

27TH SEASON / 2025-2026

Scott Metcalfe, Artistic Director

BLUEHERON



A Celebration of German
Poetry & Song, c. 1150-1450

OCTOBER 25, 2025

A Celebration of German Poetry & Song, c. 1150-1450

SATURDAY, OCTOBER 25 • FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Ich denke under wilē
Ich mus von rehte
La Quinte Estampie Real

Friedrich von Hausen (c. 1155-1190)
Hartmann von Aue (c. 1160-after 1210)
Anonymous, *Chansonnier du Roi*, 13th c.

*

Mir hat her Gerhart Atze ein pfert
Der seyden schwantz
Sälde ich alle morgen
Vil wunderwol gemachet wip
Sinc eyn gulden hoen
Mole gravati/In feuers hitz

Walther von der Vogelweide (c. 1170-c.1228)
Anon. *Glogauer Liederbuch* (c. 1480)
Anon. *Glogauer*
Vogelweide (fragment, reconstructed by Priscilla Herreid)
Neidhart (c. 1190-after 1236)
Anon. *Glogauer*

*

Myn trout geselle
Das Taghorn/Gar leis in senfter weis
Hör libste frau

Anon. *Buxheimer Orgelbuch* (15th c.)
The Monk of Salzburg (fl. late 14th c.)
The Monk of Salzburg

*

Is leyt eyne schloss yn Österreich
Ich fröw mich gen des abentz kunft
Ellend, du hast umbfangen mich
monophonic setting
instrumental setting

Anon. *Glogauer Liederbuch*
Hugo von Montfort (1357-1423)
Anon. *Lochamer Liederbuch*

*

Vier hundert jar auff erd
2-part setting
3-part setting (contrafact *A son plaisir*)
instrumental setting
Mein hercz in hohen freuden
Wolauff gesell, wer jagen well
Her wiert uns dürestet also sere (Fuga)

Oswald von Wolkenstein (c. 1376-1445)
Pierre Fontaine or Guillaume Legrant (early 15th c.)
Anon. *Buxheimer Orgelbuch*
Georg de Putenheim, *Lochamer*
Wolkenstein
Wolkenstein

BLUE HERON

Priscilla Herreid *guest director; shawm, recorder, bagpipes*

Grant Herreid *lute, psaltery, shawm*

Greg Ingles *slide trumpet, sackbut, recorder, hurdy gurdy*

David McFerrin *baritone*

Jason McStoots *tenor*

Sophie Michaux *mezzo-soprano*

Allison Monroe *vielle, rebec, psaltery*

Sian Ricketts *shawm, recorder, douçaine, bagpipe*

Sumner Thompson *tenor*



SPECIAL THANKS TO OUR SINGER SPONSORS FOR THIS CONCERT

Catharine Melhorn & John Lemly *sponsoring David McFerrin*

Harry Silverman *sponsoring Sumner Thompson*

Lois Wasoff *sponsoring Jason McStoots*

Texts & Translations

ICH DENKE UNDER WILEN – FRIEDRICH VON HAUSEN

Ich denke under wilen
ob ich ir naher waere
waz ich ir wolte sagen.
Daz kürzet mir die milen
swenn ich ir mine swaere
so mit gedanken klage.
Mich sehent mänge tage
diu liute in der gebaere
als ich niht sorgen habe
wan ichs also vertrage.

Het ich so hoher minne
nie mich underwunden
min möhte werden rat.
Ich tete ez ane sinne
des lide ich zallen stunden
not diu nahe gat.
Min staete mir nu hat
daz derze also gebunden
daz siz niht scheiden lat
von ir als ez nu stat.

Swie kleine ez mich vervahe
so vröuwe ich mich doch sere
daz mir sin niemen kan
erwern, ichn denke ir nahe
swar ich landes kere
Den trost sol si mir lan
Wil siz für guot enpfan
daz fröut mich iemer mere
Wan ich für alle man
ir ie was undertan.

I think at times,
were I nearer to her,
what I would want to tell her.
That shortens the miles for me,
when I, grieving for love's hard trials,
thus complain in thought.
Many days,
people read my bearing
as though I had no worries,
since I endure them so.

Had I never undertaken
so high a love,
my mind might still have found counsel.
I did it unwisely,
therefore I suffer at every hour
a need that presses close.
My steadfastness has now
so bound my heart,
that it does not allow it to part
from her, as things now stand.

However little may befall my lot,
still I rejoice greatly
that no one can take from me
the thought that I am near to her
wherever in this world I go.
Comfort she should grant me;
if she will deem it good,
that gladdens me evermore.
For I, above all men,
was always devoted to her.

ICH MUS VON REHTE – HARTMANN VON AUE

Ich mus von rehte den tac iemer minnen
do ich die werden von erst erkande
in süsser zühte, mit wiplichen sinnen.
Wol mich daz ich den mut ie dar bewande.
Daz schat ir niht und ist mir iemer mere gut,

Rightly must I forever love the day
when I first came to know her noble grace
in sweet courtesy, with woman's art.
Blessed am I that my heart wandered there.
That harms her not, and blesses me the more,

wand ich ze gotte und zer welte den mut
deste baz dur ir willen kere.
sus dinge ich daz sich min fröide noch gemere.

Sich mac min lip von der guten wol scheiden,
min herze, min wille mus bi ir beliben.
Si mac mir leben und fröide wol leiden,
da bi alle mine swere vertriben.
An ir lit beide min lieb und min leit,
swaz si min wil, daz ist ir iemer bereit.
Wart ich ie vro, daz schuf niht wan ir güte.
Got si, der ir lip und ere behüte.

Ich schiet von ir, daz ich ir niht enkunde
bescheiden, wie ich si meinde in dem mute.
Sit fugte mir ein vil selige stunde,
das ich si vant mir ze heile ane hute.
Do ich die werden mit fuge gesach
und ich ir mins willen gar verjach,
daz enpfie si mir, daz irs got iemer lone.
Si was von kinde unde mus iemer sin min krone.

for I honor God and the world
all the better because of her will,
thus it happens that my joy still increases.

My body may well part from the good lady,
but my heart, my will, must remain with her.
She can grant me life and joy,
and with that, drive away all my sorrows.
In her lies both my joy and my grief;
whatever is my will, it is always armed for her.
If ever I was glad, it only came from her goodness.
May God protect her life and her honor.

I parted from her, since I could not
declare to her how I held her in my heart.
For fate once granted me a most blessed hour,
when I came upon her, my salvation, unexpectedly.
When I beheld that noble one by good fortune,
and wholly yielded her my will,
she received it of me – may God reward her forever.
She was and is forever my crown.

MIR HAT HER GERHART ATZE EIN PFERT – WALTHER VON DER VOGELWEIDE

Mir hat her Gerhart Atze ein pfert
erschozzen z'Isenache;
daz klage ich dem, den er bestat:
derst unser beider voget.
Ez was wol drier marke wert,
nu hoerent frömde sache;
sit daz ez an ein gelten gat,
wa mit er mich nu zoget.
Er seit von grozer swaere,
wie daz min pferit maere,
dem rosse sippe waere,
daz im den vinger abe
gebizzen hat ze schanden:
ich swer mit beiden handen,
daz si sich niht erkanden,
ist ieman der mir stabe?

Sir Gerhart Atze has shot a horse of mine,
at Eisenach.
I complain of this to the one he serves,
who is lord of us both.
It was worth three marks,
now hear a strange tale:
Since it comes to a payment,
with what does he now press me?
He says, with great grievance,
that my horse's lineage
was kin to the horse
that once bit his finger
in disgrace:
I swear with both my hands
that they never knew each other.
Is there anyone who will stand as witness for me?

VIL WUNDERWOL GEMACHET WIP – WALTHER VON DER VOGELWEIDE

Vil wunderwol gemachet wip,
daz mir noch werde ir habedanc.
Ich setze ir minnelichen lib,
vil werde in minen hohen sanc.
Gern ich in allen dienen sol,
doch han ich mir dise uz erkorn.
Ein ander weiz die sinen wol,
die lob er ane minen zorn.
Hab ime wis unde wort
mit mir gemeine: lob ich hie, so lob er dort.

A most wonderfully-made woman,
may her thanks still be mine.
I will praise her lovely self
forever in my song.
Gladly would I serve all,
but I have chosen this one.
Another knows his own well,
he praises without my anger.
I have given my wisdom and word;
I praise here, he praises there.

SINC EYN, GULDEN HOEN! – NEIDHART

Sinc eyn gulden hoen ich gheue dir weyze
scire do
ward id vro
sprach id nach den willen ich di singhe
alsus vroyt den toren gut gheleyse
durch daz iar
wirt iz war
so ne wart ne mannes mot so ringhe
alsdan mich der miner were
wil se durch er salicheyt
minen leyt
swenden so ist min kummer claghe lere.

Io sach ich hure in de stouen danzen
dat se ton
sam se lon
daz is gheyler ghetelinge wnne
van den sicht man scone rindin wansen
iunghe man
dot uch an
dars ist der dorper wip eyn michel trunne
dar so wirt van zechen vor ghesunghen
durch de venster gheyt der galm
adelhalm
danzet nicht wen zuschen zweyne iunghen.

Werf uns ut de scemel unde de stule
laz de scraghen
hindert traghen
hude danzen zwester unde brudere
laz den stouen offen so ist uns cule

“Sing, you golden hen, and I will give you wheat.”
And straightway
it became happy.
It said: “I will sing for you at will.”
Thus does a well-laid path delight the fool
throughout the year.
If it were to come true,
no man’s heart would be as light
as mine would then become.
If she should through her perfection
dispel my misery,
then would the lamenting of my sorrow be over.

Yes, I saw dancing in the parlor this year,
they do that
with roaring,
that is a pleasure for larking companions.
One can see them dancing nicely the “Ridewanz.”
Young men,
get about it!
There is a large flock of village girls.
Then there was singing by each one in turn:
The din went out the windows.
Adelhalm
does not dance unless he has a girl on each arm.

Clear out the stools and the chairs!
Have the table supports
carried aft:
Today brothers and sister are dancing here.
Leave the parlor door open, so that we will be cooled,

daz de wint
an de kint
wey gar samfte durch ir ubermudere
scire wen de vordensere gheswighen
so sult ir alle sin ghebeden
daz ir treden
auer eyn houesches denzel nach den ghyghe.

Ghesaghet ir ie ghebur also ghemeyder
sam her ist
wizze crist
de dar ghet zo vorders an me reye
nuwen vezzel zwegher hande breyder
hat sin swert
harde wert
dunkel her sich siner nuwen troyen
de ist van cleyne vyerundritzich dochen
de ermel ghen im uf de hant
sin ghewant
sul men in eyneme uden kraghen suchen.

Dorferlich ist alle sin gheruste
daz her traghet
mir ist ghesaghet
her si umbe enghelboldes dochter auen
den ghewin teyll ich im zo vorluste
se ist ein wip
daz ur lip
zeme wol zo truten eyne grauen
dar van laze her sin weghe toughen
her zuckes andert haluen hin
sin ghewin
troghe her wol zo meghens in eynem oughe.

so that the breeze
will waft
gently through the girls' bodices.
As soon as the leaders of the dance fall silent
you then are all invited
to tread
again in a little courtly dance to the fiddles.

Have you ever seen such an imposing peasant
as he is
– God knows –
who is the first one in the round dance.
A new belt two hands wide
he has for his sword.
Very noble
he considers his new doublet.
This one is made from thirty– four small pieces of cloth,
the sleeves reach down unto his hands.
His garment
you would expect to find on an obnoxious scruff.

His whole attire is peasantlike,
which he is wearing.
I was told
that he is trying to get at Engelbold's daughter Ave.
This acquisition I dare write off as a loss.
She is such a woman
that it would
befit her to be the spouse of a count.
Therefore he better be on his way stealthily
and clear out quickly elsewhere.
His "acquisition"
he might else carry as a black eye as far as Mayence!

Translation: Marc Lewon

DAS TAGHORN/GAR LEIS IN SENFTER WEIS – THE MONK OF SALZBURG

Gar leis
in senfter weis wach,
libste fra!
plik durch dy pra
und scha
wy tunkel gra
so gar fein pla
ist zwischen dem gestirn.
Nu wach, mein mynnikliche dirn,
in liber süzz
und grüzz
dein aigenz hercz bey mir,
seind ich enpir
der stymm von dir,
daz mir gar still
dein rainer will
wünsch liben guten tag,
den mir hëut sag
tugentlichen mynniklichen
dein güt mit mangem liben plik,
so daz mein hercz
in frëuden schrik
zu trost der libsten zuversicht,
der mir dein weiblich güt verjieht,
bis das geschicht,
daz mir wünsch guten tag dein mund.

Quite softly,
in gentle manner awake,
dearest lady!
Look through your eyes,
and see
how dark gray,
so very finely pale
it is between the stars.
Now, my noble maid,
in loving sweetness
and greeting,
awake your own heart with me.
Since I sense
a voice from you,
that in complete stillness
your pure intent
wishes me a loving good day;
that today you show me
courteously and lovingly,
your goodness, with many loving looks,
so that my heart
in joy leaps
to the comfort of dearest confidence,
that your womanly grace grants me;
until that comes to pass,
may your mouth wish me good day.

HÖR, LIBSTE FRAU – THE MONK OF SALZBURG

(Er und sy)
– Hör, libste frau, mich deinen knecht!
– Waz bedëutt des nachts das lang geprecht?
– Nicht anders, frau, denn eytel gut.
– Sag an, waz din sey zu mut.
– O, wy we mir meiden tut!
– Wahn sent sich dein begir?
– Herczen libste frau, zu dir.
– Kum an sorgen zu mir morgen.
– Frau, ich enmay.
– Waz gewirt dir pey dem tag?
– Pöser falscher klaffer sag.
– Dy besort pey nacht vil mer.
– Ich pin haimlich kumen her.
– Sag an schaller, dein gevallen.

(He and she)
– Listen, dearest lady, to your servant!
– What means this long tirade at night?
– Nothing lady, but pure good.
– Speak then, what is in your soul?
– O, how it hurts to avoid you!
– Where is your desire directed?
– Dearest lady of my heart, to you.
– Come tomorrow with your sorrows.
– Lady, I may not.
– What will happen to you by day?
– Wicked, false gossipers speak.
– This worries me much more by night.
– I came here secretly.
– Speak then, braggart, your pleasure.

- Ich han von dir lib und laid.
- Hast du das an under schaid?
- Laid tut we lib frëwet mich.
- Darnach wizz zu halden dich
- O, wy geren ich das tät!
- Pis vor allen dingen stät.

(Der Wachter)

Ich will euch warnen zwar
 ane var,
 als ich sol,
 wann ich gan euch paiden gutes vol.
 Mensch an sorg der hat nicht eer:
 Yr sult euch besorgen ser.
 Sälikait hat klaffer mer
 denn unsäld, wy mun ez kchert:
 wa das lib des liben gert,
 das hüt sich vor yn;
 wenn yr pöser falsicher syn
 heket als dy slang.
 Merket, wy ain giftig klaffer prang,
 so ym falsch gelingt:
 er singt esel sank;
 wy daz doch sein er ist krank,
 sein gedank hat doch hohen swank,
 daz er wolt, daz mänklich wër
 pös und aller tugent lër,
 als er ist: des frëut sich sein falscher list.

- From you I have love and sorrow.
- Can you not tell them apart?
- Sorrow pains me, but love delights me.
- Then know how to carry yourself.
- Oh, how gladly I would do that!
- Before all else, be true.

(The Watchman)

I will give you true warning,
 without deceit,
 as I should,
 for I go with full goodwill toward you.
 Man with worry has no honor,
 you should guard yourselves greatly.
 Happiness has more gossipers
 than misfortune, however it turns:
 where love desires the love of love
 let it beware of them,
 when their wicked, false minds
 hiss like the serpent.
 Mark how the poisonous gossip flaunts,
 if his deceit succeeds,
 he brays like an ass,
 yet he is sick;
 his thoughts still fly too high,
 he wishes all mankind were
 evil and bereft of all virtue
 as he is: In this his false cunning rejoices.

ICH FRÖW MICH GEN DES ABENTZ KUNFT – HUGO VON MONTFORT

Ich fröw mich gen des abentz kunft
 Der nacht wenn sy herslichen tut
 Das machet als ir lieb vernunft
 Davon so han ich hohem mut
 Das ich ir gut solt sehen an
 Fröwt sy mich nit die rain die zart
 So wär ich gar ain hürnin man.

Ein glöggli man erklenket suss
 Darnach hör ich eins hornes don
 Ein halsen und ein lieplich kuss
 Das wirt uns beiden nun zelon.
 Wann scheiden daz tut also we
 Und gedeht ich nit hinwider ze kon
 So wer mins senens dester me.

I rejoice as evening turns to night,
 when she lovingly arrives.
 It is thanks to her gracious virtue,
 which gives me great courage,
 that I might gaze upon her grace;
 If her pure tenderness didn't please me,
 I would indeed be an unfeeling man.

A bell rings sweetly,
 then I hear a horn sound.
 An embrace and a loving kiss
 are the rewards for both of us.
 For parting causes such woe,
 and if I did not think to return,
 then my longing would be all the greater.

Mitt zuchten schon gar an geuer,
Daby so mug wir wol bestan
Seit yeman davon andre mer
Da beschicht uns gar ungutlich an
Venus und auch Jupiter
Die gand vor der sunnen
Damit so vert der tag daher.

With modest grace, without reproach,
thus we may well endure,
but should one person tell another,
we will be coated in disdain.
Venus and also Jupiter
go forth before the Sun:
with that, the day passes along.

ELLEND DU HAST UMBFANGEN MICH

Ellend du hast umbfangen mich
ich waiß nit wem ichs klagen sol
Mein höchste frau zwar ich mein dich
wer ich bei dir so wer mir wol
Wenn ichs besinn so sind dahin
mein freud, das ich nit bei dir bin.

Misery, you have enveloped me.
I do not know to whom I should complain.
My highest lady, truly I mean you:
who I am with you, is who I am.
If I long, my joy is gone,
since I am not with you.

Meinem herzen ist wee wenn es gedenckt
das es von dir geschaiden ist
Vor unmut es sich nider senckt
Ich bitt dich frau zu aller frist
Halt dich zu mir in steter begir
Des gleichen will ich tun zu dir.

My heart aches when it thinks
that it is parted from you.
It sinks low out of sorrow.
I beg you, lady, at all times,
stay with me in constant desire;
I will do the same with you.

VIER HUNDERT JAR AUFF ERD – OSWALD VON WOLKENSTEIN

2-part setting

Vier hundert jar auff erd die gelten neur ainen tag
und wo sich lieb zu lieb haimlich verslissen mag
da wer ich nicht ain zag
ich druckt die minniklichen zu mir auf die brust
nach meines herzen lust
so wer main laid vertuscht
das hail drung mich zu liebem ungemach.

Four hundred years on Earth are worth but a single day,
and where love joins with love in secret ways,
there I would not delay.
I would press the lovely one to my chest
as my heart desires best,
and all my sorrow would be suppressed.
Bliss led me into love's sweet distress.

Ich rüm den tag und breis den wunniklichen scherz
do si mich hat erwelt so gar an allen smerz
ganz für ir ainigs herz
und desgeleichen unvergessen ewikleich
ir nimmer mer gewleich
in meines herzen teich
als ich ir das löblichen hoch versprach.

I praise the day and cherish the joyful delight
when she chose me, relieving all my pain outright,
to be her own heart in light.
And likewise, unforgotten for all time,
she'll never more resign
from the deep waters of this heart of mine,
since I to her the noble vow did swear.

3-part setting

Mit urlob frau kain schaiden tet mir nie so we
solt ich dein stolzen leib gesehen nimmer me
das wer mein gifflich kre
und rau mich ser dein pöschelochter rotter mund
der mich tiefflichen wunt
gar in des todes grund
des mordaio oi mi und immer ach!

With your permission, lady, no parting would ever grieve me so;
should I never again see your proud body,
that would be my poisonous creation.
And I would miss your inviting red lips,
which wound me deeply,
into the bite of death.
Then murder, oh me! and forever oh!

WOLAUFF GESELL – OSWALD VON WOLKENSTEIN

Discantus

Wolauff, gesell! wer jagen well,
engagent im kain ungevell,
wart unverkart,
so pringstu vil wild in mart.
los, Freud!
zwar dein stimm ich geud.
ich hör Lieb und Trost,
der mich dick erlost
aufs verhangem rost.
hetz zü! es ist noch frü.
(hin rüch, heng nach gelück.)

Discantus

Get up, comrade! He who wants to hunt
without running into misfortune
should pay attention,
then you will kill plenty of game.
Come on, Joy!
I want to hear your voice,
I hear Love and Comfort,
who often redeem me
from the load that hangs on me.
To the chase! It's still early.
(Stay back, reach for fortune.)

Tenor

Wolauff gesell! wer jagen well,
wiss, das er sein netz recht stell.
psetz die hohen wart!

Los! zü hin all mit laut und schall,
das es den forstern wolgevall,
perg und tal.
nu kall! blaus ab der klingen,
das uns müss wolgelingen!

Tenor

Get up, comrade! He who wants to hunt,
should know how to set his net properly.
Set up on the high lookout!

Go! Move out with shouting and noise,
so that the foresters are well pleased,
across mountain and valley.
Now call out! Blow the horns,
so that we may succeed well!

Discantus

Jagt nach, ir trauten hundes kind!
eu Schenck,
richt ob, Stät und Wenck!
zü bi, Will und Harr!
der vart bistus ain narr.
krais umb, süch wider dar!
nach, Trüb! das wild ist müd.

Discantus

Hunt on, you trusted pack of dogs!
You, Gift!
Get right up, Place and Turn!
At'em, Will and Sir!
He who waits is a fool,
Circle around, seek again there!
After it, Gloom! The prey is tired.

Geud und Meld mit willenkür!
Se, lapp!
setz von, Rügg und Trapp!
her loufft, Gail und Gsund!
still, ir lieben hund!
danck so hab eur mund.
hin rück, heng nach, Glück!
heuch, heuch, heuch, heuch, hoch hauch!

Tenor

Hin loufft die stolzen hind.
Wart, Wunn und Hail!
lass nicht von dem sail,
so machstu wild wolfail.
vertritt die alten spur!
nicht lass für.

Cry and Announce, at your whim!
Go, fool!
Move on, Back and Trap!
Here it comes, Hale and Hearty!
Hush, dear dogs,
thank you for your barking.
Stay back, hang on, Fortune!
Hey hey hey hey (good breath)!

Tenor

There runs the proud dog.
Wait, Joy, and Health!
Don't let go of the rope,
so that you'll catch plenty of game.
Trace the old tracks!
Let nothing past.

HER WIERT UNS DÜRSTET – OSWALD VON WOLKENSTEIN

Her wiert uns dürestet also sere
trag auf wein
trag auf wein
trag auf wein
Das dir got dein laid verkere
pring her wein
pring her wein
pring her wein
Und dir dein sälden mere
nu schenk ein
nu schenk ein
nu schenck ein

Pfeiff auff hainczel lippel snäggel
frisch frow fry
frisch frow fry
frisch frow fry
Zwayt ew rürt ew snurra bäggel
jans luczei
Cüncz kathrey
Bencz Clarey
Spring kelbrisch durta jäckel
ju hayg hayg
ju hayg hayg
ju hayg hayg

Mr. Innkeeper, we are so thirsty
bring some wine
bring some wine
bring some wine
May God turn your sorrow away,
bring wine here
bring wine here
bring wine here
and increase your blessings,
now pour one
now pour one
now pour one!

Pipe up, little Heinz, little Phillip, you snail!
fresh, happy, free
fresh, happy, free
fresh, happy, free
Pair up, move, hit the drum!
Hans, Lucy,
Cunz, Kathrin,
Benz, Clara,
Jump like calves, there little Jack,
hi hey hey
hi hey hey
hi hey hey!

Nu fädert ew man ysst im dorffe
nempt kain weyl
nempt kain weyl
nempt kain weyl
nachin Cünrat fauler thschorffe
du lempeyl
du lempeyl
du lempeyl
lüg umb dich als ein orffe
eyl held eyl
eyl held eyl
eyl eyl eyl

Now people are eating in the village,
don't waste time
don't waste time
don't waste time!
Follow them, Conrad, you lazy scab,
you idiot
you idiot
you idiot,
you lie around like a fish,
hurry man, hurry
hurry man, hurry
hurry man, hurry!

Translations by Priscilla Herreid, except where noted.

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A Celebration of German Poetry & Song

c.1150-1450

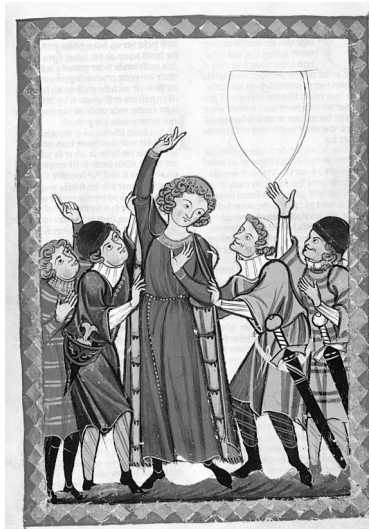
Three hundred years of music is perhaps a lot to take in in one concert. But when considering a time and place whose music is as enigmatic and alluring as that of the German Middle Ages, one approach can be to step far back to get a wider view of at least a part of this very big picture.

Our picture forms in the mid-twelfth century with the courtly love genre of *Minnesang*, and quickly the influence of neighboring troubadours and *trouvères*, the courtly love poets of France and the *langue d'oc*, comes into focus. But only a generation later their influence wanes, leaving a singularly German form, whose multi-faceted and often emotional realism was made most prominent by noble poet-musicians such as Walther von der Vogelweide and Neidhart. The *Minnesang* fades out as a new art form appears, the polyphonic *lied*, pioneered by a composer known only as the Monk of Salzburg and eventually leading to the work of that formidable character, Oswald von Wolkenstein. Through all of this, poetry and music hold hands as inseparable partners—but poetry reigns supreme. Over the course of our program, our instrumental approach to accompanying the *Minnelieder* will also evolve, guiding an aural path from what is essentially sung monophonic poetry to polyphony.

While the *Minnesänger* were typically noblemen, and gave performances within their roles as courtiers, there existed in an overlapping sphere the professional players of the court and civic wind bands. Their shawms, bagpipes, and eventually trumpets and trombones were the soundtrack of daily life for everyone, high and low. What the wind band would have played in medieval Germany, though, is as hazy as the identities of most of the composers on this program. Clues exist in fifteenth-century songbooks, including the *Glogauer Liederbuch*; thus, peppered throughout our program are pieces from *Glogauer* (the oldest surviving collection of partbooks, dating to about the year 1480), the *Lochamer Liederbuch*, and the *Buxheimer Orgelbuch*, all of which are sources that would or could have been material for the wind band. These books contain many individual melodies that very likely predate their fifteenth-century polyphonic treatments.



Our first set displays the twelfth-century *Minnesänger's* connection to the troubadour. Friedrich von Hausen was one of the first to incorporate Romance inspiration into *Minnesang*. He was raised near Mainz, the foremost center of German- and French-speaking cultural and commercial exchange at the time. While none of his music survives, some of his poems are likely *contrafacta* (new words replacing the original verse) of French songs, including *Ich denke under wilen* (almost certainly a *contrafact* of *Ma joie premeraine* by Guiot de Provins). Hartmann von Aue's beautiful *Ich mus von rehte* is a *contrafact* of Gace Brulé's *Ire d'amors qui en mon cuer repaire*. To put a bow on this French homage, we play an *estampie* from the significant troubadour/*trouvère* songbook, the *Chansonnier du Roi*, which also holds poetry of Gace Brulé.



Codex Manesse: Heidelberg University Library, Codex Palatinus germanicus 848

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Walther von der Vogelweide brought the art of *Minnesang* to its highest peak, and is today considered one of the greatest German authors in history. His work spans many topics; his political writing is witty and biting, and his love poetry is more realistic than courtly. The comical complaint about a lost horse in *Mir hat her Gerhart Atze* is followed by another piece about an animal, *Der seyden schwantz* or *The Silk Tail*. The word *schwanz* (literally “tail”) was apparently related to the word *tanz* (“dance”). A typical three-part combination of the late fifteenth-century *alta cappella* or loud band was soprano and alto shawms and sackbut.

Sälde ich alle morgen (“If I went every morning [to my lover]”) preludes Walther’s *Vil wunderwol*, a fascinating fragment of a piece. Only the first line of music is extant, and even that is not completely clear, but it includes a striking amount of written ornamentation. Using patterns from other Walther melodies, I’ve reconstructed what Sumner sings here.

The final piece in this set is a long, evocative

text by Neidhart (sometimes called Neidhart von Reuenthal after a descriptor he uses in some of his poems). Neidhart, among others coming up around the time of Walther von der Vogelweide and afterwards, turned the lofty genre of *Minnesang* on its head. He frequently describes nature and the lives of the lower classes, and he lampoons courtly love situations. There are many melodies ascribed to Neidhart’s texts, but most of them cannot be traced earlier than the fifteenthth century. *Sinc eyn gulden hoen* is one of a small group of five melodies that comes from the earliest Neidhart source, the so-called “Frankfurt fragment.” (My thanks to Marc Lewon for his translation of this very complicated German text.) As *Sinc eyn* describes a peasant dance, our wind band follows it with *In feurs hitz* from the *Glogauer Liederbuch*, whose tenor melody is possibly derived from a pre-existing dance tune.

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Works by the Monk of Salzburg take our journey into a new realm. The *Tagelied* (“day song”)—describing lovers parting ways at dawn—was a song



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style taken from the troubadour tradition but given new vigor in German-speaking lands. *Das Taghorn* is a remarkable melding of seemingly conflicting poetic and musical ideas. Its beautiful and lofty text is set almost entirely on the notes of the harmonic series, so that it sounds more like a trumpet call than a love song. The Monk included very clear and remarkable performance rubrics for this and the following piece. The instructions for *Das Taghorn* say that the music is also “gut zu blasen” (“good for playing” instead of singing), and seem to indicate that an additional drone could be played throughout by a wind instrument.

The Monk also composed the earliest extant polyphonic *lieder* (multi-voiced German songs). The

music for *Hör libste frau* is laid out in two voice parts but is written for three characters (She, He, and The Watchman). The top part is itself a dialogue between words written in red ink and words written in black ink. There are two sets of directions:

1. Next to the top part is written “Das schwartz ist er, das rot ist sy” (“The black [ink] is He, the red is She”).
2. Above the music is written “Das haizt dy trumpet und ist auch gut zu blasen” (“This is called *The Trumpet* and it is also good to play”).

These two are preceded by *Myn trout geselle* (“My dear companion”) from the Buxheimer Orgelbuch, which takes its text from a song by the Monk.

+

Is leyt eyne schloss yn Österreich (“There is a castle in Austria”) sets the stage for an Austrian nobleman, one of the last *Minnesänger*, Hugo von Montfort. We play it here on three recorders—the most familiar wind instrument of the soft family, and one that was played in a variety of functions by the members of the otherwise “loud” *alta cappella*.

The composition of monophonic song was a practice that continued longer in Germany than elsewhere in Europe. Even into the early fifteenth century, heartrending solo songs were being written by von Montfort and others, including many anonymous settings in the Lochamer Liederbuch. (Actually, von Montfort is unusually progressive in crediting his squire, Bürk Mangholt, as the composer of at least a handful of his melodies.) *Ich fröw mich gen* is a stunning example of this late monophony.

Ellend du hast exists in several polyphonic keyboard settings in the Lochamer and Buxheimer books. However, there is no known pre-existing polyphonic song setting; only this tenor melody, sung by David, appears on its own in Lochamer.

Both *Ich fröw mich gen* and *Ellend du hast* begin with a melisma (many notes over one syllable). There are many acceptable ways to interpret this; we've decided to have the melismas played instrumentally, as a sort of introduction. The monophonic *Ellend du hast* is followed by one of the intabulated keyboard versions mentioned before, played here by recorder and lute.

•

In contrast with almost every other poet-composer in this program, there is a wealth of information about the colorful life of Oswald von Wolkenstein. He is perhaps the iconic medieval German poet, partly due to the many portraits of him (some of the



Portrait of Oswald von Wolkenstein in a 1432 manuscript of his songs (Von Wolkenstein MS B: Universitäts- und Landesbibliothek Tirol, Innsbruck, without shelf-mark)

oldest genuine portraits of a German author) and his famously closed right eye. He was also an intense and vehement figure, who wrote in elaborate detail about his quarrels, battles, and loves. He composed many songs about his own life, and these are always set monophonically; his polyphony is reserved for mostly comic or love songs.

Interestingly, he produced a significant number of two-part songs that are *contrafacta* of 3-part French songs. *Vier hundert jar* is presented here in three versions: Oswald's two-part song with Sophie on the tune, accompanied by recorders; the original three-part version, probably by Pierre Fontaine, with Oswald's second verse substituted for the French text; and a setting from the Buxheimer Orgelbuch played by shawms and trumpet.

Before the final two pieces we insert an elaborate lute solo from the Lochamer Liederbuch, credited in the book to one Georg de Putenheim—yet another musician we know nothing about. *Wolauff gesell* is another contrafact, this time in three parts (only two are texted). The hunters yell out their dogs' names in brisk, clipped high notes, in this fantastic example of Wolkenstein's text-painting abilities. Our program ends with a jaunty drinking song, marked "Fuga," which is the old Latin term for a canon (a line of music that is imitated exactly by another voice giving chase, entering at a specific time after the first voice begins). Echoing Wolkenstein's words to the innkeeper, we hope your own sorrows are turned away tonight!

—Priscilla Herreid

Welcome From the Artistic Director

Welcome, all, to Blue Heron's 27th concert season! We are looking forward to a splendid series of five programs ranging from the Minnesingers to madrigals to Machaut, celebrating Christmas in Spain, and putting a(nother) bow on Okeghem@600 with a special performance of his mind-blowing and astonishingly beautiful *Missa Cuiusvis toni*, sung complete in three modes.

This fall I am taking my first-ever sabbatical from Blue Heron and spending several months in residence at the Alamire Foundation in Leuven, Belgium, in order to work on the new complete edition of the songs of Gilles de Bins, called Binchois. I could not be more pleased that today's season opener is in the hands of Priscilla Herreid, a superb player, creative musician, long-time friend and colleague, and Artistic Director of Philadelphia's Renaissance wind band Piffaro since 2022. She's crafted a wonderful program of German medieval music and brings with her a handful of members of Piffaro to join four Blue Heron singers. You can look forward to a feast of new sonorities and delightful music. I know you will enjoy this afternoon's performance—and hope that we'll see you again in December, February, March, and May!



—Scott Metcalfe



PHOTO: ANNA METCALFE

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A Celebration of German Poetry & Song, c. 1150-1450

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Christmas in 16th-Century Spain

The Annunciation, Budapest Master (Spanish, Castilian, c. 1500)

The Metropolitan Museum of Art, New York City (Public Domain)

In Praise of Laura Peverara

A Concert, anonymous (Italian, Venetian, mid-1520s)

The National Gallery, London (CC4.0)

Okeghem: *Missa Cuiusvis toni*

Okeghem and his singers in an illustrated MS of the 1520s

Paris, Bibliothèque nationale, MS fr. 1537, f. 58v

Le grant rhétorique: The Music & Poetry of Guillaume de Machaut

Love presents his children Sweet Thought, Pleasure, and Hope to Guillaume de Machaut.

Machaut MS A: Paris, Bibliothèque nationale, MS fr. 1584, f. A1

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, including concerts in the chapel at Peterhouse in Cambridge, England, and in Cipriano de Rore’s hometown of Ronse, Belgium. Blue Heron has been in residence at the University of Chicago, the Center for Early Music Studies at Boston University, and 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, making Blue Heron the first non-European



PHOTO: LIZ LINDER

ensemble to receive the honor. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere 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. 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*, a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*, *Christmas & New Year's in 15th-Century France & Burgundy*, and a disc of works by Mehmet Ali Sanlıkol, *Lessons from Nightingales*, released in August 2024.



Priscilla Herreid is a musician in the ancient and living tradition of woodwind doubling. Her formative years studying recorder at Philadelphia's Settlement Music School led her to the High School for Creative and Performing Arts. She studied oboe with Louis Rosenblatt at

Temple University, where she began playing renaissance wind instruments in Temple's Early Music Ensemble, directed by Bob Wiemken. Further studies in baroque oboe with Gonzalo Ruiz took her to The Juilliard School where she received her MM in Historical Performance. Priscilla became a member of Piffaro in 2007. Artistic Director since 2022-2023, Priscilla has the honor of continuing Piffaro's mission of bringing the renaissance wind band and its repertoire to ever wider audiences. Priscilla is also an avid educator, teaching at the Madison and Amherst Early Music Festivals and coaching existing ensembles in the art of playing renaissance polyphony, a form she believes is inherently satisfying for amateurs and professionals at every level. Priscilla regularly performs on renaissance winds, early oboes, and recorder with many other prominent early music ensembles. Her appearances include The Handel & Haydn Society, Tenet Vocal Artists, Trinity Baroque Orchestra, The Waverly Consort, The Metropolitan Opera, Tempesta di Mare, The Gabrieli Consort, The City Musick, The Dark Horse Consort, Philharmonia Baroque, The Boston Early Music Festival Orchestra, Boston Baroque, American Bach Soloists, Choral Arts Philadelphia, Night Music, Arion Baroque, Portland Baroque, Venice Baroque, Ex Umbris, The Bishop's Band, New York Baroque Inc., The Sebastians, Les Delices, Ruckus, and Mr. Jones & the Engines of Destruction. She also accompanies silent films with Hesperus, sings the Latin Mass around New York City, and was part of the onstage band for the Broadway productions of *Twelfth Night* and *Richard III* starring Mark Rylance. Priscilla's playing has been called "downright amazing" by *The Philadelphia Inquirer*, and *The New York Times* has praised her "soaring recorder, gorgeously played."



Grant Herreid performs frequently on early reeds, brass, strings, percussion and voice with Piffaro, Hesperus, ARTEK, Elm City Consort, and many others. He was the recipient of Early Music America's Laurette Goldberg award for excellence in early music outreach and education.

On the faculty at Yale University, he directs the Yale Collegium Musicum and the Yale Baroque Opera Project (YBOP). Grant devotes much of his time to exploring the unwritten improvisatory traditions of early (and late) Renaissance music.



Greg Ingles attended high school at the Interlochen Arts Academy and went on to graduate from the Oberlin Conservatory and SUNY Stony Brook. Before establishing his career in early music, Greg was the Solo Trombone in the Hofer Symphoniker. He is the music director

of the early brass ensemble Dark Horse Consort and a member of Piffaro, the Renaissance Band, and he made his Carnegie Hall debut with Quicksilver. He has played with such ensembles as the American Bach Soloists, Chatham Baroque, Concerto Palatino, The Handel & Haydn Society, Boston Baroque, Philharmonia Baroque, Portland Baroque, and Tafelmusik. He played with the Globe Theatre in their Tony-nominated Broadway debut of *Twelfth Night* and *Richard III*. Greg is currently the Lecturer in Sackbut at Boston University.



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

Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, the Handel & Haydn Society, and the Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro festivals. Recent highlights have included the title role in Britten’s *Noye’s Fludde* with Boston Lyric Opera, Jesus in Bach’s St. Matthew Passion with Emmanuel Music, and return performances with the American Bach Soloists in the Bay Area. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an architectural historian and preservation planner; their daughter Fiona; and black lab Holly.



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

Opera with the Boston Early Music Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, Apollo in Monteverdi’s *Orfeo*, and Eumete and Giove in Monteverdi’s *Il ritorno d’Ulisse in patria*. Other recent solo performances include Pedrillo in Mozart’s *Abduction from the Seraglio*, Bach’s Christmas Oratorio and St. Mark Passion with Emmanuel Music, and Monteverdi’s *Vespers*

of 1610 with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully’s *Psyché* (nominated for a Grammy), Handel’s *Acis and Galatea* (as Damon), John Blow’s *Venus and Adonis* (soloist), and Charpentier’s *Actéon* (as Orphée).



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), Olofer nes 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 *Messiah* (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. She is also the Artistic Director of the cross-genre ensemble Tiny Glass Tavern.



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

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



Sian Ricketts enjoys a multi-faceted career as a period woodwinds specialist, singer, and medieval pedagogue. She is a core member of Piffaro and Alkemie, and she also performs and records medieval, Renaissance, and baroque chamber music with ensembles including

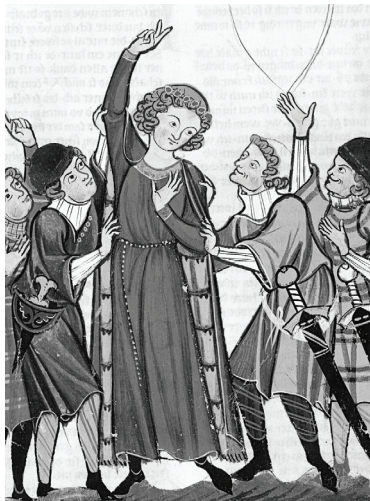
Trobár, Makaris, Theotokos, Science Ficta, and Apollo's Fire. As a co-managing director and performer with Alkemie, she has appeared on series including the Berkeley Early Music Festival, Arizona Early Music, the Five Boroughs Music Festival, Music Before 1800, and the San Francisco Early Music Series. With Alkemie she co-produced and performed on the soundtrack for the BAFTA award-winning videogame *Pentiment* by

Obsidian Entertainment (pub. Xbox), as well as *A Fine Companion* and *Love to My Liking*. Sian has served on the faculties of Fordham University, Amherst Early Music Festival, and Pinewoods.



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). He has been a member of Blue Heron since 2002.



2025-2026

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A Celebration of German Poetry & Song, c. 1150-1450

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Christmas in 16th-Century Spain

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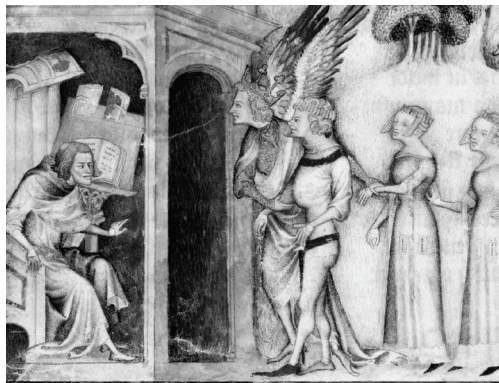
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Okeghem: *Missa Cuiusvis toni*

MAY 1-3

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Anonymous (4)	Nathaniel S. & Catherine E. Coolidge	Elaine Hubert, <i>in memory of Bill Harwood</i>	Karen & Ken Near
Joseph Aieta	Halil & Ulker Copur	Lesia Hyrcelak	Bahadir & Banu Onay
Alchemy Foundation	Pamela Davis	Don Jamison & Christina Root	Stephen Owades
Mairgrid Anderson	Ross Duffin & Beverly Simmons	Kathy Kates, <i>in memory of Rose Freeh-Engel</i>	Donald Pearson
Lois Banta	Lila M. Farrar	Anne Kazlauskas	Tom Regan
Elaine Beilin	Erin Doherty & David McFerrin	Thomas Forrest Kelly	Rich May, PC*
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Melanie & Mehmet Berkmen	Paul Eldrenkamp	George Kocur & Katherine Woodworth	Andrea Rogers
Stephen Bloch & Deborah Peters	Carol L. Fishman	Robert E. Kulp, Jr.	Carole Rogers, <i>in honor of Pamela Dellal</i>
David Bor	Dale Flecker & Jaylyn Olivo	Penelope Lane	Elizabeth Ryder & Peter Martin
Jill Brand & Thomas Nehrkorn	Martha J. Fleischman	Deborah Levey & Crispin Weinberg	Susan Sargent
Spyros Braoudakis	Kristina Gjerde	Catherine Liddell	Jennifer Farley Smith & Samuel Rubin
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Matilda Bruckner	Nadja Gould	Paul A. McLean & Mary-Margaret Segraves	David Snead & Kate Prescott
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Derya Cansever	Aziz & Nur Hamzaogullari	Judith Ann & Kevin Mellyn	Neil & Patricia Toner
Lynda Ceremsak & F. George Davitt	Virginia Hecker	Lisa Meyer	Richard Turbet
The Clarion Choir & Orchestra	Mary Hepburn	Kyra Montagu	Susan Walters
Robert Cochran	Hong Kong Restaurant	Debra Nagy	Patricia Wild
Andrew Cohn			Susan & Charles Wilkes
			Phyllis Wilner

Friend (up to \$124)

Anonymous (15)	Rhys Bowen	Nancy Farrell	Joseph Heise
A. Gregory & C. Hennessy	Max Bradley	Judith Feldman	Susan Hellauer
Alex Aho	Lora Brugnaro	Lucy Fellowes	Karin Hemmingsen
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Michael Beckerman	Cornelia H. Dayton	Edw. S. Ginsberg	Inci Kaya
Dori Beckhard	Regine Detremmerie-Carr	Ayse Gul Gokaslan	Alice Klein
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 Anna Lianski
 Julia Linkova
 Lestra Litchfield
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William Metcalfe
 Amy Macdonald
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 Mary Matus
 Patricia Mayet
 Victor McElheny
 Honey Meconi
 Katharine Moon

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 Robb Moss
 Alan Muirhead
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 Mehmet Toner
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† Deceased

* Corporate Matching Gift



Acknowledgements

BLUE HERON exists thanks to the devotion, hard work, and financial support of a large community of musicians, staff, board members, volunteers, donors, and concertgoers. We are grateful to everyone who joins us in creating, nurturing, and sustaining an organization dedicated to making vocal ensemble music live and thrive in the twenty-first century.

We are extraordinarily fortunate to work with a slate of talented and skilled designers, engineers, videographers, and photographers. Our concerts and CDs are recorded by Joel Gordon. 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 hardworking and devoted board, and to all our dedicated volunteers.

We are very grateful to the hosts who offer their gracious hospitality to artists joining us from out of town. This week we extend our gratitude to John Carey.

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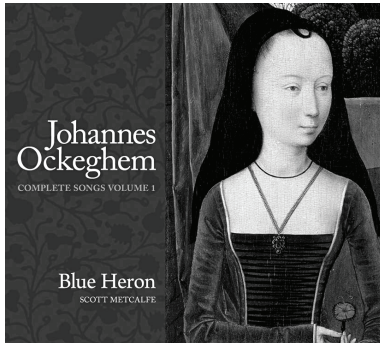
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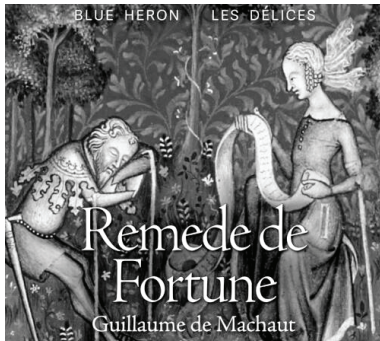
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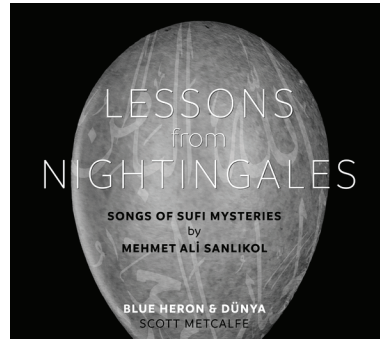
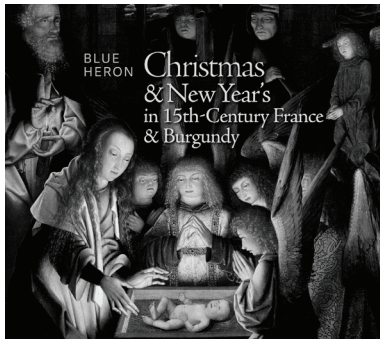
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MAY 1-3, 2026

Weekend passes &
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May 1

7:30 PM

**Opening Festivities:
Keynote, Performance &
Sing-Along**

The Allen Center
West Newton

May 2

10:00 AM

free event!

Talks & Demonstrations

Margaret Jewett Hall
First Church in Cambridge

2:00 PM

**Concert: *Le grant rhetorique*
The Music & Poetry of
Guillaume de Machaut**

Sanctuary
First Church in Cambridge

7:00 PM

&

8:30 PM

**Candlelight Concerts:
*Messe de Nostre Dame***

Lindsey Chapel
Emmanuel Church

May 3

6:00 PM

**Cabaret Concert: Machaut
& the Ars subtilior**

The Allen Center
West Newton



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