

Ockeghem@600 | Concert 8

***Cuiusvis toni***  
A mass on whatever  
tone you please



**Thursday, October 11, 2018**

St. Cecilia Parish, Boston

**Saturday, October 13, 2018**

First Church in Cambridge, Congregational



**ANONYMOUS** (*Chigi Codex*)  
*Ave rosa speciosa / Beata mater* • MR OM JM SR DM PG

**JOHANNES OCKEGHEM** (c. 1420-1497)  
*Missa Cuiusvis toni*  
Kyrie on mi, re & ut  
Gloria on ut  
Gloria & Credo on mi

*intermission*

**OCKEGHEM**  
*Se vostre cuer eslongne moy a tort* • MN ST SM

**ANONYMOUS** (*Leuven chansonnier*)  
*Escu d'ennuy* • OM DM PG

**ANONYMOUS** (*Leuven chansonnier*)  
*Donnez l'aumosne, chiere dame* • MR OM JM PG

**OCKEGHEM**  
*S'elle m'amera / Petite Camusecte* • MN OM SR DM SM

**OCKEGHEM**  
*Missa Cuiusvis toni*  
Sanctus on mi  
Agnus dei on mi  
Agnus dei on ut

*cantus*  
Margot Rood  
Martin Near

*tenor & contratenor*  
Owen McIntosh  
Jason McStoots  
Stefan Reed  
Summer Thompson

*bassus*  
Paul Guttry  
David McFerrin

Scott Metcalfe  
*director & harp*

*Ockeghem@600 is Blue Heron's long-term project to perform the complete works of Johannes Ockeghem in a series of concert programs presented between 2015 and 2021. Professor Sean Gallagher joins Blue Heron as adviser for the entire project.*

*Pre-concert talk in Cambridge by Sean Gallagher (New England Conservatory of Music).*

BLUE HERON IS FUNDED IN PART BY THE MASSACHUSETTS CULTURAL COUNCIL, A STATE AGENCY.



## A MASS ON WHATEVER TONE YOU PLEASE

During his lifetime, Johannes Ockeghem was esteemed as one of the greatest musicians in Europe, perhaps the very greatest. Writing in the 1470s, the theorist Johannes Tinctoris placed him at the head of a select group of modern composers whose works “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.” But within a generation his star had fallen and his music, at once astonishingly complex and enchantingly sensuous, had come to seem unpleasingly learned, overfull of compositional artifice. Most of his works had completely disappeared from view; the handful that remained known to a few savants were those whose incomparable technical virtuosity might still command respect, if not love.

Heinrich Glarean, writing in the middle of the sixteenth century, relegated Ockeghem (whom he knew as Okenheim, just one of the many versions of the composer’s name that may be found in early sources) to the status of a footnote to his ecstatic treatment of Josquin, the anointed master of the next generation. Glarean was nevertheless able to put his finger on the key to understanding the *Missa Cuiusvis toni*, one of the few works that preserved something of Ockeghem’s reputation fifty years after his death.

A somewhat older composer was Okenheim, also a Belgian, who is said to have excelled everyone in this skill [of writing canons]. Indeed, he is known to have composed a certain chattering song in 36 voices. We have not seen it. He was certainly admirable in invention and keenness of skill. He also loved the *catholica* in song, that is, songs composed so that they could be sung in many ways according to the will of the singers, yet so that the relationship of the harmony and the consonances would be observed no less...

This Okenheim composed a *Missa ad omnem Tonum* (for so he called it), although it is to be sung upon three solmisation syllables only, corresponding to the three species of fourth. No clef is placed at the beginning, but only a circle with a question mark indicating either a line or a space. We decided to present one Kyrie, so to speak, of this Mass, so that the reader may see that the tenor can begin on *ut*, *re*, or *mi*.

Heinrich Glarean, *Dodecachordon* (Basel, 1547), bk. 3, ch. XX, p. 454

The passage requires some explanation. First Glarean refers to Ockeghem’s skill at writing canons, mentioning a 36-voice canon which he has not seen. (Indeed, no such piece is known to exist, although a motet for 36 voices is praised in the *Déploration* composed by Guillaume Créatin not long after Ockeghem’s death.) He tells us that Ockeghem loved a type

of music called a *catholikon* which might be sung in various ways (*modi*). (As an example he provides the song *Prenez sur moy*, a three-voice canon at the upper fourth in which each part sings in a different mode.) Then he describes the *Missa ad omnem Tonum* or “Mass on any tone”—the Mass transmitted in two late 15th-century sources as *Missa Cuiusvis toni* or “Mass on whatever tone you please.”

Now, *tonus* or *tone* is one of those musical terms with a confusingly large number of meanings. According to Tinctoris (*Terminorum musicae diffinitorium*, c. 1494), “*Tonus* has four meanings. It may signify *coniunctio* [a melodic interval of a second], *discordantia* [a harmonic discord of a second], *intonatio* [i.e. the beginning of a melody], or *tropus* [a manner of singing, i.e. one of the modes].” Glarean makes it clear that he has the third meaning in mind, which Tinctoris subsequently clarifies: “*Tonus est cantus intonatio*: Tone is the beginning of a song.” So the “tone” that establishes how the *Missa cuiusvis toni* will be sung is the first note of the song. Glarean specifies that he is referring the first note of the tenor part—the part traditionally regarded as the primary determinant of the mode of a polyphonic piece. Finally, Glarean notes that not every starting note is possible, but that the tone must be chosen from the three tones sung to the solmisation syllables *ut*, *re*, and *mi*, corresponding to the lowest note of each of the three fourth-species.

A fourth-species is a scale segment of four notes; there are three species of fourth which are distinguished by their internal structure of whole tones and semitone. (In this instance “tone” means melodic interval, Tinctoris’s first definition.) Fifteenth-century musicians conceived these scale patterns in terms of the solmisation syllables *ut-re-mi-fa-sol-la*, the ancestors of our *do-re-mi*. Note that these syllables are not linked to a specific pitch or note, but rather tell you where the lone semitone occurs in the six-note pattern: *mi-fa* is always a semitone; the other steps are whole tones. Ascending from *ut* one sings the four notes *ut-re-mi-fa* following the interval pattern tone-tone-semitone, constituting the first species of fourth (C-D-E-F, for example, or G-A-B-C); the second species, starting from *re*, is *re-mi-fa-sol* in the pattern tone-semitone-tone (e.g. D-E-F-G); and the third, from *mi*, *mi-fa-sol-la*, semitone-tone-tone (e.g. E-F-G-A). According to Glarean, although Ockeghem’s Mass bears the title “on any tone,” it should be sung on three tones only: “the tenor can begin on *ut*, *re*, or *mi*.” In fact, all four parts of the Kyrie start on the same note, and the tenor also ends on the same note, which is the *final* or home sonority of the piece—in modern terms, its “key.” And as far as Glarean was concerned, the three finals *ut*, *re*, and *mi* were the only possible finals for a piece of music: “Every song ends either on *re* or on *mi* or on *ut*,” he says elsewhere in his book.

So the *Missa Cuiusvis toni* is a piece of music designed to work in three different “keys” built on the tones *ut*, *re*, or *mi*, using three different scales. Yes, three! Here is one way in which 15th-century harmony is richer than later systems. The harmonic system with which we are familiar uses basically two modes, major and minor, so labelled according to the type of third in the scale. But before the seventeenth century music could be written in three distinct modes (at least) which are characterized not just by the variety of the third degree, but by the intervallic pattern of the whole scale, including the possibility of a semitone above the final, where both major and minor scales have a whole tone. It is easiest to think of the three possible modes in which the *Missa Cuiusvis toni* might be sung as scales built on C, D, or E, using only the white notes of the piano.

A word of caution: this is not “transposition” in the modern sense, in which a piece is moved from one key to another, like C major to G major, changing the note names while maintaining the structure of the scale and the harmonies. In this case the note names and pitches are unspecified and, in fact, irrelevant: what changes is the pattern of intervals in the scale above the final.

A “*Cuiusvis toni*” scheme imposes severe technical constraints. Some harmonies that are possible in one mode are not possible in another. For example, a triad

built on the fifth degree of the scale, which is extremely common in the modes on *ut* or *re*, is impossible in the mode on *mi*, for in *mi* the fifth above the fifth is diminished: that is, if your final *mi* is the note E, its fifth degree is the note B, and the fifth above that is F natural, making a diminished fifth. As a result, a cadence progressing from a triad on the fifth degree to a sonority on the final cannot be written in a “mass on any tone” and never occurs in the *Missa Cuiusvis toni*. One consequence of this and other restrictions placed upon the harmony is that the music, because it must function in three drastically different modes, does not conform to the norms of any one of those modes, but inhabits its own strange world—and yet Ockeghem, as he so often does, manages to create music of arresting beauty while surmounting the most difficult technical challenges. Just one astonishing feature of the mass is that it sounds so utterly different in each mode that the uninitiated listener might never realise that she is hearing the same music, transformed by modal transposition.

It is perhaps not surprising that the *Missa Cuiusvis toni*, apparently an experiment without precedent, seems not to have inspired any imitations.

#### **AVE ROSA SPECIOSA**

We open the concert with an anonymous work transmitted only in the so-called

Chigi Codex, a monumental manuscript volume copied around 1500 in the Burgundian Netherlands which is the principal extant source of Ockeghem's masses, as well as the motets of his contemporary Johannes Regis (c. 1425-1496). Those who have attended earlier concerts in our series Ockeghem@600 may well recall Regis as the composer of *Clangat plebs*, *Lauda Syon*, *Celsitonantis ave genitrix*, or *O admirabile commercium*, all motets for five voices notable for their irresistible forward momentum and brilliant, sonorous harmony. (Blue Heron has performed all but one of Regis's motets that survive complete; the last will feature in an upcoming program in the series and we plan to record them all along with Ockeghem's.) The six-voice *Averosa speciosa* has many features in common with motets ascribed to Regis, including its multiple texts, innovative use of tenor *cantus firmi* (here there are two tenors in canon), and carefully calculated deployment of its forces for the maximal effect in sonority and direction. It was surely written by a composer who knew Regis's music very well; many authors have wondered if it might be by Regis himself.

## SONGS

The remainder of the program consists of four songs. The first, Ockeghem's *Se vostre cuer*, survives in just two sources, one without any text and the other lacking

all but the first strophe. Our friend and colleague Fabrice Fitch, a musicologist and composer now living in Scotland, has supplied the missing strophes so that we may sing this marvellous rondeau in its complete form.

*Escu d'ennuy* and *Donnez l'aumosne* are found uniquely in the Leuven Chansonier, a small songbook, most likely copied in the Loire Valley in the 1470s, that was rediscovered in an auction in Brussels just four years ago and is now held by the Alamire Foundation in Leuven, Belgium. The texts of both are striking, *Escu d'ennuy* for its heraldic imagery, *Donnez l'aumosne* for its portrait of the lover as a pilgrim begging alms from his lady. The latter song lacks one short strophe, and again we are grateful to Fabrice Fitch for composing a most fitting substitute.

*S'elle m'amera / Petite camusecte* reveals a playful side of Ockeghem one might not have suspected from this most profound, serious, and skilled musician. Of course, Ockeghem's wit, like Bach's, is far from casually constructed, but is rather the product of some very clever counterpoint: note, for example, the imitative relationships between the three lower voices, singing the slightly risqué text about Robin and Marion and their stroll into the woods, or the way the uppermost voice, singing the rondeau "S'elle m'amera," derives much of its melodic material from that of the lower three.

—Scott Metcalfe



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EARLY MUSIC REVIEW (UK)

## THE LOST MUSIC OF CANTERBURY 5 CD SET MUSIC FROM THE PETERHOUSE PARTBOOKS Restored by Nick Sandon



The 5-CD boxed set ***The Lost Music of Canterbury: Music from the Peterhouse Partbooks*** is the capstone of a landmark project of international musical significance which presents extraordinary music from the last generation of medieval Catholicism in England. Judged by this music, Catholic culture remained vital and confident during this turbulent period.

The fifth disc in the series was recognized with the **Gramophone Award for Early Music 2018**, making Blue Heron the first North American ensemble to have won the Early Music Award in the 41 years it has been given.

The set includes mostly world-premiere recordings and features masses by Nicholas Ludford, antiphons by Hugh Aston and Richard Pygott, the complete surviving works of Robert Jones (an early 16th-century musician, not the lute-song composer of the Elizabethan era) and the gifted though previously completely unknown composers Hugh Sturmy and Robert Hunt, and all but one of the surviving works of John Mason. The missing tenor parts (and, where needed, the treble parts) have been supplied by Nick Sandon, who has dedicated much of his professional life to the Peterhouse partbooks, which were copied for Canterbury Cathedral in 1540 and are now named for the college currently housing them, Peterhouse Cambridge.

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## TEXTS & TRANSLATIONS

**Ave rosa speciosa,**  
ave Jesse virgula,  
cuius fructus nostri luctus  
relaxavit vincula.

Ave cuius viscera  
contra mortis federa  
eduxerunt filium.

Ave carens simili,  
mundo diu flebili  
reparasti gaudium.

Ave virginum lucerna  
per quam fulsit lux superna  
his quos umbra tenuit.

Ave virgo de qua nasci  
et de cuius lacte pasci  
rex celorum voluit.

Ave gemma celi luminarium.  
Ave sancti spiritus sacrarium.

O quam mirabilis  
et quam laudabilis  
hec est virginitas

In qua per spiritum  
facta paraclitum  
fulsit fecunditas.

O quam sancta, quam serena,  
quam benigna, quam amena  
esse virgo creditur

Per quam servitus fruitur  
porta celi aperitur  
et libertas redditur.

O castitatis lilium,  
tuum precare filium  
qui salus est humilium,

Ne nos pro nostro vitio,  
in flebili iudicio  
subjiciat supplicio.

Sed nos tua sancta prece  
mundans a peccati fece  
collocet in lucis domo.  
Amen dicat omnis homo.

Amen.

Hail, beautiful rose,  
hail, staff of Jesse,  
whose fruit loosened  
the chains of our mourning.

Hail, whose womb  
brought forth a son  
against the law of death.

Hail, O one lacking comparison,  
you restored joy  
to the long-wretched world

Hail, lamp of virgins,  
through whom the heavenly light shone  
on these whom shadow holds.

Hail, O virgin from whom  
the king of heaven wished to be born,  
and from whose milk he wished to be fed.

Hail, gem of the lamps of heaven.  
Hail, sanctuary of the Holy Ghost.

O, how wonderful  
and how praiseworthy  
is this virginity,

Made through the Holy  
Spirit, in which  
shone fruitfulness.

O how holy, how serene,  
how beneficent, how pleasant  
the virgin is to be believed,

Through whom servitude is finished,  
the gate of heaven opened,  
and liberty restored.

O, lily of chastity,  
pray to thy son,  
who is the salvation of the humble,

Lest we through our fault,  
in the tearful judgment  
suffer punishment.

But through your holy prayer,  
purifying from the dregs of sin,  
place us in a home of light.  
Let every man say Amen.

Amen.

### TENOR I & II

*Beata mater et innupta virgo, gloriosa regina  
mundi, intercede pro nobis ad dominum.  
Alleluia.*

### ADDITIONAL TEXT IN BASS I & II

*Ave regina celorum,  
ave domina angelorum,  
pro nobis ad Dominum semper exora.  
Ave virgo sanctissima.  
Ora pro nobis ad filium.*

Sequence *Ave mundi spes Maria*, strophes 3-11, 13. Cantus firmus: *Beata mater et innupta virgo* (antiphon at Mass, Feast of the Purification of the BVM). Additional text: *Ave regina celorum* (Marian antiphon, Purification to Wednesday of Holy Week).

*Blessed mother and unwed virgin, glorious  
queen of the world, intercede for us with the  
Lord. Alleluia.*

*Hail, Queen of Heaven,  
hail, Lady of Angels,  
pray to the Lord for us forever.  
Hail, most holy virgin.  
Pray for us to your son.*

**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.

**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 iudicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

**Se vostre cuer eslongne moy a tort**  
Et que de vous je n'ay plus [nul] confort  
Je prendray lors sur Dieu et sur mon ame  
Qu'en ce monde vous ne trouverés ame  
Qui mains [que moy] vous vouldist faire tort.

[Je cognoys bien que pour un faulx rapport  
Vous arrestez a ce cruel deport,  
Mais derechief vous fais serment ma dame:]

Se vostre cuer eslongne moy a tort  
Et que de vous je n'ai plus nul confort  
Je prendray lors sur Dieu et sur mon ame

[Que se pitié en vostre ame s'endort  
Tiendray pour seur que ne soyons d'accort  
Et que bien tost perdray celle que j'ame.

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 and the Son, who with the Father and Son is worshipped and glorified, who has spoken through the prophets. And I believe in one holy, catholic and apostolic church. I confess one baptism for the forgiveness of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

If your heart wrongfully departs from me and I receive no more comfort from you, then I will swear to God upon my soul that in this world you'll not find another soul who wishes to do less harm to you than I.

I know well that on account of a false report you insist on this cruel separation, but once again I take an oath to you, my lady:

If your heart wrongfully departs from me and I receive no more comfort from you, then I will swear to God upon my soul

that if in your soul pity is asleep  
I will be sure that we are no longer united  
and that soon I will lose her whom I love.

Le demourant vous quitte aussi le blasme,  
Car evader ne puis a male mort]

Se vostre cuer eslongne moy a tort...

Missing strophes by Fabrice Fitch.

**Escu d'ennuy, semé de plours,**  
Borde de saible et de feblesse,  
Ung cuer pale de grant tristesse :  
Telz armes porte je Amours.

Timbre de piteuses clamours,  
Couronne d'amere aspresse,

Escu d'ennuy, semé de plours,  
Borde de saible et de feblesse

Ordonnez, las! m'avez tousjours,  
Ma tresbelle dame et maistresse.  
Criez harou ou quel destresse  
Au langoureux plain de dolours.

Escu d'ennuy, semé de plours...

**Donnez l'aumosne, chiere dame,**  
Au povre cuer requerant grace :  
Voustre charité, las! luy face  
Du bien pour Dieu et Noustre Dame.

Pelerin alant a saint Jame  
Est qu'ainsi passant se pourchace :

[Accordez luy ce que reclame  
Pour garir l'ame povre et lasse.]

Octroyez sans plus une dragme  
De voustre amour, hélas! a ce,  
Que pour vous prie en toute place :  
Ce vous sera merite a l'ame.

Donnez l'aumosne, chiere dame...

Missing strophe by Fabrice Fitch.

Thus others will not blame you,  
for I cannot escape a bad death

If your heart wrongfully departs from me...

Shield of affliction, strewn with tears,  
bordure of sable and feebleness,  
a heart pale with great sadness:  
such arms do I, Love, bear.

Helm of piteous cries,  
crown of bitter asperity,

Shield of affliction, strewn with tears,  
bordure of sable and feebleness

have you assigned me, alas! forever,  
my most beautiful lady and mistress.  
Cry for help in this distress  
on the woeful plain of suffering!

Shield of affliction, strewn with tears...

*Escu, semé, borde, saible, cuer, timbre, and couronne*  
are heraldic terms.

Give alms, dear lady,  
to the poor heart seeking grace.  
May your charity, for pity's sake, do him  
good, for the sake of God and Our Lady.

A pilgrim going to Saint James  
is he, begging along the way:

[Bestow upon him what he seeks  
to heal his poor, weary soul.]

Grant without further delay a penny  
of your love, alas! to him,  
so that he pray for you everywhere:  
this will win merit for your soul.

Give alms, dear lady...

**S'elle m'amera je ne scay,**  
Mais je me mectray en essay  
D'acquerir quelque peu sa grace.  
Force m'est que pars la je passay,  
Ceste fois j'en feray l'essay.

L'autre jour tant je m'avençay  
Que presque tout mon cuer lessay  
Aller sans que luy demandasse.

S'elle m'amera je ne scay,  
Mais je me mectray en essay  
D'acquerir quelque peu sa grace.

Puis apres le cop m'en pensay  
Que lonc temps a que ne cessay  
Ne ne fut que je ne l'amasse.  
Mais c'est ung jeu de passe-passe:  
J'en suis comme je commençay.

S'elle m'amera je ne scay...

**Petite camusecte,**  
*A la mort m'avez mis.*  
Robin et Marion  
*S'en vont au bois joly,*  
*Ilz s'en vont bras a bras,*  
*Ilz se sont endormis.*  
*Petite camusecte,*  
*A la mort m'avez mis.*

**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.

If she will love me I know not,  
but I shall make an attempt  
to gain, in some small measure, her favor.  
I am forced to go that route:  
this time I shall attempt it.

The other day I advanced so far  
that I almost let my whole heart  
go, without asking anything of her in return.

If she will love me I know not,  
but I shall make the effort  
to gain, in some small measure, her favor.

Then after that try I thought to myself  
that for a long time I hadn't stopped loving her,  
nor did I ever not love her.  
But it's a game of sleight of hand:  
I'm right where I started!

If she will love me I know not...

*Little snub-nose,*  
*you have brought me to death's door.*  
*Robin and Marion*  
*go off to the green wood,*  
*they go off arm and arm,*  
*they have fallen asleep.*  
*Little snub-nose,*  
*you have brought me to death's door.*

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 by the study of original source materials and historical performance practices, the ensemble ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish polyphony and early 16th-century English sacred music.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress, the National Gallery of Art, and Dumbarton Oaks in Washington, D.C.; at the Berkeley Early Music Festival; at Yale University; and in Chicago, Cleveland, Kansas City, Milwaukee, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, and Seattle. The ensemble has performed in Cambridge and London, England, and in 2018-19 will make Canadian debuts

in Montreal (September) and Vancouver (March). Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College, and has enjoyed collaborations with A Far Cry, Dark Horse Consort, Les Délices, Parthenia, Piffaro, and Ensemble Plus Ultra. In 2015 the ensemble embarked on *Ockeghem@600*, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497) and record all of his songs and motets. Volume I of the songs will be released in the spring of 2019. The project will wind up around 2021, in time to commemorate the composer’s circa-600th birthday.

Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral. The fifth CD was awarded the prestigious 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a 5-CD set entitled *The Lost Music of Canterbury*. 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 *I madrigali a cinque voci* (1542), to be released in fall 2019.



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.



Hailed for his "voice of seductive beauty" (*Miami Herald*), 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 appearances in and around Boston. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with Boston Baroque (as Achilla in Handel's *Giulio Cesare*) and Apollo's Fire in Cleveland, and performed with the Handel & Haydn Society in Boston, New York, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. Recent highlights include the

world premiere of *The Nefarious, Immoral, yet Highly Profitable Enterprise of Mr. Burke and Mr. Hare* with Boston Lyric Opera, a debut with the Arion Baroque Orchestra in Montreal, solo appearances with the Handel & Haydn Society, 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.

Reviewers have praised **Jason McStoots** as having an "alluring tenor voice" (*ArtsFuse*) and as "the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation" (*Cleveland Plain Dealer*). In 2015 he won a GRAMMY award in Opera with the Boston Early Music



Festival (BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, *Apollo* in Monteverdi's

*Orfeo*, and *Eumete and Giove* in Monteverdi's *Il ritorno d'Ulisse in patria*. Other recent solo performances include *Pedrillo* in Mozart's *Abduction from the Seraglio*, Bach's *Christmas Oratorio* and *St. Mark Passion* with Emmanuel Music, and Monteverdi's *Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully's *Psyché* (nominated for a GRAMMY), Handel's *Acis and Galatea* (as Damon), John Blow's *Venus and Adonis* (soloist), and Charpentier's *Actéon* (as Orphée).



**Scott Metcalfe** is widely recognized as one of North America's leading specialists in music from the fifteenth through the seventeenth centuries and beyond. From 2010 to 2016 he was music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director), which he will lead again in January 2019, and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), the Tudor Choir and



Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), and Quire Cleveland, and other ensembles. Metcalfe also enjoys a career as a baroque violinist, currently playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons, and Montreal Baroque (dir. Eric Milnes). His scholarly activities include research on the performance practice of English vocal music in the 16th and 17th centuries, including two essays that will be published in a forthcoming collection, and he has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); he is also at work on a new edition of the songs of Gilles Binchois (c. 1400-1460). Metcalfe has taught at Harvard University, Boston University, Boston Conservatory, and Oberlin Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



**Martin Near** has been acclaimed for the “sweet limpidity” of his singing (*The New York Times*), with a “cool, beaming countertenor” commended for its “crystal clear... beautiful, blooming top notes” (New York Classical Review). He enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut's *Remede de Fortune*, created as a collaboration between Blue Heron and Cleveland's Les Délices (Debra Nagy, director) and returning Blue Heron's season in 2019, and Richard Rodney Bennett's *Ophelia* (1987) with Boston's

Odyssey Opera under the artistic direction of Gil Rose. Mr. Near maintains a parallel career in the pipe organ industry, providing services in organ pipe reconditioning and repair, voicing, tonal finishing, and tuning for Spencer Organ Company of Waltham, and he has also been known to compose, arrange, and engrave using Finale.



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

Soprano **Margot Rood**, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Philharmonia Baroque, New Jersey Symphony, Cleveland Orchestra, Charlotte Symphony, Boston Symphony Orchestra, New



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



Praised for his “elegant style” (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of 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.

## 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 seullement contre ce	Alius discantus super O rosa bella	S'elle m'amera / Petite camusette
Fors seullement 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

Kyrie, Gloria & Credo  
Fors seullement  
Kyrie & Gloria Ma maistresse  
Kyrie, Gloria & Credo sine  
nomine a 5  
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>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 maistresse</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>Alexander Agricola b. c. 1450, Ghent</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?

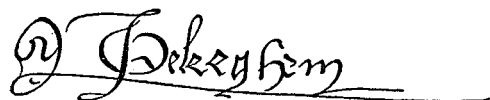
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

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.



## OCKEGHEM@600

**Ockeghem@600** is a 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 edition of the music of Ockeghem—all of his songs, motets, and masses—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 (now available in a 5-CD boxed set entitled), a new series of five CDs is in the works, including a 2-CD set of all of Ockeghem's songs and a disc of motets by Ockeghem and Regis.

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 the music of Ockeghem and his contemporaries.

### 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

# BLUE HERON CDS ON SALE AT THIS CONCERT



MUSIC FROM THE  
PETERHOUSE PARTBOOKS  
VOL. 1



MUSIC FROM THE  
PETERHOUSE PARTBOOKS  
VOL. 2



GUILLAUME DU FAY



CHRISTMAS IN  
MEDIEVAL ENGLAND



MUSIC FROM THE  
PETERHOUSE PARTBOOKS  
VOL. 3



MUSIC FROM THE  
PETERHOUSE PARTBOOKS  
VOL. 4



MUSIC FROM THE  
PETERHOUSE PARTBOOKS  
VOL. 5

