

27TH SEASON / 2025-2026

Scott Metcalfe, Artistic Director

BLUEHERON



Johannes Okeghem: *Missa cuiusvis toni*

Performed complete in three modes, on *ut*, *re*, and *mi*

MARCH 27-28, 2026

Alleghem. Cuiusvisstom



musical notation on five staves with lyrics: *Alleghem*, *Alleghem*, *Alleghem*, *Alleghem*, *Alleghem*



musical notation on five staves with lyrics: *Enor*, *Alleghem*, *Alleghem*, *Alleghem*, *Alleghem*



Johannes Okeghem: *Missa cuiusvis toni*

Performed complete in three modes, on *ut*, *re*, and *mi*

FRIDAY, MARCH 27, 2026, AT 7:30 PM

THE CHAPEL AT WEST PARISH, ANDOVER, MASSACHUSETTS

SATURDAY, MARCH 28, 2026, AT 3:00 PM

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL, CAMBRIDGE, MASSACHUSETTS

Remarks (Scott Metcalfe)

Missa Cuiusvis toni on *mi*

Pause

Missa Cuiusvis toni on *re*

Intermission

Remarks (Peter Urquhart)

Missa Cuiusvis toni on *ut*

BLUE HERON

Kim Leeds & Timothy Parsons *cantus*

Corey Dalton Hart & James Reese *contratenor*

Michael Barrett & Jason McStoots *tenor*

Paul Guttry & David McFerrin *bassus*

Scott Metcalfe *artistic director*

Peter Urquhart *musicological advisor*

Cambridge performance sponsored by Diane Droste

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Catharine Melhorn & John Lemly *sponsoring David McFerrin*

Lois Wasoff *sponsoring Jason McStoots*

Texts & Translations

Kyrie eleyson.
Christe eleyson.
Kyrie eleyson.

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

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

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

Credo in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis.

Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris.

Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

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

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

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God. Begotten, not made: of one substance with the Father, through whom all things are made, who for us and for our salvation came down from Heaven.

He was born of the Holy Spirit from the Virgin Mary and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. And he rose again on the third day in accordance with the Scriptures and ascended into heaven: he sits at the right hand of the Father.

He will come again to judge the living and the dead, and his kingdom shall have no end. And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and Son is worshipped and glorified, who has spoken through the prophets. And I believe in one holy, catholic and apostolic church. I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

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

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

Agnus dei, qui tollis peccata mundi, miserere nobis

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

Agnus dei, qui tollis peccata mundi, miserere nobis.

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

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

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



A Mass on whatever tone you please

During his lifetime, Johannes Okeghem was esteemed as one of the greatest musicians in Europe, perhaps the very greatest. Writing in the 1470s, the theorist Johannes Tinctoris placed him at the head of a select group of modern composers whose works “exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods.” But within a generation Okeghem’s star had fallen and his music, at once astonishingly complex and enchantingly sensuous, had come to seem unpleasingly learned and overfull of compositional artifice. Most of his works had completely disappeared from view; the handful that remained known to a few savants were pieces whose incomparable technical virtuosity might still command respect, if not love.

Heinrich Glarean, writing in the middle of the sixteenth century, relegated Okeghem (whom he knew as Okenheim, just one of the many versions of the composer’s name that may be found in early sources) to the status of a footnote to his ecstatic treatment of Josquin, the anointed master of the next generation. Glarean was nevertheless able to put his finger on the key to understanding the *Missa Cuiusvis toni*, one of the few works that preserved something of Okeghem’s reputation fifty years after his death.

A somewhat older composer was Okenheim, [like Josquin] also a Belgian, who is said to have excelled everyone in this skill [of writing canons]. Indeed, he is known to have composed a certain chattering song in 36 voices. We have not seen it. He was certainly admirable in invention and keenness of skill. He also loved the *catholica* in song, that is, songs composed so that they could be sung in many ways

according to the will of the singers, yet so that the relationship of the harmony and the consonances would be observed no less ...

This Okenheim composed a *Missa ad omnem Tonum*, for so he called it, although it is to be sung upon three solmisation syllables only, corresponding to the three species of fourth. No clef is placed at the beginning, but only a circle with a question mark indicating either a line or a space. We decided to present one Kyrie, so to speak, of this Mass, so that the reader may see that the tenor can begin on *ut*, *re*, or *mi*.

Heinrich Glarean, *Dodecachordon*
(Basel, 1547), bk. 3, ch. XX, p. 454

The passage requires some explanation. First Glarean refers to Okeghem’s skill at writing canons, mentioning a 36-voice canon which he has not seen. (Indeed, no such piece is known to exist, although a motet for 36 voices is praised in the *Déploration* composed by Guillaume Crétin not long after Okeghem’s death.) He tells us that Okeghem loved a type of music called a *catholikon* which might be sung in various ways (*modi*). (As an example he provides the song *Prenez sur moy*, a three-voice canon at the upper fourth in which each part sings in a different mode.) Then he describes the *Missa ad omnem Tonum* or “Mass on any tone”—the Mass transmitted in two late 15th-century sources as *Missa Cuiusvis toni* or “Mass on whatever tone you please.”

Tonus, like the English word *tone*, is one of those musical terms with a confusingly large number of meanings. According to Tinctoris (*Terminorum musicae diffinitorium*, c. 1494), “*Tonus* has four meanings. It may signify *coniunctio*

[a melodic interval of a second], *discordantia* [a harmonic interval, the discord of a second], *intonatio* [the beginning of a melody], or *tropus* [a manner of singing, i.e. one of the modes].” Glarean makes it clear that he has the third meaning in mind, which Tinctoris subsequently clarifies: “*Tonus est cantus intonatio*: Tone is the beginning of a song.” So the “tone” that establishes how the *Missa cuiusvis toni* will be sung is the first note of the song. Glarean specifies that he is referring to the first note of the tenor part—the part traditionally regarded as the primary determinant of the mode of a polyphonic piece. Finally, Glarean notes that not every starting note is possible, but that the tone must be chosen from the three tones sung to the solmisation syllables *ut*, *re*, and *mi*, corresponding to the lowest note of each of the three fourth-species.

A fourth-species is a scale segment of four notes; there are three species of fourth which are distinguished by their internal structure of whole tones and semitone. (In this instance “tone” means melodic interval, Tinctoris’s first definition.) Fifteenth-century musicians conceived these scale patterns in terms of the six solmisation syllables *ut-re-mi-fa-sol-la*, the ancestors of our *do-re-mi*. Note that these syllables are not linked to a specific pitch or note, but rather tell you where the lone semitone occurs in the six-note pattern, which is called a hexachord (“six notes”): *mi-fa* is always a semitone; the other steps are whole tones. Ascending from *ut* one sings the four notes *ut-re-mi-fa* following the interval pattern tone-tone-semitone, constituting the first species of fourth (C-D-E-F, for example, or G-A-B-C, or F-G-A-B \flat these are the only three places the pattern occurs in the medieval tonal world of *musica recta*, which contains only the natural notes plus B flat); the second species, starting from *re*, is *re-mi-fa-sol* in the pattern tone-semitone-tone (D-E-F-G, A-B-C-D, or G-A-B \flat -C); and the third, from *mi*, *mi-fa-sol-la*, semitone-tone-tone (E-F-G-A, B-C-D-E, or A-B \flat -C-D).

According to Glarean, although Okeghem’s Mass bears the title “on any tone,” it should be sung on three tones only: “the tenor can begin on *ut*, *re*, or *mi*.” In fact, all four parts of the Kyrie start on the same note, and the tenor also ends on the same note, which is the *final* or home sonority of the piece—in modern terms, its “key.” And as far as Glarean was concerned, the three finals *ut*, *re*, and *mi* were the only possible finals for a piece of music: “Every song ends either on *re* or on *mi* or on *ut*,” he says elsewhere in his book.

Assuming that Glarean is correct, the *Missa Cuiusvis toni* is a piece of music designed to work in three different “keys” built on the tones *ut*, *re*, or *mi*, using three different scales. Yes, three! Here is one way in which 15th-century harmony is richer than later systems. The harmonic system with which we are familiar uses basically two modes, major and minor, so labelled according to the type of third in the scale. But before the seventeenth century music could be written in three distinct modes (at least) which are characterized not just by the nature of the third degree, but by the intervallic pattern of the whole scale, including the possibility of a semitone above the final where both major and minor scales have a whole tone. It may be easiest at first to think of the three possible modes in which the *Missa Cuiusvis toni* might be sung as scales built on C, D, or E, using only the white notes of the piano. But in fact the situation is more complicated than that, because in the 15th-century conception of tonal space, the note B uniquely exists in two alternative forms. Both B natural and B flat are part of *musica recta*, and the choice of which B to sing at a given moment is often—very often in the case of the *Missa cuiusvis toni*—left to the singer to determine by melodic and harmonic context.

Furthermore, each of the three finals that could be called *ut*—C, G, and F—has a different scale: for example, in the absence of a signature flat, C *ut* has a major seventh above it (B natural, unless altered to

B flat by context), where G *ut* has a minor seventh (F natural). So which *ut* you imagine the piece to be based on might change the notes you sing. The piece seems to work out most straightforwardly, with the least need to add accidentals to correct improper melodic or harmonic intervals, when *ut* is C, *re* is A and *mi* is E—but, if we are to believe Glarean, Okeghem conceived the piece's final not as a specific note, but simply as a place in a hexachord, *ut*, *re*, or *mi*. Naming the note may not be what the composer had in mind.

The game of the Mass, changing from one “tone” or mode to another, is not “transposition” in the modern sense, in which a piece is moved from one *key* to another, like C major to D minor. In the original notation of the *Missa cuiusvis toni*, the note names and pitches are unspecified and they are perhaps irrelevant: what changes is the pattern of whole tones and semitones in the scale above the final. All three finals of the Mass can be sung at the same pitch or frequency, while changing the structure of the scale above the final, and this is how you will hear them today.

A “*Cuiusvis toni*” scheme imposes severe technical constraints. Some harmonies that are possible in one mode are not possible in another. For example, a triad built on the fifth degree of the scale, which is extremely common in the modes on *ut* or *re*, is impossible in the mode on *mi*, for in *mi* the fifth above the fifth is diminished: that is, if your final *mi* is the note E, its fifth degree is the note B, and the fifth above that is F natural, making a diminished fifth. As a result, a cadence progressing from a triad on the fifth degree to a sonority on the final cannot be written in a “mass on any tone” and never occurs in the *Missa Cuiusvis toni*; nor can one make a cadence to the fifth degree. One consequence of this and other restrictions placed upon the harmony is that the music, because it must function in three drastically different modes, does not conform to the norms of any one of those

modes, but inhabits its own strange world—and yet Okeghem, as he so often does, manages to create music of arresting beauty while surmounting the most difficult technical challenges. Just one astonishing feature of the mass is that it sounds so utterly different in each mode that the uninitiated listener might never realise that she is hearing the same music, transformed by modal transposition.

It is perhaps not surprising that the *Missa Cuiusvis toni*, apparently an experiment without precedent, seems not to have inspired any imitations. It remained unsung for centuries, returning as sound only in the later part of the twentieth century, as scholars and performers once again attempted to grapple with the astonishing technical and musical challenges of Okeghem's compositions. Even today we are far from a general consensus as to how to realise the piece: the interpretation I have proposed here is not the only one, and even if one accepts Glarean's hypothesis about the three tones *ut*, *re*, and *mi*, numerous questions of detail remain concerning chromatic alterations. There is no possible doubt, however, concerning the extraordinary beauty of Okeghem's music, at once rigorous and mystical, intellectually sophisticated and sensuous, subtle and moving and richly rewarding to sing and to hear.

I am very grateful to Peter Urquhart, one of the world's leading authorities on questions of sharps and flats in Renaissance polyphony, for his wise counsel and sage thoughts as we prepared this most puzzling of pieces.

—Scott Metcalfe

BLUE HERON



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

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University, the University of Chicago, and the University of California, Davis; in Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium, 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, of 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* (also available as a boxed 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 ensemble to receive the honor. In 2015 Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I*



PHOTO: LIZ LINDER

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 recording 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 disc 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 Sanlikol, *Lessons from Nightingales*.

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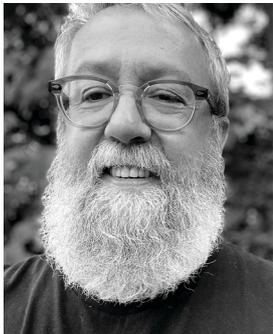
Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He serves as music director of The Boston Cecilia and is an Associate Professor at the Berklee College of Music, where he teaches courses in conducting and European music history. He also

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



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.



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

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



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with Apollo's Fire, 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, the Academy of Sacred Drama, the 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.



Hailed for “a voice of seductive beauty” (*Miami Herald*) and as an “unfailingly 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 describe **Jason McStoots** as “elegantly amorous” (*Parterre*), with a “strong satiny voice [that] filled the hall with grace and, when called for, humor” (*Seattle Post-Intelligencer*). His operatic appearances with the Boston Early Music Festival include Sancho

Panza in Telemann's *Don Quichotte*, Lepidus in Keiser's *Octavia*, Le Jeu in *Les plaisirs de Versailles* by Charpentier, and Morpheus in *Circe* by Desmarest, among many others, and he has been Associate Director of BEMF's Young Artist Training Program since 2017, providing stage direction and mentorship. Recently he has taken on more frequent projects as stage director for operas with the Amherst Early Music Festival, Connecticut Early Music Festival, Brandeis University, and Les Délices. A widely-respected interpreter of early music, he has performed with Bach Collegium San Diego, Les Délices, the Folger Consort, The North Carolina Symphony, and the Newberry Consort, and he recently appeared as Odoardo in Handel's *Ariodante* with Boston Baroque. He has been a member of Blue Heron since 2005.



Photo: Anna Metcalfe

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), 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 through Monteverdi to Bach and Handel. He has also enjoyed a long career as a baroque violinist, from a decade playing with Tafelmusik to more recent work 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 articles in the *Journal of the Alamire Foundation*, two chapters in a recently-released book on music at Peterhouse, Cambridge (*Music, politics, and religion in early seventeenth-century Cambridge: the Peterhouse partbooks in context*), and editions of music for

Antico Edition and the Alamire Foundation. He spent fall 2025 in residence at the Alamire Foundation in Leuven, Belgium, working on a new edition of the songs of Binchois (c. 1400–1460). Metcalfe has taught at Boston University, Harvard University, the New England Conservatory, and the Peabody Institute, and been guest director of the baroque orchestra at Oberlin Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Countertenor **Timothy Parsons** is a versatile performer, conductor, and educator, with accolades including Grammy nominations in 2022 and 2024. He is co-director of Ampersand, a chamber ensemble specializing in Renaissance polyphony, and a core member of Ekmeles, a

vocal ensemble devoted to new and rarely heard works as well as gems of the historical avant-garde. Parsons previously served as a Lay Clerk at Christ Church, Oxford, and is an emeritus member of the Choir of Trinity Church in New York City. He has appeared as guest conductor with the Choir of Trinity Church and the Clarion Choir, served as a clinician for the Artefact Scholars High School Choral Intensive and TENET Vocal Artists, and has created bespoke concert programs for TENET and the Choir of Trinity Wall Street. This season he appears with Res Facta, Ekmeles, Blue Heron, the Arcadia Players, Tiny Glass Tavern, the Thirteen, and the Trinity Church, and tours internationally with the Clarion Choir and the English Concert. Parsons lives in Vermont, where he enjoys yoga, birding, and the ongoing project of becoming less of a novice on the clawhammer banjo.



With a voice the *Washington Post* calls “bright, agile, and full of heart,” **James Reese** is a frequently sought performer with orchestras and ensembles throughout North America. James has sung in Blue Heron since 2019, and maintains close relationships with other leading early music

ensembles, including Tafelmusik, the American Bach Soloists, Philharmonia Baroque Orchestra, Montana Baroque, The Sebastians, TENET Vocal Artists, and the Boston Early Music Festival. James is also a recitalist, performing with lutenist Brandon Acker in innovative programs of lute songs, and with pianist Daniel Overly in concerts of lieder and art song. 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 master’s degree from Yale University’s School of Music. He lives in Philadelphia with his wife Natalie.



Our advisor for this program, **Peter Urquhart**, is a musicologist and conductor who has taught at Brandeis, Harvard, and Boston Universities while based at the University of New Hampshire. His research centers on problems of pitch, counterpoint, and performance practice in

15th- and 16th-century music, and has been published in articles in the *Tijdschrift voor Nederlandse Muziekgeschiedenis*, *Journal of Musicology*, *Early Music*, *Musik in Geschichte und Gegenwart*, and *New Grove*. His book, *Sound and Sense in Franco-Flemish Music of the Renaissance*, was published in 2021 by Peeters, Leuven. His editorial work appears in the *New Josquin Edition* and has been performed and recorded by The Tallis Scholars, The Orlando Consort, Paul Hillier, and his own ensemble, Capella Alamire.

Annual Donations

Received between March 15, 2025 and March 15, 2026

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Archangel (\$10,000 +)

Anonymous (1)	Scott Metcalfe, <i>in memory of</i>	Andrew Sigel
Diane Droste	<i>William & Elizabeth Metcalfe</i>	Harry Silverman
Mary Eliot Jackson, <i>in honor of Paul</i>	Caroline Rutherford, <i>in memory of</i>	Joan Margot Smith
<i>Guttry</i>	<i>John Rutherford</i>	Lois Wasoff

Angel (\$5,000 - \$9,999)

John A. Carey	Jessie Ann Owens	Michal Truelsen & Jody Wormhoudt
Andrew Manshel & Heidi Waleson	Ann Besser Scott	

Benefactor (\$2,500 - \$4,999)

Anonymous (1)	Marie-Pierre & Michael Ellmann	Deborah Malamud & Neal Plotkin
Philip H. Davis	Barry Kernfeld & Sally McMurry	Rebecca Nemser
Elizabeth DeMone	John Lemly & Catharine Melhorn	Erin E.M. Thomas
Damon Dimmick	Julianne Lindsay	John Yannis

Guarantor (\$1,250 - \$2,499)

Dorothy C. Africa	Helen Donovan & Holly Nixholm	Richard & Julia Osborne
Peter Belknap & Jennifer Snodgrass	DÜNYA	J. Daniel & Catherine Powell
Peggy & Jim Bradley	Aaron Ellison & Flossie Chua	Joseph Wang & Diana Ho
Jeff Del Papa, <i>in memory of Susan</i>	Robert J. Henry MD	Laura Zoll

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Deborah Malamud *sponsoring our February 2026 New York City concert*

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Ann Besser Scott *sponsoring our May 2026 Cambridge concert*

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Stephanie Boyé
James Burr
Kymm Coveney
Martha DasSarma
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Laura Zoll *sponsoring Sophie Michaux (February concerts)*

*Additional sponsorships
starting at \$1,000 are still
available for this season!
Contact Kate Salfelder at
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Hans & Doris Grunwald, *in honor of Laura Kroll*
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Honey Meconi	Elizabeth Seitz	† Deceased
Amy Meltzer & Phil McArthur		* 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, recently joined by Anna Metcalfe and Alexandra Weliever. 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 our artists who join us from out of town and to musicians on tour. This week we extend our gratitude to Laura Jeppesen and Daniel Stepner and to Ruth McKay and Don Campbell.

Special thanks to Phillips Academy, Andover, and to Abbey Hallberg Siegfried (Chair of the Music Department, Choral Director, and School Organist) for bringing Scott Metcalfe to Phillips Academy and Phillips students to our Friday evening concert.

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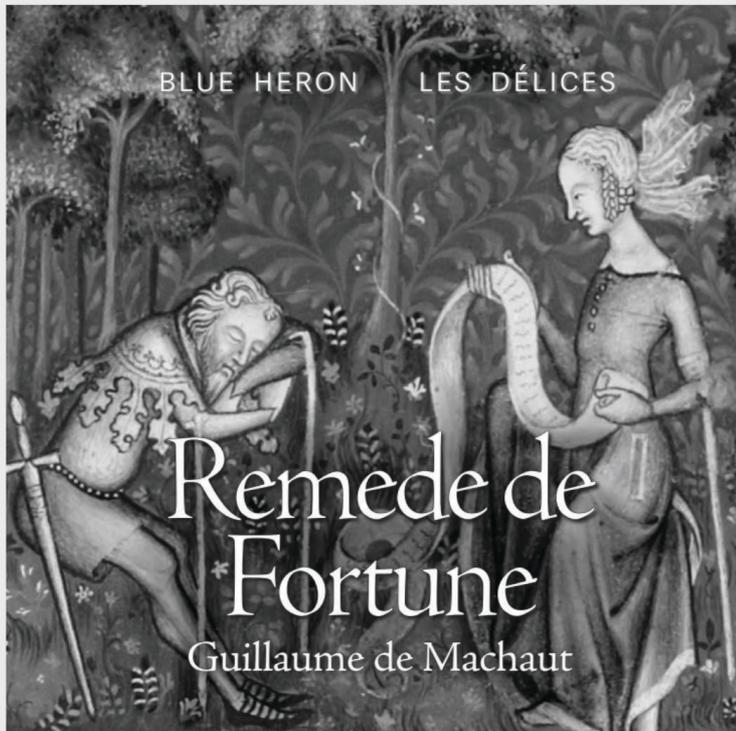
Cover

Okeghem and his singers in an illustrated MS of the 1520s. Paris, Bibliothèque nationale, MS fr. 1537, f. 58v.

Inside covers

Opening of the *Missa Cuiusvis toni* in the Chigi Codex, copied c. 1500 in the Habsburg-Burgundian Low Countries. Biblioteca Apostolica Vaticana, MS Chigi C VIII 234.

The wait is over — Machaut's
Remede de Fortune is back in stock!



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MAY 1-3, 2026

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individual tickets
available now!

May 1

7:30 PM **Opening Festivities:
Keynote, Performance &
Sing-Along**
The Allen Center
West Newton

May 2

10:00 AM **Talks & Demonstrations**
free event!
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

Comment Amours qui a ouy nature
vient a Guillaume de machaut et li
am me trois de ses enfans cest asauoir
dou penser. plausance. et esperance. pour
h... ere afaire ce que nature
h... et li dit par ceste maniere



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