

Ockeghem@600 | Concert 5

# CAPUT: OCKEGHEM & THE ENGLISH

8 PM • FRIDAY, FEBRUARY 17, 2017 — First Parish of Lexington

8 PM • SATURDAY, FEBRUARY 18, 2017 — First Church in Cambridge, Congregational

## CAPUT: OCKEGHEM &amp; THE ENGLISH



JOHANNES OCKEGHEM (c. 1420-1497)

*Missa Caput*

Kyrie • LP MS ST DM / MN OM JM PG

Gloria • LP OM JM PG

JOHN PYAMOUR (d. before March 1426)

Quam pulcra es • OM JM DM

WALTER FRYE (d. before June 1475)

Alas alas alas is my chief song • MN ST PG

Ave regina celorum • LP MS DM

OCKEGHEM

*Missa Caput*

Credo • MN JM ST DM

— intermission —

FRYE

Tout a par moy, affin qu'on ne me voye • LP MS JM

ROBERT MORTON (b. c. 1430, d. after March 13, 1479)

Le souvenir de vous me tue • MN MS PG

GILLES DE BINS, DIT BINCHOIS (c. 1400-1460)

Dueil angoisseux, rage desmesuree • LP ST JM

OCKEGHEM


*Missa Caput*

Sanctus

Agnus dei

*Ockeghem@600 is a long-term project exploring the complete works of Johannes Ockeghem in thirteen concert programs presented between 2015 and 2021. Blue Heron is very pleased to have Professor Sean Gallagher as adviser for the entire project.*

*Pre-concert talk (in Cambridge) by Sean Gallagher (New England Conservatory of Music) sponsored in part by The Cambridge Society for Early Music.*

 Blue Heron is funded in part by the Massachusetts Cultural Council, a state agency. The Lexington performance is supported in part by a grant from the Lexington Cultural Council, a local agency which is supported by the Massachusetts Cultural Council, a state agency.

## OCKEGHEM &amp; THE ENGLISH



In this fifth program of our multi-season survey of the complete works of Johannes Ockeghem, we present one of his earliest surviving works, the *Missa Caput*. Those who have attended previous concerts in the series will perhaps share the impression we are forming of Ockeghem's compositional character—curious, experimental, boldly asserting his superior craft vis-à-vis his models by surpassing their technical achievements, and stretching the theoretical systems of his time in ways that challenge our ability to find a definite solution (and surely posed similar challenges to musicians of his day). No two of his pieces sound quite the same or address formal problems in the same manner. As Fabrice Fitch observes in his study of the Masses, “most of them present a highly distinctive profile, determined by features peculiar to the one work alone. Thus, the soundscapes of individual works vary considerably, and the differences between them are often more obvious than their similarities.”<sup>1</sup>

These tendencies are already obvious in the music of Ockeghem's younger years, including the *Missa Caput*. Probably composed by around 1450, the Mass borrows its cantus firmus (the preexisting plainchant melody quoted by the tenor) and much of its structure from an anonymous English Mass that arrived on the continent perhaps a decade before. The technical innovations of the English work, in

particular the way in which it handles the two lower lines of its four-voice contrapuntal texture (labelled *Tenor primus* and *secundus*), influenced a generation of French and Flemish composers. Ockeghem adopts the new manner of writing in four parts, but then ups the technical ante considerably by the daring and novel use to which he puts the cantus firmus.

The cantus firmus melody quotes a long melisma on the word “caput” from an antiphon sung during the foot-washing ceremony on Maundy Thursday in the Sarum rite. The Sarum antiphon is in the seventh mode, with a G final and no flat in its signature; the *Caput* melisma begins on a B-natural, ends on G, and features many prominent Bs and Es. The English *Caput* Mass places the plainchant melody in its traditional locus in the second-lowest voice, and unsurprisingly, the Mass, like its tenor, is in a sparkling G mode, featuring numerous G and C major triads. This is the normal situation in modal polyphony: according to the preeminent theorist Johannes Tinctoris, the mode of a piece generally corresponds to the mode of its tenor.

If anyone were to say to me, Tinctoris, I ask you, of what mode is the song *Le serviteur*? I would reply, In general, of an irregular first mode, because the tenor, the principal part of the song, is of such a mode.

*Liber de natura et proprietate tonorum*, 1476

<sup>1</sup> Fabrice Fitch, *Johannes Ockeghem: masses and models* (1997), p. 41.

The Gloria of the English Mass, performed on this program, conveys an excellent sense of the whole work—sunny, jazzy, energetic, seemingly uncomplicated, with the top two parts granted the lion’s share of melodic and rhythmic interest, the bottom two proceeding mostly in longer note values and together creating the harmonic framework.

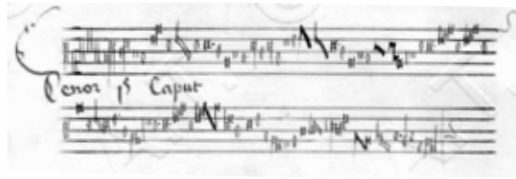


Fig. 1. The Caput tenor from the English Missa Caput. Trent, Archivio Diocesano, MS 93, f. 126v.

Arrestingly strange in sound from its very opening measures, Ockeghem’s *Missa Caput* could hardly be more different in effect. Its young composer (probably less than 30 when he wrote the piece) takes the cantus firmus of the English Mass—not the plainchant itself, which he likely did not know, as it belongs to the insular Sarum repertoire—intact, including the rhythms devised by the English composer, but he directs that it be sung down an octave, where it becomes the lowest voice in the counterpoint. (See figures 1-3.) In this position its numerous B-naturals require F-sharps a perfect fifth above them in order to create a “perfect consonance” or stable harmony. This situation is unusual enough in fifteenth-century music, where sharps lie outside the gamut of “real music,” must be borrowed from the “imaginary” world of *musica ficta* (feigned or false music), and usually function as temporarily raised leading tones at cadences—F-sharp leading to G, for example. The greater oddity is that Ockeghem’s Mass is not oriented to a final of G, as is the Caput cantus firmus, but to D, with F-naturals and B-flats in abundance. In short, the cantus firmus, which normally serves as the structural foundation of the counterpoint, is in a different mode or key than the music in which it is embedded, and the two modes conflict more

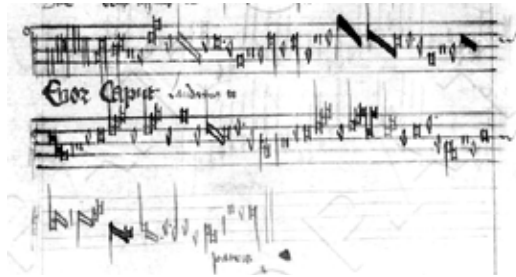


Fig. 2. Ockeghem’s tenor in his Missa Caput. Trent, Museo Provinciale d’Arte, Castello del Buonconsiglio, MS 1375 (formerly 88), f. 287v.

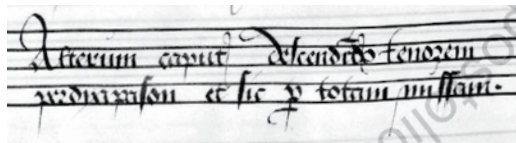


Fig. 3. The “canon” or rule directing the singer of Ockeghem’s tenor to transpose the tenor down an octave: “Alterum caput descendendo tenorem per diapason et sic per totam missam” (Another Caput, lowering the tenor by an octave, and thus for the entire mass). Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. lxii’.

often than they are compatible. The modal schizophrenia that results is obvious right from the outset, as the D-A sonority of the first measure is followed immediately by one on B with an F-sharp above it, which is in turn quickly succeeded by another D sonority, this time with an F natural in the topmost voice. Soon more F-sharps ensue, and it’s not long before a B-flat turns up, too. The Mass is rife with such harmonic contradictions from start to finish.

So things sound strange indeed—but we can’t be certain exactly *how* strange. The problem is that fifteenth-century musicians did not invariably specify in their written music how to inflect the notes of the scale, raising or lowering them a semitone by adding a flat or sharp, but left many such inflections implicit. The application of such chromatic alterations was governed by a combination of theory, melodic convention, and custom. Singers were expected to solve these questions on the spot, and they didn’t always agree how to resolve issues when observing one rule or custom creates a conflict with another. (An early sixteenth-century correspondence documents one such disagreement between musicians.) Such questions arise again and again in Ockeghem’s *Missa Caput*, and many commentators have expressed their perplexity over it, one writing that “the application of these alterations, which were taken for granted, presents difficulties without number,”<sup>2</sup> another describing the harmonic style of the Mass

as “erratic and arbitrary.”<sup>3</sup> Absent personal guidance from Ockeghem himself, it does not seem possible to arrive at a definitive solution to the puzzles posed by the piece and so, as Jaap van Benthem remarks in the preface to his edition of the *Missa Caput*, “We can be quite sure that any performance of the composition not supervised by the composer or someone acquainted with the composer’s intentions must, even at the time, have been different from all others.”

We make no claims to have discovered what Ockeghem would have wished (and our reading of the piece differs from van Benthem’s, naturally), but we have attempted to conjure up a performance that a group of well-trained fifteenth-century singers might have produced from the surviving source material—two manuscript copies, neither of which, it must be noted, derives directly from Ockeghem. (One was copied in northern Italy in the late 1450s, the other in the Habsburg-Burgundian scriptorium in Mechelen nearly a half century later, a few years after the composer’s death.)

However the *Missa Caput* is realised in performance, it makes for compelling listening—mysterious, certainly, but hauntingly beautiful, sonorous, meditative, and fascinating, the extraordinary creation of an phenomenally gifted, skilled, and imaginative composer at the beginning of his career.



<sup>2</sup> Charles van den Borren, *Études sur le quinzième siècle musical* (1941), p. 197.

<sup>3</sup> Manfred Bukofzer, “Caput: a liturgical-musical study,” *Studies in medieval and Renaissance music* (1951), p. 287.



## The *contenance angloise*

The English Caput Mass is but one of a large number of works by English musicians that crossed the Channel in the first half of the fifteenth century. According to contemporary witnesses, the style practiced by John Dunstaple and other insular composers had a profound effect on continental musicians.

Tapissier, Carmen, Cesaris,  
N'a pas long temps sy bien chanterent  
Qu'ilz esbahirent tout Paris  
Et tous ceulx qui les frequenterent;  
Mais onques jour ne deschanterent  
En melodie de tel chois,  
Ce m'ont dit ceulx qui les hanterent,  
Que G. Du Fay et Binchois.

Car ilz ont nouvelle pratique  
De faire frisque concordance  
En haulte et en basse musique,  
En fainte, en pause et en muance;  
Et ont pris de la contenance  
Angloise, et ensuy Dompstable;  
Pour quoy merueilleuse plaisance  
Rend leur chant joieux et notable.

Martin le Franc, *Le champion des dames*, c. 1438-42 (trans. SM)

At this time... the possibilities of our music have been so marvelously increased that there appears to be a new art, if I may so call it, whose fount and origin is held to be among the English, of whom Dunstaple stood forth as chief. Contemporary with him in France were Du Fay and Binchoys, to whom directly succeeded the moderns Ockeghem, Busnoys, Regis and Caron, who are the most excellent of all the composers I ever heard.

Johannes Tinctoris, *Proportionale musices*, 1472-3 (trans. Oliver Strunk)

*Tapissier, Carmen, and Cesaris*  
*Not long ago sang so well*  
*That they astonished all of Paris*  
*And all those who visited them;*  
*But never did they discant*  
*In melody so choice*  
*(So I have been told by those who heard them)*  
*As do G. Du Fay and Binchois.*

*For these have a new practice*  
*Of making elegant consonance*  
*In loud and soft music,*  
*In feigning, pausing, and changing;*  
*And they have partaken of the English*  
*Manner, and followed Dunstaple;*  
*Whereby a marvellous pleasingness*  
*Renders their song joyous and worthy.*



Much of our commonplace understanding of the evolution of European music in the early fifteenth century rests upon the few lines cited above. From them has been derived a satisfyingly linear narrative starring a triumvirate of great composers. According to this account, Dunstaple and his English contemporaries developed a new compositional style which was sweet and pleasing to the ear, rich in harmonic concords, and supple in melody. The *contenance angloise* or English manner arrived on the continent in the early decades of the 1400s and was assimilated by Guillaume Du Fay and Gilles de Bins, called Binchois, who transmitted it to their followers, thus drawing the curtain on the Middle Ages and ushering in the musical Renaissance. As David Fallows pointed out thirty years ago, however, “such a view fails to match the discernible facts.” All of the features typically associated with the “new” style can be found in works by continental composers of the generation before Dunstaple, and it is far from clear exactly how and when English music and musicians exerted an influence across the Channel, although they undeniably did so in some fashion, for English music of the fifteenth century is abundant in manuscripts from northern Italy and Germany. (In contrast, most English sources have been destroyed.)

Furthermore, as Fallows went on to observe, the statements made by Le Franc and Tinctoris are considerably less specific and more difficult to interpret than latter-day music historians have often taken them to be. In the passage above from *Le champion des dames*, the hero, Franc Vouloir (an allegorical character, Free Will), is explaining to his opponent how the

hitherto unattained perfection of the arts in the modern age demonstrates that the end of the world is at hand. He describes how the singing of Du Fay and Binchois surpasses that of three famous musicians of the previous generation; adds more detail about their new practices “en haulte et basse musique” (an expression that would usually refer to instrumental ensembles); and finally says that they have partaken of an unexplained English manner. By these means their “chant” (performance or composition?) is made joyous and worthy. But note that the “*contenance angloise*” does not necessarily include the technical features listed beforehand, which themselves resist our precise understanding.

As for Tinctoris, a Franco-Flemish theorist writing in Naples, he is careful to say that the fount and origin of the new art is held to be among the English (Fallows speculates that Tinctoris’s source, like Le Franc’s, may have been Du Fay himself, who probably knew both men) and that the French composers were contemporary with Dunstaple, not necessarily disciples of his or his music.

In short, the history of English influence on continental music is more complicated than the tidy canonical story suggests, which is not surprising. As we have seen, Ockeghem’s handling of his English model—an undeniable case of inspiration and modelling—shows how a composer of genius could transform his source materials so that they are virtually unrecognisable to the ear.

In order to place Ockeghem’s Mass in the context of the *contenance angloise*, our program

offers a small sample of English music from across these years, including sacred music in Latin, a song in English, and two French songs by English composers. The earliest piece is by one John Pyamour, who became a clerk in Henry V's Chapel Royal in the late 1410s and was commissioned to impress boy choristers and take them to the King in France. Preserved only in continental sources, *Quam pulcra es* is Pyamour's only known work. The text, from the Song of Songs, was also famously set by Dunstaple.

Next we turn to the music of Walter Frye. Presumably a near-contemporary of Ockeghem, Frye himself remains obscure and undocumented, but his works were extremely popular in continental Europe. The antiphon setting *Ave regina celorum* turns up in more than a dozen manuscripts, including a couple of songbooks devoted primarily to secular music in which it is the first item, and the song *Tout a par moy* survives in ten sources, in one of which it is ascribed (unconvincingly) to Binchois.

Our last two songs come from the Burgundian court. The first, *Le souvenir de vous me tue*, is by Robert Morton, described in a document of late 1457 appointing him to the chapel of Philip the Good as "chappellain angloix"; absent the appellation, one would have assumed Morton was French. *Le souvenir*, one of his most famous songs, is poignant and ravishingly lovely. Finally, before turning back to the Sanctus and Agnus dei of Ockeghem's Caput Mass, we will hear a song by the most celebrated of all Burgundian court composers, Gilles de Bins, called Binchois, like Ockeghem a native of the county of Hainaut in present-day Belgium, whose elegant style and perfectly balanced

melodies established a standard to which all song composers of the fifteenth century might aspire. Whereas *Le souvenir* features a text in a female voice (revealed by adjectival endings), *Dueil angoisseux* sets a ballade by Christine de Pizan. Binchois meets the eloquence of Christine's lament, perhaps written on the death of her husband, with music of simple, restrained, pathos.

—Scott Metcalfe



Fig. 4. The first opening of Ockeghem's *Missa Caput* in the Chigi Codex, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, ff. lxxii-lxxiii.

## TEXTS & TRANSLATIONS

**Kyrie eleison.** Christe eleison. Kyrie eleison.

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

**Gloria in excelsis deo**, et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine deus, rex celestis, deus pater omnipotens. Domine fili unigenite, Jesu Christe. Domine deus, agnus dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus, tu solus dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria dei patris. Amen.

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.

**Quam pulcra es** et quam decora, carissima, in deliciis. Statura tua assimilata est palme, et ubera tua botris. Caput tuum ut Carmelus, collum tuum sicut turris eburnea. Veni, dilecte mi, egrediamur in agrum, et videamus si flores fructus parturierunt, si floruerunt mala punica. Ibi dabo tibi ubera mea. Alleluia.

How beautiful you are, and how fair, dearest, in delights! Your stature is like to a palm tree, and your breasts the clusters of its fruit. Your head is like Mount Carmel, your neck a tower of ivory. Come, my beloved, let us go forth into the field, let us see if the blossoms have budded, if the pomegranates are in flower. There I will give you my love. Alleluia.

**Alas, alas, alas is my chief song**,  
ffor peyne and wo none other can y syng.

Alas, alas, alas is my chief song:  
for pain and woe none other can I sing.

Insted of rest asobbe y tale among,  
ffor myn onese and deathe along siching.

Instead of resting, sobbing I tell my tale over and over,  
sighing all the while for my distress and death.

The grounde of wo I fele is departing:  
the more long, the more byting the peyn.  
With the trew turtill all change forsweryng,  
Welchome my deth certeyne y entune and pleyne.

The cause of the woe I feel is separation;  
the longer it lasts, the more biting the pain.  
With the true turtledove all change forswearing,  
“Welcome, my certain death,” I sing and lament.

**Ave regina coelorum**,  
mater regis angelorum,  
O Maria, flos virginum,  
velut rosa, velut liliū,  
Funde preces ad filium  
pro salute fidelium,  
O Maria, flos virginum,  
velut rosa, velut liliū.

Hail, queen of heaven,  
mother of the king of angels,  
O Mary, flower of virgins,  
like a rose, like a lily,  
Pour forth prayers to your son  
for the salvation of the faithful,  
O Mary, flower of virgins,  
like a rose, like a lily.

**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 baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. 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.



**Tout a par moy, affin qu'on ne me voye,**  
Si tresdolant que plus je ne pourroye,  
Je me tiens seul comme une ame esbahie,  
Faisant regrez de ma dolente vie  
Et de Fortune, qu'ainsy fort me guerroye.

Pensez quel deul mon desplaisir m'envoye,  
Car j'ay des maulx a si tresgrant monjoye  
Que je crains fort que briefment je m'occye.

Tout a par moy, affin qu'on ne me voye,  
Si tresdolant que plus je ne pourroye,  
Je me tiens seul comme une ame esbasye.

Et non pourtant se mourir en devoye  
En la poursuite de vous servir, ma joye,  
Et fussiez vous plus fort mon ennemye,  
N'ayez paour qu'a jamaiz vous oblie,  
Car c'est mon sort qu'il fault que vostre soye.

Tout a par moy, affin qu'on ne me voye...

**Le souvenir de vous me tue,**  
Mon seul bien, quant je ne vous voy,  
Car je vous jure sur ma foy,  
Sans vous ma liesse est perdue.

Quant vous estes hor de ma vue,  
Je me plains et dis a par moy:

Le souvenir de vous me tue,  
Mon seul bien, quant je ne vous voy.

Seule demeure despourveue,  
D'ame nul confort ne reçooy,  
Et si seuffre sans faire effroy,  
Jusques a vostre revenue.

Le souvenir de vous me tue...

All by myself, so that no-one sees me,  
so very hurt that I could not be more so,  
I keep myself apart, like a stunned soul,  
lamenting my doleful life  
and Fortune, who so fiercely wars against me.

Think what grief my misfortune sends me,  
for I have woes in such great amount  
that I very much fear that soon I shall kill myself.

All by myself, so that no-one sees me,  
so very hurt that I could not be more so,  
I keep myself apart, like a stunned soul.

Yet nonetheless, should I have to die  
while engaged in your service, my joy,  
and were you to become even more my enemy,  
have no fear that I could ever forget you,  
for it is my fate to be yours.

All by myself, so that no-one sees me...

The memory of you kills me,  
my only love, when I do not see you,  
For I swear to you upon my faith,  
Without you my joy is lost.

When you are out of my sight,  
I lament and say to myself:

The memory of you kills me,  
my only love, when I do not see you.

Alone, I remain deprived,  
From no soul do I receive comfort,  
And thus I suffer without complaint  
Until your return.

The memory of you kills me...

**Dueil angoisieux, rage demeseurée,**  
Grief desespoir plain de forcenement,  
Langor sans fin et vie maleurée,  
Plaine de plour, d'angoisse et de torment,  
Coeur doloireux qui vit obscurément,  
Tenebreux corps sur le point de partir  
Ay sans cesser, continuellement,  
Et si ne puis ne garir ne morir.

Fierté, durté de joye separée,  
Triste penser, parfont gemissement,  
Engoisse grant en las cuer enserrée,  
Courroux amer porté couvèrement,  
Morne maintien sanz resjoissement,  
Espoir dolent qui tous biens fait tarir,  
Si sont en moy, sanz partir nullement,  
Et si ne puis ne garir ne morir.

Soussi, anuy qui tous jours a durée,  
Aspre veillier, tressaillir en dormant,  
Labour en vain a chiere alangourée  
En grief travail infortunéement,  
Et tout le mal qu'on puet entierement  
Dire et penser sanz espoir de garir,  
Me tourmentent desmesuréement,  
Et si ne puis ne garir ne morir.

Princes, priez a Dieu que bien briefment  
Me doint la mort, s'autrement secourir  
Ne veult le mal ou languis durement,  
Et si ne puis ne garir ne morir.

— Christine de Pizan (1365-after July 1429)

Anguished sorrow, unbounded rage,  
grievous despair, full of madness,  
endless languor and a life of misfortune,  
full of tears, anguish, and torment,  
doleful heart which lives in darkness,  
wraithlike body on the verge of death:  
all these are mine without cease, continually,  
and thus I can neither heal nor die.

Harshness, hardness bereft of joy,  
sad thoughts, deep sighs,  
great anguish locked in a weary heart,  
bitter distress endured in secret,  
mournful demeanour without gladness,  
foreboding which dries up all good,  
are in me and never depart,  
and thus I can neither heal nor die.

Worry, affliction which lasts forever,  
bitter waking, troubled sleep,  
vain labor with a listless expression,  
destined to grievous torment,  
and all the ill which one could ever  
say or think, without hope of relief,  
torment me beyond measure,  
and thus I can neither heal nor die.

Prince, pray to God that very soon  
he grant me death, if by other means  
he will not remedy the ill in which I painfully  
languish, so that I can neither heal nor die.

**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.

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

**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.” Committed to vivid live performance informed and enhanced by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. 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*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; the fifth disc will be released in March of this year. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s first book of madrigals (1542), to be begun next season.

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., at the Berkeley Early Music Festival; and in San Luis Obispo, Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia. This season’s highlights include a debut at the National Gallery of Art in a special program designed to accompany the exhibition “Della Robbia: Sculpting with Color in Renaissance Florence.” Blue Heron has been 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 in 2020-21, in time to commemorate the composer’s circa-600th birthday.



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.





Hailed for his “voice of seductive beauty,” baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and

numerous roles with Boston Lyric Opera. As a concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last season Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with the Vermont Symphony and Boston’s chamber orchestra A Far Cry, and appeared with the Handel & Haydn Society in Boston, Canada, and California. He was also runner-up in the Oratorio Society of New York’s 2016 Lyndon Woodside Solo Competition. Upcoming highlights include solo appearances with the Handel & Haydn Society in performances of Bach and Monteverdi, a debut with Boston Baroque as Achilla in Handel’s *Giulio Cesare*, and various programs with Blue Heron.



Acclaimed as a “lovely, tender high tenor” by *The New York Times*, **Owen McIntosh** enjoys a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera

to oratorio. A native of remote Northern California, Mr. McIntosh has shared the

stage with the country’s finest ensembles, including Apollo’s Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart’s *Die Zauberflöte* with Boston Baroque, Haydn’s *L’isola disabitata* with the American Classical Orchestra, Monteverdi’s *Vespers of 1610* with Apollo’s Fire and with Green Mountain Project, Bach’s *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.



Described by critics as “a gifted young tenor with wonderful comedic talents,” an “alluring tenor voice,” and a “bright, clear and fully-fledged tenor sonority,” **Jason McStoots** has performed around the world. In

2015 he was honored with a Grammy award with the Boston Early Music Festival for his roles of Ixion in *La descente d’Orphée aux enfers* and Forestan in *La couronne de fleurs*, both by Charpentier. Recent appearances include Tabarco in Handel’s *Almira*, Apollo in Monteverdi’s *Orfeo*, and Eumete and Giove in *Il ritorno d’Ulisse in patria*, all with the Boston Early Music Festival, Pedrillo in Mozart’s *Abduction from the Seraglio* and Evangelist in Bach’s *St. Mark Passion* with Emmanuel Music, and soloist for Monteverdi’s *Vespers of 1610*

with the Green Mountain Project. He has also performed with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. Mr. McStoots can be heard on all six of Blue Heron’s recordings, and also appears on the Grammy-nominated recording of Lully’s *Pysché* and on other discs of music of Charpentier and John Blow with the Boston Early Music Festival on the CPO label. He is a voice teacher at Brandeis University and a stage director, staging operatic works with Connecticut Early Music Festival, Amherst Early Music Festival, Wayland First Unitarian Players, and Brandeis University.



**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), Montreal Baroque (dir. Eric Milnes), and other ensembles, and

directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015 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 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.

## 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 undertaking requires 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 practical 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 spring 2017, 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 the music of the fifteenth century.

### OCKEGHEM@600 | 2015-2021

Most programs are organized around a setting of the mass, but all will also include motets and songs by Ockeghem and other composers: Binchois, Du Fay, Regis, Busnoys, Josquin, Obrecht, and others.

#### 2014-15 | Predecessors & contemporaries

1. Ockeghem & Binchois: Missa De plus en plus
2. The Five: Ockeghem, Regis, Busnoys, Faugues & Caron

#### 2015-16 | Early masses I

3. L'homme armé

#### 2016-17 | Early masses II

4. Ecce ancilla domini
5. Caput

#### 2017-18 | Masses based on songs

6. Ma maistresse & Au travail suis
7. Fors seulement

#### 2018-19 | Speculative music

8. Cuiusvis toni
9. Prolationum

#### 2019-20 | Freely composed masses

10. Missa quinti toni
11. Missa sine nomine

#### 2020-21 | Last things & legacies

12. Requiem
13. Missa Mi mi

## WHO WAS JOHANNES OCKEGHEM?

Johannes Ockeghem was born in Saint Ghislain, near the city of Mons in the county of Hainaut (now in Belgium) around 1420. He first enters the historical record in 1443 as a *vicair-chanteur* at the church of Our Lady in Antwerp, a modest appointment appropriate to a young professional singer. By 1446 he had become one of seven singers in the chapel of Charles I, duke of Bourbon, and in 1451 he joined the musical establishment of Charles VII, king of France. He served the French royal court as *premier chapelain* for the rest of his career, mainly residing in Tours in the Loire Valley, where he held the prestigious and well-remunerated post of treasurer at the royal collegiate church of Saint Martin. A friend and colleague of the greatest musicians of the previous generation, Guillaume Du Fay and Gilles de Bins (usually known by the sobriquet Binchois), he was esteemed by his contemporaries and successors as a master beyond compare, enormously skilled as both singer and composer, as well as virtuous, generous, and kind.

Writing in 1477, the theorist Johannes Tinctoris placed him at the head of an exalted company of modern composers:

...at this present time, not to mention innumerable singers of the most beautiful diction, there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus

Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstable, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods, Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.

Ockeghem died on February 6, 1497. His passing was mourned by numerous musicians and poets. The most famous lament on his death is *Nymphes des bois*, by the Burgundian court chronicler and poet Jean Molinet, later set to music by Josquin Desprez—an act of homage that Ockeghem had previously rendered Binchois with *Mort, tu as navré de ton dart*.

Ockeghem left us about two dozen French songs, just over a dozen Masses, and four motets, a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two men are also equally astonishingly able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale, awe-inspiringly complex structure, in music that is at once intensely sensuous and rigorously intellectual, of extraordinary beauty and rhythmic vitality. Ockeghem's music has the miraculous effect of taking hold of and altering our sense of time, and to do so Ockeghem

uses means both melodic and rhythmic (pitch and duration, the basic elements of music). His counterpoint spins out long-limbed, supple, and simply gorgeous melodies whose relationship to one another is not obvious—there are few unanimous cadences and few immediately noticeable points of imitation, although many subtle instances occur, often almost hidden within the texture of the music.

His rhythm, too, is complex and varied, oftentimes obscuring the music's organization into regular metrical units of two or three. Captivating at first hearing, Ockeghem's music rewards the closest possible study and repeated listening.

—Scott Metcalfe

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

### 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 prolationum

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

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

## HOW DID OCKEGHEM SPELL HIS NAME?

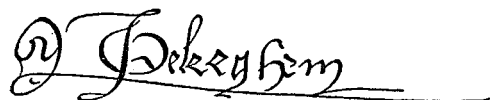
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

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.

Blue Heron is extraordinarily fortunate to work with a regular slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains and rebuilt our website. (The site was originally built by Evan Ingersoll, who also designed our programs for many years.)

Our concerts are brilliantly recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon; Joel is also the engineer for our CDs, working with our producer Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer and Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Special thanks to Brett Kostrzewski for help in the preparation of an edition of the *Missa Caput* from the original sources.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town.

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

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