

26TH SEASON / 2024-2025

Scott Metcalfe, Artistic Director

BLUEHERON



Christmas & New Year's in
15th-Century France & Burgundy

FRIDAY, DECEMBER 20, 2024

SATURDAY, DECEMBER 21, 2024

Christmas & New Year's in 15th-Century France & Burgundy

FRIDAY, DECEMBER 20, 8:00 PM + SATURDAY, DECEMBER 21, 3:00 PM & 8:00 PM

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Advent

O clavis David	JM ST PG CB	plainchant
Factor orbis	CB KL / JB JM / CH SR / MB ST / CB PG	Jacob Obrecht (1457/8-1505)
O virgo virginum	SM KL ST	plainchant
O virgo virginum	CB JB JM MB PG CB	? Josquin Desprez (c. 1455-1521)
Conditor alme siderum	CB SR MB	Guillaume Du Fay (c. 1397-1474)
Ave Maria gratia dei plena	ST SM KL	Antoine Brumel (c. 1460-c. 1512)

Christmas

O admirabile commercium / Verbum caro factum est	ST KL JM ST CB	Johannes Regis (c. 1425-1496)
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intermission

Letabundus	KL JM MB / SM CH SR	Du Fay
Praeter rerum seriem	CB JB SR JM CH ST CB	Adrian Willaert (c. 1490-1562)

New Year's Day

La plus belle et douce figure	KL CW SM	Nicolas Grenon (c. 1380-1456)
Dieu vous doinst bon jour et demy	ST CH JM	Guillaume Malbecque (c. 1400-1465)
Auxce bon youre delabonestren	LJ CW SM	Anonymous

Amours servir et honnorer SM SR SM

Arnold de Lantins (d. 1432)

Dame excellent ou sont bonté, scavoir JB JM ST PG

Baude Cordier (fl. c. 1400)

Ce jour de l'an qui maint doist estrenier SM LJ SM

Cordier

Christmas

Nato canunt omnia SM ST / JB JM / CH SR / MB ST / CB PG

Brumel



BLUE HERON

Cody Bowers, Kim Leeds, Sophie Michaux,
Sonja DuToit Tengblad, *cantus*

Michael Barrett, Jonas Budris, Corey Dalton
Hart, Jason McStoots, Stefan Reed, Sumner
Thompson, *tenor & contratenor*

Cameron Beauchamp, Paul Guttry, *bassus*

Laura Jeppesen, *rebec & fiddle*

Charles Weaver, *lute & voice*

Scott Metcalfe, *harp & fiddle, director*

Texts & Translations

ADVENT

O clavis David et sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit: veni et educ vinctum de domo carceris, sedentem in tenebris et umbra mortis.

Factor orbis, Deus, nos famulos

Exaudi clamantes ad te tuos,

Et nostra crimina laxa

Die ista lucifera.

Noe, noe!

Veni Domine et noli tardare: relaxa facinora plebis tue Israel.

Ecce Dominus veniet, noli timere, alleluia.

Canite tuba in Sion, quia prope est dies Domini.

Ad te Domine levavi animam meam: Deus meus in te confido, non erubescam.

Crastina die erit vobis salus.

Deus, qui sedes super thronos et iudicas equitatem, esto refugium pauperum in tribulatione: quia tu solus laborem et dolorem consideras.

Media vita in morte sumus: quem querimus adiutorem nisi te Domine?

O clavis David et sceptrum domus Israel, qui aperis et nemo claudit, claudis et nemo aperit: veni et educ vinctum de domo carceris, sedentem in tenebris et umbra mortis.

Canite tuba in Sion, quia prope est dies Domini: ecce veniet ad salvandum nos, alleluia.

Spiritus Domini super me, evangelizare pauperibus misit me.

Veniet fortior me, cuius non sum dignus corrigam calciamentorum eius solvere.

Hodie scietis quia veniet Dominus, et mane videbitis gloriam suam.

Erunt prava in directa et aspera in vias planas.

Bethlehem, es civitas Dei summi, ex te exiet dominator Israel.

O key of David and scepter of the house of Israel, who opens and no one shuts, who shuts and no one opens: come, and lead forth the captive, sitting in darkness and in the shadow of death, from the house of imprisonment.

O-antiphon for December 20

Maker of the world, God, hear us,

Your servants, crying unto you

And loose the bonds of our sins

On this day that brings light.

Noel, noel!

Come, O Lord, and delay not: loose the bonds of the grievous sins of your people Israel.

Behold the Lord shall come, fear not.

Sound the trumpet in Sion, for the day of the Lord is near.

To you, O Lord, have I lifted up my soul: O my God, in you I put my trust; let me not be ashamed.

On the morrow you shall have salvation.

O God, who sits upon the throne and judges justice, be the refuge of the poor in tribulation: for you alone consider labor and sorrow.

In the midst of life we are in death: whom shall we seek to help us but you, O Lord?

O key of David and scepter of the house of Israel, who opens and no one shuts, who shuts and no one opens: come and lead the captive from the house of prison, sitting in darkness and in the shadow of death.

Sound the trumpet in Sion, for the day of the Lord is near: behold he shall come to save us, alleluia.

The spirit of the Lord is upon me, he has sent me to bring glad tidings to the poor.

There shall come after me one mightier than I, the strap of whose sandal I am not worthy to unloose.

This day you shall know that the Lord will come, and on the morrow you shall see his glory.

The crooked shall become straight and the rough ways smooth.

Bethlehem, you are the city of the highest God, out of you shall come forth the ruler of Israel.

Crastina die erit vobis salus, dicit Dominus
exercituum.

Crastina die delebitur iniquitas terre: et regnabit
super nos salvator mundi, alleluia.

De celo veniet dominator Dominus, et in manu eius
honor et imperium.

O virgo virginum, quomodo fiet istud? quia nec
primam similem visa es, nec habere sequentem.
Filiae Jerusalem, quid me admiramini? Divinum est
mysterium hoc quod cernitis.

Beata es Maria, que credidisti: quoniam perficiuntur
in te que dicta sunt tibi, alleluia.

Ave Maria, gratia plena, Dominus tecum, benedicta
tu in mulieribus, et benedictus fructus ventris tui.

Ecce Dominus veniet, et omnes sancti eius cum eo: et
erit in die illa lux magna, alleluia.

Veni Domine et noli tardare, alleluia.

Noe, noe!

O virgo virginum, quomodo fiet istud? quia nec
primam similem visa est, nec habere sequentem.
Filiae Jerusalem, quid me admiramini? Divinum est
mysterium hoc quod cernitis.

Conditor alme siderum,
eterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum.

Qui condolens interitu
mortis perire seculum,
salvasti mundum languidum,
donans reis remedium.

Vergente mundi vespere,
uti sponsus de thalamo,
egressus honestissima
virginis matris clausula.

Cujus forti potentie
genu curvantur omnia
celestia, terrestria
nutu fatentur subdita.

On the morrow you shall have salvation, says the Lord of
hosts.

Tomorrow the wickedness of the earth shall be blotted out:
and the savior of the world shall reign over us, alleluia.

From heaven shall come the Lord, the ruler, and in his hand
honor and strength.

O Virgin of virgins, how may this be? For none like unto thee
was seen before thee, nor after thee. Daughters of
Jerusalem, why do ye wonder at me? That which ye behold
is a divine mystery.

Blessed are you, Mary, who has believed: those things shall be
wrought in you which were spoken to you, alleluia.

Hail, Mary, full of grace, the Lord is with you, blessed are you
among women, and blessed is the fruit of your womb.

Behold the Lord shall come, and all his saints with him: and
on that day there shall be a great light, alleluia.

Come, Lord, and delay not, alleluia.

Noel, noel!

Cento of Advent texts

O Virgin of virgins, how may this be? For none like unto thee
was seen before thee, nor after thee.
Daughters of Jerusalem, why do ye wonder at me? That
which ye behold is a divine mystery.

O-antiphon for December 24

O bountiful creator of the stars,
everlasting light of believers,
O Christ, redeemer of us all,
hear our humble prayers.

Suffering with us a worldly death,
enduring death and earthly destruction,
you saved the suffering world,
bringing us healing for our sins.

As the world turned to evening,
like a bridegroom from his chamber
you came forth from the most pure
cloister of a virgin mother.

Before your mighty power
all creatures kneel down,
in heaven and on earth,
all accept your command.

Te deprecamur agie,
venture iudex seculi,
conserva nos in tempore
hostis a telo perfidi.

Laus, honor, virtus, gloria
Deo patri et filio,
sancto simul paraclito,
in seculorum secula. Amen.

Ave Maria gratia dei plena per secula. Amen.

So we pray you,
O judge of the world to come,
preserve us when we face
the enemy with treacherous arms.

Praise, honor, might, and glory
to God the Father, the Son,
and the Holy Spirit,
for ever and ever. Amen.

Advent hymn, seventh century

Hail Mary, full of the grace of God forever. Amen.

CHRISTMAS

O admirabile commercium! Creator generis humani,
animatum corpus sumens, de virgine dignatus est nasci
et procedens homo sine semine largitus est nobis suam
deitatem.

Verbum caro factum est et habitavit in nobis
et vidimus gloriam eius.

Magnum nomen domini Emanuel,
quod annuntiatum est per Gabriel.

Jocundare die, theotoce tinnula festo omnique
inesto gaudio. Hostes nunc arte virgo bona
mentis ab arce annue feliciter
ire pro nobis iter.

Nam si vera loquar protectrix turris ad instar
atque es amica piis optima Christicolis.

Verbum caro factum est et habitavit in nobis et vidimus
gloriam eius quasi unigeniti a patre.

Hodie apparuit in Israel
per Mariam virginem et per Joseph.
Sunt impleta que predixit Daniel.

Eya! Virgo deum genuit
sicut divina voluit clemencia.

Puer natus est nobis et filius datus est nobis,
cuius imperium super humerum eius.

Mitibus arbitriis ora velit addere sanctis
natus nos orbis post mala celicolis.

Suscipe.

Universalis ecclesia

O wondrous exchange! The creator of humankind,
assuming a living body, deigned to be born of a virgin,
and coming forth without seed as a man, bestowed upon
us his divinity.

The Word was made flesh and dwelt among us,
and we beheld his glory.

Great is the name of the Lord, Emmanuel,
who was announced by Gabriel.

Rejoice with ringing bells, Mother of God, on thy festal
day, and be in all joy. Now, good Virgin, keep away our
enemies from the citadel of our mind, consent to go
happily on our behalf.

For if I shall speak true, thou art a protectress like a tower
and a best friend to pious Christians.

The Word was made flesh and dwelt among us, and we
beheld his glory, as of the only begotten of the Father.

Today he appears in Israel
through the virgin Mary and through Joseph.
That which Daniel foretold is fulfilled.

Come then! a virgin gives birth to God,
as was the will of divine mercy.

Unto us a child is born, unto us a son is given,
and the government shall be upon his shoulders.

Pray that thy son be willing, with merciful judgement, to
add us, after the world's evils, to the holy heaven-dwellers.
Receive us!

Let the Church Universal

congaudeat his temporibus
cum angelis sic canentibus:
Eya eya alleluia!
Deo in excelsis gloria
et in terra pax hominibus.
Valla sus, valla sus,
valla sus in orisus,
requiescat ipse parvulus.
Noe noe, parvulus. Amen.

Letabundus

exsultet fidelis chorus:

Alleluia.

Regem regum
intacte profudit thorus:
res miranda.

Angelus consilii
natus est de virgine,
sol de stella,
Sol occasum nesciens,
stella semper rutilans,
semper clara.

Sicut sidus radium,
profert Virgo Filium,
pari forma.
Neque sidus radio,
neque mater filio,
fit corrupta.

Cedrus alta Libani
conformatur hyssopo
valle nostra;
verbum, mens altissimi,
corporari passum est,
carne sumpta.

Isaias cecinit,
synagoga meminit,
hec scriptura definit
esse facta.

rejoice at this time
with the angels, singing thus:
Come, come, alleluia!
Glory to God in the highest,
and on earth peace unto men.
Hush now, shush!
hush, shush, hush now,
let that little one rest.
Noel, noel, little one. Amen.

Cento of Christmas texts, emended by Leofranc Holford-Strevens; translation adapted from Leofranc Holford-Strevens

Full of joy,
let the chorus of the faithful exult:
Alleluia.
The King of Kings
is brought forth from an intact womb,
a thing of wonder.

The Angel of Counsel
is born of a virgin,
the sun from a star:
A sun that knows no setting,
a star ever shining,
always bright.

As a star its ray,
the Virgin produces her Son,
alike in form.
Neither the star by its ray,
nor the mother by her son,
is corrupted.

The tall cedar of Lebanon
is formed by the low hyssop
in our valley:
the Word, the mind of the Highest,
descended into a human body,
having assumed flesh.

Isaiah sang of it,
the Synagogue recalls it,
scripture reveals that it
has been fulfilled.

Sic et nostris vatibus
nec non et gentilibus
Sibyllinis versibus
hec predicta.

Nunc age propera
et Christum venera,
crede et nova et vetera.

Quem docet litera
natum considera,
ipsum genuit puerpera. Alleluia.

Praeter rerum seriem
parit Deum hominem
virgo mater.

Nec vir tangit virginem,
nec prolis originem
novit pater.

Virtus sancti spiritus
opus illud coelitus
operatur.
initus et exitus
partus tui penitus
quis scrutatur?

Dei providentia
quae disponit omnia
tam suave,
tua puerperia
transfer in mysteria.
Mater, ave!

Thus has this been foretold
by our own prophets
and those of the gentiles
in the Sibylline oracles.

Come now, make haste
and worship the Christ,
believe both the new and the old scriptures;
whom the scripture proclaimed,
look upon at his birth:
his mother has brought him forth. Alleluia.

Christmas sequence, revised & translated by Richard Tarrant

Surpassing the natural order,
a virgin mother bears
God as man.
No man touched the virgin,
nor did the father know
the child's origin.

The power of the Holy Spirit
brings that work about,
divinely.
Who fully comprehends
the ins and outs
of thy birth?

God's providence,
which disposes all things
so harmoniously,
transforms your childbearing
into a mystery.
Hail, mother!

Christmas sequence

NEW YEAR'S DAY

La plus belle et douce figure,
La plus noble, gente faiture,
C'est ma chiere dame et mestresse.
Bon an, bon jour, joye et liesse
Li doinst dieux et bone aventure!

The fairest and sweetest face,
the noblest, most gracious form,
is that of my dear lady and mistress.
A good year, a good day, joy and happiness
may God grant her, and good fortune!

C'est tout mon bien, c'est ma déesse,
Celle par qui ma douleur cesse,
En qui je preing ma noreture,

Qui servir vueil sans nul destresse
De cuer, tant que vogue me lesse,
N'en ce monde d'autre n'ay cure.

Former la sut dieux de nature
Blanche, blonde, tout par mesure;
Playsanment y jouta josnesse,
Largesse, honour, toute noblesse
En fais, en dis et en parleure.

La plus belle et doulce figure ...

Dieu vous doinst bon jour et demy

Au commencement de l'anée,
Belle brunette et bien amée,
Bon moys, bonne sepmaine ossy,
Dieu vous doinst bon jour et demy.

Je vous donne le cuer de my
Pour estrine, dame honnorée.

*Dieu vous doinst bon jour et demy
Au commencement de l'anée!*

Recevés le en gré, je vous pry,
Si j'aray joyeuse pensée
Et chanteray sanz demourée,
Qui qu'en soit joieulx ou mary,
Dieu vous doinst bon jour et demy.

Dieu vous doinst bon jour ...

Auxce bon youre delabonestren

instrumental setting

Only the first line of the original song's text survives, in corrupt form. The verse probably read either "A ce jour de la bonne estrenne" ("On this day of good gifts") or "Au bon jour de la bonne estrenne" ("On the good day of good gifts"): "Aux ce" ("On the this") is grammatically impossible; "jour" was never spelled with a final e, whereas "estrenne" always was; and the line might have had eight or ten syllables (plus the final mute e), but not nine.

She is all my good, she is my goddess,
she through whom my pain ceases,
from whom I take sustenance,

whom I wish to serve without the least restraint
of heart, as much as reputation will permit me,
for I care for none other in this world.

God formed her by nature
pale, blond, all in just measure;
pleasingly he added youth,
generosity, honor, and every nobility
in deed, word, and speech.

The most beautiful and sweetest face ...

God grant you a good day and more
at the beginning of the year,
fair sweetheart and well-beloved,
a good month and good week as well:
God grant you a good day and more!

I present to you this my heart
as a New Year's gift, honored lady.

*God grant you a good day and more
at the beginning of the year!*

Receive it with pleasure, I pray you,
then my thoughts shall be joyful
and I shall sing without cease,
no matter whom it please or annoy,
God grant you a good day and more!

God grant you a good day and more ...

Amours servir et honnourer

Vueil je de l'an ce premier jour,
Car la belle par sa douchour
Si m'a promis de moy amer

Et m'a volu espoir donner,
Affy que doye sans sejour

Amours servir et honnourer
Vueil je de l'an ce premier jour.

Pour ce voulray mon cuer oster
De pensement et de destour,
A ce que toute ma langour
En liesse puisse tourner.

Amours servir et honnourer ...

Dame excellent ou sont bonté, scavoir,
Biaulté de corps et maintieng gracieux,
Je scay que bien puis dire tout pour voir
Estre je doy de cuer le plus joyeux
Par vo doulchour et le plus amoureux,
Car vous m'avés tolu toute langour.
Si pri a dieu qui maint lassus es chieulx,
Que tres bon an vous doint et tres bon jour.

[Si gentement m'avés guerredonné
Que d'entre tous me tiens le plus heureux,
Dont vous ai je mon cuer habandonné
Qui en despit sera des envieux.
Le temps ai veu ou fuz tout langoureux,
Mais ce jour d'huy suis entré en amour,
Si pri a cil qui est d'amer soigneux
Que tres bon an vous doint et tres bon jour.]

Second strophe by Fabrice Fitch

Ce jour de l'an qui maint doist estrenier
joieusement sa belle et doulche amie,
quant est de moy, je veul de ma partie
mon cuer, mon corps entirement donner

A ma dame, qui tant fait a loer:
tout quant que j'ay plainnement li ottrie

To serve and honor Love
is my wish, this first day of the year,
for the beautiful lady, through her sweetness,
has promised to love me

And has wished to give me hope,
thus I affirm that I must, without hesitation

Serve and honor Love:
this is my wish, this first day of the year.

In this way she wishes to release my heart
from worry and preoccupation,
that all my languor
may be turned to delight.

To serve and honor Love ...

Excellent lady, in whom are joined goodness, knowledge,
physical beauty, and gracious bearing,
I know that I may well say, in all truth,
that I should be most joyful at heart
on account of your sweetness, and most loving,
for you have taken away all my suffering.
Thus I pray to God who reigns in heaven above
that he grant you a very good year and a very good day.

So nobly have you rewarded me
that I think myself the happiest of men:
therefore I have surrendered my heart to you,
and shall do so in spite of the envious.
There was a time when I languished,
but today I find myself happy in love,
thus I pray of him who takes care to love well
that he grant you a very good year and a very good day.

This New Year's Day, when each must give a gift
joyfully to his fair and sweet love,
as for me, I wish for my part
to give my whole heart and body

to my lady, who is so worthy of praise:
all that I have I bestow freely upon her

Ce jour de l'an qui maint doit estrenier
joieusement sa belle et doulche amie.

[Mon cuer me fait loialement amer
a ce jour cy et pour toute ma vie ;
soulas et ris, plaisir et chiere lie
toudis auray, dont li doy mercier.]

Ce jour de l'an ...

*Missing strophe adapted & emended
from version by Christopher Page.*

this New Year's Day, when each must give a gift
joyfully to his fair and sweet love.

My heart compels me to love faithfully
on this day and all my life long;
mirth and laughter, pleasure and good cheer
shall I ever enjoy, for which I owe her thanks.

This New Year's Day ...

CHRISTMAS

Nato canunt omnia

Domino pie agmina,
sillabatim neupmata
perstringendo organica.

Hec dies sacrata,

in qua nova sunt gaudia
modo plena dedita,

Hac nocte precelsa

intonuit et gloria
in voce angelica.

Fulserunt et immanua

nocte media
pastoribus lumina.

Dum fovent sua peccora

subito diva
precipiunt monita.

Magnificatus est rex pacificus super omnes reges
universe terre.

Angelus ad pastores ait: Annuntio vobis gaudium

magnum, quia natus est hodie salvator mundi,
alleluya.

Natus alma virgine,

qui extat ante secula. Noel noel!

*Joseph fili David, noli timere accipere Mariam conjugem
tuam: quod enim in ea natum est de Spiritu Sancto.*

Alleluya. Noel, noel!

Puer natus est nobis, et filius datus est nobis: cuius
imperium super humerum eius: et vocabitur nomen

The whole host sings piously
to the new-born Lord,
with words fitted syllable by syllable
to melodious music.

This is the blessed day
on which new joys
are given to the whole world,

And on this night
angel voices have rung out:
"Glory in the highest."

And at midnight
a great light has shone
upon the shepherds.

While they tended their flocks,
suddenly they heard
the heavenly message.

More glorious is the King of Peace than all the kings of the
whole world.

The angel said to the shepherds: To you I proclaim great joy,
for today is born the savior of the world,
alleluia.

He is born of a gentle virgin,
he who was before time. Noel, noel!

*Joseph, son of David, do not fear to take Mary as your wife: for truly,
he is born in her of the Holy Spirit.
Alleluya. Noel, noel!*

A child is born to us, and a son is given to us: whose
government is upon his shoulder; and his name shall be

eius magni consilii angelus.

Puer natus est nobis, et filius datus est nobis.

Verbum caro factum est et habitavit in nobis, et vidimus
gloriam eius, quasi unigeniti a patre, plenum gratie et
veritatis.

Magnum nomen Domini Emanuel,
quod annuntiatum est per Gabriel,

Hodie apparuit in Israel,
per Mariam virginem et per Joseph.

Eya, eya!

Virgo Deum genuit,
sicut divina voluit
clementia.

Pax in terra reddita
nunc letentur omnia
nati per exordia.

Ipse sua pietate
solvat omnia
peccata nostra.

Alleluya. Noel, noel!

*Exortum est in tenebris lumen rectis corde: misericors et
miserator et justus Dominus.*

called the Angel of great counsel.

A child is born to us, and a son is given to us.

The Word was made flesh and lived among us, and we
beheld his glory, as of the only begotten of the father,
full of grace and truth.

Great is the name of the Lord, Emmanuel,
He who was announced by Gabriel

Today appears in Israel,
through the virgin Mary and through Joseph.

Come then!

A virgin gives birth to God,
as was the will of divine
mercy.

Now let all rejoice
to see peace restored to earth
by the birth of this child.

For he by his obedience
takes away all
our sins.

Alleluia. Noel, noel!

*In the darkness is arisen a light to pure hearts: merciful and
compassionate and righteous is the Lord.*

Cento of Christmas texts; tenor text in italics

Translations by Scott Metcalfe where not specified
otherwise.

Christmas at the Courts of 15th-Century France & Burgundy

IN TENEBRIS ET UMBRA MORTIS

By mid-December in the northern hemisphere, the days have been getting shorter for six months. The fall brings more and more darkness, and by the time winter finally arrives, northern Europeans live more in darkness than in light. At the winter solstice Paris sees just over eight hours of daylight; the Low Countries, further north, endure even shorter days.

Whatever the reasons early Christians settled on December 25th to celebrate the birth of Christ, observing the savior's birthday just a few days after the solstice locates the feast at the cusp of the year, when the sun begins, imperceptibly at first, to climb again in the sky. The penitential, prophetic, and preparatory season of Advent falls during the darkest weeks of the year. It is there that our program begins, "in darkness and in the shadow of death."

ADVENT

The plainchant antiphon *O clavis David* is one of a series of seven ancient "O antiphons" sung to the same melody, one for each of the seven days before Christmas Eve. The antiphons, each beginning with the interjection "O," address the Messiah to come with various acclamations: "O Sapientia" (wisdom), "O Adonai" (Lord), "O radix Jesse" (root of Jesse), "O clavis David" (key of David), "O Oriens" (morning star), "O Rex" (king), "O Emanuel" ("God with us"). The initial letters of the words following "O" spell out the promise in a reverse acrostic, SARCORE, "ero cras": "Tomorrow I shall be there." An eighth antiphon for Christmas Eve, *O virgo virginum*, was often added to the original seven. In it, the daughters of Jerusalem demand of the Virgin Mary that she explain the unique wonder of her conception of Jesus. She admonishes them that what they seek to know is a divine mystery.

Obrecht's *Factor orbis* quotes both *O clavis David* and *O virgo virginum*, one at the end of each half of the motet, along with texts and some tunes from seventeen other liturgical items. The liturgical texts, mostly for Advent, are introduced by a plea to the Maker of the world to hear the cries of his servants "on this day that brings light." The musicologist Jennifer Bloxam interprets *Factor orbis* as a sermon in music, an exegesis of the scripture "Canite tuba in Sion" ("Sound the trumpet in Sion," Joel 2:1), but to fully comprehend this sermon as it is preached musically is impossible, for at times five different texts are sung simultaneously. The motet's continuously shifting textures bring now one, now another text to the foreground. The opening plea, sung in imitative duet by the highest voices, comes to a cadence as a third voice enters with "Veni Domini," "Come, Lord," whereupon the

duetting voices, joined by the bass, break into the acclamation “Noe!” The entrance of the tenor on the cantus firmus “Canite tuba” is marked by a long hemiola in all parts. At the introduction of two non-Advent texts, “Deus qui sedes super thronos” (Epiphany) and “Media vita in morte sumus” (Lent), the texture changes from counterpoint to homophony. The effect is heart-stopping. The homophonic texture is in turn swept away by a return to counterpoint that moves twice as fast as anything beforehand, and this concludes the first part. This “double-time” music reappears to wind up the second part, now at a somewhat slower speed determined by the proportional relationship between the mensurations of the two sections, gathering all the voices together for the final cries of “Noe!”

EMULATION & HOMAGE

The composers on our program represent several generations of musicians from northern France or modern-day Belgium. Du Fay was born near Brussels and trained as a choirboy in Cambrai; his contemporary Malbecque seems to be from Maalbeek, north of Brussels. Grenon hailed from Paris or nearby, Arnold de Lantins was a native of Liège, and Cordier proclaimed his birthplace as Reims. Regis’s birthplace is unknown, but he spent most of his working life in Soignies, about 50 miles northeast of Cambrai. Josquin was born near Saint-Quentin in Picardy, Obrecht in Ghent in Flanders, and Brumel possibly near Chartres. The latest of our composers, Willaert, came from the southern Low Countries, perhaps Bruges.

As northern musicians followed their itinerant careers, many making their way to Italy, their paths

The six-voice motet *O virgo virginum* ascribed to Josquin sets the O-antiphon in its entirety, quoting the complete plainchant melody in the top voice and alluding to it in the five others.¹ The composer deploys the six voices in antiphonal groups, often setting the three highest voices against the three lowest. Equally characteristic of the piece is the hypnotic overlapping of short motives (as at “fiet istud” in the *prima pars* and “Filiae” at the beginning of the *secunda pars*). A disorienting metrical shift at “hoc quod cernitis” heightens the sense of mystery: here the mensural organization shifts proportionally from two beats per bar to three, but at the same time an extended hemiola at the next higher level of organization divides every pair of bars into three, disrupting the listener’s sense of pulse.

crossed in one place or another—Malbecque sang with Du Fay in the papal chapel, Arnold de Lantins with him in Rimini; Du Fay and Grenon worked together at Cambrai Cathedral, which attempted (unsuccessfully) to hire Regis; Brumel succeeded Obrecht as *maestro di cappella* in Ferrara, where Obrecht had succeeded Josquin—and the music they composed was disseminated into all the corners of Europe. Whether musicians knew each other personally or not, they knew each other’s music, and it is common to come across instances of compositional emulation or rivalry, within and between generations. Regis’s *O admirabile commercium*, Obrecht’s *Factor orbis*, and Brumel’s *Nato canunt omnia* form a trio of works in which Obrecht’s and Brumel’s motets pay homage to that of the older Regis. All three motets are for

1 The ascription to Josquin is found only in sources copied after his death in 1521, a time when scores of works were attributed, more or less implausibly, to the most famous composer of the early sixteenth century. In a recent evaluation of the claims to authenticity of all the pieces somewhere ascribed to Josquin, Jesse Rodin and Joshua Rifkin place *O virgo virginum* in the category of “Works for which no convincing argument can be made.”

five voices and feature multiple texts and cantus firmi: Reinhard Strohm has described *O admirabile commercium* as a “huge Christmas pie,” stuffed full of antiphons and gospel texts, plainchant and popular devotional songs or *cantiones*. Regis, who seems to be reinventing the motet each time he composes one, reserves one of his most genial inspirations for the close of *O admirabile*, a marvelous suspension of forward motion at the (possibly nonsense) words “Sus, valla sus in orisus,” as if the jubilant choir falls suddenly into a reverent hush at the cradle of the newborn.

The relationship of *Nato canunt omnia*, in particular, to Regis’s motet is unmistakable. Brumel’s work quotes one of the same Christmas *cantiones*, the rollicking “Magnum nomen domini Emanuel”—an unusual moment of pure levity in a highbrow genre—and the striking, heraldic fifths that begin the *secunda pars* (“Puer natus est”) are taken directly from *O admirabile* (which is itself alluding to a plainchant melody), with more voices thrown in for good measure. Where *Factor orbis* conveys the penitence and prophetic mysticism of Advent, *Nato canunt omnia* is filled throughout with the high spirits of Christmas, manifested not least in a superabundance of jaunty cross-relations (e.g. F natural and F sharp sounding in close proximity

or simultaneously).

All of the music discussed above quotes plainchant melodies. So too do Du Fay’s settings of the Advent hymn *Conditor alme siderum* and the Christmas sequence *Letabundus*, and Willaert’s sonorous motet *Praeter rerum seriem*. The Du Fay pieces are intended for *alternatim* performance, each strophe of plainchant answered by a strophe in polyphony in which the topmost voice sings an elaborated version of the chant melody. Willaert’s *Praeter rerum seriem* sets the sequence’s plainchant melody in three-voice canon embedded among four freely composed voices. At each new strophe (there are three pairs) the order of the canonic voices changes, along with the temporal distance and interval of imitation. Complicating matters further, since Willaert’s canons at the fifth, fourth, and second are exact (that is, the precise quality of the melody’s intervals are maintained in all voices), one of the canonic voices sings throughout in a signature different from all six other parts, creating constant harmonic tension. The rubric “Trinitas in unitate” makes explicit the symbolism of the canon—three parts of one substance. Writing for seven voices, Willaert surely set out to surpass, in more than one dimension, Josquin’s six-voice, non-canonic work on the same text.²

NEW YEAR’S WITH THE VALOIS

Europeans have long celebrated the season around the winter solstice with the ritual exchange of gifts and wishes for good luck and a prosperous new year. The custom in its present form coalesced around the feast of Christmas only in the late nineteenth century, but its roots in western culture can be traced as far back as the ancient Near East. Romans of the imperial era marked the Kalends of

January with a festival several days in length, during which the people offered tributary gifts called *strenae* to the emperor in exchange for presents of money. Medieval Europe absorbed the Roman New Year’s festivities into its own calendar, modifying them somewhat according to the evolving sensibilities of the Christian church, but the tradition of giving presents at New Year’s persisted

2 It’s a bit of a stretch to include Willaert in a 15th-century Franco-Flemish Christmas program, of course—he was born around 1490, had moved to Italy by about 1514, and spent most of his life as *maestro di cappella* in Venice—but his contrapuntal genius is in every way a characteristic product of northern training and musical style.

despite the efforts of the church to suppress what it regarded as pagan beliefs in good luck omens and the efficacy of ceremonial gift exchange. In France, the Latin *strena* passed into the vulgar tongue as *estraise* (*estreine*, *estrenne*, *étrenne*, etc.), retaining its meaning of “omen of good fortune” as well as “New Year’s gift.”

New Year’s was celebrated with peculiar intensity at the courts of the Valois nobles who ruled both France and Burgundy in the late fourteenth and early fifteenth centuries, and members of the courts exchanged precious gifts in enormous quantity. Philip the Bold, duke of

Burgundy from 1364 to 1404, disbursed an average of 6.5 percent of his annual budget on *estraises*, while his nephew and political enemy Louis d’Orléans spent no less than 19,000 *livres* at New Year’s in 1404. (At the time a good horse or a finely ornamented harp might be had for around 50 *livres*, a house for 100 or so.) Illuminated books, jewel-encrusted saltcellars, enamelled serving vessels, golden cups, reliquaries, pendants, brooches, rings, horses, dogs, hunting falcons: all changed hands in an ostentatious public ritual that honored the chivalric virtue of largesse, reinforced social ties and obligations, established position within the courtly



The so-called *Goldenes Rössl* or Golden Knight (French, c. 1400-1405; *rond-bosse* enamel, gold, silver, silver gilt, jewels). The sole *étrenne* known to have survived aside from songs and manuscripts, it was given by Isabeau of Bavaria to her husband, King Charles VI of France, on New Year’s Day, 1405, and pawned that very year to pay off debt. Charles, dressed as a knight, is depicted kneeling before the Virgin, the Child seated on her lap.

Pope Benedict XVI House, New Treasury and Pilgrimage Museum, Altötting, Germany. Photo: Bayerisches Nationalmuseum.

hierarchy, and allowed the rich and powerful to flaunt their wealth.

Just as it does today, all this flamboyant materialism sometimes benefitted those further down the social ladder, the artisans and craftspeople who fashioned the sumptuous *objets d'art* prized by their noble commissioners. The makers of New Year's gifts included poets and musicians, and it is a small irony that while one single, superb little golden and bejeweled tabernacle is the only known *estrange* aside from manuscripts to have survived—much of the rest having been dismantled, melted down, and sold off to finance the endless wars pursued by a bellicose and perpetually cash-strapped nobility—more than two dozen songs remain to us that commemorate the occasion. (Ten of them are by Guillaume Du Fay, including *Entre vous, gentils amoureux*, which appears on Blue Heron's recording of music by Du Fay, BHC D 1001.) While we don't know the exact circumstances in which New Year's songs were written, we can imagine that a courtier would provide a composer with verses to set to music, and the song would then be presented to the courtier's lady love or perhaps performed at a public celebration. In exchange for his *estrenne* a courtier might hope to win the lady's

A WORD ON WORDS

It is a bitter truth that some of the most joyous Christmas texts are marred by venomous barbs aimed at Jews and others regarded by Christianity as unbelievers; some of these were set to beautiful music. There is no single or perfect solution to this problem. Our view is that we musicians are not playing roles in some sort of historical reenactment, nor is it our job as performers to preserve the historical record by reciting it neutrally. (That is a

amorous favor, while the musicians could expect a gift of money or household necessities. We know, for example, that in January 1454 Johannes Okeghem presented Charles VII a book of music as a New Year's gift, receiving in return four ells of scarlet cloth worth 44 *livres*, while in 1459 a single song "most richly illuminated" earned him another 44 *livres*. (Sadly, neither book nor song is now known to be extant.)

In keeping with the conventions of chivalric love, these fifteenth-century New Year's songs are not boisterous, champagne-inspired toasts. Elegantly crafted and finely wrought, their merit was measured in part by their ingenuity and their *estrangeté* or novelty, which the poet Christine de Pizan considered an essential quality of a gift. Most are marked by a graceful sort of melancholy, for courtly love can never be consummated, only yearned and suffered for. Along with the songs we include a short instrumental composition based on a song; a garbled first line in an English manuscript ("Auxce bon youre delabonestren") is all that remains of the original text, but the reference to the day of the *estrenne* makes it clear that this too was a New Year's gift.

critical task, but it's not ours.) We want to enjoy what we are doing and convey that enjoyment to our audience, and we don't feel obliged to sing words we find hateful, so our choice on this occasion is to emend the words of *Letabundus*. If you are interested in the original text, you can, of course, find it on the internet—or, in the spirit of early music, visit a library.

—Scott Metcalfe

BLUE HERON



Blue Heron has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for its “expressive intensity.” The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University, 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. 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 Ockeghem: 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 & New Year's in 15th-Century France & Burgundy*, has just been released.



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia. Michael is also an Assistant Professor at the Berklee College of Music, where he teaches courses in conducting and European

music history, and recently served as Interim Director of the Five College Early Music Program. Michael has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox Luminis, the Handel & Haydn Society, Nederlandse Bachvereniging (Netherlands Bach Society), Seven Times Salt, Schola Cantorum of Boston, and Nota Bene, and can be heard on the harmonia mundi, Blue Heron, Coro, and Toccata Classics record labels. He holds degrees in music (AB, Harvard University), voice (First Phase Diploma, Royal Conservatory in The Hague, The Netherlands), and choral conducting (MM, Indiana University; DMA, Boston University).



Three-time Grammy Award-winning bass **Cameron Beauchamp** is active throughout the country as a soloist, chamber musician, clinician, and experimental artist. An original member of Roomful of Teeth, he currently serves as artistic director, and he is also the artistic director of

Austin-based Convergence. An untethered rascal of the 1980s, Cameron always wanted to be Indiana Jones or a rock 'n' roll star. When his voice changed overnight in fifth grade, his music teacher told him he didn't have to sing anymore, because his voice was too low. He then picked up a trombone and began playing in San Antonio's thriving 1990's jazz, ska, and rockabilly scene. Cameron spent eight years avoiding going to class (at the University of North Texas), while working in the diverse musical landscape of Dallas. Eventually he met a girl, finished

school, and moved to Boston with his gal and his best friends. When a lucrative opera gig got cancelled in Boston, he got wind of a new group being formed called Roomful of Teeth. Finally something that he could hitch his wagon to. So he did. Cameron has performed on Grammy Award-winning albums with Roomful of Teeth, Silk Road Ensemble, and Conspirare, nine Grammy-nominated albums, and one Downbeat Award-winning album. When not making music, he passionately lives his life as a husband and father, polishing his cowboy boots and dreaming of a cure for type 1 diabetes.



With "a voice of rare beauty" (*Seen and Heard International*), countertenor **Cody Bowers** is a 2022 Sullivan Foundation Award winner, a National Semi-finalist in the Metropolitan Opera Laffont Competition, and a George London Foundation Finalist Award Recipient. In previous

seasons, Mr. Bowers has sung at the Metropolitan Opera, San Francisco Opera War Memorial Opera House, the Stern Auditorium at Carnegie Hall, San Diego Opera, Minnesota Opera, Utah Opera, The Atlanta Opera, Boston Early Music Festival, Opera Neo, and Tanglewood Music Center. On the operatic stage, Mr. Bowers continues to expand a broad and contrasting list of characters, including Tolomeo in Handel's *Giulio Cesare in Egitto*, Refugee in Jonathan Dove's *Flight*, Federico Garcia Lorca in Osvaldo Golijov's *Ainadamar*, Leonardo in Gabriela Lena Frank's new opera *El último sueño de Frida y Diego*, L'enfant in Ravel's *L'Enfant et Les Sortilèges*, and the title role in Handel's *Orlando*. As a concert performer, Mr. Bowers has performed J.S. Bach's St. John Passion, St. Matthew Passion, Magnificat, Christmas Oratorio, and Mass in B minor, as well as Handel's *Messiah*, Buxtehude's *Membra Jesu Nostri*, Ralph Vaughan William's Mass in G Minor, Vivaldi's Gloria, and Mozart's Mass in D Major.



Tenor **Jonas Budris** is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. He has enjoyed performing, touring, and recording with such groups as Blue Heron, Cut Circle, the Handel & Haydn Society, Boston Baroque, The Thirteen, and the

Skylark Vocal Ensemble. Mr. Budris is a featured soloist in Boston Baroque's Grammy-nominated recording of Monteverdi's *Il ritorno d'Ulisse in patria* and sang on Blue Heron's *Music from the Peterhouse Partbooks, Vol. 5*, which received the 2018 Gramophone Award for Early Music. He can also be heard in Cut Circle's new recordings, *Messes Anonymes* and *Johannes Ockeghem: The Songs*. On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of Light* and the title role of *Chrononhotonthologos*. Mr. Budris made his debut at the Carmel Bach Festival as the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberson Fellow with Emmanuel Music, where he has performed regularly in their Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



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.



Laura Jeppesen, player of historical stringed instruments, earned a master's degree from Yale University. She then studied at the Hamburg Hochschule and the Brussels Conservatory with Wieland Kuijken. She has been a Woodrow Wilson Designate, a Fulbright

Scholar, and a fellow of the Bunting Institute at Harvard. A prominent member of Boston's early music community, she has long associations with The Boston Museum Trio, Boston Baroque, The Handel and Haydn Society, the Boston Early Music Festival, and Aston Magna. She has been music director at the American Repertory Theater,

creating music for Christopher Marlowe's *Dido, Queen of Carthage*, for which she earned an IRNE nomination for best musical score. In 2015, she was part of the BEMF team that won a Grammy for best opera recording. She has performed as soloist with conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Craig Smith, Martin Pearlman, Harry Christophers, Grant Llewellyn, and Bernard Haitink. She has an extensive discography of solo and chamber works, including the gamba sonatas of J. S. Bach and music of Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where in 2015 and 2019 she won awards of special distinction in teaching from the Derek Bok Center. She is a 2017 recipient of an Andrew W. Mellon Blended Learning Initiative Grant for innovative teaching at Wellesley College. Her essay "Aesthetics of Performance in the Renaissance: Lessons from Noblewomen" appears in *Uncovering Music of Early European Women 1250-1750* (Routledge Studies in Musical Genres, 2019).



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.



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 an endlessly-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 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).



Praised for her "warm, colorful mezzo" (*Opera News*) and her "astonishing range and flexibility" (*Boston Musical Intelligencer*), **Sophie Michaux** has become one of New England'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 roles of Alcina in Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (Haymarket Opera), Olofernes in Scarlatti's *La Giuditta* (Haymarket Opera), Ceres in Lalande's *Les Fontaines de Versailles* (Boston Early Music Festival), and Clorinda in Monteverdi's *Il combattimento di Tancredi e Clorinda* (*A Far Cry*), as well as soloist in the world premiere of Kevin Siegfried's arrangement of *Three Shaker Songs* (Boston Symphony Chamber Players), in Handel's *Dixit Dominus* (Upper Valley Baroque), and in De Falla's *El Amor Brujo* (Lowell Chamber Orchestra). She is thrilled to collaborate with Blue Heron, Lorelei Ensemble, Roomful of Teeth, *A Far Cry*, Palaver Strings, Les Délices, Bach Collegium San Diego, Ruckus, Upper Valley Baroque, and other ensembles performing across the US.



Originally from Glasgow, Virginia, **Stefan Reed** is currently based in Natick, Massachusetts, and enjoys an active career in chamber music, oratorio, and recording, with performances and projects in Boston, across New England, and throughout the country. Mr. Reed has

been characterized as an "intense, focused, lyric tenor" (*Miami Herald*) and his performances have been described as "dramatically expressive and technically impressive" (*Boston Musical Intelligencer*). He performs

with Boston Baroque, the Handel & Haydn Society, and Seraphic Fire. Mr. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.



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 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).



Charles Weaver is on the faculty of the Juilliard School, where he teaches performance practice and historical music theory. He has been assistant conductor for Juilliard Opera and has participated in opera productions at the University of Maryland, the Cleveland Institute of

Music, Princeton University, Yale University, and the Boston Early Music Festival. As a collaborative musician, he has performed with the Orchestra of St. Luke's, the New York Philharmonic, the Philadelphia Orchestra, the Minnesota Orchestra, and the Virginia Symphony. In addition to being a regular member of the ensemble *Quicksilver*, his chamber music projects have included engagements with *Blue Heron*, *Piffaro*, *Chamber Music Society of Lincoln Center*, the *Folger Consort*, *Apollo's Fire*, the *Newberry Consort*, and *Musica Pacifica*. He is organist and choirmaster at *St. Mary's Church* in Norwalk, Connecticut, where he specializes in the liturgical performance of medieval and renaissance music. He holds a PhD in music theory from the City University of New York. His research interests include the rhythm of Gregorian chant and the history of the theory of harmony.

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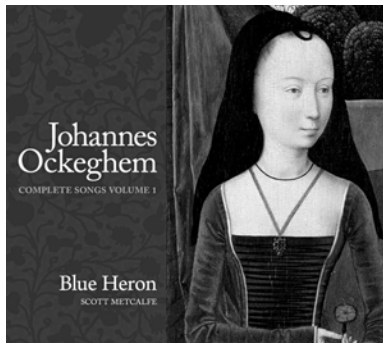
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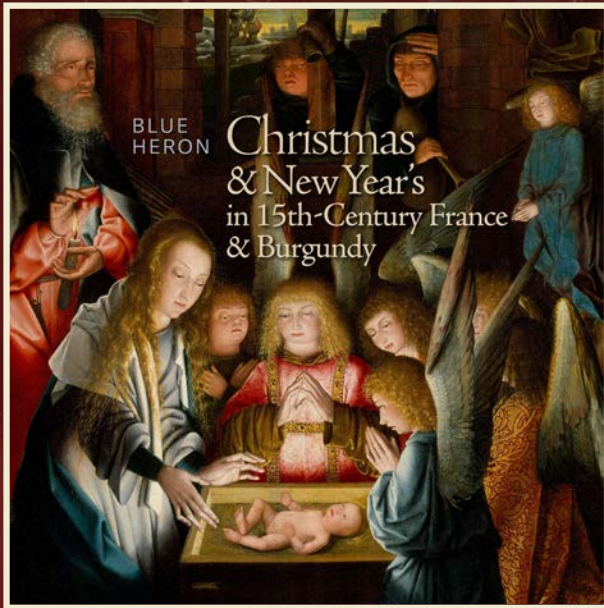
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