



Ockeghem@600 | Concert 3

L'HOMME ARMÉ

8 PM ▸ OCTOBER 17, 2015

First Church in Cambridge, Congregational

Ockeghem@600 | Concert 3

L'HOMME ARMÉ

I. ANONYMOUS Il sera par vous conbatu / L'ome armé doibt on doubter • MN MS JM
JOHANNES OCKEGHEM (c. 1420-1497) D'un autre amer mon cueur s'abesseroit • LP JM ST
PHILIPPE BASIRON (c. 1449-1491) D'ung autre amer / L'homme armé • OM MS JM SH

II. OCKEGHEM Missa L'homme armé — Kyrie, Gloria, Credo

III. JOHANNES REGIS (c. 1425-1496)
Lauda Syon salvatorem / Ego sum panis vivus • OM JM ST PG SH

— *intermission* —

IV. OCKEGHEM Quant de vous seul je pers la veue • MN JM ST

V. BASIRON Salve regina • MN MS PG SH

VI. GUILLAUME DU FAY (c. 1397-1474) Vostre bruit et vostre grant fame • MN ST SM
ANTOINE BUSNOYS (c. 1430-1492) C'est bien malheur qui me queurt seure • LP OM SM

VII. OCKEGHEM Missa L'homme armé — Sanctus, Agnus dei

Ockeghem@600 is a long-term project exploring the complete works of Johannes Ockeghem (c.1420-1497) as we approach the 600th anniversary of his birth (more or less).

Pre-concert talk by Sean Gallagher, sponsored in part by The Cambridge Society for Early Music.



Martin Near, Laura Pudwell, Owen McIntosh, Jason McStoots, Mark Sprinkle, Sumner Thompson, Paul Guttry, Steven Hrycelak — Scott Metcalfe, *director, vielle & harp*



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ARMS AND THE MAN

Following the death of John the Fearless, duke of Burgundy, an inventory of the holdings of the Burgundian chapel was drawn up in 1420. 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, Patrems, 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, following the incipit “Credo in unum deum” which was intoned by the celebrant), songs in the *formes fixes* of secular poetry: “Virelais, Ballades, and other things.” The second of the books listed above survives in part: known as the Trémouille Manuscript, it was apparently copied in 1376 for a French royal chapel and acquired later by Philip the Bold

of Burgundy. The extant portion of the manuscript includes the 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 French, secular text; three *chaces* or three-voice canons; 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 it may be nowadays, this is far from an isolated case. Singing secular songs during the Mass seems to have been quite 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 was nothing unusual about hearing an ostensibly secular tune like *L’homme armé* during Mass—songs and their texts had been heard in services for at least a century already, and probably much longer—but the notion of using a secular 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) from the 1450s; the first Masses on *L’homme armé*, by Du Fay, Johannes Regis, and Johannes Ockeghem, 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 think 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

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.

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 was 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

The most obvious and most common analogy made available by courtly love was between the female object of desire and Mary, and our concert includes a song, Du Fay's *Vostre bruit et vostre grant fame*, whose text could easily be read as a "Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame" ("Poem that may be addressed either to the Virgin Mary or by a lover to his lady"), to quote a rubric given by the Burgundian court chronicler and poet Jean Molinet (c. 1435-1507) to

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

his own *Dame sans per*.⁴ A song addressed to or speaking about a man, like Ockeghem's *D'un autre amer* or *Quant de vous seul*, could by simple analogy express the believer's devotion to Christ.

The gender of the beloved in *D'un autre amer* is actually ambiguous and the text might be directed towards a male or female. The first line is adapted from the *Complainte* or lament on the death of his lady by Alain Chartier (d. 1430), but Ockeghem's song appears to be spoken by a woman about a man. On the other hand, Molinet's *Oroison* recasts the opening thus: "D'ung aultre aimer que vous doulce Marie / En verité mon cueurs'abuseroit." In any case, the song offered rich symbolic potential for sacred interpretation and it lent its melodies and presumed allegorical meaning to a number of motets and Masses.

The first set on our concert shows the process of allegory at work, moving from a monophonic rendition of the tune (about which more below), followed by a comic song, *Il sera par vous combatu*, then *D'un autre amer*, and finally a setting that combines *D'un autre amer* with *L'homme armé*. The latter demonstrates how two ostensibly secular, superficially unrelated texts, one speaking in an elevated register about courtly love, the other a *chanson rustique* describing a general call to arms, could be juxtaposed so that their allegorical meanings enrich each other.

⁴ Kirkman, p. 49.

Il sera par vous combatu speaks directly and familiarly to Symon le Breton, cheering him on to take up his battle axe (his *crocq de ache* or *hache* with aspirated h – or is it a stalk of unaspirated *ache*, the wild celery?) and defeat the dreaded Turk. Symon, called Symonet (little Symon, good old Symon), was a chaplain and singer in the Burgundian chapel, which he had joined by 1431. He retired in 1464 to a canonicate in cathedral of Cambrai, joining his friend Guillaume Du Fay, to whom he left a number of valuables upon his death in November 1473; Du Fay stipulated in his will what was to be done with the items after he died, just one year later. By 1460 or so, when *Il sera par vous* was likely composed, the aging Symon would certainly have looked with dismay on a call to arms, but in the years after Constantinople fell to the Ottoman Turks in 1453, Europe rang with cries for a new crusade, and in January 1457 the Burgundian *chambre des comptes* issued a memorandum instructing the members of the court, including the chapel singers, to prepare for imminent departure:

Item. As regards the chapel, the duke ought to now name those he wishes to take with him so that they can get ready and they and their servants can be fitted out with brigandines or otherwise, according to their means.⁵ [A brigandine, like a hauberk, was a type of body armor.]

In the event, no such crusade took place, but the atmosphere of fear and alarm, the sense of impending doom, persisted for many decades, even centuries.

As for *L'homme armé* itself, its origins are obscure. There is no source for the song or its French words apart from its use in polyphonic music. Far from being a popular song, it is a highly crafted musical product, 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. 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

⁵ Cited and translated by Alejandro Enrique Planchart in his article “The origins and early history of *L'homme armé*,” *Journal of Musicology* 20/3 (2003): 305-57, on p. 324.

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.”⁶ *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.⁷

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 that of Johannes Regis, which was copied at Cambrai Cathedral in the fall of 1462 and was surely composed shortly before, during a period when Regis was being courted to become master of Cambrai’s choirboys. (Eventually he chose to remain in Soignies.) An additional collection of cantus firmus texts assigned to the tenor of

“le messe Regis sus l’ome arme” establishes that this Mass was associated with a procession founded by a canon at Cambrai, Michel de Beringhen, for the feast on September 29 of the saint whose name he bore, St. Michael.⁸ Nevertheless, of all the possible sacred meanings of *L’homme armé*, the one with the widest applicability, the one most likely to have inspired the composition of so many Masses, is the Christological allegory, whereby the Armed Man is Christ Himself, aloft on the Cross, engaged in cosmic battle with evil on behalf of all humankind.

The melody of *L’homme armé* is found in two distinct modal forms, one Dorian with a minor third above the final, and one Mixolydian, with a major third. The anonymous composer of *Il sera par vous* chose the major mode, as does Ockeghem in his Mass. At least, most of the Mass presents the tune in major, written with final G and B natural. But in the Credo the tenor is instructed (by a written *canon* or rule) to transpose the cantus firmus down a fifth to C, which introduces a B flat into the tune as the seventh degree of the modal scale, and indeed B flats have already intruded strikingly into the harmony here and there before, commonly at the ends of sections and elsewhere, too. Indeed, flats seem to invade gradually, culminating in an extraordinary shift to all B flats in the very last section, the third and final Agnus

⁶ 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).

⁷ 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, and Andrew Kirkman, among others.

⁸ The link is definitively established by Sean Gallagher in his 2010 book, *Johannes Regis*.

dei, where they are all-pervasive, including the minor third above the G final of the *L'homme armé* tune, now transposed down an octave into the lowest voice in the texture and pulling the entire tessitura down with it. I cannot offer any explanation for why Ockeghem suddenly shifts the modality of the Mass from major to minor at the last moment, nor am I aware of any study that accounts for the phenomenon, but the effect is astonishing; it is one of the many passages in Ockeghem's music that can overwhelm you with emotion that seems to well up out of nowhere, deeply moving and utterly inexplicable.

Ockeghem sets the *L'homme armé* melody in note values moving quickly enough to make it clearly audible at all times. Given the wealth of evidence concerning the presence of secular songs and their texts in the Mass, specifically including "some, albeit limited, support"⁹ for singing the French words of songs in Mass settings, we have decided to sing the melody to its original text; indeed, it would be virtually impossible to accommodate the words of the Ordinary to the tune. (The two sources of the piece offer no clues to Ockeghem's intent.) The result is a Mass that constantly reminds us of its structural and allegorical underpinning, sometimes in exhilarating and very likely meaningful fashion, such as the juxtaposition of "Jesu Christe" and "L'homme armé" towards the end of the Gloria.

As Blue Heron performs the complete works of Ockeghem over the next several seasons, we plan also to explore music of Ockeghem's predecessors, contemporaries, and followers, developing and sharing a sense of the entire fifteenth-century repertoire. Today we offer Busnoy's *C'est bien malheur*, and we accept the invitation offered by Philippe Basiron's combinative song *D'ung aultre amer / L'homme armé* to perform another of this younger composer's works, his lovely *Salve regina*, in which the top part paraphrases the plainchant melody throughout. And we add one more polytextual work, this one unmistakably Christological in destination, *Lauda Syon salvatorem* by Ockeghem's almost exact contemporary, Johannes Regis. The main text is a sequence written by St. Thomas Aquinas around 1264 at the request of Pope Urban IV for the new Mass of Corpus Christi; the tenor quotes the words of Jesus from John 6, "I am the living bread..." Regis's unique sound world, rich and sonorous, harmonically surprising, and completely unlike Ockeghem's, reminds us, should reminder be necessary, that the musicians of the fifteenth century were as diverse and individual in their art as any human beings before or since.

—Scott Metcalfe

⁹ Kirkman, p. 138.

TEXTS & TRANSLATIONS

L'ome armé doibt on doubter.

On a fait partout crier
Que chacun se doibt armer
D'un haubregon de fer.
L'ome armé doibt on doubter.

Il sera par vous conbatu

Le doubté Turcq, Maistre Symon,
Certainement ce sera mon,
Et de crocq de ache abatu.

Son orgueil tenons a batu
S'il chiet en voz mains, le felon.

Il sera par vous conbatu
Le doubté Turcq, Maistre Symon.

En peu d'heure l'arés batu
Au plaisir Dieu, puis dira on:
Vive Symonet le Breton
Que sur le Turcq s'est enbatu!

Il sera par vous conbatu...

TENOR & CONTRATENOR

L'ome armé doibt on doubter.

On a fait partout crier
(A l'assaut, et a l'assaut!)

Que chascun se doibt armer
D'un haubregon de fer.

(A l'assaut, a l'assaut!)

Text emendation of "Il sera *pour* vous" to "par" suggested by Alejandro Enrique Planchart.

D'un autre amer mon cueur s'abesseroit;

Il ne fault ja penser que je l'estrange
Ne que pour rien de ce propos me change,
Car mon honneur en appetisseroit.

Je l'ayme tant que jamais ne seroit
Possible a moi de consentir l'eschange.

D'un autre amer mon cueur s'abesseroit;
Il ne fault ja penser que je l'estrange.

La mort, par Dieu, avant me desferoit
Qu'en mon vivant j'acoinctasse ung estrange.
Ne cuide nul qu'a cela je me range:
Ma léauté trop fort se mesferoit.

D'un autre amer...

Beware the armed man!
The cry has been raised all around
that everyone must arm himself
with a hauberk of iron.
Beware the armed man!

He will be fought by you,
the dreaded Turk, Master Symon—
oh, most certainly!—
and struck down with an axe-head [*or* celery stalk].

We're sure his arrogance will be defeated
if he but falls into your hands, the villain.

He will be fought by you,
the dreaded Turk, Master Symon.

In short time you will have beaten him,
to God's delight, and then we'll say
Long live good old Symon the Breton,
for he did battle with the Turk!

He will be fought by you...

Beware the armed man!
The cry has been raised all around
(To battle, to battle!)
that everyone must arm himself
with a hauberk of iron.
(To battle, to battle!)

By loving another my heart would lower itself;
It is unthinkable that I would spurn him
Nor waver from this intent for anything,
For my honor would thus be diminished.

I love him so that it would never be
Possible for me to consent to the exchange.

By loving another my heart would lower itself;
It is unthinkable that I would spurn him.

Death, by God, would undo me before
I should, while living, welcome another.
Let no one imagine that I would act in that way:
My loyalty would too much abase itself.

By loving another...

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.

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 exspecto resurrectionem mortuorum, et vitam venturi seculi. 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.

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.

Lauda Syon salvatorem,
lauda ducem et pastorem
in hymnis et canticis.

Quantum potes tantum aude,
quia maior omni laude
nec laudare sufficis.

Laudis thema specialis,
panis vivus et vitalis
hodie proponitur.

Sit laus plena, sit sonora,
sit iocunda, sit decora
mentis iubiliatio.

Dies enim solemnus agitur
in qua mense prima recolitur
huius institutio.

In hac mensa novi regis
novum pascha nove legis
phase vetus terminat.

Quod in cena Christus gessit
faciendum hoc expressit
in sui memoriam.

Dogma datur christianis
quod in carne transit panis
et vinum in sanguinem.

Quod non capis, quod non vides
animosa firmat fides
preter rerum ordinem.

Jhesu nostri miserere. Amen.

TENOR

Ego sum panis vivus qui de celo descendi.
Caro mea vere est cibus et sanguis meus vere
est potus.

Qui manducat me et ipse vivet propter me.

Praise, O Sion, your savior,
praise your leader and king
with hymns and canticles.

Do your utmost, as much as you can,
for he is greater than any praise
nor are you able to praise him enough.

The special theme of your praise,
a bread living and life-giving,
is offered today.

Let the praise be full, let it be sonorous,
let the jubilation of the spirit
be joyful and comely.

On this solemn day
the first gathering around the table
is remembered.

At this table of the new king,
the new passover of the new law
brings the old rite to an end.

What Christ did at the Last Supper
he ordered to be done
in his memory.

This doctrine is given to Christians:
that bread becomes flesh
and wine, blood.

That which you do not grasp or see
is strengthened by a living faith
beyond the order of things.

Jesus, have mercy on us. Amen.

I am the living bread who came down from
heaven. My flesh is truly food and my blood is
truly drink.

Whosoever eats of me shall also live through
me.

Quant de vous seul je pers la veue,
De qui tant chiere suis tenue,
Mon mal lors si tresfort m'assault
Qu'à peu que le cueur ne me fault,
Tant suis de douleur esperdue.

Pour estre vostre devenue
Plus que nul qui soit soubz la nue
Toute ma joie me default

Quant de vous seul je pers la veue,
De qui tant chiere suis tenue:
Mon mal lors si tresfort m'assault.

Dont je voi bien que je suis nue
De tous biens comme beste mue
A qui de plus riens il ne chault,
Car je scais bien qu'estre me fault
Seulle de tous biens despourveue

Quant de vous seul je pers la veue,
De qui tant chiere suis tenue.
Mon mal lors si tresfort m'assault
Qu'à peu que le cueur ne me fault,
Tant suis de douleur esperdue.

Salve regina misericordie, vita dulcedo et
spes nostra, salve. Ad te clamamus exules filii
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.

Vostre bruit et vostre grant fame
Me fait vous amer plus que fame
Qui de tous biens soit assouvie,
Ne ja d'autre servir envie
N'auray plus que de rendre l'ame.

En rien ne crains reproche d'ame,
Je vous tiens et tiendray ma dame
En accroissant toute ma vie

Vostre bruit et vostre grant fame
Me fait vous amer plus que fame
Qui de tous biens soit assouvie

When I lose sight of you alone,
By whom I am held so dear,
My pain then assails me so strongly
That my heart nearly breaks,
So overcome am I by sorrow.

Because I have become yours
More than anyone under the heavens,
All my joy fails me

When I lose sight of you alone,
By whom I am held so dear:
My pain then assails me so strongly.

Then I see well that I am stripped
Of all good things, like a dumb beast
To whom nothing matters any longer,
For I know well that I must be
Alone, deprived of all good things,

When I lose sight of you alone,
By whom I am held so dear:
My pain then assails me so strongly
That my heart nearly breaks,
So overcome am I by sorrow.

Hail queen of mercy: life, sweetness,
and our 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.

Your renown and your great repute
Make me love you more than any woman
Endowed with all that's good,
Nor yet should I wish to serve another
Any more than to give up the ghost.

I do not fear anyone's reproach;
I hold you and shall keep you, my lady,
Devoting my whole life to increasing

Your renown; and your great repute
Makes me love you more than any woman
Endowed with all that's good.

Et pour ce donc ce que je clame
C'est vostre grace sans nul blasme,
Au moins se je l'ay desservie,
Ne veuillés pas que je desvie,
Car vous perdrîés part du royaulme.

Vostre bruit et vostre grant fame...

C'est bien malheur qui me queurt seure,
Lors quant je cuide estre au desseure
De mes amours,
Qu'aultruy les me toul et deveure.
Fault il qu'en ce point je demeure?
Las! quelx doulours.

Pour nyant l'ay servy a toute heure:
Aultruy recueille et je labeure,
Pour ris j'ay plours.

C'est bien malheur qui me queurt seure
Lors quant je cuide estre au desseure
De mes amours.

Se Fortune ou Dieu me sequeure,
En amours ne scay voye seure
Ne aucuns destours
Que chacun apres moy n'à queure.
Se l'ay la verte, aultruy la meure,
Voyez les tours.

C'est bien malheur qui me queurt seure...

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

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

And for this reason what I claim
Is your favor, without any blame,
At least if I have deserved it;
And do not wish that I should die,
For you would lose your part in the Kingdom.

Your renown and your great repute...

It is indeed misfortune that dogs me,
For just when I think I'm on top
Of my love affairs,
Another seizes them from me and devours them.
Must I remain in this situation?
Alas! what sorrows!

For nothing have I served her at all hours:
Another harvests the fruits of my labors,
For laughter I have tears.

It is indeed misfortune that dogs me,
Just when I think I'm on top
Of my love affairs.

May Fortune or God help me,
In love I do not know the sure road
Nor any detours
Where all may not pursue me.
If I have the green fruit, another eats it ripe—
See how it goes?

It is indeed misfortune that dogs me...

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

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

Translations from the French by Scott Metcalfe

ABOUT THE ARTISTS



The vocal ensemble **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 the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the unique repertory of the Peterhouse partbooks. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, featuring music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, Robert Hunt, and Richard Pygott, including many world premiere recordings; four discs have been released to date and Volume 5 will follow in 2016. Blue Heron has also recorded a CD of music from c. 800-1400 to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, and the live recording *Christmas in Medieval England* hits the street this month.

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 and Dumbarton Oaks in Washington, D.C., in California at Festival Mozaic in San Luis Obispo and at the Berkeley Early Music Festival; in Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia; and for a visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology. Blue Heron has been ensemble in residence at the Center for Early Music Studies at Boston University and at Boston College. In 2015 the ensemble embarked on a long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497); entitled *Ockeghem@600*, it will wind up around 2020, just in time to commemorate the composer’s circa-600th birthday.



Music historian and pianist **Sean Gallagher** (pre-concert speaker and adviser for Blue Heron's Ockeghem@600 project) joined the faculty of the New England Conservatory in 2013. His research focuses on

late medieval and Renaissance music in Italy, France and the Low Countries, with particular emphasis on Johannes Ockeghem and his contemporaries. His book on the 15th-century composer Johannes Regis was published by Brepols in 2010, and he is editor or co-editor of four further volumes, including *Secular Renaissance Music: Forms and Functions* (Ashgate, 2013) and (with Thomas F. Kelly) *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory and Performance* (Harvard, 2008). He has taught at the University of North Carolina at Chapel Hill, Harvard University (where he was awarded the Phi Beta Kappa Prize for excellence in teaching), and Boston University. In 2007 he was Visiting Professor at Villa I Tatti in Florence. He frequently presents pre-concert talks and lecture-recitals on a wide range of topics.

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 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 in wide demand as an operatic, concert, and ensemble performer. He has performed with the New York Virtuoso Singers, Toby Twining Music, ekmeles, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West



Side 5. He has also been a frequent soloist at Trinity Church Wall Street, as well as with NYS Baroque, Pegasus, 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*. Mr. Hrycelak has degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a coach and accompanimental pianist.

A native of remote Northern California, **Owen McIntosh** has enjoyed a career of diverse musical endeavors from bluegrass



to reggae, heavy metal to art song, and opera to oratorio. Recent solo engagements include the St. Matthew Passion with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the

Evangelist in Bach's St. John Passion with Tucson Chamber Artists. Mr. McIntosh is a core member of the vocal chamber ensembles Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, TENET, and Trinity Wall Street.

Jason McStoots has performed around the world and the US with such groups as Boston Lyric Opera, Pacific MusicWorks, Les Délices, The Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He has recently appeared as Tabarco in Handel's *Almira* and



Apollo in Monteverdi's *Orfeo* with the Boston Early Music Festival and he can be heard on BEMF's 2015 Grammy-winning recording of Charpentier, their Grammy-nominated recording of Lully's *Pysché*, and a disc of music by John Blow. Also a voice teacher and stage director, he teaches at Brandeis University, where he recently restarted the opera workshop project.

Scott Metcalfe has gained wide recognition 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, he is also music director of New York City's Green Mountain



Project (Jolle Greenleaf, artistic director) and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra

(Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois.

Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, was the



countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat mater* with Juventas New Music Ensemble, sang the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in *Buxtehude's Heut*

triumphieret Gottes Sohn with Boston Baroque. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near was Music Director of Exsultemus from 2009 to 2012.

Grammy-nominated mezzosoprano **Laura Pudwell** has established a superb reputation through her performances worldwide.



Equally at home on the opera, oratorio, or recital stage, Ms. Pudwell sings a vast repertoire ranging from early music to contemporary works, and has received international acclaim for her recordings. She is best known

in Boston for her appearances in operas presented by the Boston Early Music Festival. On the opera stage, she has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music, and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera. Ms. Pudwell is a regular participant in many festivals, and appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, and the St. Lawrence Choir, among others.

Tenor **Mark Sprinkle's** singing has been described as “expressive,” “very rewarding,” “outstanding,” “vivid,” and “supremely stylish.” He has collaborated with the Boston



Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh,

and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith.

He has appeared as a soloist with Concerto Palatino and has sung the Evangelist in Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.

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 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 Concerto Palatino,

Tafelmusik, Apollo's Fire, Les Boréades de Montréal, 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.

ABOUT THE INSTRUMENTS

The fiddle and the rebec are my two instruments; I repeat, my chosen instruments, those that induce piety and stir my heart most ardently to the contemplation of heavenly joys. For these reasons I would rather reserve them solely for sacred music and the secret consolation of the soul, than have them sometimes used for profane occasions and public festivities.

— Johannes Tinctoris,
De inventione et usu musicae (c. 1481–3)



The **vielle** or **fiddle** (both words, like *viola*, are related to the Latin words *vidula*, *viella*, and *viola*) existed in a multitude of forms. The vielle played today was made by Karl Dennis of Warren, Rhode Island, after careful study of fiddles pictured by medieval artists: very few bowed string instruments survive from the Middle Ages. It has a flat back, arched top, and curved bridge, with five gut strings tuned in 4ths and 5ths, all of which features are more or less common among medieval fiddles.

The **bow** was designed and made by David Hawthorne of Cambridge, Massachusetts, following examples in medieval art. Made of European pearwood and strung with horsehair, it is highly curved and very much resembles the hunting bow for which it is named.

The strings on a harp clang by striking the lower nail where they are connected to the body... In common parlance this is called “harping” the string.

— Heinrich Glarean, *Dodecachordon* (1547)



The fifteenth-century **harp** sounds rather different from its modern counterparts due to the presence of brays, small wedges set atop the pins in the sound board: when the string is plucked, it vibrates against the narrow end of the wedge, creating a buzzy or snappy sound which is both louder and more sustained than that of a harp without brays. The harp played today was made by Lynne Lewandowski of Bellows Falls, Vermont, from Vermont cherry, and is based on various surviving originals and paintings, especially the tall and slender harps portrayed in the paintings of Hans Memling. Its 26 gut strings are tuned diatonically with both B-natural and B-flat.

OCKEGHEM@600

Ockeghem@600 is Blue Heron's multi-year project to perform the complete works of Johannes Ockeghem, one of the very greatest composers of the Western tradition, in thirteen programs over the course of seven seasons. Inaugurated in the spring of 2015, Ockeghem@600 will wind up in 2020-21, just in time to commemorate the 600th anniversary of Ockeghem's birth in circa 1420.

Besides concerts, the project demands and will include a significant component of research into the many questions of fifteenth-century performance practice which remain unsolved puzzles – questions as basic as pitch level, voice types, and scoring. By the end we expect to have a better understanding of such issues. We will also have created a new complete edition of the music of Ockeghem, scrupulously based on the original sources and rigorously tested in practice.

Along the way we will also explore music of Ockeghem's predecessors (Du Fay, Binchois, et al.), contemporaries (Regis, Busnoys, et al.), and followers (Josquin, Obrecht, Agricola, Isaac, et al.), developing and sharing with our audiences a sense of the entire fifteenth-century repertoire. Succeeding our series of recordings of Music from the Peterhouse Partbooks, the fifth and final volume of which will be released in 2016, a new series of five CDs is being planned, including a 2-CD set of all of Ockeghem's songs.

Joining Blue Heron as adviser for Ockeghem@600 is Professor Sean Gallagher of the New England Conservatory, one of the world's leading experts on Ockeghem and his contemporaries.

THE MUSIC OF JOHANNES OCKEGHEM

Ockeghem's surviving music comprises two dozen songs, four motets, nine complete cyclic Masses, three partial Mass cycles, an independent Credo, and an incomplete Requiem.

SONGS

Aultre Venus	Les desleaux	¿Qu'es mi vida preguntays?
Baisiés moi	Ma bouche rit	<i>by Johannes Cornago, with added voice by Ockeghem</i>
D'un autre amer	Ma maistresse	S'elle m'amera / Petite camusette
Fors seulement contre ce	Mort tu as navré	Se vostre cuer
Fors seulement l'actente	Alius discantus super O rosa bella	Tant fuz gentement
Il ne m'en chault	Permanent vierge	Ung aultre l'a
Je n'ay dueil (two versions)	Prenez sur moi	
La despourveue	Presque transi	
L'autre d'antan	Quant de vous	

MOTETS

Alma redemptoris mater
Ave Maria
Intemerata dei mater
Salve regina

MASSSES

Missa Au travail suis
Missa Caput
Missa cuiusvis toni
Missa De plus en plus
Missa Ecce ancilla
Missa L'homme armé
Missa Mi mi
Missa quinti toni a 3
Missa prolotionum

Missa Fors seulement
(Kyrie, Gloria, Credo)
Missa Ma maistresse (Kyrie, Gloria)
Missa sine nomine a 5
(Kyrie, Gloria, Credo)
Credo sine nomine
Requiem (incomplete)

OCKEGHEM'S LIFE & TIMES

Ockeghem	Music & other arts	History	
1400	<ul style="list-style-type: none"> Guillaume Du Fay b. c. 1397, Bersele, near Brussels Gilles de Bins, dit Binchois b. c. 1400, ?Mons Rogier van der Weyden b. c. 1400, Tournai c. 1410 Jean, duke of Berry, commissions <i>Très riches heures</i>, illustrated by Limbourg brothers c. 1412-16 	<ul style="list-style-type: none"> 1404 d. Philip the Bold, duke of Burgundy; succeeded by John the Fearless 1409 Pope Alexander VI elected: there are now three popes 	
1410	<ul style="list-style-type: none"> Johannes Ciconia d. 1412 	<ul style="list-style-type: none"> 1414-18 Council of Constance October 25, 1415 Battle of Agincourt 1419 d. John the Fearless, duke of Burgundy; succeeded by Philip the Good 	
1420	<ul style="list-style-type: none"> Johannes Ockeghem b. c. 1420 in Saint Ghislain, near Mons, County of Hainaut, diocese of Cambrai 	<ul style="list-style-type: none"> Binchois is organist at St. Waudru, Mons, 1419-23 Johannes Regis b. c. 1425 Jean Fouquet b. 1420 (d. 1481) 	<ul style="list-style-type: none"> 1422 Charles VII becomes King of France
1430	<ul style="list-style-type: none"> Binchois at Burgundian court by at least January 1431 Antoine Busnoys b. c. 1430-35 Christine de Pizan d. c. 1430 Alain Chartier d. 1430 François Villon b. c. 1430 Jean Molinet b. c. 1435 1436 Santa Maria del Fiore (Florence) completed with dome engineered by Filippo Brunelleschi; Du Fay composes <i>Nuper rosarum flores</i> for consecration 	<ul style="list-style-type: none"> 1431 Joan of Arc burned at the stake in Rouen by the English; Henry VI of England crowned king of France in Notre-Dame de Paris 1435 Treaty of Arras between France and Burgundy 1436 armies of Charles VII reclaim Paris 	
1440	<ul style="list-style-type: none"> 1443-44 earliest documentation: <i>vicaire-chanteur</i> at church of Our Lady, Antwerp 1446-8 first of seven singers in the chapel of Charles I, duke of Bourbon 	<ul style="list-style-type: none"> Jan van Eyck d. July 9, 1441, Bruges Alexander Agricola b. c. 1446, Ghent 1440s earliest cyclic Masses, composed in England, reach the continent via Flanders: <i>Missa Caput</i>, <i>Missa Veterem hominem</i>, etc. 1444 Cosimo de' Medici founds Laurentian Library in Florence 1448 Pope Nicholas V founds Vatican Library 	<ul style="list-style-type: none"> 1449 French reconquer Normandy

Ockeghem	Music & other arts	History
<p>1450</p> <ul style="list-style-type: none"> • c. 1450 first extant compositions: <i>Ma maïstresse</i>, <i>Missa Caput</i> • by 1451 joins the French royal chapel of Charles VII; lives in Tours until his death • 1452 encounters Guillaume Du Fay at meeting between French royal court and ducal court of Savoy • by 1454 appointed first chaplain of French royal chapel • January 1, 1454 presents the king with “a book of song”; receives a New Year’s gift of four ells of cloth in return • 1455 meets Du Fay again • January 1, 1459 gives the king “a very richly illuminated song” and receives a New Year’s gift in return • 1459 named treasurer of the collegiate church of St. Martin in Tours 	<ul style="list-style-type: none"> • February 1453 Binchois retires from Burgundian court and moves to Soignies • Heinrich Isaac b. c. 1450 • John Dunstaple d. 1453 • Josquin Desprez b. c. 1450–55, ?near Saint Quentin • Jacob Obrecht b. c. 1457-8, Ghent • Leonardo da Vinci b.1452 (died 1519) • 1455 Johannes Gutenberg completes printing of the Bible in Mainz 	<ul style="list-style-type: none"> • 1453 end of Hundred Years War between France and England • 1453 Constantinople falls to the Ottoman Turks
<p>1460</p> <ul style="list-style-type: none"> • c. 1460 <i>Mort tu as navré de ton dart</i> (lament for Binchois) • 1462 travels to Bourges • June 1462 travels to Cambrai • February-March 1464 travels to Cambrai and stays with Du Fay; ordained as a priest on this occasion? • c. 1460-5 contact with Busnoys in Tours • 1467/8 <i>Missa L’homme armé</i> copied in Bruges 	<ul style="list-style-type: none"> • Binchois d. September 20, 1460, in Soignies • R. van der Weyden d. June 18, 1464, in Brussels • Charles d’Orléans d. January 4/5 1465 • Donatello d. 1466 • 1465-7 Busnoys composes <i>In hydraulis</i>, praising Ockeghem 	<ul style="list-style-type: none"> • 1461 d. Charles VII; succeeded by Louis XI • 1467 d. Philip the Good, duke of Burgundy; succeeded by Charles the Bold • 1468 wedding of Charles the Bold and Margaret of York
<p>1470</p> <ul style="list-style-type: none"> • 1470 travels to Spain on 1 or 2 diplomatic embassies (adds 4th voice to Cornago’s <i>Qu’ès mi vida preguntays</i>) • lament for Du Fay (lost) • 1475/6 <i>Missa Mi mi</i> copied in Bruges • 1476/7 <i>Missa cuius vis toni</i> copied in Bruges 	<ul style="list-style-type: none"> • Du Fay d. November 27, 1474, in Cambrai • 1478 William Caxton publishes first printed copy of the <i>Canterbury Tales</i> (written late 14th century) 	<ul style="list-style-type: none"> • 1477 d. Charles the Bold, duke of Burgundy; Burgundy absorbed into the French crown
<p>1480</p> <ul style="list-style-type: none"> • All of Ockeghem’s surviving music composed by c. 1480? • August 1484 travels to Damme and Bruges; banquet in his honor at St. Donatian, Bruges • 1488 travels to Paris 		<ul style="list-style-type: none"> • 1483 d. Louis XI; succeeded by Charles VIII
<p>1490</p> <ul style="list-style-type: none"> • d. February 6, 1497, presumably in Tours 	<ul style="list-style-type: none"> • Busnoys d. 1492 • Regis d. c. 1496 ?Soignies 	

HOW DID OCKEGHEM SPELL HIS NAME?

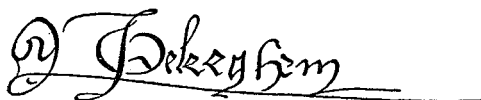
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

The county of Hainaut or Hainault was a lordship within the Holy Roman Empire with its capital at Mons (*Bergen* in Flemish); the name comes from the river Haine. Hainaut comprised what is now the Belgian province of Hainaut and part of the French *département* of Nord, and included the cities of Charleroi, to the east of Mons, and, to the southwest, Valenciennes and the diocesan seat of Cambrai, both in latter-day France. In 1420 the county was ruled by Jacqueline, daughter of duke Wilhelm II of Bavaria-Straubing, but in 1432 it was ceded to the Duchy of Burgundy under Philip the Good; in 1477, upon the death of Charles the Bold, it passed to the Habsburgs with the rest of the Burgundian Netherlands.

The composer's given name was Jehan (or Jean), normally given as Johannes in Latin or other non-French contexts. The surname suggests that his family originated in the town of Okegem on the Dendre, less than 35 miles to the north in East Flanders. But during the later Middle Ages, Hainaut was culturally and linguistically French,

and Jehan very likely grew up speaking French as his first tongue. By the mid-1440s he was living and working in France, and from about 1450 until his death in 1497 he was a member of the chapel of the the king of France and lived in Tours, in the Loire Valley.

The Flemish family name was a source of endless confusion to speakers of Fench, Italian, German, and other languages, and it may be found spelled in a bewildering variety of ways in contemporary sources: Ockeghem, Okeghem, Okegheem, Ockegheem, Okeghen, Okeghan, Okenghem, Ockenheim, Okekam, Obekhan, Obergan, Hockeghen, Hoquegan, Hocquergan, Hoiquergan, Holreghan, Okegus. Eugène Giraudet, in *Les artistes tourangeaux* (Tours, 1885), reproduces a presumed autograph signature on p. 312, but fails to indicate the source, which is otherwise unknown and is now apparently lost. Nevertheless, modern scholarship has generally accepted the authenticity of the signature, in part due to the unusual formation of the c, which could be taken for an e; such an oddity, as Jaap van Benthem has written, "might plead against any suggestion of a nineteenth-century attempt [at] forgery." The signature, assuming it is indeed genuine, establishes that, at least on this one occasion, the composer spelled his last name OCKEGHEM.



ACKNOWLEDGEMENTS

Blue Heron's existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. We offer our grateful thanks to all those who join us in creating, nurturing and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Today's program was prepared in part at a retreat in Falmouth at what we have informally dubbed the Reichheld Center for the Advancement of Vocal Ensemble Music. Many thanks to our generous host, Fred Reichheld, for extending the invitation and a warm welcome, and for sponsoring a performance at the Church of the Messiah in Woods Hole.

We are very pleased to have Professor Sean Gallagher join us as adviser for the long-term project Ockeghem@600.

Special thanks to Brett Kostrzewski for his help in transcribing Ockeghem's *Missa l'homme armé* from the original sources.

Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond. Erik Bertrand maintains our website and carried out its most recent rebuild; the site was originally built by Evan Ingersoll (Angstrom Images), who designed our programs for many years. Chris Clark (Cave Dog Studio) designed our program cover and created many brochures, postcards, and other publicity materials over the years. Philip Davis serves on our board; he is also a superb recording engineer and has recorded almost all of our concerts since day one. Joel Gordon has recorded and edited all of our CDs and has also recorded various concerts. Kathy Wittman of Ball Square Films has recently begun working with us on video materials. We could not be more fortunate to have all this expertise on our side.

Thanks to the Cambridge Society for Early Music for supporting the pre-concert talks.

Many thanks to our board and to all our volunteers for their help this evening and throughout the year.

We are honored and grateful to have so many generous donors.

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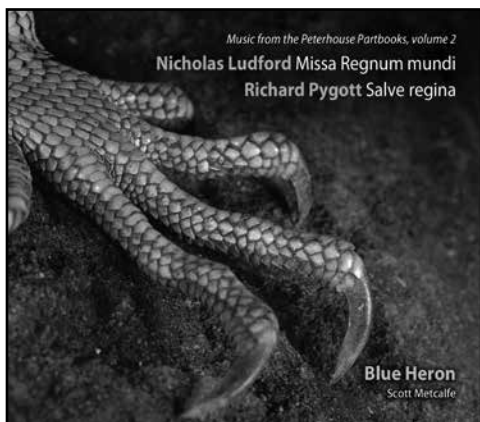
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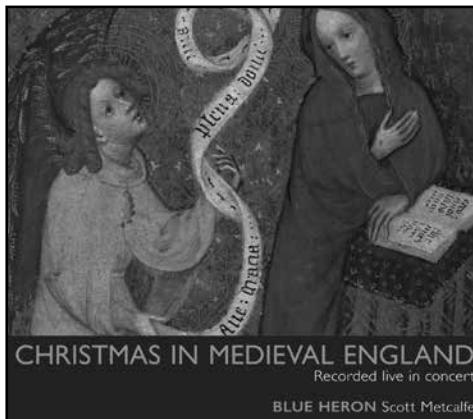
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