

26TH SEASON / 2024-2025

Scott Metcalfe, Artistic Director

BLUEHERON



The Armed Archangel

SATURDAY, FEBRUARY 1, 2025, CAMBRIDGE

SUNDAY, FEBRUARY 2, 2025, NEW YORK CITY

The Armed Archangel

SATURDAY, FEBRUARY 1, 3:00 PM • FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

SUNDAY, FEBRUARY 2, 3:30 PM • ST. IGNATIUS OF ANTIOCH EPISCOPAL CHURCH, NEW YORK CITY

Responsory at Matins

Philippe de Monte (1521-1603) *Factum est silentium in coelo*

Procession to the image of St. Michael

Te sanctum dominum (responsory)

Station before the image

Stetit angelus juxta aram (versicle)

Deus qui miro ordine (collect of the day)

Anonymous *L'homme armé*

The Mass

Introit *Benedicite Dominum omnes angeli eius*

Johannes Regis (c. 1425-c. 1496) *Missa L'homme armé/Dum sacrum mysterium*

Kyrie

Gloria

Credo

Offertory motet

Jacotin (possibly Jacotin Frontin, d. ?1516) *Michael archangele paradisi praeposite*

Regis *Missa L'homme armé/Dum sacrum mysterium*

Sanctus

Agnus dei

Procession returning to the choir

Angeli archangeli throni (antiphon)

Archangele Christi Michael (antiphon)

Antiphon at Vespers

Henricus Isaac (early 1450s-1517) *Angeli archangeli*

BLUE HERON

Kim Leeds, Sophie Michaux, Timothy Parsons *cantus*

Michael Barrett, Jonas Budris, Jason McStoots,
Sumner Thompson *tenor & contratenor*

Steven Hrycelak & David McFerrin *bassus*

Scott Metcalfe, *artistic director*

*This program is made possible
in part with generous support
from Ann Besser Scott.*

*Our New York performance is
sponsored by Deborah Malamud
and Andrew Manshel.*

Texts & Translations

Responsory at Matins

Factum est silentium in cœlo dum committeret bellum Draco cum Michaelē Archangelo. Audita est vox milia milium dicentium: Salus, honor et virtus omnipotenti Deo, alleluja. Milia milium ministrabant ei et decies centena milia assistebant ei.

Procession to image of St. Michael

RESPONSORY

Te sanctum dominum in excelsis laudant omnes angeli dicentes: te decet laus et honor domine.

Cherubim quoque et seraphim sanctus proclamant et omnis caelitus ordo dicens: te decet laus et honor domine.

Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in secula seculorum. Amen.

Te decet laus et honor domine.

Station before the image

VERSICLE

Stetit angelus juxta aram templi habens thuribulum aureum in manu sua.

COLLECT

Deus qui miro ordine angelorum ministeria hominumque dispensas: concede propitius ut a quibus tibi ministrantibus in caelo assistitur ab his in terra vita nostra muniatur, per dominum nostrum Jesum Christum, qui tecum vivit et regnat in unitate spiritus sancti deus, per omnia secula seculorum. Amen.

L'homme armé doit on doubter!

On a fait partout crier
que chacun se doit armer
d'un haubregon de fer.

L'homme armé doit on doubter!

The Mass

INTROIT

Benedicite dominum omnes angeli eius: potentes virtute qui facitis verbum eius ad audiendam vocem sermonum eius. *Ps.* Benedic anima mea domino: et omnia quae intra me sunt nomini sancto eius.

There was silence in heaven when the Dragon did battle with Michael the Archangel. The voice of thousands of thousands was heard saying: Salvation, honor and power unto the omnipotent God, alleluia! Thousands upon thousands served him and tenfold hundreds of thousands waited upon him.

All the angels praise you on high, O holy Lord, saying: Praise and honor be given you, Lord.

The cherubim and seraphim too proclaim you holy, and all the celestial order, saying: Praise and honor be given you, Lord.

Glory to the Father and the Son, and to the Holy Spirit, as it was in the beginning, is now, and ever shall be. Amen.

Praise and honor be given you, Lord.

An angel stood near the sanctuary of the Temple holding a golden thurible in his hand.

O God, who by a marvelous order have established the ministries of angels and of men, mercifully grant that as they ever do you service in heaven, so may they may succor us during our life on earth, through our Lord Jesus Christ, who lives and reigns with you, one God and Holy Spirit, now and forever. Amen.

Beware the armed man!

The cry is raised all around,
let everyone arm himself
with a hauberk of iron.

Beware the armed man!

Bless the Lord, all his angels: mighty in power, who do his word upon hearing the commands of his voice. *Ps.* Let my soul bless the Lord, and all that is in me bless his holy name.

Kyrieleyson.

*Dum sacrum mysterium cerneret Johannes,
Michael archangelus tuba cecinit. Milia milium
ministrabant ei.*

Christeleyson.

Michael archangelus milia milium

Kyrieleyson.

*Michael praepositus paradisi, Michael archangelus.
Milia milium ministrabant ei.*

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.

*Dum sacrum mysterium cerneret Johannes, Michael archangelus tuba cecinit. Milia milium ministrabant ei.
Dignus es domine deus meus accipere librum.*

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.

*Michael archangelus tuba cecinit. Milia milium ministrabant ei et decies centena milia assistebant ei.
Michael praepositus paradisi quem honorificant cives archangelorum. Michael archangelus milia milium ministrabant ei.*

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.

Dum sacrum mysterium cerneret Johannes, Michael archangelus tuba cecinit. Dignus es domine deus meus accipere librum.

Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est.

Lord, have mercy.

While John beheld the sacred mystery, Michael the archangel blew the trumpet. Thousands upon thousands served him.

Christ, have mercy.

Michael the archangel, thousands upon thousands

Lord, have mercy.

Michael, guardian of paradise, Michael the archangel: thousands upon thousands served him.

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.

While John beheld the sacred mystery, Michael the archangel blew the trumpet. Thousands upon thousands served him. You are worthy, my God, to receive the book.

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.

Michael the archangel blew the trumpet. Thousands upon thousands served him and tenfold hundreds of thousands waited upon him. Michael, guardian of paradise, whom archangelic citizens honor. Michael the archangel: thousands upon thousands served him.

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.

While John beheld the sacred mystery, Michael the archangel blew the trumpet. You are worthy, my God, to receive the book.

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.

Dum sacrum mysterium cerneret Johannes, Michael archangelus tuba cecinit.

Et resurrexit tertia die secundum scripturas.

Et ascendit in celum: sedet ad dexteram

patris.

Et iterum venturus est cum gloria iudicare 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 baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi.

Amen.

Michael archangelus, milia milium ministrabant ei.

Michael [prepositus paradisi] quem honorificant cives archangelorum.

Offertory motet

Michael archangele, paradisi preposite, veni in adiutorium populo dei et velis nos defendere a potestate inimici et tecum ducere in societatem domini.

In conspectu angelorum psalam tibi deus meus: adorabo ad templum sanctum tuum et confitebor nomini tuo.

Sanctus, sanctus, sanctus, dominus deus sabaoth.

Laudemus dominum quem laudant angeli, cherubim et seraphim sanctus proclamant.

Dum committeret bellum dracho cum Michael archangelo.

Pleni sunt celi et terra gloria tua.

Osanna in excelsis.

Laudemus dominum quem laudant in excelsis.

*Audita est vox milia milium dicentium
salus deo nostro.*

Benedictus qui venit in nomine domini.

Osanna in excelsis.

Agnus dei, qui tollis peccata mundi, miserere nobis.

Dum sacrum mysterium cerneret Johannes

Dum committeret bellum

Agnus dei, qui tollis peccata mundi, miserere nobis.

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

Dum sacrum mysterium cerneret Johannes

While John beheld the sacred mystery, Michael the archangel blew the trumpet.

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.

Michael the archangel: thousands upon thousands served him. Michael, guardian of paradise, whom archangelic citizens honor.

Michael Archangel, guardian of paradise, come in aid of the people of God, defend us against the power of the Enemy and lead us with you into the company of the Lord. In the presence of angels I sing your praises, O my God: I will worship at your holy temple and confess your name.

Holy, Holy, Holy, Lord God of hosts.

Let us praise the Lord; whom the angels praise, cherubim and seraphim proclaim as holy.

When the Dragon did battle with the archangel Michael.

Heaven and earth are full of your glory.

Hosanna in the highest.

Let us praise the Lord, whom they praise in the highest.

*The voice of thousands of thousands was heard saying:
Salvation to our God.*

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

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

While John beheld the sacred mystery

When the battle was fought

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

While John beheld the sacred mystery

Procession returning to the choir

ANTIPHON

Angeli, archangeli, throni et dominationes, principatus et potestates, virtutes celorum: laudate dominum de celis, alleluia.

ANTIPHON

Archangele Christi Michael per gratiam quam meruisti, te deprecamur te per unigenitum dominum nostrum ut eripias nos de laqueo mortis, alleluia.

Antiphon at Vespers

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.

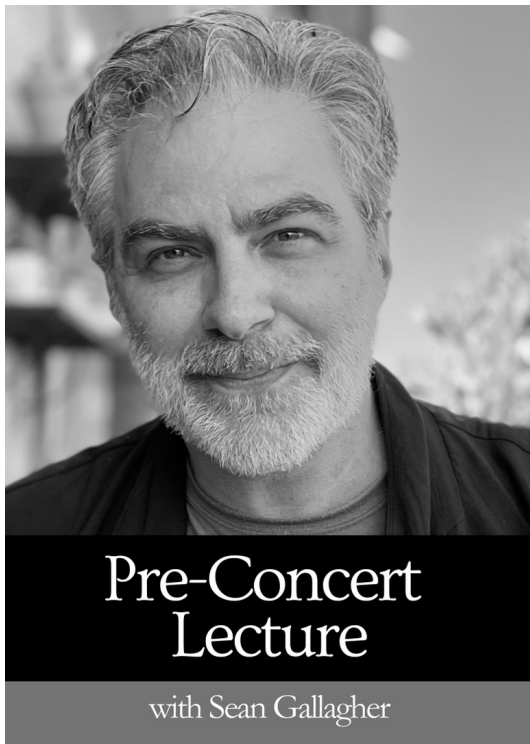
Te gloriosus apostolorum chorus, te prophetarum laudabilis numerus, te martirum candidatus laudat exercitus, te omnes sancti et electi voce confitentur unanimes, beata trinitas, unus deus. Amen.

Angels, archangels, thrones and dominions, principalities and powers, heavenly virtues: praise the Lord of the Heavens, alleluia.

Michael, Archangel of Christ, by the grace that you have earned, we beseech you, through our only begotten Lord, to rescue us from the snares of death, alleluia.

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.



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A Mass for St. Michael's Day

SONGS & THE SACRED

In 1420, following the death of John the Fearless, duke of Burgundy, an inventory of the holdings of the Burgundian chapel was drawn up. Under the heading “Missals and other books used for the services of Mass,” the following items appear:

Item, a book covered in red, notated, in which there are polyphonic Antiphons, Virelais, and Ballades. [A later inventory describes this book as containing “many polyphonic Motets to be sung in a chapel.”]

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

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

These entries imply something we would probably not have suspected: 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, songs in the *formes fixes* of secular poetry.

The second book listed above survives in part: apparently copied in 1376 for a French royal chapel and acquired later by Philip the Bold of Burgundy, it is now known as the Trémouille manuscript. The extant portion of the manuscript includes an index, from which we can determine the book’s 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 or *chaces*; and thirty-four songs. That is to say, the great majority of the music in this volume which was “used for the services of Mass” in one of the grandest princely chapels in Europe is, on the face of it, partially or fully secular.

Surprising as this may be, it is far from an isolated case. Singing secular songs during the mass seems to have been rather common in the

fifteenth century. Besides positive evidence such as 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 Thais 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.”¹

So in the middle of the fifteenth century there seems to have been nothing very unusual about hearing a secular tune like *L’homme armé* during mass, but the notion of using a *chanson* melody as the cantus firmus or structural foundation of a polyphonic setting of the five moments of the Mass Ordinary was new. Indeed, the polyphonic, cyclic mass was itself a recent invention, originating in England around the 1440s and arriving on the continent via Flanders shortly thereafter. The earliest masses on secular cantus firmi include John Bedyngham’s *Missa Dueil angoissex* (on a song by Gilles Binchois, setting 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 *L’homme armé*, by Du Fay, Johannes Regis, and Johannes Okeghem, were composed in the early 1460s. Nearly forty more masses on *L’homme armé* would follow in a series extending into the mid-sixteenth century and beyond, spreading from France and Burgundy to Rome and Naples and across Europe. But what did the composers of such masses mean by using *L’homme armé*, or 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 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; a song about an armed man may point to Christ, St. Michael, or some other spiritual warrior. 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.”² Secular songs could be concealed within the polyphonic fabric, their melodies drawn out into long notes and sung to liturgical texts, but they might also be incorporated into the new composition in such a way as to be immediately recognizable to the listener, with their original texts enunciated distinctly in counterpoint to those of the mass. The use of song melodies may have 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.³

1 All the above quotations may be found in Chapter 6, “The profane made sacred: outside texts and music in the Mass,” of Andrew Kirkman’s 2010 book, *The cultural life of the early polyphonic Mass* (Cambridge, 2010).

2 Kirkman, p. 44.

3 *Summa theologiae* (Q. 1, art. 9), written 1265–74, quoted by Kirkman on p. 45.

WHO WAS THAT ARMED MAN?

The origins of the song *L'homme armé* are obscure. There is no source for the tune or its words apart from its use in polyphonic music. A highly crafted musical product, it is full of artifice, irregular and rhythmically unpredictable, its fanfare-like fifths evoking the sound of trumpets of war, its text repeats vigorously conveying urgency, its two halves carefully balanced harmonically and melodically; quite possibly it is the tenor of a lost song. The tradition of cyclic masses on the tune has perhaps occasioned more musicological prose than any other subject in early music history, much of it speculation on the meaning of *L'homme armé*. The Armed Man might be the Turk, or his Christian opponent. He might be the Christian believer, arming himself against the wiles of Satan (thus St. Paul, in the letter to the Ephesians, chapter 6: "Put on the whole armour of God, that ye may be able to stand against the wiles of the devil. [...] Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is the word of God"); or the priest, donning the sacred armor of vestments to do spiritual battle for the souls of the faithful in the ceremony of the mass. Perhaps he is the Holy Roman Emperor, who was permitted to hold a bared sword aloft when, garbed as a sub-deacon, he was permitted to read the Gospel at matins on Christmas Day; or some other prince, secular or religious, who was granted the authority to raise a sword at mass in a so-called "ceremony of the armed man" performed "in defence of the faith of Christ against whoever would contradict it."⁴ *L'homme armé* Masses have been associated with the Order of the Golden Fleece

and its founders, the dukes of Burgundy; with Beatrice of Aragon and her husband, King Matthias Corvinus of Hungary; and with various other crusaders against the Ottomans, potential or actual.⁵

But most of these connections, however richly fruitful for interpretation, remain speculative. The only securely documented relationship of any *Missa L'homme armé* to any specific meaning or occasion concerns "le messe Regis sus l'ome armé" which was copied at Cambrai Cathedral in the fall of 1462. The array of cantus firmus texts assigned to various movements of the Mass—most of them sung to the melody of *L'homme armé*—establishes that it was associated with a procession founded by a canon at Cambrai, Michel de Beringhen, for the feast of the saint whose name he bore, St. Michael the Archangel. The link was conclusively demonstrated by Sean Gallagher in his 2010 monograph, *Johannes Regis*.

Beringhen's foundation drew its chants from the office of St. Michael. As at any of the principal feasts of the church year, the observance began on the evening of the day before with the celebration of First Vespers, resuming early the next morning on the day of the feast itself, September 29, with the offices of Matins and Lauds and continuing through the hours of Terce, Sext, and None (at the third, sixth, and ninth hours of the ecclesiastical day). To each of these offices were assigned plainchant items specific to the feast. Towards the evening, the cathedral's *grands* and *petits vicaires*—the nine "great vicars" who were principally responsible for celebrating the office and the nominally twelve "small vicars" or professional singers who assisted them (including Guillaume Du Fay)—were to

4 From an Italian document of 1457 cited in Flynn Warmington, "The ceremony of the armed man: the sword, the altar, and the *L'homme armé* Mass," chapter 5 in *Antoine Busnoys: method, meaning, and context in late medieval music*, ed. Paula Higgins (Oxford, 1999).

5 The literature on the subject is vast and includes stimulating studies by Lewis Lockwood, Leeman Perkins, Alejandro Enrique Planchart, William Prizer, Richard Taruskin, Flynn Warmington, Craig Wright, and Andrew Kirkman, among others.

process from the cathedral's choir to the sculpture of the saint that stood in the nave, while singing the responsory *Te sanctum dominum*. They were to make a station before the image, singing the versicle *Stetit angelus juxta aram* and the collect of the day, *Deus qui miro ordine*. The procession then returned to the choir, where two antiphons were sung, *Angeli archangeli* and *Archangele Christi Michael*, followed by Second Vespers.

As Professor Gallagher has shown, the collection of chants employed by Regis in his Mass are not only presented in the order in which they occur in the office of St. Michael in the use of Cambrai, but they are precisely bookended by the chants chosen by Beringhen for the procession, *Te sanctum dominum* and *Stetit angelus juxta aram* preceding Regis's Mass chants and the two antiphons *Angeli archangeli* and *Archangele Christi Michael* following them. Regis must have composed the Mass to be sung in Cambrai Cathedral on the saint's feast day, and most likely for a celebration of the Mass during the station before the sculpture of the saint.⁶ The piece was surely written in mid-1462, around the climax of Cambrai's lengthy courtship of Regis, at a moment when it seemed virtually certain that he would leave his position at the collegiate church of St. Vincent in Soignies to become master of the cathedral's choirboys—just shortly before it

was copied by a Cambrai scribe and not long before it became clear that Regis had prevailed in his extended negotiations with his present employers at St. Vincent and would in fact remain in Soignies.

Whether it was Regis himself or someone at Cambrai who came up with the idea of incorporating *L'homme armé* into a mass for St. Michael, the association is rich in symbolic potential, and, as Gallagher observes, "Regis's linking of the Armed Man and the Armed Archangel is actually one of the more direct" of many possible associations with *L'homme armé* (see the catalogue above). It is, furthermore, the only one with a solid evidentiary basis. Gallagher also notes a number of features of Regis's mass that imply that he modelled his work in part on Du Fay's *Missa L'homme armé*, including the scoring of entire sections as duos, details of cantus firmus treatment, transposition of parts of the song melody within a single statement, and deployment of the tune in imitation (in Regis, most often between the two inner parts, the contratenor and tenor). In paying homage to Du Fay, who besides being a canon at Cambrai was one of the greatest composers of the previous generation and probably the most esteemed musician in Europe in the 1460s, Regis seems to be the second entrant in what would become a multi-generational tradition of masses based on the tune.

A CONCERT IN THE FORM OF A PROCESSION & MASS

Our program presents Regis's *Missa L'homme armé/Dum sacrum mysterium* in a context inspired by the celebration of the Feast of St. Michael at Cambrai, drawing on a few later works by composers in the great Franco-Flemish tradition. We begin in the choir with a dramatic six-voice setting of the Matins responsory *Factum est silentium in caelo* by Philippe de Monte. (Born in 1521, the year of Josquin's death, De Monte lived towards the end of centuries

of Franco-Flemish domination of European music, but his compositional lineage is clear.) We then process, singing, to the image of St. Michael, and make the station before it. Having sung the versicle and collect as specified in Beringhen's foundation, we move to the Mass, including the introit of the day, a monophonic rendition of *L'homme armé*, and, in place of the offertory, the motet *Michael archangele paradisi praeposite* by one Jacotin, possibly

6 On the practice of celebrating Mass at a station in the course of a procession, see Sean Gallagher, *Johannes Regis*, p. 92 n. 51.

the singer Jacotin Frontin from Picardy who seems to have died in 1516 or thereabouts. After Mass, we process back to the choir to sing the two remaining plainchant antiphons, and we conclude the concert,

as fifteenth-century vespers services often did, with another polyphonic setting of an antiphon, Henricus Isaac's spectacular, six-voice *Angeli archangeli*.⁷

It is a great pleasure to extend our warmest thanks to Sean Gallagher for suggesting that we present Regis's *Missa L'homme armé/Dum sacrum mysterium* in the context of Cambrai Cathedral's procession for St. Michael, for providing us with his edition of the Mass as well as the plainchants for the procession, and for joining us once more as advisor, collaborator, and preconcert speaker, as he has done so often and so fruitfully over many years.

—Scott Metcalfe

⁷ Isaac's text, though it begins with the same words as the antiphon for St. Michael's, is actually a different one, or rather, two, both for the feast of All Saints. The motet also contains yet another tune, the tenor of Gilles Binchois's song *Comme femme desconfortée*, set in long notes in the motet's tenor. David Rothenberg, suggesting that the "disconsolate woman" referred to is Mary, has made a persuasive case for the work being intended for the feast of the Assumption on August 15, commemorating Mary's welcome into heaven by the nine orders of angels and all the saints. See David J. Rothenberg, *The flower of paradise: Marian devotion and secular song in medieval and Renaissance music* (2011), ch. 7.

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David Traugot

Sonia Wallenberg

BLUE HERON



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

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University, the University of Chicago, and the University of California, Davis; in Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks* (available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD in the series was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere



photo: Liz Linder

recording of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. Between 2015 and 2023 Blue Heron celebrated the circa-600th birthday of Johannes Okeghem (c. 1420-1497) by performing his complete works in a multi-season project entitled *Okeghem@600* and recorded all of his songs for a two-CD set, *Johannes Ockeghem: Complete Songs*. Volume I of the set was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. Blue Heron's recordings also include a CD accompanying Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*. A new recording, *Christmas & New Year's in 15th-Century France & Burgundy*, has just been released.



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

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



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

Skylark Vocal Ensemble. Mr. Budris is a featured soloist in Boston Baroque's Grammy-nominated recording of Monteverdi's *Il ritorno d'Ulisse in patria* and sang on Blue Heron's *Music from the Peterhouse Partbooks, Vol. 5*, which received the 2018 Gramophone Award for Early Music. He can also be heard in Cut Circle's new recordings, *Messes Anonymes* and *Johannes Ockeghem: The Songs*. On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of*

Light and the title role of *Chrononhotonthologos*. Mr. Budris made his debut at the Carmel Bach Festival as the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberston Fellow with Emmanuel Music, where he has performed regularly in their Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



Steven Hrycelak, a Ukrainian-American bass from Rochester, New York, has crafted a career focused on both new and early repertoires. As a new music singer, he is a founding member of the vocal ensemble Ekmeles, which was recently awarded the 2023 Ernst von Siemens

Music Foundation Ensemble Prize. He has also performed with Roomful of Teeth and Toby Twining Music, and at festivals including Ostrava Days in the Czech Republic, New Music New College, Prototype, and the Bang on a Can Marathon. He is a longtime member of the Grammy-nominated Choir of Trinity Wall Street, with whom he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky, George Crumb, and Terry Riley, and has worked on over a dozen recordings, both as a vocalist and as a diction coach. In the early music domain, he has toured Handel's *Theodora* with The English Concert, performed with the Mark Morris Dance Group in Purcell and Handel operas, performed Monteverdi with Opera Omnia, and works with Pegasus, NYS Baroque, ARTEK, the Portland Bach Experience, TENET Vocal Artists, and The Green Mountain Project. He also performs regularly with Blue Heron and is proud to have sung on their album *Music from the Peterhouse Partbooks, Vol. 5*, which won a Gramophone Award in 2018. In the spring of 2022 he toured the UK with TENET to celebrate the 450th anniversary of Thomas Tomkins's birth, and in August 2022 had the pleasure of finally doing a twice-delayed run of Monteverdi's *Orfeo* with Pegasus. Steven studied at Indiana University and Yale University, where he sang

with the Yale Whiffenpoofs. He is also a vocal coach and accompanist.



Praised for her “rich, smooth mezzo soprano” (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with Apollo’s Fire, True Concord Voices and Orchestra, Tafelmusik Baroque Chamber Orchestra and Choir, Bach Choir of Bethlehem, Bach Akademie

Charlotte, Les Délices, Art of the Early Keyboard, Bach Society of St. Louis, the Oregon Bach Festival, Chicago Master Singers, Cantata Collective, and the Handel Society of Dartmouth. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, the Handel & Haydn Society, Ensemble Altera, the Clarion Society, Seraphic Fire, and The Crossing. Ms. Leeds has garnered multiple accolades, including winning the Tafelmusik Vocal Competition in 2016, being selected as a Virginia Best Adams Fellow at the 2017 Carmel Bach Festival, working with Philippe Herreweghe as a Britten-Pears Young Artist in 2019, and being a semi-finalist in the New York Oratorio Competition in 2022. Ms. Leeds is a co-founder of the New England-based early music ensemble, Filigree. She can be heard on the 2017 Boston Modern Orchestra Project recording of Jeremy Gill’s *Before the Wrestling Tides* and on Blue Heron’s *Johannes Ockeghem: Complete Songs*, vols. 1 and 2.



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

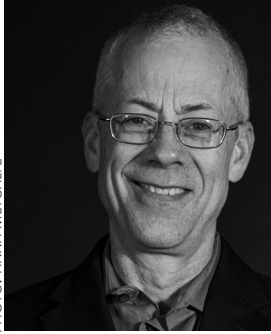
Rossini Festival in Germany, and numerous roles with Boston Lyric Opera and other local companies. As a

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 performance highlights have included Jesus in Bach’s St. Matthew Passion with Emmanuel Music, Masetto in Mozart’s *Don Giovanni* with Boston Baroque, and Britten’s church opera trilogy with Enigma Chamber Opera. 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).



Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain

Project from 2010-19 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. He also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons (dir. Eric Milnes), and other ensembles. Metcalfe's scholarly work, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in an endlessly-forthcoming book on the Peterhouse partbooks and two articles (one published in 2022 and another forthcoming in 2025) in the *Journal of the Alamire Foundation*. He has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the Leuven chansonnier for the Alamire Foundation (Belgium); other editions are in the works, including a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England Conservatory; this year he is teaching at the Peabody Institute and at NEC. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Praised for her "warm, colorful mezzo" (*Opera News*) and her "astonishing range and flexibility" (*Boston Musical Intelligencer*), **Sophie Michaux** has become one of New England's most versatile and compelling vocalists. Born in London and raised in the French Alps, Sophie's

unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Recent solo engagements include the roles of Alcina in Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (Haymarket Opera), Olofernes in Scarlatti's *La Giuditta* (Haymarket Opera), Ceres in Lalande's *Les Fontaines de Versailles* (Boston Early Music Festival), and Clorinda in Monteverdi's *Il combattimento di Tancredi e Clorinda* (A Far Cry), as well as soloist in the world premiere of Kevin Siegfried's arrangement of *Three Shaker Songs* (Boston Symphony Chamber Players), in Handel's *Dixit Dominus* (Upper Valley Baroque), and in De Falla's *El Amor Brujo* (Lowell Chamber Orchestra). She is thrilled to collaborate with Blue Heron, Lorelei Ensemble, Roomful of Teeth, A Far Cry, Palaver Strings, Les Délices, Bach Collegium San Diego, Ruckus, Upper Valley Baroque, and other ensembles performing across the US.



Timothy Parsons is an acclaimed, Grammy-nominated countertenor and choral conductor. Timothy has performed with many of North America's top early music ensembles, including TENET Vocal Artists and Apollo's Fire, has twice toured with the English Concert, performing Handel

oratorios, and is the co-artistic director of the vocal chamber music ensemble Ampersand. He has had the great privilege of premiering two Pulitzer-prize winning operas, Ellen Reid's *prism* and Du Yun's *Angel's Bone*, both with the Prototype Festival. A former Lay Clerk of

Christ Church Cathedral, Oxford, and a longtime member of the Choir of Trinity Wall Street and the Clarion Choir, Timothy can be heard on numerous recordings, including the Liturgy of St John Chrysostom and the Grammy-nominated *Vespers* by Benedict Sheehan. Highlights of his 2023-24 season include concerts of Okeghem with Blue Heron and the Clarion Choir, Bach's B Minor Mass with the Clarion Choir, and festival appearances in Norway and Germany with Ekmeles. Timothy is an avid hiker, meditator, and vegan, and resides in Vermont.



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).

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

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

Christmas in 15th-Century France & Burgundy

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

The Armed Archangel

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

A More Subtle Art

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

Song of Songs / Songs of Love

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

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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 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 board and to all our dedicated volunteers for their help in person, at this concert, and always.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town. This week we extend our gratitude to Ruth McKay and Don Campbell (Cambridge concert) and to Deborah Malamud and Neal Plotkin (New York concert).

Special thanks to everyone who made our New York concert possible, including concert sponsors Andrew Manshel and Deborah Malamud, and the clergy and staff of St. Ignatius of Antioch, especially The Rev'd Dr. Andrew C. Blume, Rector, and Gwendolyn Toth, Organist, Choirmaster, and Director of Music.

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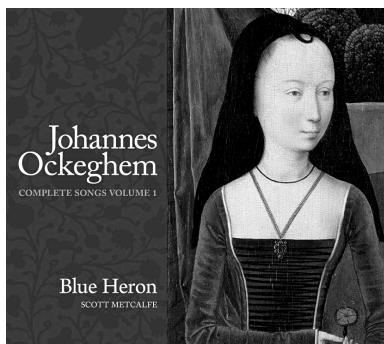
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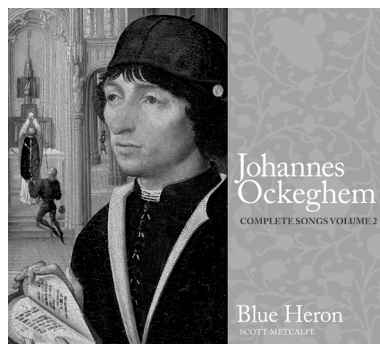
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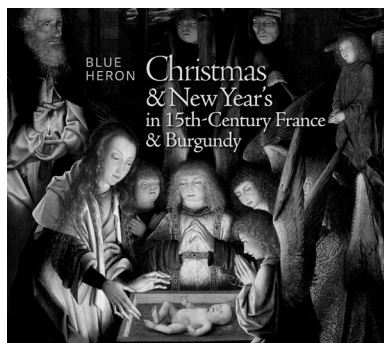
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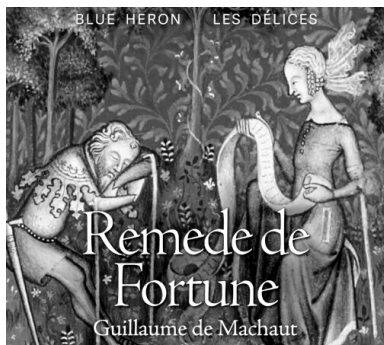
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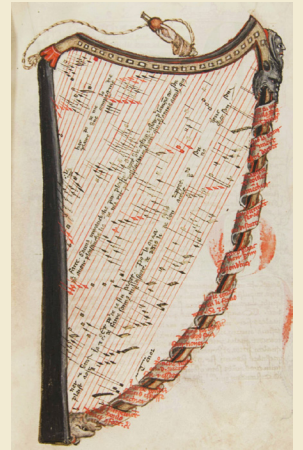
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2024-2025



OCTOBER 19

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

DECEMBER 20 & 21

Christmas in 15th-Century France & Burgundy

FEBRUARY 1

The Armed Archangel

MARCH 1

A More Subtle Art

APRIL 5

Song of Songs / Songs of Love



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