

Old Dominion University

2019 – 2020

# F. Ludwig Diehn Concert Series



## Blue Heron

Scott Metcalfe, director

**Owen McIntosh, Jason McStoots,**  
**Stefan Reed and**  
**Sumner Thompson,** tenor and  
contratenor

**Margot Rood and Martin Near,**  
cantus

**Paul Guttry and Steven**  
**Hrycelak,** bassus

Concert: November 4, 7:30 p.m.  
Workshop: November 5, 12:30 p.m.

Wilson G. Chandler Recital Hall  
F. Ludwig Diehn Center for the Performing Arts



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# Program Notes

## *Flos florum* / Flower of flowers

Devotional music for a Book of Hours

*et signum magnum paruit in caelo mulier amicta sole  
et luna sub pedibus eius et in capite eius corona stellarum duodecim*

And there appeared a great wonder in heaven; a woman clothed with the sun,  
and the moon beneath her feet, and upon her head a crown of twelve stars.

*Revelation 12:1*

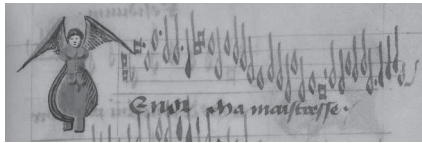
The Book of Hours was a prayer book used for private devotion that typically took the form of an abbreviated breviary, the liturgical book containing the Divine Office (or “hours” of prayer) that was chanted in convents and monasteries all over Christendom. Emerging in the 13th century in a culture of increasing literacy and individual piety among lay people, Books of Hours offered devout, literate laity a way to experience a devotional practice similar to that of the monastic orders. Books of Hours are largely centered on Mary — her life, joys and sorrows, and her special role as intercessor with her son on behalf of believers. They contain a calendar of church feasts, excerpts from the Gospels, the Little Office or Hours of the Blessed Virgin Mary, a selection of psalms including the Seven Penitential Psalms, Marian antiphons and other prayers, a Litany, an Office for the Dead, and the Hours of the Cross.

The commissioning of a manuscript Book of Hours for a wealthy patron also provided the occasion for the creation of sumptuous decorative art, such as that, well known nowadays, in the *Très Riches Heures* of the Duke of Berry. Illuminations in Books of Hours depict events in the life of Mary and Jesus and other moments in biblical history, and include images of saints, portraits of donors or patrons, illustrations of seasonal work and play, and natural, whimsical or grotesque marginalia—a splendid visual encyclopedia of religious and secular life in Christian Europe.

We might see a loose analogy to a Book of Hours in a small group of later 15th-century chansonniers copied in central France, the so-called Loire Valley chansonniers, pocket-size collections of secular songs that often open with a devotional work in a song-like form. (*Flos florum* would be perfect for the purpose, although it was composed earlier in the century.) The songs in a chansonnier — at least those in elevated courtly diction — might be read allegorically as referring to Mary. What woman could be better described by the words of *Ma maistresse*: “Parfaicte en biens s’ouques maiz le fut femme, / Celle seulle de qui court bruit et fame / D’estre sans per” (“Perfect in good qualities, if ever a woman was, she alone whose reputation and fame it is to be without peer”)? And like Books of Hours, chansonniers often feature gracious, whimsical or grotesque illustrations.



Ma maistresse in the Laborde Chansonnier (copied c. 1465-70s, Loire Valley)



Opening of the tenor of Ma maistresse in the Wolfenbüttel Chansonnier (copied c. 1465-70s, Loire Valley)



Discantus and tenor initials in *Je ne vis onques la pareille*, Laborde Chansonnier

This program of 15th-century Franco-Flemish devotional music was originally designed as a musical complement to the exhibition at the Musée des Beaux-Arts de Montréal entitled “Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections” (Sept. 5, 2018, to Jan. 6, 2019). Our program is inspired by the contents of a Book of Hours, and like a Book of Hours, is principally devoted to Mary. It includes devotional music in her praise (*Celsitonantis ave genitrix*), a hymn (*Stabat mater*), a motet setting of Gabriel’s salutation at the Annunciation (*Ave Maria*), one of the Penitential psalms (*De profundis clamavi*), a song-like sacred cantilena (*Flos florum*), two secular chansons whose texts could be read allegorically as Marian (*Je ne vis onques la pareille* and *Ma maistresse*), and music for the Ordinary of the Mass based on those songs (*Credo Je ne vis onques la pareille* and the *Missa Ma maistresse*, of which only two movements survive). The remaining work, *Permanent vierge*, is a song in the hybrid form known as the motet-chanson. Here the uppermost of five voices sings a text in the strophic *forme fixe* called a *rondeau* — written in French like a courtly song, but alluding and glossing the text in Revelation that describes the apparition of the crowned woman in Heaven. Two other voices contribute florid counterpoint, while the whole structure is underpinned by two more voices, each singing a sacred text in Latin to a plainchant melody or *cantus firmus*.

—Scott Metcalfe

# Program

## *Flos florum / Flower of flowers*

I. A woman clothed with the sun and the moon beneath her feet

Johannes Regis (c. 1425-1496), *Celsitonantis ave genitrix*

MR MN JM ST SH

Johannes Ockeghem (c. 1420-1497), *Permanent vierge / Pulcra es / Sancta dei genitrix*

MN JM ST DM SH

II. Flower of flowers

Guillaume Du Fay (c. 1397-1474), *Flos florum*

MR OM SR

Ockeghem, *Ave Maria*

III. A lady without equal

Gilles de Bins, dit Binchois (c. 1400-1460), *Je ne vis onques la pareille*

MN OM PG

Alexander Agricola (c. 1450-1506), *Credo Je ne vis onques*

MN OM JM PG

### *Intermission*

IV. *De profundis*: The mother at the cross

Josquin des Prez (c. 1450-1521), *De profundis clamavi*

Gaspar van Weerbeke (c. 1450-after 1516), *Stabat mater / Vidi speciosam*

MR SR JM ST PG

V. Perfect in all things

Ockeghem, *Ma maistresse*

MN JM ST

Ockeghem, *Missa Ma maistresse*

Kyrie & Gloria



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This program is funded by an endowment established at the Hampton Roads Community Foundation and made possible by a generous gift from F. Ludwig Diehn.

# Texts & Translations

**Celsitonantis ave genitrix** sublimis Olympi,  
imperioque potens cunctis dominansque supernis,  
quam chorus angelicus rutilantem luce perenni,  
se super attollens, laudat, colit et veneratur,  
horrendique chaos cetus cui paret Averni!  
Nam tu celsa polo profundaque sciris abysson.  
Quis tibi, stella maris, maris experts, alma Maria,  
quis tibi, virgo parens, condigna referre valebit?  
ah, quibus et quantis et qualibet ipsa coruscas  
peccatrix anima penis crucianda barathri  
per te nunc aditum gaudet reperisse quietis!

Nam patris ingeni genitus quo cuncta reguntur,  
alta ducum superat, regum sublimia vincens.  
A patre non cedens, in te descendit ab alto  
orbe, gemens facinus protoplasti, sponte peremptus,  
nobiliumque potens nutu fastigia ferre.  
Hic chorus iste tibi laudum modulamini cantat,  
te rogitans, natum pro nobis ut prece pulses,  
quatinus ipse suo donet nos numine fungi. Amen.

TENOR

*Abrahe fit promissio quod illus successio velut arena  
cresceret stillisque equalis fieret.*

*Mulier amicta sole  
et luna sub pedibus eius*

**Permanent vierge, plus digne que nesune,**  
Femme couverte du soleil de justice,  
Chief couronné par divin artifice  
De douze estoiles, supeditant la lune.

Esmerveillant nature et loy commune,  
Tu enfantas par supernel office,

Permanent vierge, plus digne que nesune,  
Femme couverte du soleil de justice.  
Preordonnée sans difference aucune  
Du redempteur fille, mere et nourrice,

Hail, mother of the High-Thunderer of lofty Heaven,  
both mighty in power and mistress over all above,  
whom as one that glows with perpetual light the  
angelic choir, exalting thee above itself, praises, cherishes,  
and reveres, and the confusion of the company of dread  
Hell obeys!

For in Heaven thou art known as high, and in Hell  
as deep.

Who to thee, Star of the Sea, knowing not a man,  
nurturing Mary, who to thee, Virgin Mother, shall be able  
to render worthy thanks?

Ah, by what and how great pains of Hell – and wherever  
thou thyself shinest – was to be tormented the sinful  
soul that rejoices to have found through thee the entry  
to peace!

For the unbegotten Father's begotten Son, by whom all  
things are ruled, surpasses the heights of commanders,  
surmounting the lofty reaches of kings. Though not  
departing from the Father, he came down into thee from  
high Heaven, bemoaning the sin of the first man, willingly  
slain, and able to take away the highest nobility with his  
nod. Here this chorus sings thee songs of thy praises,  
beseeching thee that for us thou urge thy Son with prayer  
that he grant that we may feel his Godhead. Amen.

*A promise is made to Abraham that his descendance should  
increase as the sand and become equal to the stars.*

(cf. Genesis 22:17)

Edited & translated by Leofranc Holford-Strevens

*A woman clothed with the sun  
and the moon beneath her feet*

Permanent virgin, more worthy than any other,  
woman clothed with the sun of justice,  
head crowned by divine artifice  
with twelve stars, standing above the moon.

Astounding nature and earthly law,  
you bore a child by supernal action,

Permanent virgin, more worthy than any other,  
woman clothed with the sun of justice.  
Preordained without any distinction  
the redeemer's daughter, mother, and nurse:

# Texts & Translations

Soiez pour nous advocate propice,  
Toy supplions, tres belle, clere, brune,  
Permanent vierge, plus digne que nesune...

TENOR I

*Pulcra es et decora, filia Jherusalem:  
terribilis ut castrorum acies ordinata.*

TENOR II

*Sancta dei genitrix, virgo semper Maria,  
intercede pro nobis ad dominum Jhesum Christum.*

**Flos florum**, fons ortorum,  
regina polorum,  
spes venie, lux letitie,  
medicina dolorum,  
virga recens et virgo decens,  
forma bonorum:  
parce reis et opem fer eis  
in pace piorum,  
pasce tuos, succure tuis,  
miserere tuorum.

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

**Je ne vis onques la pareille**

de vous, ma gracieuse dame,  
car vo beaulté est, par mon ame,  
sur toutes aultres nonpareille.

En vous voiant je m'esmerveille  
et dis qu'est ceci nostre dame?

Je ne vis onques la pareille  
de vous, ma gracieuse dame.

Vostre tres grant douceur resveille  
mon esprit, et mon oeil entame  
mon cuer, dont puis dire sans blame,  
puisqu'a vous servir m'apareille:

Je ne vis onques la pareille...

be a propitious advocate for us,  
we beseech you, most lovely, radiant, burnished,  
Permanent virgin, more worthy than any other...

*Fair and comely art thou, O daughter of Jerusalem:  
terrible as an army arrayed for battle.*

*Holy mother of God, ever-virgin Mary,  
intercede for us with the lord Jesus Christ.*

Flower of flowers, fount of gardens,  
queen of the heavens,  
hope of pardon, light of joy,  
remedy of sorrows,  
fresh branch and seemly virgin,  
model of goodness:  
spare the guilty and grant them a reward  
in the peace of the righteous,  
feed thine own, succour thine own,  
have mercy upon thine own.

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.

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

Upon 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 opens up  
my heart, thus I may say without blame,  
for I am prepared to serve you:

I have never seen the equal...

**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 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.

**De profundis clamavi** ad te, Domine: Domine, exaudi vocem meam; fiant aures tuae intendentes in vocem deprecationis meae.  
Si iniquitates observaveris, Domine, Domine, quis sustinebit? Quia apud te propitiatio est, et propter legem tuam sustinui te, Domine.  
Sustinuit anima mea in verbo ejus; speravit anima mea in Domino. A custodia matutina usque ad noctem speret Israel in Domino. Quia apud Dominum misericordia et copiosa apud eum redemptio, et ipse redimet Israel ex omnibus iniquitatibus ejus.  
Gloria patri et filio et spiritui sancto. Sicut erat in principio, et nunc, et semper, et in secula seculorum. Amen. Psalm 129 (130)

**Stabat mater dolorosa**  
luxta crucem lacrimosa  
Dum pendebat filius,  
Cuius animam gementem,  
Contristantem et dolentem  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater unigeniti,

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 being with the Father, through whom all things are made. For us and for our salvation he came down from Heaven. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both 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, 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.

Out of the depths have I cried to thee, O Lord: Lord, hear my voice; let thine ears be attentive to the voice of my supplications.  
If thou, O Lord, shouldst reckon iniquities, O Lord, who shall stand? For with thee is forgiveness, and on account of thy law I wait for thee, O Lord.  
My soul has waited upon his word, my soul has hoped in the Lord. From the morning watch unto the night let Israel hope in the Lord. For with the Lord there is mercy, and with him is plenteous redemption, and he shall redeem Israel from all his iniquities.  
Glory to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

The grieving mother stood  
beside the cross, weeping,  
while her son hung there,  
and the sword pierced  
her soul, sorrowing  
and lamenting.

O how sad and afflicted  
was that blessed  
mother of the only-begotten,



# Texts & Translations

Que merebat et dolebat  
Dum videbat  
Nati penas incliti.

Quis est homo qui non fleret  
Christi matrem si videret in tanto supplicio?  
Quis non posset contristari  
Piam matrem contemplari  
Dolentem cum filio?

Pro peccatis sue gentis  
Vidit Ihesum in tormentis  
Et flagellis subditum.  
Vidit suum dulcem natum  
Morientem desolatum  
Cum emisit spiritum.

Eya mater fons amoris,  
Me sentire vim doloris  
Fac ut tecum lugeam.  
Fac ut ardeat cor meum  
In amando Christum deum  
Ut sibi complaceam.

Sancta mater istud agas  
Crucifixi fige plagas  
Cordi meo valide.  
Tui nati vulnerati  
Tam dignantis pro me pati  
Vim amoris imprime.

Fac me vere tecum flere  
Crucifixo condolere  
Donec ego vixero.  
Juxta crucem tecum stare  
Te libenter sociare  
In planctu desidero.

Virgo virginum preclara,  
Michi iam non sis amara,  
Fac me tecum plangere,  
Fac ut portem Christi mortem  
Passionis eius sortem  
Et plagas recolare.

Fac me plagis vulnerari,  
Cruce hac inebriari  
Ob amorem filii.  
Inflamatus et accensus  
Per te, virgo, sim defensus  
In die iudicii.

who mourned and grieved  
when she saw  
the torment of her glorious son.

Who is the man who would not weep  
if he saw the mother of Christ in such agony?  
Who could not have compassion  
on beholding the devout mother  
suffering with her son?

For the sins of his people  
she saw Jesus in torment  
and subjected to the scourge;  
she saw her sweet son  
dying desolate  
when he gave up his spirit.

O mother, fount of love,  
make me feel the power of sorrow  
that I may grieve with you:  
grant that my heart may burn  
with the love of Christ, our God,  
that I may greatly please him.

Holy mother, grant this,  
strike the wounds of the crucified  
deep within my heart:  
impress the power of the love  
of your wounded son  
who deigned to suffer so much for me.

Let me truly weep with you  
and lament the crucified  
for as long as I shall live:  
to stand with you beside the cross  
and join with you  
in mourning, this is what I desire.

Most eminent virgin of virgins,  
do not be bitter towards me now:  
let me mourn with you,  
let me bear the death of Christ  
and remember the fate of his passion  
and his wounds.

Let me be wounded with afflictions,  
thus inebriated with the cross  
for love of the son:  
kindled and set alight,  
let me be defended by you, virgin,  
on the day of judgment.



Fac me cruce custodiri,  
Morte Christi premuniri,  
Confoveri gratia.  
Quando corpus morietur  
Fac ut anime donetur  
Paradisi gloria.  
Amen.

TENOR

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

### **Ma maistresse et ma plus grant amy,**

De mon desir la mortelle ennemye,  
Parfaicte en biens s'onques maiz le fut femme,  
Celle seule de qui court bruit et fame  
D'estre sans per: ne vous verray je mye?

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

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

Incessamment mon dolent cueur 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 amy...

**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.

Let me be guarded by the cross,  
fortified by the death of Christ,  
and supported by grace,  
and when my body dies  
let my soul be given  
to the glory of paradise.  
Amen.

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

My lady and my greatest friend,  
mortal enemy of my desire,  
perfect in good qualities, if ever a woman was,  
she alone whose reputation and fame it is  
to be without peer: will I never see you at all?

Alas! certainly I should complain of you  
if it does not please you that I see you soon,  
my love, because of 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 might be asleep.  
May it not be so, my so-beloved lady!  
But if so it is, I declare myself so unhappy  
that I do not want to live one hour more, nor even one half.

My lady and my greatest friend...

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.  
Translations from the French by Scott Metcalfe.



# BLUE HERON

SCOTT METCALFE, DIRECTOR

Winner of the 2018 Gramophone Classical Music Award for Early Music, **Blue Heron** has been acclaimed by The Boston Globe as “one of the Boston music community’s indispensables” and hailed by Alex Ross in The New Yorker for its “expressive intensity.” The ensemble ranges over a wide repertoire from plainchant to new music, with particular specialties in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music, and is committed to vivid live performance informed by the study of original source materials and historical performance practices.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. 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 five-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon. The fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society, providing initial stimulus for the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, which was released just last month. In 2015 Blue Heron also embarked on *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which will wind up around 2021 in time to commemorate the composer’s circa-600th birthday. A parallel project to record all of Ockeghem’s songs and motets sees its first fruits this fall with the November 1 release of *Johannes Ockeghem: Complete Songs, Volume I*. Blue Heron’s recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*.



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. Guttry can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.



**Steven Hrycelak**, bass, is equally at home as an operatic, concert or ensemble performer. He is an ensemble member and soloist in the Grammy-nominated Choir of Trinity Wall Street. Other ensembles include ekmeles, the New York Virtuoso Singers, Toby Twining Music, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a soloist with NYS Baroque, Pegasus, Publick Musick, the Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi's Seneca with Opera Omnia was hailed by The New York Times as having "a graceful bearing and depth." He has traveled the US, Canada and Europe singing in Frank London's klezmer musical *A Night in the Old Marketplace*. Hrycelak received degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a vocal coach and accompanist.



Photo by Kathy Wittman

Described by The New York Times as a "lovely, tender high tenor" in one concert and "appropriately brash" in another, three-time Grammy nominee and Gramophone Award-winning tenor **Owen McIntosh** is widely known for the color and creativity he brings to the stage. Recent solo engagements include *Carmina Burana* with the Carmel Bach Festival, Monteverdi's *L'Orfeo* with Apollo's Fire, Bach's St. John Passion with TENET, Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's Vespers of 1610 with the Green Mountain Project, Bach's St. Matthew Passion with the Grand Rapids Symphony and Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque.



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 15th through the 17th centuries and beyond. From 2010 to 2019 he was also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, B.C.), Les Délices and Quire Cleveland, and other ensembles; this season he has been invited to direct both the Toronto Consort in a 15th-century program and the Dryden Ensemble in Bach's St. John Passion. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (director, Debra Nagy) and L'Harmonie des Saisons (director, Eric Milnes). His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two essays that will be published in a forthcoming book, and he has edited music by Francisco de Peñalosa for Antico Edition (U.K.) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); a long-term project is a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe has taught at Harvard University, Boston University, Boston Conservatory, and Oberlin Conservatory. This year he is a visiting member of the faculty of music history at The New England 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).



**Martin Near** has been acclaimed for the "sweet limpidity" of his singing (The New York Times), with a "cool, beaming countertenor" commended for its "crystal clear ... beautiful, blooming top notes" (New York Classical Review). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut's *Remede de Fortune*, created as a collaboration between Blue Heron and Cleveland's Les Délices (Debra Nagy, director) and returning to Blue Heron's season in 2019, and Richard Rodney Bennett's *Ophelia* (1987) with Boston's Odyssey Opera under the artistic direction of Gil Rose. Near maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Co. of Waltham. He has also been known to compose, arrange and engrave using Finale.



Originally from Glasgow, Virginia, **Stefan Reed** is currently based in Jamaica Plain, Massachusetts, and is enjoying an active career in chamber music, oratorio and recording, with performances and projects in New England and throughout the country. Reed has been characterized as an “intense, focused, lyric tenor” (Miami Herald) and his performances have been described as “dramatically expressive and technically impressive” (Boston Musical Intelligencer). He performs regularly with Boston Baroque, Blue Heron, Conspirare, the Handel & Haydn Society, and Seraphic Fire. Recent and upcoming solo engagements include performances with the Vermont Symphony Orchestra, Coro Allegro, the Handel & Haydn Society, Boston Baroque, and Boston Cecilia. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.



Photo by Ars Magna Studio

Soprano **Margot Rood**, hailed for her “luminosity and grace” by The New York Times, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Philharmonia Baroque, New Jersey Symphony, Cleveland Orchestra, Charlotte Symphony, Boston Symphony Orchestra, New World Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, Cape Symphony, Bach Collegium San Diego, and Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, and Green Mountain Opera Festival. Rood is a recipient of numerous awards, including the St. Botolph Emerging Artist Award, the Lorraine Hunt Lieberson Fellowship at Emmanuel Music, and third place in The American Prize competition in art song and oratorio. She has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University and Keene State College. She has recorded numerous 20th- and 21st-century works for Albany Records, Sono Luminus, and New World Records, most notably the leading role of Emily Webb in Ned Rorem’s operatic rendering of Thornton Wilder’s *Our Town*. Rood holds degrees from the University of Michigan and McGill University.



Praised for his “elegant style” (The Boston Globe), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival’s productions of Conrad’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, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi’s *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude’s *Membra Jesu Nostri* with Les Voix Baroques and Houston’s Mercury Baroque, Mozart’s *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten’s *War Requiem* with the New England Philharmonic and several guest choruses.



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Chandler Recital Hall, Diehn Center

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*Free Workshop Tuesday, November 5, 12:30 PM*

MONDAY, FEBRUARY 17, 2020, 7:30 PM

### **The American Brass Quintet**

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MONDAY, MARCH 16, 2020, 7:30 PM

### **Rod Gilfry with the Norfolk Chamber Consort**

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*Free Master Class: Tuesday, March 17, 12:30 PM*

MONDAY, APRIL 20, 2020, 7:30 PM

### **Veronica Swift with the John Toomey Trio**

Chandler Recital Hall, Diehn Center

THURSDAY, APRIL 16

3:00 PM Clinic, Diehn 1201

4:30 PM Open Rehearsal, Jazz Orchestra

Diehn 1105

FRIDAY, APRIL 17

10:00 AM Clinic, Diehn 1201

1:00 PM Open Rehearsal, Jazz Choir

Chandler Hall

SATURDAY, APRIL 18

1:00 PM Concert, Jazz Orchestra and Choir

Chandler Hall

SUNDAY, APRIL 19

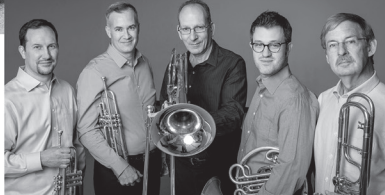
4:00 PM Concert, Jazz Orchestra and Choir

Chandler Hall

MONDAY, APRIL 20

1:00 PM Clinic, Diehn 1201

7:30 PM Concert, John Toomey Trio



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