

Missa Prolacionum

OCKEGHEM@600 • Concert 9

SATURDAY, MARCH 9, 2019
First Church in Cambridge, Congregational

SUNDAY, MARCH 10, 2019
S. Stephen's Church, Providence

Missa Prolacionum

OCKEGHEM@600 • Concert 9

JEAN MOUTON (before 1459-1522)

Ave Maria gemma virginum

JOHANNES OCKEGHEM (c. 1420-1497)

Prenez sur moi vostre exemple amoureux • JM ST PG

OCKEGHEM

Missa Prolacionum

Kyrie — Gloria — Credo

INTERMISSION

OCKEGHEM

Quant de vous seul je pers la veue • KL JM ST

Ung aultre l'a, n'en querés plus • MR MS SM

Les desleaulx ont la saison • MN MB SM

Je n'ay dueil que je ne suis morte • MR KL ST PG

OCKEGHEM

Missa Prolacionum

Sanctus — Agnus dei

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



Margot Rood, Kim Leeds, Martin Near
cantus

Michael Barrett, Jason McStoots,
Mark Sprinkle, Sumner Thompson
tenor & contratenor

Paul Guttry & Peter Walker
bassus

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.



Blue Heron is funded in part by the Massachusetts Cultural Council, a state agency.

BLUE HERON

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Of contrapuntal wizardry, subtlety and suavity

This season's programs in Blue Heron's Ockeghem@600 project feature the few works for which Johannes Ockeghem was known in the sixteenth century. In the fall we encountered the *Missa Cuiusvis toni*, which may be sung in any of three modes; today we present the song *Prenez sur moi* and the *Missa Prolacionum*, the first a miniature masterpiece of canon, the second a canonic encyclopaedia.

The rather detailed technical notes that follow are intended to help the curious listener appreciate something of what Ockeghem created in the latter two pieces. I want to emphasize, however, that one need not know anything about the compositional artifice that undergirds this music in order to be enchanted by its beauty. Ockeghem was as much a sensualist as he was a man of formidable intellect. In the opinion of his learned contemporary Johannes Tinctoris, Ockeghem's 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, Indeed, I never hear them, I never study them, without coming away more refreshed and wiser." Or, as the American musicologist Peter Urquhart puts it, Ockeghem's canonic music is "as much calculated to please the ear as the eye."

Within a few decades of Ockeghem's death in 1497 taste had changed so thoroughly that his music, at once intoxicatingly complex and beguilingly sensuous, began to seem unpleasingly overcomplicated. He came to be regarded a sort of wizard, as Sean Gallagher has said—admired for the technical skill displayed in a small handful of works, but not loved, as he had been during his lifetime, for both *subtilitas* (ingenuity) and *suavitas* (sweetness). 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 found in early sources) to the status of a footnote to his ecstatic treatment of Josquin, the anointed master of the next generation.

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 *katholika* in song, that is, songs composed so that they could be sung in many ways [*modis*] according to the will of the singers, yet so that the relationship of the harmony and the consonances would be observed no less; the following song of his is considered the foremost of such a kind, in which song it is necessary that you have ears. It is the *Fuga trium vocum in Epidiatessaron* (for so they speak now), *post perfectum tempus*.

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

In this passage, Glarean first refers to Ockeghem's reputed 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 Crétin not long after Ockeghem's death.) He goes on to tell us that Ockeghem loved a type of music Glarean calls a *katholikon* which might be sung in various ways (*modi*). As an example he pro-

vides the song *Prenez sur moi*, a canon (*fuga*) in three voices (*trium vocum*) at the harmonic interval of the upper fourth (*in epidiatesseron*) and the time interval of one perfect breve (*post perfectum tempus*). This song, Glarean informs us, “is considered the foremost of such a kind,” adding that in this piece “it is necessary that you have ears”! But what did Glarean mean when he called *Prenez sur moi* a *katholikon*, and why should this song in particular require the singer to have ears?

A canon is a piece in which several parts are generated out of one. Probably everyone reading this knows a canon or two—*Frère Jacques*,

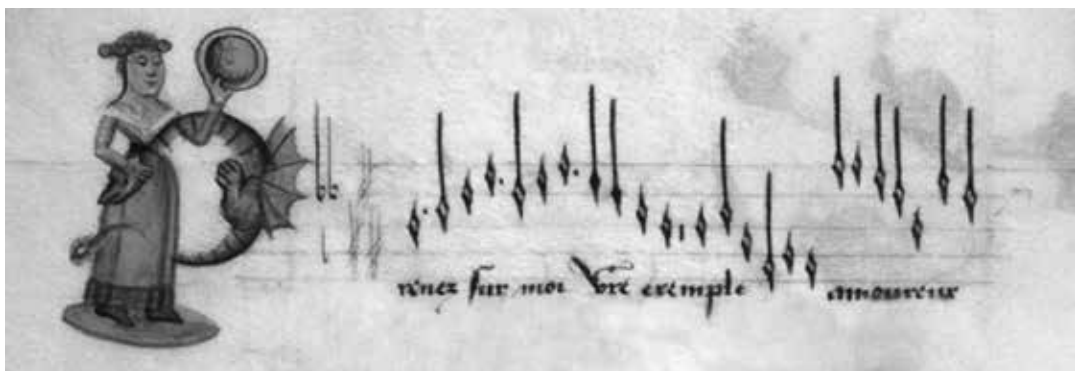
for example, or *Row, row, row your boat*. These are both simple canons in which four voices entering in turn sing the same melody beginning on the same pitch. A fifteenth-century musician might describe that as a *fuga quatuor vocum in unisono*. (And *Frère Jacques*, like *Row, row, row your boat*, is a species of canon that can be sung forever simply by going back to the beginning, over and over again—a perpetual canon or round.)

The music can be notated with just one line; the second voice starts from the beginning when the first reaches the little sign, and so on:



Prenez sur moi, too, can be notated as one line of music, but for centuries its notation posed a riddle. It was written down in the fifteenth century in a way that Glarean and his contem-

poraries still understood, but that understanding was lost over the next century or so and modern musicologists struggled with it until relatively recently.



The opening of Ockeghem’s *Prenez sur moi* in the Copenhagen Chansonnier (Copenhagen, Det Kongelige Bibliotek, MS Thott 291 8°, f. 39v, detail)

Here the notes are preceded by a thicket of flats and sharps—and no clef to indicate which notes fall on the lines and spaces! At least, that is how modern eyes perceive it. To a fifteenth-century musician, however, these flats and sharps do not signify “accidental” inflections of a note up or down, but are used as a shorthand for the solmisation syllables *fa* and *mi*, the flat representing *fa* and the sharp, *mi*. (Medieval solmisation, *ut-re-mi-fa-sol-la*, is the ancestor of our *do-re-mi*.) So these flats and sharps are actually three separate key sig-

natures (albeit rather confusingly misaligned on this first system of music) that tell us in the most compact way possible what note each of its three voices should start on. The first voice is governed by a pair of flats or *fas*, one a fifth above the other: in a scale of only natural notes, *fa* falls on C and F, and the singer begins on the note halfway between them, A. The second voice to enter reads a *fa* a fifth above a *mi*, which must be F above B, and begins on D. The third reads *mi* above *mi*, B above E, and begins on G.



The three voices of *Prenez sur moi* and their *fa-mi* signatures

This manuscript of *Prenez sur moi* omits the signs that would indicate when the second and third voices are to enter, but it does include signs at the end of the piece that tell the singers when to stop, and those signs are placed at a distance of one perfect breve, *post perfectum tempus*, just as Glarean says. (Other sources do

mark the entries.) From the last notes of each part and the cadential formula they produce one can also easily deduce the harmonic interval of the canon, which is the upper fourth: that is, the second voice starts on a note a fourth above that of the first, and the third a fourth higher still.



The opening of *Prenez sur moi* resolved into score with modern clefs and the *mi-fa* semitone indicated

All three voices use the same scale of natural notes—the white notes on a piano. The result of this procedure is that the precise intervallic content of the melody changes from voice to voice: a semitone in one voice may be answered by a whole tone in another, a minor third by a major third. Each of the three parts sings “a modally differentiated version of the same melody,” in Peter Urquhart’s apt description; in Glarean’s account, the melody is a *katholikon*, a song composed so that it is “to be sung in many ways...yet so that the relationship of the harmony and the consonances would be observed no less.” Indeed, *Prenez sur moi* features wonderful harmony and consonance, along with a dose of wit as it sets the words “Take from me your example”; and to sing it one certainly needs ears (and a brain).

Plenty of composers wrote canons before Ockeghem. The innovation in *Prenez sur moi* is that the precise intervallic content of the imitation is not exact. All canons before Ockeghem seem to be exact. What’s more, earlier canons are at perfect intervals only—at the unison or octave, or occasionally at the fifth or fourth. It is, in fact, the invention of inexact canonic imitation that makes a canon at the imperfect intervals of a second, third, sixth, or seventh possible. (Note that the third voice of *Prenez sur moi* imitates the first at the interval of a fourth *above* a fourth, i.e. a seventh.) Peter Urquhart has called this sort of canon diatonic. Theory catching up to practice well afterwards (as usual), Gioseffo Zarlino in 1558 distinguished exact canon or *fuga* from inexact or diatonic canon, which he dubbed *imitatione*.

An encyclopedia of canon

We don’t know whether *Prenez sur moi* was composed before the *Missa Prolacionum*—all the sources for the Mass date from after Ockeghem’s death—but the song might be seen as

working out on a comparatively small scale a procedure which is explored comprehensively in the Mass. As the table below shows, the Mass systematically presents a series of canons at every harmonic interval from unison to octave. Almost all the canons are double canons or canons *4 ex 2*, in which two written parts generate four sounding parts. (*Prenez sur moi* is a canon *3 ex 1*; the short *Ave Maria gemma virginum* by Jean Mouton with which we preface our program is a canon *8 ex 4*.)

A no less striking characteristic of the Mass is the variety of time intervals among the canons. And then we come to the feature that inspired the name, *Missa Prolacionum*, with which the Mass is labelled in its earliest source (the Chigi Codex, copied c. 1500 in the Burgundian Low Countries). Western polyphony from the early 14th century onwards employed four mensurations (time signatures, more or less) known as prolations. In the *Missa Prolacionum*, each of the four parts is read in a different mensuration.

Prolacionum or *Prolationum*?

A colleague of ours was once visiting the Impressionist galleries at the Metropolitan Museum of Art in New York when he heard two distinguished ladies discuss the name of the painter of a famous series of Water Lilies. One remarks to the other. “Now, I’ve heard Manet, and I’ve heard Monet. *Both* are correct.” One might say the same of Ockeghem, although he really was one person and not two: I’ve heard Ockeghem, and I’ve heard Okenheim... (Not to mention Okegus, Hocquergan, Holregghan, and many more.) Fifteenth-century orthography was exuberantly unstandardized, and one finds both the classically correct *Prolationum* and the more medieval, spell-it-how-we-say-it *Prolacionum*. The earliest source of the Mass opts for *Prolacionum*. I’ve wavered back and forth. Both are correct!

Canons in the *Missa Prolacionum*

Section	No. of Voices	Harmonic Interval	Time Interval	How Time Interval Is Established
KYRIE				
Kyrie I	4 ex 2	unison	2 perfect breves	mensuration canon
Christe	4 ex 2	upper 2nd	26 or 27 perfect breves; canonic voices do not coincide	initial rests
Kyrie II	4 ex 2	one canonic pair lower 3rd, other pair upper 3rd	2 perfect breves	mensuration canon
GLORIA				
Et in terra	4 ex 2	lower 4th	2 perfect breves	mensuration canon in upper pair, initial rests in lower
Qui tollis	4 ex 2	lower 4th	12 perfect breves	initial rests
CREDO				
Patrem	4 ex 2	upper 5th	3 perfect breves	mensuration canon
Et resurrexit	4 ex 2	upper 5th	lower canonic pair at a distance of 8 perfect breves; time interval in upper canonic pair changes in a series of “tectonic shifts” (Fitch): 2 perfect breves, 4 (when lower pair enters), 6, and finally 8	mensuration canon
SANCTUS				
Sanctus	4 ex 2	upper 6th	12 perfect breves	initial rests
Pleni	2 ex 1	lower 7th	1 perfect breve	initial rests
Osanna	4 ex 2	lower octave	2 perfect breves	mensuration canon
Benedictus	4 ex 2	lower 4th	20 imperfect breves; canonic voices do not coincide	initial rests
AGNUS DEI				
Agnus dei I	4 ex 2	lower 4th	7 perfect breves	initial rests
Agnus dei II	2 ex 1	lower 5th	increases steadily	augmentation canon
Agnus dei III	4 ex 2	upper 5th	6 perfect breves	initial rests



Missa Prolacionum, Kyrie, upper two parts (read from the same line under different mensurations).
Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. 98v.

Besides being extremely clever, and another test for the performer's ears and brain, writing canons in which the voices read the same line of music under different mensurations enables Ockeghem to write a special type of canon, known as a mensuration canon. Here the time interval between the leading voice (*dux*, leader) and its canonic imitation (*comes*: companion, associate, or follower) changes gradually, because while reading from the same written part, not only may *dux* and *comes* start on different pitches; they may also realise the duration of certain types of notes differently. This is due to a special property of mensural notation. Our modern rhythmic notation is *additive*. All whole notes, for example, contain two half notes, and to obtain a duration of three half notes one adds a dot to the whole note. In mensural notation, in contrast, notes may be *divided* into two or three parts. A semibreve (which resembles our whole note) can be divided into two or three minims (our half notes): this relationship is known as *prolation*. And a breve (our double whole note) can be divided into two or three semibreves: this relationship is known as *tempus*. A note divided into three parts is known as perfect; divided into two, imperfect. The trick is that perfect and imperfect notes may be written in exactly the same way. Only by examining the precise context of the note and applying rules according to the mensuration under which the music is being read can one determine whether a note is perfect or imperfect. And to make matters even more complicated, certain contexts can cause a note to double in duration!

The easiest place to hear a mensuration canon in operation is the opening Kyrie of the Mass, focussing just on the upper pair of voices. (The page from the Chigi Codex containing the music is reproduced on p. 8.) The voices start together and they sing the same notes, a series of breves, but one voice's breves are

imperfect (two beats long) and the other's are perfect (three beats long), so the voice singing perfect breves gradually falls behind, eventually winding up two perfect breves or six beats behind. After this point there are no more notes that differ in length depending on the mensuration, so the time interval remains fixed for the rest of the section.

This is, however, just the beginning. Things become much more complicated in subsequent canons, where the time interval is larger—sometimes much larger—and the imitation at harmonic intervals other than the unison means that the melodies can sound quite different. Remember, too, that most of the sections of the Mass are double canons, so all this is going on in two canons operating independently but simultaneously. And all is cast in Ockeghem's ornate melodic style, which is a far cry from *Frère Jacques*.

The miracle of the *Missa Prolacionum* is that an innocent listener can easily remain entirely ignorant of its inner workings. Despite the extraordinary pressures placed on the counterpoint by its canonic structure, the music sounds utterly unconstrained, full of melodic and harmonic variety, with shifting textures of duets and trios as well as passages for all four voices at once. The canonic imitation is pretty obvious in the Kyrie I, where it occurs at the unison and after a relatively short delay, and in the two-voice *Pleni sunt celi*, but in much of the Mass the canonic structure is obscured by distance in time as well as pitch. The *Et resurrexit* section of the Credo features plenty of audible imitation and near-imitation of short motivic features, but the imitation that a listener hears happening on a small time-scale is actually not generated by the two canons, but emerges from relationships between non-canonically linked voices. This section of the Mass is the most compositionally virtuosic

of all. One canonic pair (two voices reading the same line of music in different clefs and under different mensurations) opens the section with a long duet. The voices begin together and gradually become separated by two perfect breves through the operation of the mensuration canon. They remain at that distance for a while, then shift further apart to a distance of four breves. At this point the other canonic pair enters, its *dux* leading the *comes* at the distance of eight breves. But then the first pair shifts yet again to a distance of six breves, and then once more to eight—and all the while the other canonic pair remains fixed at a distance of eight perfect breves! That such a bewilderingly involved construction could produce such euphonious music is barely possible to believe.

It is probably fair to say that scholars have not yet been able to explain the *Missa Prolacionum*, though some recent studies have begun to grapple with how the counterpoint actually functions, rather than simply describing it. A full reckoning of the *Et resurrexit* alone would require pages and pages of analysis. (Fabrice Fitch published an excellent article two years ago, focussing just on the midpoint of the section.) Among the many other wonders of the Mass, one might mention the amazingly ornate rhythm of the end of the Benedictus (in a passage for two non-canonically related voices), the two-voice augmentation canon of the second Agnus dei (in which the voices start simultaneously but the lower voice sings at exactly half the speed of the upper), or the elegiac feeling of the final Agnus dei.

Songs

Prenez sur moi and the *Missa Prolacionum* may represent the apex of Ockeghem's contrapuntal wizardry, but perhaps the most dazzling trick of all is how pleasing, how sweet these technical feats are made to sound, as the *subtilitas* of the construction somehow engenders a most delicious *suavitas* in realization. Indeed, it is surprising just how much his canonic music sounds like his non-canonic music. On the other hand, one might be equally surprised at how much carefully calculated compositional craft undergirds apparently simpler songs. But rather than belabor the point after so many words about music, I will leave you to enjoy these delicate, meticulously crafted pieces unmediated by verbal explanation, except to mention that modern scholarship has not yet been able to decode the text of *Ung aultre l'a*. (That of *Les desleaulx*, on the other hand, could have been written this morning.) For a more detailed consideration of Ockeghem's two dozen songs, please refer to our forthcoming complete recording, the first volume of which will be released later this year!

—Scott Metcalfe

TEXTS & TRANSLATIONS

Ave Maria, gemma virginum, mundi domina, celi regina, dominus tecum. Audi benigna mater omnium: tu nos adjuva in mortis hora apud dominum.

Hail Mary, gem of virgins, Lady of this world, queen of heaven, the Lord is with thee. Hear us, gentle mother of all: intercede for us with the Lord at the hour of our death.

Prenez sur moi vostre exemple amoureux:
Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse,
Et la fin est d'avoir plaisant maistresse,
Mais au saillir sont les pas dangereux.

Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow,
and the end is having a pleasant mistress,
but on the way out the steps are dangerous.

Servant d'Amours, me suis trouvé eueux
L'une des foiz, et l'autre malleueux,
Ung jour sentant confort, l'autre destresse.

The servant of Love, I found myself happy
one moment and unhappy the next,
one day feeling comfort, the next distress.

Prenez sur moi vostre exemple amoureux:
Commencement d'amours est savoureux
Et le moyen plain de paine et tristesse.

Take from me your amorous example:
the beginning of love is savory
and the middle full of pain and sorrow.

Pour ung plaisir cent pansers ennuieux,
Pour ung soulas cent dangiers perilleux,
Pour ung accueil cent regards par rudesse:
S'Amours sert doncques de telz mets a largesse,
Et les loiaux fait les plus doloureux,

For every pleasure a hundred painful thoughts,
for every solace a hundred perilous dangers,
for every welcome a hundred harsh glances:
if Love serves so liberally from such dishes
and makes the loyal the most woeful,

Prenez sur moi vostre exemple amoureux...

Take from me your amorous example...

Kyrie eleison. Christe eleison.
Kyrie eleison.

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

Credo in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre 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.

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

Glory to God in the highest, and on earth peace to all of good will. We praise you. We bless you. We adore you. We glorify you. We give thanks to you for your great glory. Lord God, heavenly king, almighty God the Father. Lord Jesus Christ, only begotten Son. Lord God, lamb of God, Son of the Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord, the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. For us and for our salvation he came down from Heaven. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father 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.

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

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

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

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

Quant de vous seul je pers la veue...

Rondeau royal

Ung aultre l'a, n'en querés plus,
Car dorenavant je conclus
De garder en tout temps mon droit.
Chascun se garde en son endroit,
Car bien peu me chault de surplus.

Je ne vueil pas estre forcluz
D'accorder ou faire reffuz,
Mais ce que voulez orendroit

Ung aultre l'a, n'en querés plus,
Car dorenavant je conclus
De garder en tout temps mon droit.

Jamais en ce propos ne fuz
Que mon vouloir fust si confuz
D'entendre a tout ce qu'il voudroit.
De ce faire on me reprendroit,
Congnoissant que seroit abuz.

Ung aultre l'a, n'en querés plus...

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

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

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

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

When I lose sight of you alone...

Royal Rondeau

Another has it, seek it no more,
for henceforth I resolve
to protect my rights at all times.
Let each look out for himself,
for precious little do I care about the rest.

I do not wish to be prevented
from agreeing or refusing,
but as for what you want at present,

another has it, seek it no more,
for henceforth I resolve
to protect my rights at all times.

Never in this matter was
my will so thwarted
in attending to everything it would like.
People would reproach me for doing so,
recognizing that it would be wrong.

Another has it, seek it no more...

Les desleaulx ont la saison

Et des bons nessun ne tient compte,
Mais Bon Droit de trop se mesconte
De souffrir si grant desraison.

Je ne sçais par quelque achoison
Fortune ainsi hault les seurmonte.

Les desleaulx ont la saison
Et des bons nessun ne tient compte.

Nul ne doit parler sans moison
De paour d'avoir reprouche ou honte;
Pour ce me tais, mais fin de compte
Tout va sans rime et sans rayson.

Les desleaulx ont la saison...

Je n'ay dueil que je ne suis morte:

Ne doy je bien vouloir morir?
Dueil a voulu mon cueur saisir
Qui de tous biens me desconforte.

Ma douleur est plus que trop forte,
Car sans avoir aucun plaisir

Je n'ay dueil que je ne suis morte:
Ne doy je bien vouloir morir?

Je n'ay plus riens qui me conforte,
D'ueil ne voy plus que desplaisir.
Mort est le plus de mon desir,
Car quelque chose que on m'apporte,

Je n'ay dueil que je ne suis morte...

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.

The disloyal are in season
and no one takes account of the good,
but Good Rectitude too much miscalculates
to permit such great unreason.

I do not know for what occasion
Fortune elevates them so high.

The disloyal are in season
and no one takes account of the good.

None should speak without measure
for fear of earning reproach or shame;
therefore I keep silent, but in the end
everything happens without rhyme or reason.

The disloyal are in season...

I have no grief but that I am not dead:
should I not wish to die?
Grief has seized my heart
and deprives me of all things good.

My sorrow is more than too strong,
for having no pleasure whatsoever

I have no grief but that I am not dead:
should I not wish to die?

I have nothing more that comforts me,
my eye sees nothing more than chagrin.
Death is my greatest desire,
for whatever is brought to me

I have no grief but that I am not dead...

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 later this year. 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 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a boxed 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.



Michael Barrett is a Boston-based conductor, singer, multi-instrumentalist, and teacher. He has performed with many professional early music ensembles, including Blue Heron, the Boston Camerata, the Huelgas Ensemble, Vox

Luminis, the Handel & Haydn Society, Boston Baroque, Nederlandse Bachvereniging (Netherlands Bach Society), L'Académie, Seven Times Salt, Schola Cantorum of Boston, and Exsultemus. He can be heard on the harmonia mundi, Blue Heron, and Coro record labels. Michael has served as music director of Convivium Musicum since 2007. He also directs the Meridian Singers, a vocal ensemble based at MIT. Michael is currently an Assistant Professor at the Berklee College of Music, where he teaches conducting courses for undergraduates.



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.



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has been a soloist with the American Bach Soloists Academy, Bach Akademie Charlotte, Ad Astra Musical Festival, Bach Society of St. Louis, and the Tafelmusik Baroque Chamber Orchestra and Choir. She was a Virginia Best Adams Fellow at Carmel Bach Festival. As a choral artist, Ms. Leeds has performed abroad with the Weimar Bach Academy and Junges Stuttgart

Chamber Orchestra and Choir. She was a Virginia Best Adams Fellow at Carmel Bach Festival. As a choral artist, Ms. Leeds has performed abroad with the Weimar Bach Academy and Junges Stuttgart

Bach Ensemble, and in the US with the Oregon Bach Festival, the Handel & Haydn Society, the Grammy-nominated True Concord (Tucson), and the Grammy-winning ensemble The Crossing (Philadelphia). In the Boston area, Ms. Leeds has appeared as a soloist with the Commonwealth Chorale, the Cantata Singers, and Music at Marsh Chapel, and she can be heard on the 2017 Boston Modern Orchestra Project's recording of Jeremy Gill's *Before the Wrestling Tides*.



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 Da-

mon), 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 led 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), Les Délices 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).

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Martin Near has been acclaimed for the “sweet limpidity” of his singing (*The New York Times*), with a “cool, beaming counter-tenor” commended for its “crystal clear... beautiful, blooming top notes” (New York Classical Review). He

enjoys a varied career exploring twin passions for early music and new music. Highlights of recent solo performances include a concert version of Machaut’s *Remede de Fortune*, created as a collaboration between Blue Heron and Cleveland’s Les Délices (Debra Nagy, director) and returning to Blue Heron’s season in 2019, and Richard Rodney Bennett’s *Ophelia* (1987) with Boston’s Odyssey Opera under the artistic direction of Gil Rose. 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.



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.



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.

Described as a “rich-voiced” and “vivid” singer by *The New York Times*, **Peter Walker** enjoys a varied career as a singer of early and classical music. He performs regularly with the Handel & Haydn Society, Three Notch’d Road, Clarion Society Choir, Early Music New York,



Texas Early Music Project, Staunton Music Festival, Kuhmo Kamarimusiikki, Gotham Early Music, Academy of Sacred Drama, and Skylark Ensemble. Peter is a member of the choir of St. Luke in the Fields in New York City and a founding

member of the medieval ensembles Marginalia and Twa Corbies. He has lectured on early music at Vassar College and the University of Virginia, and won the Overseas Class in the Lowland and Border Pipers’ Society Competition in 2016. He holds degrees from Vassar College and McGill University, where he studied with Drew Minter and Sanford Sylvan, respectively.

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

MOTETS

Alma redemptoris mater
Ave Maria
Intemerata dei mater
Salve regina

MASSES

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 Prolacionum

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

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

HOW DID OCKEGHEM SPELL HIS NAME?

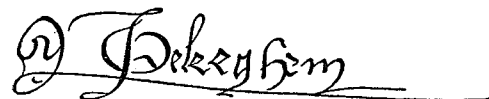
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

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

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

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

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



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. Prolacionum

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



GUILLAUME DU FAY



CHRISTMAS IN MEDIEVAL ENGLAND

THE LOST MUSIC OF CANTERBURY 5 CD SET MUSIC FROM THE PETERHOUSE PARTBOOKS

Restored by Nick Sandon



MUSIC FROM THE PETERHOUSE PARTBOOKS VOL. 1



MUSIC FROM THE PETERHOUSE PARTBOOKS VOL. 2



MUSIC FROM THE PETERHOUSE PARTBOOKS VOL. 3



MUSIC FROM THE PETERHOUSE PARTBOOKS VOL. 4

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 **2018 Gramophone Classical Music Award for Early Music**, 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.



MUSIC FROM THE PETERHOUSE PARTBOOKS VOL. 5

“one of the discoveries of the year”

Fabrice Fitch
Gramophone

COLOPHON

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Front cover image: Ockeghem's *Prenez sur moi* in the Copenhagen Chansonier
(Copenhagen, Det Kongelige Bibliotek, MS Thott 291 8°, f. 39v)