort Worth Opera, the Teatro Nacional Sucre in Quito, Ecuador, New York City Opera, El Paso Opera, and Minnesota Opera.



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.



Corey Dalton Hart is a Boston-based tenor and voice teacher, known for his musical versatility, engaging presence, and expressive textual interpretations. With a passion for American song, he is a regular recitalist along the east coast, having premiered new works in both New York City and

Boston. As a chamber artist, Corey performs regularly with groups in Boston and across the U.S. including Blue Heron, the Boston Camerata, Zenith Ensemble, Boston Baroque, Renaissance Men, and the Ashmont Bach Project. In conjunction with his performance schedule, Corey maintains an active private voice studio and is a member of the voice faculty of the New England Conservatory Preparatory School. Corey holds a DMA in Vocal Performance and Pedagogy from the New England Conservatory of Music, a MM from the Bard Conservatory Graduate Vocal Arts Program, and a BM from Furman University.



Steven Hrycelak, a Ukrainian-American bass from Rochester, New York, has crafted a career focused on both new and early repertoires. As a new music singer, he is a founding member of the vocal ensemble Ekmeles, which was recently awarded the 2023 Ernst von Siemens

Music Foundation Ensemble Prize. He has also performed with Roomful of Teeth and Toby Twining Music, and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a longtime member of the Grammy-nominated Choir of Trinity Wall Street, with whom he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky, George Crumb, and Terry Riley, and has worked on over a dozen recordings, both as a vocalist and as a diction coach. In the early music domain, he has toured

Handel's *Theodora* with The English Concert, performed with the Mark Morris Dance Group in Purcell and Handel operas, performed Monteverdi with Opera Omnia, and works with Pegasus, NYS Baroque, ARTEK, the Portland Bach Experience, TENET Vocal Artists, and The Green Mountain Project. He also performs regularly with Blue Heron and is proud to have sung on their album *Music from the Peterhouse Partbooks, Vol. 5*, which won a Gramophone Award in 2018. In the spring of 2022 he toured the UK with TENET to celebrate the 450th anniversary of Thomas Tomkins's birth, and in August 2022 had the pleasure of finally doing a twice-delayed run of Monteverdi's *Orfeo* with Pegasus. Steven studied at Indiana University and Yale University, where he sang with the Yale Whiffenpoofs. He is also a vocal coach and accompanist.



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), Kim Leeds has appeared as a soloist with Apollo's Fire, True Concord Voices and Orchestra, Tafelmusik Baroque Chamber Orchestra and Choir, Bach Choir of Bethlehem, Bach Akademie Charlotte, Les Délices, Art

of the Early Keyboard, Bach Society of St. Louis, the Oregon Bach Festival, Chicago Master Singers, Cantata Collective, and the Handel Society of Dartmouth. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, the Handel & Haydn Society, Ensemble Altera, the Clarion Society, Seraphic Fire, and 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. Ms. Leeds is a co-founder of the New England-based early music ensemble, Filigree. 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.



Born and raised in Nicosia, Cyprus, **George Lernis** is a world percussionist, drummer, and educator who currently resides in the U.S. Having grown up with the musical traditions of the Middle East/Eastern Mediterranean regions and later on receiving formal training as a Jazz drummer

at the Berklee College of Music, George is considered to be bimusical. He has recorded and collaborated with prominent figures such as John Patitucci, Antonio Sanchez, Dave Liebman, and Anat Cohen, to name just a few. In 2021 George graduated from the Berklee College of Music's prestigious Global Jazz Institute with his second master's degree in Jazz performance. His latest album, *Between Two Worlds*, featuring the master bassist John Patitucci, received rave reviews from critics. Currently he is working with master pianist Danilo Pérez on several projects.



Hailed for "a voice of seductive beauty" (*Miami Herald*) and as an "unfailing versatile" performer (*Boston Globe*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the

Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, the Handel & Haydn Society, and the Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro festivals. Recent performance highlights have included Jesus in Bach's St. Matthew Passion with Emmanuel Music, Masetto in Mozart's *Don Giovanni* with Boston Baroque, and Britten's church opera trilogy with Enigma Chamber Opera. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an

architectural historian and preservation planner, their daughter Fiona, and black lab Holly.



Reviewers have praised **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in

Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu in Les plaisirs de Versailles* by Charpentier, *Apollo in Monteverdi’s Orfeo*, and *Eumete and Giove in Monteverdi’s Il ritorno d’Ulisse in patria*. Other recent solo performances include *Pedrillo in Mozart’s Abduction from the Seraglio*, Bach’s Christmas Oratorio and *St. Mark Passion* with Emmanuel Music, and *Monteverdi’s Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully’s *Psyché* (nominated for a Grammy), Handel’s *Acis and Galatea* (as Damon), John Blow’s *Venus and Adonis* (soloist), and Charpentier’s *Actéon* (as Orphée).



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

Project from 2010-19 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. He also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. Metcalfe’s scholarly work, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a still-forthcoming book on the Peterhouse partbooks and two articles (one 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; this fall he is teaching a class at the Peabody Institute. 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).



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.



Tareq Rantisi is a Grammy-nominated percussionist, composer, and educator. He is deeply rooted in Arabic music and fluent in a diverse range of global traditions, including Jazz, Afro-Cuban, Indian, West African, and Brazilian influences. Initially self-taught, Tareq's musical journey began in Palestinian

refugee camps and community centers in the West Bank and Jerusalem, where he performed and taught music. In 2011, he co-founded the Edward Said Conservatory in Gaza, furthering his commitment to using music as a tool for social change. Tareq holds a B.A. in Performance and a Master's from the Berklee Global Jazz Institute. His artistic practice has led him to perform and record with renowned artists like Simon Shaheen, Luciana Souza,

Aaron Goldberg, Danilo Pérez, and Jon Batiste. As the director of Access Culture, a nonprofit organization dedicated to building a society where everyone can engage with diverse cultural traditions, explore the wonders of nature, and develop a sense of belonging, he leads the "World Music Concert Series," transforming underutilized public spaces in Greater Boston into cultural hubs through free outdoor performances. His debut album, *Ahajeer* (Jafra Productions 2024), is based on his extensive study of Arab Gulf percussion traditions. Tareq continues to inspire as an educator, offering master classes and workshops at institutions such as Boston College, Brandeis University, the Arabic Music Retreat, the London Jazz Festival, and the Panama Jazz Festival. His work reflects a deep commitment to community engagement and education, making world music accessible to diverse audiences.



Grammy-nominated composer and New England Conservatory faculty member **Mehmet Ali Sanlıkol** hails from Cyprus and Turkey. A jazz pianist, multi-instrumentalist, and singer, Sanlıkol has been praised by critics all over the world for his unique, pluralist, multicultural, and

energetic musical voice. The Boston Globe noted that Sanlıkol's "music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristic, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world ... who could play a decisive role in music's future." Sanlıkol has composed for, performed with and toured with international stars and ensembles such as Dave Liebman, Bob Brookmeyer, Billy Cobham, Antonio Sanchez, Anat Cohen, Ingrid Jensen, Tiger Okoshi, Miguel Zenón, John Patitucci, Gil Goldstein, Esperanza Spalding, The Boston Camerata, The Boston Cello Quartet, A Far Cry string orchestra, American Composers Orchestra, Okay Temiz, Erkan Oğur, and Birol Yayla. Sanlıkol's first book, entitled *The Musician Mehters*, about the organization and the music of the Ottoman Janissary Bands was published in English in 2011 by The Isis Press and in Turkish by Yapı Kredi

Yayınları. His second book, *Reform, Notation and Ottoman music in Early 19th Century Istanbul: EUTERPE*, was published by Routledge in 2023. He is currently the director of the New England Conservatory's Intercultural Institute and the project director and curator of Nilüfer Municipality Dr. Hüseyin Parkan Sanlikol Musical Instruments Museum.



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*.



Recent highlights for soprano Sonja DuToit Tengblad include Shostakovich's Symphony 14 with A Far Cry, Mahler's 2nd Symphony with the Boston Philharmonic, Barber's *Knoxville: Summer of 1915* with the Boston Landmarks Orchestra, Monteverdi's *L'incoronazione*

di Poppea with Boston Baroque, Puccini's *Suor Angelica* with the Boston Symphony Orchestra and the Lorelei Ensemble, Bach's St. John Passion with the Handel & Haydn Society, Knussen's Symphony No. 2 with the Boston Modern Orchestra Project, and Carnegie Hall and Lincoln Center debuts with the New York City Chamber Orchestra. A champion of modern music, Sonja curated the award-winning touring program Modern Dickinson (www.moderndickinson.com) and launched the recital project BeatSong for soprano and percussion. She sings with the Grammy-winning ensemble Conspirare on tours of *Considering Matthew Shepard* and is a core member of the Lorelei Ensemble. As the founder of Beyond Artists, Sonja supports Braver Angels, Eden Reforestation Project, and Singers Of This Age with every performance.



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 Cententus 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).



Praised for her “bejeweled lyric soprano” (*The Boston Globe*), as “a marvel of perfect intonation and pure tone” (New York Arts), and with a voice of “extraordinary suppleness and beauty” (*The New York Times*), soprano **Teresa Wakim** was First Prize Winner of the International Soloist

Competition for Early Music in Brunnenthal, Austria. Much sought-after in Europe and North America, she has performed under the batons of Ton Koopman, Roger Norrington, Harry Christophers, Stephen Stubbs, Martin Haselböck, and Nicholas McGegan. Noted solo engagements include Bach's Mass in B Minor, St. John Passion, and Magnificat with the Amsterdam Baroque Orchestra, Bach's Wedding Cantata and Mendelssohn's *Hear My Prayer* with the Cleveland Orchestra, the Kyrie and Gloria from the Mass in B minor with the San Francisco Symphony, Monteverdi's *Vespers of 1610* with Boston Baroque, Bach's Magnificat with Wiener Akademie Orchester, Brahms's Requiem with the Omaha Symphony, Bach's Mass in B Minor with Louisiana Philharmonic, Mozart's *Exsultate, jubilate* with New World Symphony and the Handel & Haydn Society, and Handel's *Messiah* with the Charlotte, San Antonio, Alabama, and Houston Symphonies. In addition, she performs with many of North America's top early music ensembles, including Mercury Baroque Orchestra, Apollo's Fire, Vancouver Early Music, Pacific Musicworks, and Atlanta Baroque.

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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

We gratefully acknowledge the following generous contributors:

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All sponsorship levels are commensurate with our 2020 Strategic Plan goals. Copies of the Strategic Plan are available upon request. For more information on participating in the Campaign, please contact Bobby Pape at bobby@blueheron.org or 585-739-5265.

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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 twenty-first 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; Doc Davis also recorded our concerts for many years. Kathy Wittman (Ball Square Films) is our videographer. Our CDs are produced by Eric Milnes. Our programs, printed publicity materials, and CDs were designed by Melanie Germond until 2019 and by John Kramer from 2019-2023; our new designer

is 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 James Busby, Paul Guttry, Laura Jeppesen and Daniel Stepner, Joseph Wang and Diane Ho, and Laura Zoll.

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

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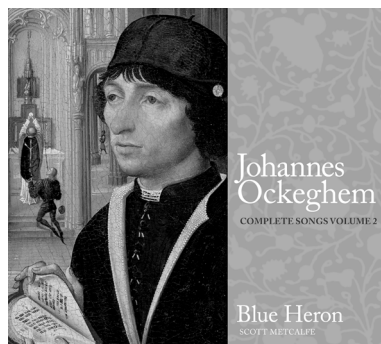
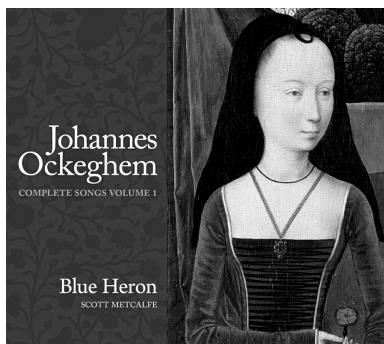
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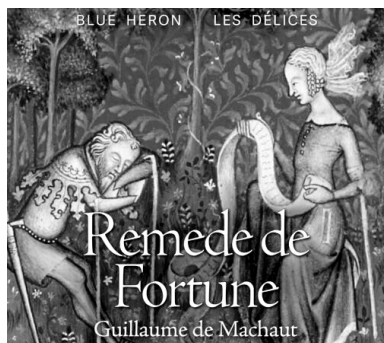


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