

28TH SEASON / 2026-2027

Scott Metcalfe, Artistic Director

BLUEHERON



Divine Songs

Secular chansons & sacred transformations

OCTOBER 23 & 24, 2026

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Sean Gallagher



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Divine Songs

Secular chansons & sacred transformations

FRIDAY, OCTOBER 23, 2026, AT 7:00 PM

EDWARDS CHURCH, NORTHAMPTON, MASSACHUSETTS

SATURDAY, OCTOBER 24, 2026, AT 3:00 PM

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL, CAMBRIDGE, MASSACHUSETTS

I.

Gilles de Bins, dit Binchois (c. 1400-1460)

Comme femme desconfortee

Henricus Isaac (early 1450s-1517)

Angeli archangeli (cantus firmus: tenor of *Comme femme*)

II.

Guillaume Du Fay (1397-1474)

Par le regard de vos beaux yeux

Binchois

Je ne vis oncques la pareille

Pierre de la Rue (c. 1450-1518)

Salve regina IV (*Par le regard & Je ne vis oncques*)

III.

Johannes Okeghem (c. 1420-1497)

Je n'ay dueil que ne suis morte

Noel Bauldeweyn (late 1400s-after 1513)

Salve regina Je n'ay dueil

IV.

Okeghem

Ma maistresse et ma plus grant amye

Okeghem

Kyrie & Gloria Ma maistresse

V.

Okeghem

Ave Maria

BLUE HERON

cantus

Cody Bowers, Kim Leeds,

Sonja DuToit Tengblad

tenor & contratenor

Corey Dalton Hart, Jason McStoots,

Aaron Sheehan, Sumner Thompson

bassus

Paul Guttry, David McFerrin

Scott Metcalfe, *harp & fiddle, artistic director*

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Andrew Sigel



Texts & Translations

Comme femme desconfortée,

Sur toutes aultres esgarée,
Qui n'ay jour de ma vie espoir
D'en estre en mon temps consolée,
Maiz en mon mal plus agravée
Desire la mort main et soir.

Je l'ay tant de foys regretée
Puis que ma joye m'est ostée ;
Doy je donc ainsi remanoir

*Comme femme desconfortée,
Sur toutes aultres esgarée,
Qui n'ay jour de ma vie espoir ?*

Bien doy mauldire la journée
Que ma mere fist la portée
De moy pour tel deul recevoir,
Car toute douleur assemblée
Est en moy, femme malheuree,
Dont j'ay bien cause de douloir.

Comme femme desconfortée ...

Angeli, archangeli, throni et dominationes,
principatus et potestates, virtutes, cherubin
atque seraphin, patriarche et prophete, sancti
legis doctores, apostoli omnes, Christi martires,
sancti confessores, virgines domini, anachorite
sanctique omnes: intercedite pro nobis.

Te gloriosus apostolorum chorus, te prophetarum
laudabilis numerus, te martirum candidatus laudat
exercitus, te omnes sancti et electi voce confitentur
unanimis, beata trinitas, unus deus. Amen.

As a woman in distress,
more distraught than all others,
with no hope on any day of my life
of being consoled while alive,
but evermore oppressed by my woes,
I desire death morning and night.

I have yearned for it many times
since my joy was taken from me.
Must I then remain here

*as a woman in distress,
more distraught than all others,
with no hope on any day of my life?*

Well may I curse the day
that my mother gave birth
to me to suffer such grief,
for every pain is gathered together
in me, unfortunate woman,
whence I have good cause to grieve.

As a woman in distress ...

Angels, archangels, thrones and dominions,
principalities and powers, virtues, cherubim
and seraphim, patriarchs and prophets, holy
doctors of the law, all apostles, martyrs of Christ,
holy confessors, virgins of the Lord, anchorites,
and all saints: intercede for us.

To you the glorious chorus of apostles, the praiseworthy
crowd of prophets, the chosen throng of martyrs sing
praise, all the saints and the elect, with one voice, blessed
Trinity, one God. Amen.

Par le regard de vos beaux yeux
Et de vo maintien bel et gent,
A vous, belle, vien humblement
Moy presenter vostre amoureux.

De vostre amour sui desiroux
Et mon vouloir tout s'y consent

Par le regard de vos beaux yeux
Et de vo maintien bel et gent.

Or vous plaise, cuer gracieux,
Moy retenir or a present
Pour vostre amy entierement,
Et je seray vostre en tous lieux.

Par le regard de vos beaux yeux ...

Je ne vis oncques la pareille
De vous, ma gracieuse dame,
Car vo beaulté est, sur mon ame,
Sur toutes aultres nonpareille.

En vous voiant je m'esmerveille
Et dy, Qu'est cecy nostre dame ?

Je ne vis oncques la pareille
De vous, ma gracieuse dame.

Vostre tresgrant doulceur reveille
Mon esprit et mon oeil entame
Mon cuer, dont puis dire sans blasme,
Puis qu'a vous servir m'apareille :

Je ne vis oncques la pareille ...

Salve regina misericordie,
vita, dulcedo et spes nostra, salve!
Ad te clamamus, exules fili eve,
ad te suspiramus, gementes et flentes in hac lacrimarum
valle.
Eya ergo, advocata nostra, illos tuos misericordes oculos
ad nos converte,
et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens, O pia, O dulcis Maria.

By the sight of your fair eyes
and your lovely, noble carriage,
I come humbly before you, beauty,
to present myself as your lover.

Of your love I am desirous
and my will assents to this completely

By the sight of your fair eyes
and your lovely, noble carriage.

Now may it please you, gracious heart,
to retain me from this moment on
as your friend, wholeheartedly,
and I shall be yours here and everywhere.

By the sight of your fair eyes ...

I have never seen the equal
of you, my gracious lady,
for your beauty is, upon my soul,
unequaled by any others.

Seeing you, I marvel
and ask, Is this Our Lady?

I have never seen the equal
of you, my gracious lady.

Your very great sweetness awakes
my spirit, and my eye engages
my heart, thus I may say without reproach,
for I am prepared to serve you:

I have never seen the equal ...

Hail queen of mercy,
our life, sweetness, and hope, hail!
To you we cry, exiled children of Eve;
to you we sigh, weeping and wailing in this vale of tears.

Come then, our advocate, turn your merciful eyes upon
us,
and show us Jesus, the blessed fruit of your womb,
after this our exile,
O merciful, O gentle, O sweet Mary.

Je n'ay dueil que je ne suis morte :
Ne doy je bien vouloir morir ?
Dueil a voulu mon cuer saisir
Qui de tous biens me desconforte.

Ma douleur est plus que trop forte,
Car sans avoir aucun plaisir

*Je n'ay dueil que je ne suis morte :
Ne doy je bien vouloir morir ?*

Je n'ay riens qui plus me conforte,
D'ueil ne voy plus que desplaisir.
Mort est le plus de mon desir,
Car quelque chose que on m'apporte,

Je n'ay dueil que je ne suis morte ...

Salve regina

Ma maistresse et ma plus grant amye,
De mon desir la mortelle ennemye,
Parfaicte en biens s'onques maiz le fut femme,
Celle seulle de qui court bruit et fame
D'estre sans per : Ne vous verray je mye ?

Helas, de vous bien plaindre me devoie,
S'il ne vous plaist que brefvement vous voye,
M'amour, par qui d'aulture aymer n'ay puissance.

Car sans vous voir, en quelque part que soye,
Tout ce que voys me desplaist et ennoye,
Ne jusque alors je n'auray souffisance.

Incessamment mon dolent cuer larmye
Doubtant qu'en vous Pitié soit endormye.
Que ja ne soit, ma tant amée dame !
Maiz s'ainsy est, si malheureux me clame
Que plus ne quiers vivre heure ne demye.

Ma maistresse et ma plus grant amye ...

I have no grief save that I am not dead:
should I not rightly wish to die?
Grief has seized my heart
and deprives me of all things good.

My sorrow is more than too strong,
for having no pleasure whatsoever

*I have no grief save that I am not dead:
should I not wish to die?*

I have nothing that comforts me any longer,
my eye sees nothing but chagrin.
Death is my greatest desire,
for whatever happens to me,

I have no grief save that I am not dead ...

[see above]

My mistress and my greatest friend,
the mortal enemy of my desire,
perfect in good qualities, if ever a woman was,
she alone whom repute and fame hold
to be without peer: Will I never see you ever?

Alas! I should rightly complain of you
if it does not please you that I see you shortly,
my love, by whom I am powerless to love another.

For when I do not see you, wherever I might be,
everything I see displeases and vexes me,
nor until I see you will I be satisfied.

Ceaselessly my sorrowing heart weeps,
fearing that in you Pity lies asleep.
May it not be so, my most beloved lady!
But if so it is, I declare myself so unhappy
that I do not want to live one hour more, nor one half.

My mistress and my greatest friend ...

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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.

Ave Maria gratia plena, dominus tecum:
benedicta tu in mulieribus
et benedictus fructus ventris tui Jesus Christus. Amen.

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

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.

Hail Mary, full of grace, the Lord is with thee:
blessed art thou among women
and blessed is the fruit of thy womb, Jesus Christ. Amen.

Songs & the sacred

An inventory of the holdings of the Burgundian chapel drawn up in 1420 after the death of duke John the Fearless contains the following items, under the heading “Missals and other books used for the services of Mass”:

Item, a book covered in red, notated [i.e. with musical notes], in which there are polyphonic Antiphons, Virelais, and Ballades.

Item, a large, flat book, notated, containing many Motets, Virelais, and Ballades [...]

Item, another book of Motets, Patrems, Virelais, Ballades, and other things, from which one sang in the chapel on the great feast days.

These entries imply something surprising: that the music sung “in the chapel on the great feast days” in “the services of Mass” included—besides antiphons, motets, and settings of texts from the Mass Ordinary like the Credo or “Patrem” (from the first word to be set polyphonically)—“Virelais, Ballades, and other things,” that is, secular songs. The index of the second book listed above still survives, from which we can determine its contents: five mass movements, one hymn, seventy-one motets (most of them polytextual works with at least one secular text in French), three three-voice canons, and thirty-four songs. That is to say, the great majority of the music in this volume “used for the services of Mass” sung by one of the grandest chapels in Europe is, on the face of it, partially or fully secular.

In fact, singing secular songs during the liturgy seems to have been somewhat common in the fifteenth century. In addition to the evidence provided by inventories of chapel service books like the one cited above, numerous examples exist of complaints against the practice. In 1435 the Council of Basel explicitly forbade “songs to be sung in the vernacular tongue, inserted during the solemn service of Mass.” According to the *Summa theologica* by one St. Antoninus, completed shortly before 1459, “What must be particularly condemned in

the divine office [...] is the insertion of songs or *balatas*, and vain words.” Nothing had changed by the next century. In his *Christiani matrimonii institutio* of 1526 Erasmus wrote, with scathing disdain, “Nowadays the most frivolous tunes are given holy words, which is no better than if one put the jewelry of Thaïs on Cato. And given the whore-like shamelessness of the singers, the [secular] words are not even held back.” And in 1532 Agrippa von Nettesheim lamented that “Today there is such permissiveness in the music in our churches that certain obscene little polyphonic songs are sometimes placed on a par even with the canon of the Mass itself.”

So in the fifteenth century one might well have heard a secular song like *Comme femme* or *Ma maistresse* during mass or at Vespers, and by mid-century composers were beginning to incorporate chanson melodies into their polyphonic settings of the Mass Ordinary as well. The earliest masses on secular cantus firmi include John Bedyngham’s *Missa Dueil angoisseux* (on a song by Binchois, with a text by Christine de Pizan) and Guillaume Du Fay’s *Missa Se la face ay pale* (on his own song), both from the 1450s. The first masses on the tune *L’homme armé* were composed in the early 1460s; nearly forty more *L’homme armé* masses would



In the foreground, a young man reading from a heart-shaped book, presumably of courtly poetry; in the background, a courtier kneels on the steps of a chapel as a priest celebrates the Mass. Young Man Holding a Book, c. 1480, by the Master of the View of Sainte Gudule (Netherlandish, active c. 1485). Metropolitan Museum, New York (<https://www.metmuseum.org/art/collection/search/437030>). Public domain.

follow in a series extending into the mid-sixteenth century and beyond. Before long, song melodies were being used in settings of antiphons like the *Salve regina* as well. But what did the composers of such works mean by quoting secular tunes, and what may their listeners have made of such works?

A fifteenth-century European Christian accustomed to thinking in allegory, metaphor, and analogy might have answered thus: All earthly phenomena correspond to heavenly ones. The music we produce on earth is analogous to the divine music of the angels and the spheres. Not only does the Sanctus we sing during the Mass offer the human listener a rapturous preview of the sound of angelic choruses, but the love song of a courtier to his lady may symbolize one sung by the believer to the Virgin Mary. As Andrew Kirkman puts it, "From the perspective of a late medieval worldview permeated by patterns of religious allegory, [...] potentially spiritual content inhered already in the secular entity, awaiting, as it were, the appropriate context or mindset to activate its higher, spiritual meaning."¹ The use of song melodies may have been meant to offer enlightening parallels to the listener; the poetic texts they evoked, even if not sung, suggested metaphors by which humans might attempt to comprehend their relationship to the divine. Aquinas had stressed the utility of metaphor in conveying divine truth, which might not be directly apprehendable by all:

It is befitting Holy Writ to put forward divine and spiritual truths by means of comparisons with material things. For God provides for everything according to the capacity of its nature. [...] It is also befitting Holy Writ, which is proposed to all without distinction of persons, [...] that spiritual truths be expounded by means of figures taken from corporeal things, in order that thereby even the simple who are unable by themselves to grasp intellectual things may be able to understand it.²

The most obvious and most common analogy made available by courtly love was between the object of desire, an idealized lady of superlative merit, and the Virgin Mary. The virelai *Ma maistresse* provides an exquisite example. The poem deserves a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his poem *Dame sans per*: "Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame" ("A poem that may be addressed either to the Virgin Mary or by a lover to his lady"). *Ma maistresse* speaks of a lady "perfect in good qualities, if ever a woman was, / she alone whom repute and fame hold / to be without peer," of the speaker's urgent desire to see his lady, and his hope for her pity. The song, one of Okeghem's most bewitching creations, is quoted liberally and audibly throughout his *Missa Ma maistresse*, although sometimes (characteristically for Okeghem) in quirky ways: in the Kyrie, for example, the tenor melody of the chanson is assigned not to the usual bearer of the *cantus firmus*, the tenor, but to the bass. Just the Kyrie and Gloria of this enchanting Mass survive, although a complete cycle may once have existed. The Mass, according to an allegorical interpretation, may have been intended for a Marian feast or a Lady Chapel.

Secular songs might be incorporated into the new composition in such a way as to be immediately recognizable, as they are in the *Missa Ma maistresse*. La Rue sets the melodies of *Par le regard de vos beaux yeux* and *Je ne vis oncques la pareille* in this fashion as well, as the top voice of two sections of his *Salve regina*: the tune of *Par le regard* is used for the text beginning "Vita, dulcedo" and that of *Je ne vis oncques* for "Et Jesum." This *Salve regina* thus salutes the Queen of Mercy with melodies that would bring their original texts to mind: "By the sight of your fair eyes /and your lovely, noble carriage, /I come humbly before you" and "I have

1 Andrew Kirkman, *The cultural life of the early polyphonic Mass* (Cambridge, 2010), p. 44.

2 *Summa theologiae* (Q. 1, art. 9), written 1265–74, quoted in Kirkman, *The cultural life*, on p. 45.

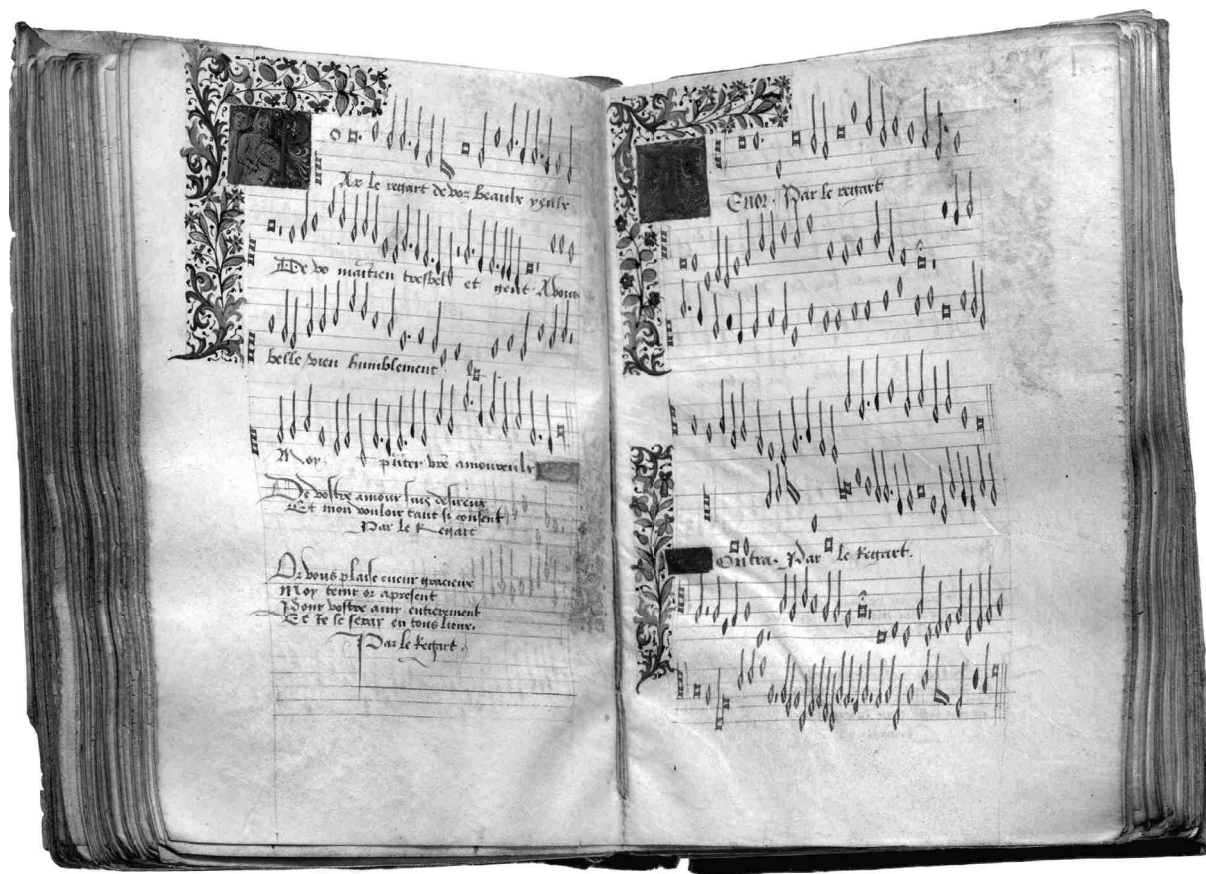
never seen the equal of you, / my gracious lady.” Similarly, Bauldeweyn quotes the highest line of Okeghem’s *Je n’ay dueil* in the topmost voice of his *Salve regina*; in this case the melody of the song, which expresses a desperate sorrow (“I have no grief save that I am not dead”), surely portrays the weeping and wailing of Eve’s children, exiled in this vale of tears.

A song could also be concealed within the polyphonic fabric, its melody drawn out into long notes, as Isaac deploys the tenor line of Binchois’s *Comme femme desconfortée* as the tenor *cantus*

firmus of his *Angeli archangeli*. David Rothenberg has made a persuasive case that *Angeli archangeli* was intended for the feast of the Assumption, commemorating Mary’s welcome into heaven by the nine orders of angels and all the saints. In this view, the “disconsolate woman” of the song is Mary, and the presence of the *cantus firmus*—though surely imperceptible to the listener—teaches that Mary’s heavenly triumph is brought about only through her suffering at the foot of the cross, “with no hope on any day of my life / of being consoled while alive.”³

The final work on our program, Okeghem’s

3 David J. Rothenberg, *The flower of paradise: Marian devotion and secular song in medieval and Renaissance music* (2011), ch. 7.



Guillaume Du Fay, *Par le regard de vos beaux yeux* in the Laborde Chansonnier (Washington, DC, Library of Congress, Music Division, MS M2.1.L25 “Case”), f. 67v.

Vita parlegart. Rue.

The image shows a page from a musical manuscript, folio 82v of Munich MS 34. It contains the opening of the 'Vita parlegart' section of the 'Salve regina' by Pierre de la Rue. The page is numbered '17' in the top left corner. The title 'Vita parlegart. Rue.' is written at the top. The music is written on two staves, with the upper staff being the superius part and the lower staff being the tenor part. The notation is in mensural style, using square notes on a four-line staff. The lyrics are written below the notes. The first staff begins with a large, ornate initial 'D' for 'Dulce'. The lyrics include 'Dulce', 'do et spes', 'nos tua', 'et spes', 'nra', 'salve', 'et spes nra', 'Dulcedo', 'et spes', 'nra', 'salve', 'et spes nra'. The page is numbered '17' in the top left corner.

Pierre de la Rue, Salve regina IV ("Vita parlegart"), opening of superius and tenor, in Munich MS 34 (Bayerische Staatsbibliothek, Munich, Mus. MS 34), f. 82v.

Ave Maria, is not based on a song, but I suspect that it, too, involves repurposed material. The fit of the words to the music is very awkward, which is the first feature that made me wonder if the music might have been composed for a different text, and although the antiphon “Ave Maria, gratia plena” was associated with a very familiar plainchant melody, there is no trace whatsoever of the plainchant in the piece—quite unlike Okeghem’s other two motets setting Marian antiphons, *Alma redemptoris mater* and *Salve regina*, both of which quote the plainchant throughout. The motet as we have it is in a rather unusual form, just one short section in *tempus perfectum* rather than the more common two sections, with the first in a perfect (triple) mensuration, the second in imperfect (duple) time; and the astonishingly beautiful final sonority contains a third, and a minor third at that—not the customary way to end a piece of music in the fifteenth century, which would normally conclude with a fifth and an octave, and no third at all. The source situation, too, tends to undermine one’s confidence in the authority of this version of the music, for the work comes down to us in just a single copy, a copy added in or after 1514

to the Chigi codex, whose main body was copied c. 1504-06 in the Habsburg-Burgundian Low Countries by Petrus Alamire.⁴ Thus our only copy of the work was made nearly two decades after the composer’s death, and perhaps four decades or more after the piece’s composition, by a scribe well outside Okeghem’s orbit. The ascription to Okeghem seems beyond doubt and, as far as I know, has never been questioned, despite the unpromising source—it is impossible to imagine that anyone but he could have written music in this style, with its particular technical qualities—but I wonder if what we have here is the first section of a motet composed to a different text. Perhaps our scribe, working from a partial, textless copy that had somehow fallen into his hands, did the best he could to match some useful text to the musical phrases, at least approximately, so that this marvellous piece could be sung. Whatever the case may be, we can only be profoundly grateful to be able to sing and hear it, for these are truly two and a half minutes of the most sublime music ever composed.

—Scott Metcalfe

⁴ Alamire’s authorship of the main body of the Chigi codex was conclusively demonstrated by Brett Kostrzewski in a paper delivered at the 2026 MedRen conference in Warsaw. The second, later scribe, who was likely Spanish, also added a lament for Anne of Brittany (d. 1514) and the index, partly in Spanish.



Binchois, Busnoys & Burgundy Weekend

April 30 – May 2, 2027

at First Church in Cambridge
Harvard Square

April 30
Friday

7:00 PM

Opening Festivities:
Keynote & Performance

May 1
Saturday

10:00 AM
free event!

Talks & Conversation
Visual art, music & lyric poetry
in 15th-century Burgundy

3:00 PM

Concert: Music for the
Burgundian Chapel

7:00 PM
free event!

Masterclass & Workshop

May 2
Sunday

6:00 PM

Cabaret Concert:
Burgundian Songs

Tickets & passes available
at blueheron.org



Orgheum

ue maria gratia
plena Dominus tecum
cum benedictus tu In mulieribus et se-
nectus et benedictus fructus Ventris tui
Jesus xps Amen
ue maria gratia plena
Dñs tecum benedicta tu In mulieribus et
benedictus fructus Ventris tui
Ventris tui Jesus xps Amen

Erren

ue mazia gratia

plna Dñs tecum

Benedicta tu In mulieribus et benedictus

factus Ventris Tui Iesus xps Amen

ue

Johannes Okeghem, *Ave Maria gratia plena*, Chigi Codex (Biblioteca Apostolica Vaticana, MS Chigi C.VIII.234), ff. 139v-140.

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

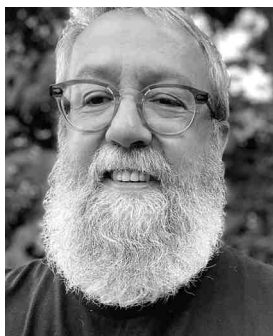
madrigali a cinque voci, released in 2019. Between 2015 and 2023 Blue Heron celebrated the circa-600th birthday of Johannes Okeghem (c. 1420–1497) by performing his complete works in a multi-season project entitled *Okeghem@600* and recording all of his songs for a two-CD set; Volume I of the set was 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 Sanlıkol, *Lessons from Nightingales*.

Blue Heron is the recipient of the 2026 George Henschel Community Award from the Harvard Musical Association, to support the Binchois, Busnoys & Burgundy Weekend (April 30-May 2, 2027).



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

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



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 an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician and voice teacher. With a passion for American song, he is a regular recitalist along the east coast and has premiered new works in both New York City and Boston.

Corey has been a featured soloist with the American Symphony Orchestra, the Albany Symphony, the Asheville Symphony, the Bard Baroque Ensemble, and The Orchestra Now. As a chamber musician, Corey performs with Blue Heron, the Handel and Haydn Society, Skylark Vocal Ensemble, Tiny Glass Tavern, the Boston Camerata, Seven Times Salt, Zenith Ensemble, Boston Baroque, Renaissance Men, The Ashmont Bach Project, Upper Valley Baroque, and Ensemble Altera. He was also named an American Scholar of VOCES8, one of the world’s most versatile vocal ensembles. Corey holds degrees from Furman University and Bard College as well as a Doctorate of Musical Arts degree in Vocal Performance and Pedagogy from NEC, where his research focused on the partsongs of the English Renaissance lutenist John Dowland. He currently serves on the faculties of the New England Conservatory and the Longy School of Music.



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 “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 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.

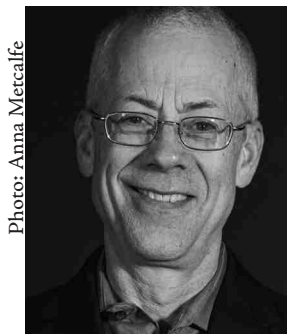


Photo: Anna Metcalfe

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), forthcoming in 2027. 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).



Tenor **Aaron Sheehan**, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of

Mattheson's *Boris Gudelow*, winning praise from *Opera News* for his "sinuous and supple" voice, and went on to further roles with BEMF in Lully's *Psyché*, Charpentier's *Actéon*, Monteverdi's *Orfeo*, *Il ritorno d'Ulisse in patria*, and *L'incoronazione di Poppea*, and Handel's *Acis and Galatea*. He sang the title role in BEMF's recording of Charpentier's *La Descente d'Orphée aux Enfers*, which won Best Opera Recording at the 2015 Grammy Awards.

Aaron has appeared worldwide at venues including the Tanglewood Festival, Lincoln Center, Concertgebouw, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, Washington, DC, and Regensburg, Germany. He has performed with Seattle Symphony, American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Tafelmusik, Orquesta Sinfónica Nacional del Perú, Philharmonia Baroque, North Carolina Symphony, New York Collegium, Orpheus Chamber Orchestra, Charlotte Symphony, Musica Angelica, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroques, Pacific Chorale, Tempesta di Mare, Aston Magna Festival, Bach Collegium San Diego, Pacific Music Works, Boston Museum Trio, Tragicomedia, and Concerto Palatino. He has sung with Blue Heron for twenty years and appears on many of the ensemble's CDs, from its first (music of Guillaume Du Fay) to its recent recordings of all the songs of Johannes Ockeghem and *Christmas & New Year's in 15th-Century France & Burgundy*.



Soprano **Sonja DuToit Tengblad** has appeared as a soloist with A Far Cry, the Boston Philharmonic, the Boston Landmarks Orchestra, Boston Baroque, the Handel and Haydn Society, the Boston Modern Orchestra Project, and Minnesota's Bach Roots Festival, and she recently

checked Carnegie Hall and Lincoln Center off the bucket list with the New York City Chamber Orchestra. In addition to her independently curated projects Modern Dickinson and Beat Song, ensemble singing is a cornerstone of her career. She sings with the Grammy-nominated Lorelei Ensemble, Emmanuel Music, Blue Heron, Cut Circle, and the Grammy-winning ensemble Conspirare. After her son was born in 2017, she had a minor existential meltdown and founded Beyond Artists and Mothers Out Front East Boston. You can learn more

about these efforts and her teaching method, The Regulated Voice, on her website (sonjatengblad.com) She teaches at Wellesley College and at Harvard University through the Holden Voice Program.



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.

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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 are designed by Shawn Keener and our CDs by John Kramer, who did all of our design work from 2019 to 2023; John’s predecessor was Melanie

Germond. FlashPrint in Harvard Square prints our programs, as they have since 1999. Erik Bertrand built our website and helps to keep it functioning. Liz Linder has taken most photographs of the ensemble since 2007, and other photographs have been taken 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 Scott Jarrett and to Ruth McKay and Don Campbell.

Annual Donations

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We gratefully acknowledge the following individuals and organizations for their generous support.

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Music for the Burgundian Chapel

Philip the Good at Mass. Detail from fol. 9r of Jean Miélot's *Traité sur l'Oraison Dominicale*. Bibliothèque Royale Albert Ier, Brussels, Ms 9092, copied c. 1454-57 and illuminated by Jean Le Tavernier.

2026-2027

OCTOBER 24

Divine Songs: Secular chansons & sacred transformations

DECEMBER 18-19

Christmas in Medieval England

FEBRUARY 6

Regis & Okeghem

MARCH 13

Holy Week in 16th-Century Seville

MAY 1

Music for the Burgundian Chapel

