

26TH SEASON / 2024-2025

Scott Metcalfe, Artistic Director

BLUEHERON



Song of Songs / Songs of love

APRIL 5, 2025

Song of Songs / Songs of love

SATURDAY, APRIL 5 • FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL



I

Song of Songs 1:1–4

Sicut lilium inter spinas

Sebastián de Vivanco (c. 1550–1622)

De los álamos vengo, madre

Juan Vásquez (c. 1500–c. 1560)

Surge, propera, amica mea

Francisco Guerrero (1528–99)

II

Song of Songs 2:1–7

Ojos morenos, ¿quándo nos veremos?

Vásquez

Tota pulchra es, Maria

Guerrero

III

Song of Songs 4:9–15

Ortus conclusus es

Nicolas Gombert (c. 1495–c. 1560)

Song of Songs 4:15–5:1

Veni dilecte mi

Vivanco

Descendi in ortum meum

Gombert

intermission

IV

Claros y frescos ríos

Anonymous (*Cancionero de Medinaceli*, MS, c. 1569)

Song of Songs 3:1–5

Ay luna que reluzes

Anonymous (*Villancicos de diversos Autores*, 1556)

Si la noche haze oscura

Anonymous (*Villancicos de diversos Autores*, 1556)

Sigo silencio tu estrellado manto

Francisco de la Torre (?d. after 1588)

Vadam et circuibo civitatem

Tomás Luis de Victoria (1548–1611)

V

No sabe qué es amor quien no te ama

Lope de Vega (1562–1635)

Trahe me post te

Guerrero

Ojos claros y serenos

Guerrero (*Cancionero de Medinaceli*, MS, c. 1569)

Song of Songs 5:2–8

Surge, propera, amica mea

Vivanco

VI

Song of Songs 4:7–11

Tota pulchra es

Gombert

Descendid al valle, la niña

Vásquez

Song of Songs 7:12–13

Vidi speciosam sicut columbam

Victoria

Song of Songs 8:13–14

BLUE HERON

Kim Leeds, Sophie Michaux, Margot
Rood *cantus*

Corey Dalton Hart, Jason McStoots, James
Reese, Sumner Thompson *tenor*

Daniel Fridley, Paul Guttry *bassus*

Louise Treitman *cantor*

Ohad Ashkenazi, Bella Cadena *actors*

Scott Metcalfe *artistic director*

Texts & Translations

I

Song of Songs 1:1–4

שִׁיר הַשִּׁירִים אֲשֶׁר לְשִׁלְמֹה:

יִשְׁקֹנֵי מְנֻשִּׁיקוֹת פִּיהוּ
כִּי־טוֹבִים דְּלִיד מִיַּיִן:

לְרִיחַ שְׁמִנִּיָּה טוֹבִים
שֶׁמֶן תוֹרֵק שֶׁמֶךְ
עַל־כֵּן עֲלָמוֹת אֶהְבֹּד:

מִשְׁכְּנִי אֶחְרִיד נָרוּצָה
הַבִּיאֵנִי הַמֶּלֶךְ חֲדָרָיו
נִגְלֶה וְנִשְׁמָחָה בָּךְ
נִזְכִּירָה דְּלִיד מִיַּיִן
מִיִּשְׁרִים אֶהְבֹּד:

The Song of Songs, which is Solomon's.

Kiss me, make me drunk with your kisses!
Your sweet loving
is better than wine.

You are fragrant,
you are myrrh and aloes.
All the young women want you.

Take me by the hand, let us run together!
My lover, my king, has brought me into his chambers.
We will laugh, you and I, and count
each kiss, better than wine.
Every one of them wants you.

Sicut lilium inter spinas
Sebastián de Vivanco

Sicut lilium inter spinas, sic amica mea inter filias. Sicut
malus inter ligna silvarum, sic dilectus meus inter filios.
Sub umbra illius quam desideraveram sedi: et fructus
dulcis gutturi meo.

Song of Songs 2:2–3

Like a lily among thorns, so is my love among daughters.
Like the apple among the trees of the woods, so is my
beloved among sons. I sat in his shade, as I had desired,
and the fruit was sweet to my taste.

De los álamos vengo, madre
Juan Vásquez

De los álamos vengo, madre,
de ver como los menea el ayre.
De los álamos de Sevilla,
de ver a mi linda amiga,
de ver como los menea el ayre.

I'm coming from the poplars, mother,
watching how the air stirs them.
From the poplars of Seville,
from seeing my pretty friend,
watching how the air stirs them.

Song of Songs 2:8–13

קול דודי הנה־נָה בא
מִדֹּלֵג עַל־הַהָרִים
מִקַּפֵּץ עַל־הַגְּבָעוֹת:

דומה דודי לַצִּבִּי אוֹ לַעֲפָר הָאֵילִים
הַנֶּהֱנֶה עומד אֶתֶר כְּתִלֵּנוּ
מִשְׁגִּיל מִן־הַחֲלִזוֹת
מֵצִיץ מִן־הַחֲרָקִים:

עֲגֵה דודי וְאָמַר לִי
קוּמִי לָךְ
רַעֲיָתִי יָפְתִי וּלְכִי־לָךְ:

כִּי־הִגָּה הַסֶּתֶר עָבַר
הַגֶּשֶׁם חָלַף הַלֵּךְ לוֹ:
הַנִּצָּנִים נִרְאוּ בְּאֶרֶץ
עַת הַזְמִיר הִגִּיעַ
וְקוֹל הַתּוֹר נִשְׁמַע בְּאַרְצָנוּ:

הַתְּאֵנָה חֲנֻטָּה פִּגְיָה
וְהַגִּפְנִים | סִמְדָר גִּתְּנוּ רִיחַ
קוּמִי לָךְ רַעֲיָתִי יָפְתִי
וּלְכִי־לָךְ:

*The voice of my love: listen!
bounding over the mountains
toward me, across the hills.*

*My love is a gazelle, a wild stag.
There he stands on the other side
of our wall, gazing
between the stones.*

*And he calls to me:
Hurry, my love, my friend,
and come away!*

*Look, winter is over,
the rains are done,
wildflowers spring up in the fields.
Now is the time of the nightingale.
In every meadow you hear
the song of the turtledove.*

*The fig tree has sweetened
its new green fruit
and the young budded vines smell spicy.
Hurry, my love, my friend,
come away.*

Surge, propera, amica mea

Francisco Guerrero

Surge, propera, amica mea, columba mea, formosa mea,
et veni. Iam enim hyems transiit, imber abiit et recessit.
Flores apparuerunt in terra, tempus putationis advenit.

Vox turturis audita est in terra nostra; ficus protulit
grossos suos, vineae florentes dederunt odorem suum.
Surge, surge, amica mea, et veni.

Song of Songs 2:10–12

Cantus firmus: Veni, sponsa Christi.

Arise, hasten, my love, my dove, my fair one, and come.
Lo, the winter is over, the rains are over and gone. Flowers
appear in the land, the time of pruning is come.

The voice of the turtle is heard in our land, the fig puts
forth green fruits, the flowering vine gives off its scent.
Arise, arise, my love, and come.

Cantus firmus: Come, bride of Christ.

II

Song of Songs 2:1–7

אֲנִי חַבְצֵלֶת הַשָּׁרֹן
שֹׁשַׁנַּת הָעֲמָקִים:

כְּשֹׁשַׁנָּה בֵּין הַחוֹלִים
כֹּן רַעֲיָתִי בֵּין הַבָּנוֹת:

כְּתַפְּוֹחַ בְּעֵצֵי הָעֵר
כֹּן דֹּדִי בֵּין הַכֶּגֶם
בְּצֵלֹ חֲמֻדָּתִי וְנִשְׁכַּמְתִּי
וּפְרִיז מִתּוֹךְ לַחֲכִי:

הֵבִיאָנִי אֶל־בֵּית הַיָּיִן
וְדָגְלוֹ עָלַי אֶהְיֶה:

סִמְכוֹנִי בְּאַשִׁישׁוֹת
רַפְּדוֹנִי בַּתְּפוּחִים
כִּי־חֹלֶת אֶהְיֶה אָנֹכִי:

שְׁמֹאלוֹ תַּחַת לְרֹאשִׁי
וְיָמִינוֹ תִּסְבְּקֵנִי:

הַשְׁבַּעְתִּי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם
בְּצִבְאוֹת אֹז בְּאֵילוֹת הַשָּׁדָה
אִם־תִּעְרְרוּ | וְאִם־תִּעְוְרוּ אֶת־הָאֶהְבָּה
עַד שֶׁתִּחְפֹּץ:

*I am the rose of Sharon,
the wild lily of the valleys.*

*Like a lily in a field
of thistles,
such is my love
among the young women.*

*And my beloved among the young men
is a branching apricot tree in the wood.
In that shade I have often lingered,
tasting the fruit.*

*Now he has brought me to the house of wine
and his flag over me is love.*

*Let me lie among vine blossoms,
in a bed of apricots!
I am in the fever of love.*

*His left hand beneath my head,
his right arm
holding me close.*

*Daughters of Jerusalem, swear to me
by the gazelles, by the deer in the field,
that you will never awaken love
until it is ripe.*

Ojos morenos, ¿quando nos veremos?

Vásquez

Ojos morenos,
¿quando nos veremos?
Ojos morenos
de bonica color,
soys tan graciosos
que matays de amor.

Oh brown eyes,
when will we see each other again?
Brown eyes,
of such a pretty color,
you are so charming
that you kill with love.

Tota pulchra es, Maria

Guerrero

Tota pulchra es Maria, et macula non est in te.
Veni de Libano, sponsa mea, veni coronaberis.
Vulnerasti cor meum, soror mea sponsa, in uno
oculorum tuorum, et in uno crine colli tui.

You are all beautiful, Mary, and there is no flaw in you.
Come from Lebanon, my bride, come, you shall be crowned.
You have wounded my heart, my sister, my bride, with one
glance of your eyes, and with one hair of your neck.

Song of Songs 4:7–9

III

Song of Songs 4:9–15

לִבְּרַתְּנִי אֶחָתִי כִלָּה לִבְּרַתְּנִי בָּאֵתָת מַעֲיֵנֶיךָ בָּאֵתָת עֵנָק מִצִּוְרֵיךָ:	You have ravished my heart, my sister, my bride, ravished me with one glance of your eyes, one link of your necklace.
מִה־יָּפֹו דִלְךָ אֶחָתִי כִלָּה מִה־שָּׂבו דִּלְךָ מִיָּין וְרִיחַ שְׁמֶנֶךָ מִכָּל־בְּשָׂמִים:	And oh, your sweet loving, my sister, my bride. The wine of your kisses, the spice of your fragrant oils.
נֶפֶת תִּשְׁפֹּנָה שְׂפֹתֶיךָ כִלָּה דְּבַשׁ וְחֶלֶב תַּחַת לְשׁוֹנְךָ וְרִיחַ שְׁלֹמֹתֶיךָ כָּרִיחַ	Your lips are honey, honey and milk are under your tongue, your clothes hold the scent of Lebanon.
גֵּן נֶעֱוֵל אֶחָתִי כִלָּה גֵּל נֶעֱוֵל מִעֵין חֲתוּם:	An enclosed garden is my sister, my bride, a hidden well, a sealed spring.
שְׁלֹתֶיךָ פֶּרֶזֶס רִמּוֹנִים עִם פְּרִי מִגְדִּים כְּפָרִים עִם־נִגְדִים:	Your branches are an orchard of pomegranate trees heavy with fruit, flowering henna and spikenard,
גִּרְדֹּן וְכַרְכֹּם קָנָה וְקִנְמֹן עִם כָּל־עֵצִי לְבוֹנָה לְמִר וְאַהֲלֹות עִם כָּל־רָאשֵׁי בְשָׂמִים:	spikenard and saffron, cane and cinnamon, with every tree of frankincense, myrrh and aloes, all the rare spices.
מִעֵין גִּזְיִים בְּאֵר מַיִם חַיִּים וְגִזְלִים מִן־לְבָנוֹן:	You are a fountain in the garden, a well of living waters that stream from Lebanon.

Ortus conclusus es

Nicolas Gombert

Ortus conclusus es, dei genitrix, fons signatus.
Surge, propera, amica mea, et veni.

Song of Songs 4:12, 2:10

Song of Songs 4:16–5:1

עוֹרִי צִפּוֹן וּבֹאֵי תִמָּן הִקִּיחֵי גִנִּי יִזְלֹו בְּשָׂמִי יִבֹּא דוֹדִי לִגְנוֹ וַיֹּאכַל פְּרִי מִגְדָּיו:	Awake, north wind! O south wind, come, breathe upon my garden, let its spices stream out. Let my lover come into his garden and taste its delicious fruit.
בָּאתִי לִגְנִי אֶחָתִי כִלָּה אֶרִיתִי מוֹרִי עִם־בְּשָׂמִי אֶכְלֹתִי יִעָרִי עִם־דְּבָשִׁי	I have come into my garden, my sister, my bride, I have gathered my myrrh and my spices,

שְׁתִּיתִי יַיִן עִם־חֶלְבִּי

I have eaten from the honeycomb,
I have drunk the milk and the wine.

אֲכָלוּ רֵעִים
שְׁתוּ וְשָׁכְרוּ דֹדִים:

Feast, friends, and drink
till you are drunk with love!

Veni dilecte mi

Vivanco

Veni, dilecte mi, egrediamur in agro, commoremur in villis. Mane surgamus ad vineas; videamus si floruit vinea, si flores fructus parturiunt, si floruerunt mala punica: ibi dabo tibi ubera mea. Mandragorae dederunt odorem suum, in portis nostris omnia poma nova et vetera, dilecte mi, servavi tibi.

Song of Songs 7:11–13

Come, my beloved, let us go into the field, let us lodge at the farms. Let us go early to the vineyards, to see if the vine flourishes, if the flowers of the fruit appear, if the pomegranates blossom: there I will give you my love. The mandrakes give forth their aroma; at our gates all manner of fruits, new and old, O my beloved, I have stored away for you.

Descendi in ortum meum

Gombert

Descendi in ortum meum ut viderem si floruissent poma convallium et inspicerem si germinassent mala punica. Revertere, Sunamitis, ut intueamur te.

Song of Songs 6:11, 7:1

I went down into my garden to see if the fruits of the valley had blossomed, and to see if the pomegranates had sprouted. Return, O Shulamite, that we may look upon you.

intermission

IV

Claros y frescos ríos

Anonymous (*Cancionero de Medinaceli*)

Claros y frescos ríos
que mansamente báis
siguiendo vuestro natural camino;
desiertos montes míos
que en un estado estáis
de soledad contino;
abes en quien ay tino
de descansar cantando;
arboles que bibís y al fin morís,
oydme juntamente
mi boz amarga, ronca y muy doliente.

Clear and cool streams,
which flow gently
along your natural path;
my deserted mountains,
which are in a state
of perpetual solitude;
birds, who have the knack
of resting while singing;
trees, which live and in the end die:
hear, together,
my voice—bitter, hoarse, and most sorrowful.

על־משכְּבִי בלֵילוֹת
בִּקְשֵׁתִי אֶת שְׁאֵהָבָה נִפְשִׁי
בִּקְשֵׁתִיו וְלֹא מָצָאתִיו:

אֶלְוִמָּה זָא וְאַסּוּבָהָ בְּעִיר
בִּשְׁוֹקִים וּבִרְחֹבוֹת, תִּלְלִי מֵעֵת
אֶבְקֶשֶׁה אֶת שְׁאֵהָבָה נִפְשִׁי
בִּקְשֵׁתִיו וְלֹא מָצָאתִיו:

מִצֹּאנֵי הַשּׁוֹמְרִים
הַסֹּבְבִים בְּעִיר
שְׁאֵהָבָה נִפְשִׁי רְאִיתָם:
Then the watchmen found me
as they went about the city.
“Have you seen him? Have you seen
the one I love?”

כַּמַּעַט שְׁעָבַרְתִּי מֵהֶם
עַד שֶׁמָּצָאתִי אֶת שְׁאֵהָבָה נִפְשִׁי
אֶחְזֹמְלוֹ וְלֹא אֶרְפּוֹנוּ
עַד־שֶׁהֵבִיאֲתִיו אֶל־בֵּית אִמִּי
וְאֶל־חֲדַר הַיָּרֵתִי:

הַשִּׁבְעָתִי אֶתְכֶם בָּנוֹת יְרוּשָׁלַם בְּצִבְאוֹת
אוֹ בַּאֲיָלוֹת הַשָּׂדֶה
אִם־תִּעֲרֹרוּ | וְאִם־תַּעֲזוּרְרוּ אֶת־הָאֵהָבָה
עַד שֶׁתִּחַפְּצִי:

At night in my bed I longed
for my only love.

I sought him, but did not find him.

I must rise and go about the city,
the narrow streets and squares, till I find
my only love.

I sought him everywhere
but I could not find him.

Then the watchmen found me
as they went about the city.

“Have you seen him? Have you seen
the one I love?”

I had just passed them when I found
my only love.

I held him, I would not let him go
until I brought him to my mother’s house,
into my mother’s room.

Daughters of Jerusalem, swear to me
by the gazelles, by the deer in the field,
that you will never awaken love
until it is ripe.

Ay luna que reluzes

Anonymous (*Villancicos de diversos Autores, 1556*)

¡Ay, luna que reluzes,
toda la noche málumbres!
Ay, luna tan bella,
alúmbresme a la sierra,
por do vaya y venga.
Toda la noche málumbres.

Ah, shining moon,
light my way all night!
Ah, moon so lovely,
light my way through the hills
wherever I come and go.
Light my way all night!

Si la noche haze oscura

Anonymous (*Villancicos de diversos Autores, 1556*)

Si la noche haze oscura
y tan corto es el camino,
¿cómo no venís, amigo?
La media noche es pasada
y el que me pena no viene:
mi desdicha lo detiene,
que nascí tan desdichada.
Házeme bivar penada
y muéstraseme enemigo.
¿Cómo no venís, amigo?

If the night is dark
and the road so short,
why do you not come, my friend?
Midnight is past
and he for whom I suffer doesn’t come:
my misfortune stops him,
for I was born so unfortunate.
He makes me live in pain
and reveals himself my enemy.
Why do you not come, my friend?

Sigo, silencio, tu estrellado manto

Francisco de la Torre

Sigo, silencio, tu estrellado manto
de transparentes lumbres guarnecido,
enemiga del Sol esclarecido,
ave noturna de agorero canto.

El falso mago Amor con el encanto
de palabras quebradas por olvido,
convirtió mi razón y mi sentido,
mi cuerpo no, por deshazelle en llanto.

Tú que sabes mi mal, y tú que fuiste
la ocasión principal de mi tormento,
por quien fuí venturoso y desdichado:

Oye tú solo mi dolor; que al triste
a quien persigue cielo violento
no le está bien que sepa su cuydado.

Obras del bachiller Francisco de la Torre (Madrid, 1631)

Vadam et circuibo civitatem

Tomás Luis de Victoria

Vadam et circuibo civitatem: per vicos et plateas
quaeram quem diligit anima mea; quaesivi illum, et
non inveni. Adiuro vos, filiae Jerusalem, si inveneritis
dilectum meum, ut annuntietis ei quia amore langueo.

*Qualis est dilectus tuus, quia sic adiurasti nos? Dilectus
meus candidus et rubicundus, electus ex milibus. Talis
est dilectus meus, et est amicus meus, filiae Jerusalem.
Quo abiit dilectus tuus, o pulcherrima mulierum?
Quo declinavit? et quaeremus eum tecum. Ascendit in
palmam et apprehendit fructus eius.*

Song of Songs 3:2, 5:8–10, 5:16, 6:1, 7:8

I look, Silence, upon your starry mantle,
black cloak adorned with brightly glowing lights,
an enemy of the illustrious Sun,
bird of the night with evil-omened song.

The false magician Love, through the enchantment
of words all shattered by oblivion,
converted all my judgement, and my senses;
my body, no, for it dissolved in weeping.

Oh you who know my woe, and you who were
the principal occasion of my torment,
because of whom I was both blessed and cursed:

Hear now, alone, my pain; for to the wretch
who's persecuted by a violent heaven
it does no good for his cares to be known.

I will rise and go about the city: in alleys and in broad
streets I will seek him whom my soul loves; I sought
him, but I found him not. I charge you, O daughters of
Jerusalem, if you find my beloved, to tell him that I am weak
with love.

*What is your beloved, that you so charge us? My beloved is
white and ruddy, the choicest among thousands. Such is
my beloved, and such is my love, O daughters of Jerusalem.
Where has your beloved gone, O loveliest of women? Where has
he turned to? and we shall seek him with you. He has climbed
into the palm tree and taken its fruit.*

No sabe qué es amor quien no te ama

Lope de Vega

No sabe qué es amor quien no te ama,
celestial hermosura, esposo bello;
tu cabeza es de oro, y tu cabello
como el cogollo que la palma enrama.

Tu boca como lirio que derrama
licor al alba, de marfil tu cuello,
tu mano el torno y en su palma el sello
que el alma por disfraz jacintos llama.

¡Ay, Dios!, ¿en qué pensé cuando, dejando
tanta belleza y las mortales viendo,
perdí lo que pudiera estar gozando?

Mas si del tiempo que perdí me ofendo,
tal prisa me daré, que una hora amando
venza los años que pasé fingiendo.

Rimas sacras (Madrid, 1614), Soneto 46

Trahe me post te

Guerrero

Trahe me post te, virgo Maria, curremus in odorem
unguentorum tuorum. Quam pulchra es et quam decora,
carissima, in delitiis: statura tua assimilata est palmae,
et ubera tua botris. Dixi: ascendam in palmam, et
apprehendam fructum eius; et erunt ubera tua sicut botri
vineae, et odor oris tui sicut malorum.

Song of Songs 1:4, 7:6–8

Ojos claros y serenos

Guerrero (*Cancionero de Medinaceli*)

Ojos claros y serenos,
si de un dulce mirar sois alabados,
¿por qué si me miráis, miráis airados?
Si quanto más piadosos,
más bellos pareçeis a quien os mira,
no me miréis con ira,
porque no parezcáis menos hermosos.
¡Ay, tormentos rabiosos!
Ojos claros y serenos,
ya que así me miráis, miradme al menos.

Gutierre de Cetina (1519–54)

He knows not what love is who loves not you,
celestial beauty, lovely, dearest spouse:
your head is of pure gold, your flowing hair
is like the spreading fronds atop a palm.

Your mouth is like a lily, overflowing
with dew at dawn; of ivory your neck;
your hand a wheel, and on its palm the seal
the soul, disguising, calls a hyacinth.

Oh, God! what did I think when I abandoned
such beauty, seeing only mortal things,
and lost all that I could have been enjoying?

But if I've hurt myself by losing time,
I now shall make such haste that one hour loving
will overcome the years I spent in feigning.

Draw me after you, virgin Mary: let us run after the
fragrance of your perfumes. How beautiful you are, and
how decorous, dearest, in your charms: your stature is
like unto a palm tree, and your breasts the clusters of its
fruit. I said, I will climb into the palm tree and take its
fruit: and your breasts shall be like clusters of grapes on
the vine, and the scent of your mouth like apples.

Bright and serene eyes,
if you are honored by a sweet glance,
why, if you glance at me, do you look angry?
Since the more compassionate,
the more lovely you appear to him who looks at you,
do not look at me with anger,
so that you should not appear less beautiful.
Ah, raging storms!
Bright and serene eyes,
even if you look at me that way, look at me, at least.

Song of Songs 5:2–5

אָני יְשָׁנָה וְלִבִּי עֹר
קוֹל אֶדְדִּי דוֹפֵק
פִּתְחֵי־לִי אָחֹתִי רַעֲיָתִי
יוֹנָתִי תִמְתִּי
שְׂרָאשִׁי גִמְלָא־טָל
קִנְצוֹתַי רְסִיטִי לַיְלָה:
פִּשְׁטֵתִי אֶת־כִּתְנֹתַי
אֵיכָכָה אֶלְבֹּשֶׁנָּה
רְתַצְתִּי אֶת־רַגְלִי
אֵיכָכָה אֶטְנַפֶּם:
דוֹדִי שָׁלַח יָדוֹ מִן־הַחֹר
וּמַעַי הָמוּ עָלָיו:
קָמְתִּי אָנִי לִפְתּוֹם לְדוֹדִי
וְיָדַי גִּטְפו־מֹר
וְאֶצְבְּעוֹתַי מֹר עֹבֵר
עַל כַּפּוֹת הַמַּדְעוּל:

*I was asleep but my heart stayed awake.
Listen! my lover knocking:*

*“Open, my sister, my friend,
my dove, my perfect one!
My hair is wet, drenched
with the dew of night.”*

*“But I have taken off my clothes,
how can I dress again?
I have bathed my feet,
must I dirty them?”*

*My love reached in for the latch
and my heart beat wild.*

*I rose to open to my love,
my fingers wet with myrrh,
sweet flowing myrrh
on the doorbolt.*

Surge, propera, amica mea

Vivanco

Surge, propera amica mea, formosa mea, veni. Iam enim hiems transiit, imber abiit et recessit. Flores apparuerunt in terra nostra, tempus putationis advenit. Vox turturis audita est in terra nostra, ficus protulit grossos suos, vineae florentes dederunt odorem.

Song of Songs 2:10–12

Arise, hasten, my love, my fair one, come. Lo, the winter is over, the rains are over and gone. Flowers appear in the land, the time of pruning is come. The voice of the turtle is heard in our land, the fig puts forth green fruits, the flowering vine gives off its scent.

VI

Song of Songs 4:7–11

כָּלֶךְ יָפֶה רַעֲיָתִי
וּמִיּוֹם אֵין בָּד:
אֶתִּי מִלְּבָנוֹן כָּלָה
אֶתִּי מִלְּבָנוֹן תְּבוֹאִי
תְּשׁוּרִי אֶמְרָאשׁ
אֶמְנָה מְרָאשׁ שְׁנִיר וְחֶרְמֹן
מִמְּעִנּוֹת אֲרִיּוֹת
מִהַרְרֵי נְמָרִים:
לִבִּי רָבִיתִי אָחֹתִי כָלָה
לִבִּי רָבִיתִי בְּאַחַד בְּאַחַת מֵעֵינֶיךָ
בְּאַחַד עֲנָק מִצְוֶרְךָ:

*You are all beautiful, my love,
my perfect one.*

*Oh come with me, my bride,
come down with me from Lebanon.
Look down from the peak of Amana,
look down from Senir and Hermon,
from the mountains of the leopards,
the lions' dens.*

*You have ravished my heart,
my sister, my bride,
ravished me with one glance of your eyes,
one link of your necklace.*

מה־יָפוּ דֹדֶיךָ
אֲחֹתִי כָלָה
מִה־טִּבּוֹ דֹדֶיךָ מִיָּין
וְרִיחַ שְׁמֶנֶיךָ מִכֶּלֶב־שָׁמִים:
נֹפֶת תִּטְפְּנָה שְׂפֹתֶיךָ כָלָה
דְּבַשׁ וְחֶלֶב תַּחַת לְשׁוֹנְךָ
וְרִיחַ שְׁלֹמֹתֶיךָ כְּרִיחַ לְבָנוֹן:

And oh, your sweet loving,
my sister, my bride.
The wine of your kisses, the spice
of your fragrant oils.
Your lips are honey, honey and milk
are under your tongue,
your clothes hold the scent of Lebanon.

Tota pulchra es Gombert

Tota pulchra es, amica mea, et macula non est in te. Veni
de Libano, columba mea, veni coronaberis.

You are all beautiful, my love, and there is no flaw in
you. Come from Lebanon, my dove, come, you shall be
crowned.

Song of Songs 4:7–8

Descendid al valle, la niña Vásquez

Descendid al valle, la niña,
que ya es venido el día.
Descendid, niña de amor,
que ya es venido el alvor.
Vereys a vuestro amador
qu'en veros se alegraría,
que ya es venido el día.
Descendid al valle, la niña,
que ya es venido el día.

Come down to the valley, my girl,
for day is come already.
Come down, my girl, my love,
for dawn is come already.
You shall see your beloved,
who would be cheered to see you,
for day is come already.
Come down to the valley, my girl,
for day is come already.

Song of Songs 7:12–13

לָכֵה דּוֹדִי גֵּצָא הַשָּׂדֶה
נָלִינָה בַּכְּפָרִים:

Come, my beloved,
let us go out into the fields
and lie all night among the flowering henna.

נִשְׁלִימָה לְכַרְמִים
נִרְאֶה אִם־פָּרְחָה הַגֶּפֶן
פֶּתַח הַסָּמֶדֶר
הַגִּצְוֹ הִרְמוֹגִים
שָׁם אֶתֵּן אֶת־דֹּדִי לָךְ:

Let us go early to the vineyards
to see if the vine has budded,
if the blossoms have opened
and the pomegranate is in flower.
There I will give you my love.

Vidi speciosam sicut columbam

Victoria

Vidi speciosam sicut columbam ascendentem desuper rivos aquarum, cuius inestimabilis odor erat nimis in vestimentis eius, et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

Quae est ista quae ascendit per desertum sicut virgula fumi ex aromatibus myrrhae et thuris? Et sicut dies verni circumdabant eam flores rosarum et lilia convallium.

Song of Songs 3:6, etc.

Song of Songs 8:13–14

הַיּוֹשֶׁבֶת בַּגִּנִּים
חֲבֵרִים מְקַשְׁיָם לְקוֹלָהּ הַשְּׁמִיעֵנִי:

בָּרַח | דּוֹלִי
וְדַמְה־לָּהּ לְצִבִּי אוֹ לְעֶפֶר הָאֵילִים
עַל הַרֵי הַבְּשָׁמִים:

I beheld the beautiful one like a dove arising from above the rivers of water, whose matchless scent was strong in her garments, and as on a spring day she was surrounded by flowers of roses and lily of the valley.

Who is that who rises out of the desert like a pillar of smoke from the spices of myrrh and frankincense? And as on a spring day she was surrounded by flowers of roses and lily of the valley.

O woman in the garden,
all our friends listen for your voice.
Let me hear it now.

*Hurry, my love! Run away,
my gazelle, my wild stag
on the hills of cinnamon.*

English version of the Hebrew of the Song of Songs by Ariel Bloch and Chana Bloch, from *The Song of Songs: a new translation* (Berkeley, 1995). *Text spoken by the girl in italics; text spoken by the boy in Roman.*

Translations from Latin and Spanish by Scott Metcalfe; the translations of biblical texts draw much from the King James Bible (1611).



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Madrigals for the Concerto delle donne**

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Concerts, talks & candlelit performances
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The Song of Songs and songs of love

For all the writings are holy, but the Song of Songs is the holiest of the holy.

Rabbi Akiva (d. 135 CE)¹

To discuss the nature of love is difficult and dangerous.

Origen (3rd century), In Canticum Canticorum²

THE SONG OF SONGS

The collection of Hebrew lyrics known as the Song of Songs was likely written down sometime in the third century BCE and was admitted to the canon of Hebrew Scripture long after the Torah and the Prophets, probably towards the end of the first century CE. In the two millennia since it has customarily been interpreted by its religious guardians as an allegory—mystical, theological, historical, ecclesiastical, or otherwise. God does not appear anywhere in the Song, but learned commentaries have explained that the Song represents “the love of God and Israel, Christ and the Church, or Christ and the believer’s soul; the chaste love of the Virgin Mary; the marriage of Solomon and Pharaoh’s daughter, or of the active and passive intellect; the discourse of Solomon with Wisdom; the trials of the people of Israel; or the history of the Church.”³

We have much to thank these interpreters for, and not only their enormous contributions to scholarship on the history and language of the Song. It is likely that the allegorical, religious view of the Song—boosted by the later, erroneous attribution of the text to Solomon, one of Israel’s most famous kings—enabled and ensured its inclusion in the canon of Holy Scripture, without which it could have been lost to us forever. But as anyone who reads the original poem without an *a priori* commitment to a religious meaning is bound to see, the Song of Songs is plainly about love between two human beings, a young woman and a young man—a girl and a boy, really—in the freshness of their first passion, and specifically about erotic love. This

1 Mishnah, Yadayim 3:5, trans. Sid Z. Leiman, *The canonization of Hebrew scripture: the Talmudic and Mishradic evidence*, 2nd ed. (New Haven, 1991), p. 121.

2 *Patrologiae cursus completus, series graeca*, 13, c64; cited in Ann W. Astell, *The Song of Songs in the middle ages* (Ithaca, 1990), pp. 1-2.

3 Ariel Bloch and Chana Bloch, *The Song of Songs: a new translation* (Berkeley, 1995), Introduction, “In the garden of delights,” pp. 34-5.

is made obvious by the repeated use of the Hebrew verb *dodim*, “a comprehensive term for lovemaking” with an unambiguously sexual meaning.⁴

For centuries, however, the Song has been read by Jews and Christians as part of holy scripture. While Jews were able to appreciate the sounds and meanings of the original Hebrew, the vast majority of Western Christians read the poem in translation, at first in Greek or in the Latin of the early versions of Biblical texts known as the *Vetus Latina*. In the fourth century Jerome made two versions of the Song, the first a revision of the *Vetus Latina*, the second translated directly from the original Hebrew; the latter was incorporated into Jerome’s complete Latin Bible, the *Blblia vulgata* or Vulgate. Transmuted into Latin prose, the Song’s intoxicatingly sensuous images eventually found their way into texts of antiphons, responsories, and other items of the Catholic liturgy. Here passages are sometimes freely remixed and rearranged, suggesting that the makers of liturgy knew the text so thoroughly that they didn’t refer back to a written original in an attempt to quote it accurately, but simply drew on their memory. This phenomenon is most evident in the text of the final motet on our program, *Vidi speciosam sicut columbam*. A respond for the Feast of the Assumption of the Blessed Virgin on August 15, the text lifts one striking line directly from the Song (“Who is this, who rises out of the desert like a pillar of smoke from the spices of myrrh and frankincense?”) and surrounds it with a profusion of images found scattered throughout the poem: doves, rivers, scented garments, and flowers.

The erotic meaning of the Song has sometimes been evaded or obscured by its translators. Where the Hebrew has *dodim*, for example, the King James Version uses the more general “love”; the Vulgate has *ubera*, literally meaning “breasts” but in Latin often intended in a figurative sense as richness or fertility, perhaps suggesting abundant love. (The Vulgate

uses *ubera* in the literal sense as well: compare its meaning in, for example, *Veni dilecte mi* and *Trahe me post te*.) Some transformations wrought by the Christian scriptural versions are more neutral: the Hebrew *tappuach*, for example, which present-day scholars generally identify as an apricot, became *malus* or apple, a fruit not found in biblical Palestine. Other changes produce a reading even more intensely sensual than the original. The Hebrew *libbabtini*, which Ariel Bloch and Chana Bloch render, with the King James, as “You have ravished my heart,” is in the Vulgate *vulnerasti cor meum*: “You have wounded my heart.” And where the Hebrew continues, “You have ravished my heart with ... one link of your necklace,” Jerome’s Latin deploys a the more physical image, “with one hair of your neck.”

Inevitably lost in translation is the marvellous sound of the Hebrew poetry, compact and densely imagistic, rich in assonance and echo, caressing and enticing to the ear. The title itself, with its wonderful series of “shhh” sounds (*shir ha-shirim* ‘a-sheer li-shelomoh), suggests the sonic play that will follow. “An enclosed garden ... a sealed spring,” while marvellously evocative, does not convey quite the same sensuous delight as the Hebrew *gan na’ul* ... *gal na’ul*. (The Latin “Hortus conclusus ... fons signatus” comes closer.) In our program, the passages spoken and chanted in Hebrew offer a chance to savor this aspect of the original lyrics.

Also worth emphasizing is the refreshingly egalitarian worldview of the Song, one quite different from the decidedly patriarchal orientation of the rest of the Bible. As Marcia Falk puts it, “The equally rich, sensual, emotionally expressive, and often playful language of the Song’s female and male voices (whether they are speaking directly or indirectly, to others or to themselves) seems to evidence a nonsexist, nonhierarchical culture—unique in the Bible. Rather than offering a reversal of stereotypical male-female relations, the

4 Bloch and Bloch, *The Song of Songs*, pp. 37-8.

Song provides a different model, one in which all hierarchical domination is absent.”⁵

THE SONG IN SPAIN

The texts set to music by Francisco Guerrero, Tomás Luis de Victoria, Sebastián de Vivanco, Nicolas Gombert, and other sixteenth-century composers are drawn from the liturgies of various feasts of the Virgin Mary. Many of the verses are vividly erotic: “Let us go early to the vineyards, to see if the vine flourishes, if the flowers of the fruit appear, if the pomegranates blossom: there I will give you my love”; “I will climb into the palm tree and take hold of its fruit: and may your breasts be like clusters of grapes on the vine, and the scent of your mouth like apples.” Language like this addressed to the Mother of God signals a marvelously expansive concept of the divine. Nowadays we may find the expression of erotic sentiment as a way of celebrating the relationship of a believer to Mary discomfiting, even unseemly. There is no doubt that the frank sexuality of the Song has often proven challenging to its religious interpreters—even, as Origen says, “difficult and dangerous.” But we twenty-first century Americans tend to speak and act, without examining our own preconceptions or questioning their correspondence to our own real lives, as if sexuality and spirituality, or the sacred and secular, are somehow separable or even opposed to one another—as if human beings themselves don’t fully contain both things, or as if God created the soul but not the body; as if sex were not a gift of creation, or as if our constitutional principle regarding the establishment of religion in the body politic has some sort of analogy within the human creature as well.

We’re not the first to be so confused, by any means, but we shouldn’t assume that such attitudes are, or ever were, universal. Antipathy towards

sex is not necessarily the attitude of the Hebrew scriptures, as Bloch and Bloch point out, citing passages in Proverbs:

Three things I marvel at,
four I cannot fathom:
the way of an eagle in the sky,
the way of a snake on a rock,
the way of a ship in the heart of the sea,
the way of a man with a woman.
Proverbs 30:18-19

Let your fountain be blessed;
take delight in the wife of your youth,
a loving doe, a graceful gazelle.
Let her breasts fill you with pleasure,
be entranced always by her love.
Proverbs 5:18-19

In the Song motets composed by Guerrero, Victoria, Vivanco and Gombert, the voluptuousness of the language is matched everywhere by a profound sensuousness in the music. However these sixteenth-century human beings may have interpreted the Song of Songs, their music puts us directly in touch with all the unmediated sensual power of the original lyric. When a man as pious as Francisco Guerrero (who made a pilgrimage to the Holy Land in 1588-9 at the age of 60, published a book about his travels a year later, and was preparing for a return voyage when he died at age 71) writes sacred music as powerfully sensuous as *Tota pulchra es, Maria* or *Trahe me post te*, one can only embrace the generous inclusiveness of his spirituality. The music of this evening’s program invites us to sing love songs to God as well as to one another.

Our program presents settings of the Song of Songs by three sixteenth-century Spanish composers, including two of the greatest musicians of the century, Francisco Guerrero and Tomás

5 Marcia Falk, *The Song of Songs: a new translation and interpretation*, rev. ed. (San Francisco 1990), p. 118.

Luis de Victoria, and a strong and distinctive contender, Sebastián de Vivanco. (Notable by his absence is Cristóbal de Morales, who seems not to have written a single Song motet.) We also include works by Nicolas Gombert, a contemporary of Morales's who travelled extensively in Spain as part of the famous *capilla flamenca* ("Flemish chapel") employed by the Habsburg emperor Charles V, grandson of the Spanish monarchs Ferdinand and Isabella. Gombert's music is found in numerous Spanish manuscripts and in the *Villancicos de diversos autores* printed in Venice in 1556. His expressive, often highly dissonant style was esteemed by Spanish musicians and inspired tributes such as Morales's *Missa Aspice domine*, based on one of Gombert's motets. Gombert's counterpoint often presents the performer with knotty problems in the application of the principles of *musica recta* and *ficta*. Certain chromatic alterations were usually left unspecified by fifteenth- and sixteenth-century composers, leaving it to the singer to decide when, for example, to raise a leading note at a cadence, or to alter B-natural to B-flat in order to avoid a tritone relationship with F. Inspired by the work of Peter Urquhart, who has written extensively on these issues, our solutions follow the linear logic of the individual parts. The result in works like *Ortus conclusus* and *Tota pulchra es* is a texture dense with expressive dissonance, in which two chromatically different forms of a note (natural and lowered by a flat, or natural and raised by a sharp) sometimes occur simultaneously.

SONGS OF LOVE

Side by side with the sacred polyphony on the program are selections from the enormous and delightful repertoire of Spanish love songs, by turns sweet, saucy, heartbroken, bitter, urgent, and comic. We feature the songs of Juan Vásquez, printed in two collections of 1551 and 1560, and draw as well from the *Villancicos de diversos autores* published in

1556 (also called the *Cancionero de Upsala* after the present location of its only surviving copy) and the manuscript known as the *Cancionero musical de la casa de Medinaceli*, which contains the date 1569. Many of the songs, like so much of the Song, are set in a natural world that reflects and enhances the mood of the speaker. (Sometimes nature is used as a distraction. The boy in *De los álamos* says to his mother, who must have been pestering him about his whereabouts, "Oh, I was just over in the poplar groves, mother, enjoying the way the wind blows through the leaves, over in the poplars in Seville, mother ..." Somewhere in the midst of all the breezy chatter about trees he slips in, just once, that he may also have seen his girlfriend.)

To all these voices discussing the nature of love—the Hebrew poem, its traditional Jewish cantillation, its English translation, Jerome's Latin, the Catholic liturgy, the English of the King James Bible—we add two more, those of the sixteenth century poets Lope de Vega and Francisco de la Torre, speaking of silence, night, love, beauty, and God. The dependence of Renaissance poetry on the imagery of the Biblical Song is especially evident in Lope de Vega's sonnet *No sabe qué es amor quien no te ama*.

—Scott Metcalfe

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

Fan vault of Bell Harry Tower, Canterbury Cathedral. (Tobias Vonderhaarö CC BY-SA 3.0)

Christmas in 15th-Century France & Burgundy

Follower of Jan Joest of Kalkar, *The Adoration of the Christ Child*, c. 1515. Metropolitan Museum of Art, New York City (Public Domain)

The Armed Archangel

Hans Memling, *Triptych with the Last Judgment* (center panel, detail), 1467-71. Muzeum Narodowe, Gdansk (Public Domain via Wikimedia Commons)

A More Subtle Art

Jacob Senleches, *La harpe de melodie*, Newberry Library MS 54.1, f. 10

Song of Songs / Songs of Love

Mirador de Lindaraja, Palacio de los Leones, Alhambra, Granada (Javier Carro, CC BY-CA 3.0)

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



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.



Ohad Ashkenazi is a singer, actor, composer, and educator. Born in Israel and raised in Hong Kong, Ohad's eclectic musical education is reflected in his body of work, which he likes to call "fan art." "I'm aware that my upbringing was very privileged," he says. "I'm

bilingual and I've been fortunate enough to have been influenced by Western, Eastern, and Middle Eastern cultures—this definitely impacted my style. The musical library inside my brain is vast, giving me a lot to play with! I just try to play with awareness and respect for the cultures from which it came." His credits include music festivals (Clockenflap, Picnic in the Park, London in Tel Aviv, Yearot Menashe), singing competitions (Star Factor, Yrock POP), musical theater (*Annie*, *Oliver!*, *Spring Awakening*), two self-produced EPs, radio appearances, and collaborations with Israeli legends Yehoram Gaon, Shlomit Aharon, and Ohad Hitman. He teaches at Berklee College of Music in Boston.



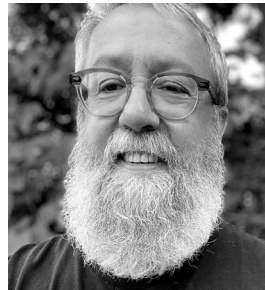
Bella Cadena is an actor based in New York City, and a 2023 graduate of The Conservatory at Stephens College. She is very excited to be making her Blue Heron debut in *Song of Songs/Songs of love*. Bella was last seen as the female swing in fall productions of *The Rev on*

Tour. Other favorite credits include *West Side Story* (Maria), *The Merchant of Venice* (The Prince of Aragon), *Side by Side by Sondheim* (Featured Soloist), and *Bright Star* (Lucy Grant). Instagram: bellacadena



Daniel Fridley, bass, moved to Boston after receiving his Doctorate of Musical Arts in 2021 from the Case Western Reserve University Historical Performance Practice program, where he studied with Ellen Hargis and Jesse Blumberg. He graduated in 2017 from the

Cleveland Institute of Music with a Masters of Music in Vocal Performance. His "spotless, resonant bass" (*Cleveland Classical*) lends itself well to both early music and opera. Performance credits from recent seasons include bass soloist in Monteverdi's *Vespro della Beata Vergine* (Upper Valley Baroque), bass soloist in Handel's *Messiah* (Bourbon Baroque), Basilio in Rossini's *Il barbiere di Siviglia* (Teatro Nuovo), Pretore in Rossini's *La gazza ladra* (Teatro Nuovo), bass soloist in J.S. Bach's Coffee Cantata (Wyoming Baroque), Dottore Grenvil in Verdi's *La Traviata* (The Cleveland Opera), Jesus in J.S. Bach's St. John Passion (Atlanta Baroque), and Polyphemus in Handel's *Acis and Galatea* (CWRU). Fridley sings regularly with Boston Baroque, Culomba, the Newberry Consort, and other ensembles.



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.



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

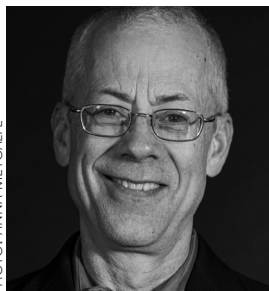
Charlotte, Les Délices, Art of the Early Keyboard, Bach Society of St. Louis, the Oregon Bach Festival, Chicago Master Singers, Cantata Collective, and the Handel Society of Dartmouth. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, the Handel & 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 a book on the Peterhouse partbooks (forthcoming in 2025) 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 year he is teaching at the Peabody Institute and NEC. 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.



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

Orchestra, the American Bach Soloists, The Sebastians, TENET Vocal Artists, Blue Heron, the Washington Bach Consort, and the Boston Early Music Festival. In 2023–24 James made debuts with Les Délices, Tafelmusik (Toronto), Symphony Nova Scotia, and the Portland Baroque Orchestra. James is also a recitalist and appears often with his friend and close collaborator, the

pianist Daniel Overly, with whom he made a debut at the Philadelphia Chamber Music Society in 2022 and performed *Die schöne Müllerin* this past winter. Reviews have called James's singing "captivating" (*The Broad Street Review*) and "splendid" (*San Francisco Chronicle*). He is a graduate of Northwestern University's Bienen School of Music and holds a masters degree from Yale University's School of Music. He lives in Philadelphia.



Margot Rood, hailed for her "sterling, gleaming tone and magnificent control" by *The Washington Post*, performs a wide range of repertoire. Recent appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New Jersey Symphony, Handel &

Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, TENET Vocal Artists, and Bach Collegium San Diego, as well as on stage with the Boston Early Music Festival, Monadnock Music, and St. Petersburg Opera. In 2023 Margot made her debut with Opera Lafayette, where she was honored to step in to sing the title role in the world premiere of Rameau's *Io*. Margot is the recipient of numerous awards including the St. Botolph Emerging Artist Award and the Lorraine Hunt Lieberman Fellowship at Emmanuel Music. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is available from Albany Records. Margot holds degrees from the University of Michigan and McGill University.



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).



Cantor **Louise Treitman** served as co-clergy at Temple Beth David in Westwood for twenty years and now continues as Cantor Emerita. She served as cantor at Beth El Temple Center in Belmont for three years and has been the High Holy Day Cantor at Beth Hillel Roma,

a Progressive congregation in Rome, Italy, since 2018. Cantor Treitman currently teaches rabbinical and cantorial students at Hebrew College in Newton. With degrees from Wellesley College and the New England Conservatory of Music in Performance of Early Music (viola da gamba), she received her investiture as a cantor through Hebrew Union College-Jewish Institute of Religion in New York. A member of the American Conference of Cantors, she was the founding president of the New England Board of Cantors. She was assistant conductor and vocal coach for the Zamir Chorale of Boston for many years and continues to sing with the chorus and serves as chair of its board of directors. She is also co-founder/director of the vocal octet *Il Concerto di Salamone Rossi Hebreo*, specializing in the Renaissance music of the first Italian Jewish choral composer.

Annual Donations

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We are extraordinarily fortunate to work with a slate of talented and skilled designers, engineers, videographers, and photographers. Our concerts and CDs are recorded by Joel Gordon. Kathy Wittman (Ball Square Films) is our videographer. Our programs, printed publicity materials, and CDs were designed by Melanie Germond until 2019 and by John Kramer from 2019 to 2023; John continues to design our CDs; the new designer of our programs and all other material 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 artists joining us from out of town. This week we extend our gratitude to Mary-Margaret Segraves and Paul McLean, Laura Jeppesen and Daniel Stepner, and Laura Zoll.

Many thanks to Temple Beth El in Belmont for hosting the preconcert talk, to Joshua Jacobson for giving the talk, and to Louise Treitman for her advice and help with the Hebrew texts.

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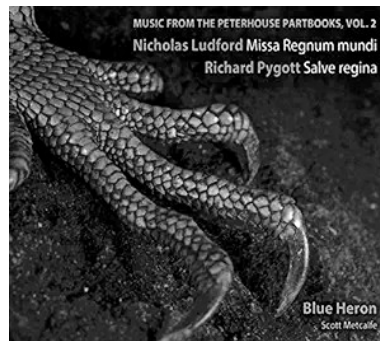
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Canterbury Cathedral, c. 1540

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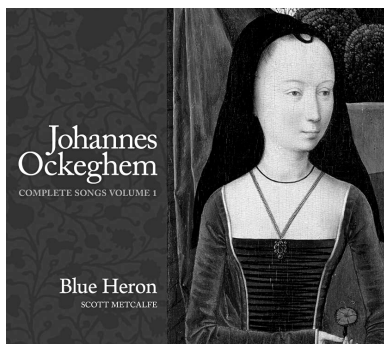
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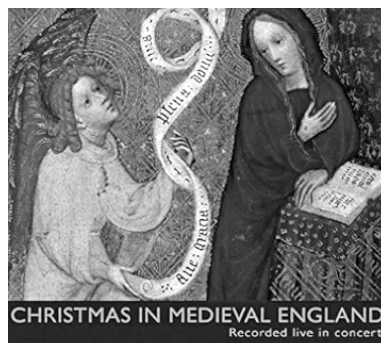
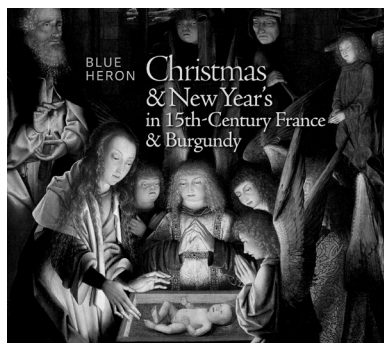


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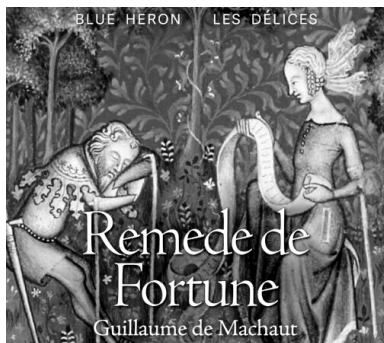
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ENGLAND**

CIPRIANO DE RORE
I MADRIGALI
A CINQUE VOCI
2-CD SET
WORLD PREMIERE
RECORDING



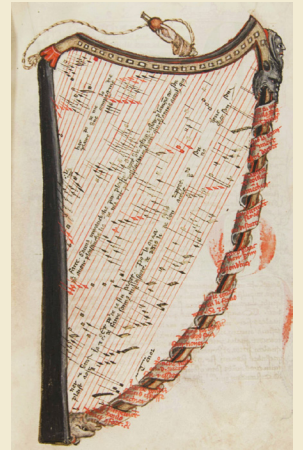
**A 14TH-CENTURY
SALMAGUNDI**
MACHAUT,
SENLECHES,
LANDINI
ET AL.

**GUILLAUME
DE MACHAUT**
REMEDE DE
FORTUNE



**GUILLAUME
DU FAY**
MOTETS, HYMNS,
CHANSONS,
SANCTUS PAPALE

2024-2025



OCTOBER 19

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

DECEMBER 20 & 21

Christmas in 15th-Century France & Burgundy

FEBRUARY 1

The Armed Archangel

MARCH 1

A More Subtle Art

APRIL 5

Song of Songs / Songs of Love



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