

OCKEGHEM@600

## OCKEGHEM, BINCHOIS & DU FAY

Saturday, February 21, 2015 • 8:00 p.m.

First Church in Cambridge, Congregational

*OCKEGHEM@600 • Concert 1*

# OCKEGHEM, BINCHOIS & DU FAY

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

De plus en plus • MN LJ SM

*JOHANNES OCKEGHEM (c. 1420-1497)*

Missa De plus en plus

Kyrie

Gloria • PD OM AS ST

Credo • MN MS JM PG

*OCKEGHEM*

Mort, tu as navré de ton dart • OM AS ST PG

## INTERMISSION

*OCKEGHEM, ARR. JOHANNES TINCTORIS (c. 1435-1511?)*

D'ung aultre amer (instrumental) • LJ SM

*GUILLAUME DU FAY (c. 1397-1474)*

Departés vous, Malebouche et Envie

PD JM ST / LJ SM

*OCKEGHEM*

O rosa bella (instrumental) • LJ SM

*BINCHOIS*

Pour prison ne pour maladie • MN AS SM

*OCKEGHEM*

La despourveue et la bannye • PD LJ SM

*OCKEGHEM*

Missa De plus en plus

Sanctus

Agnus dei

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

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



Pamela Dellal, Martin Near, *cantus*

Owen McIntosh, Jason McStoots, Aaron Sheehan,  
Mark Sprinkle, *tenor & contratenor*

Paul Guttry, Sumner Thompson, *bassus*

Laura Jeppesen, *rebec & vielle*

Scott Metcalfe, *director, vielle & harp*



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

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# OCKEGHEM, BINCHOIS, AND DU FAY

Johannes Tinctoris, in his *Liber de arte contrapuncti* of 1477, remarked on recent developments in the art of music and placed Johannes Ockeghem at the head of an exalted list of composers whose works exuded divine sweetness:

Although it seems beyond belief, there does not exist a single piece of music, not composed within the last forty years, that is regarded by the learned as worth hearing. Yet 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.

Born in St-Ghislain in the county of Hainaut (now in Belgium) around 1420, Ockeghem 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 would serve the French royal court as *premier chapelain* for the rest of his career, residing mainly in Tours in the Loire Valley, where he held the prestigious and well-remunerated post of treasurer at the royal collegiate church of St Martin. 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, and upon his death on February 6, 1497, he was mourned by numerous musicians and poets. The most famous lament on his death, *Nymphes des bois*, by the Burgundian court chronicler and poet Jean Molinet, was 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*.

Tinctoris claimed that Ockeghem and his other great modern composers had “studied” their art under Dunstable, Binchois, and Du Fay, by which he surely meant that they had learned from their works, rather

than having actually taken composition lessons. Ockeghem is very unlikely to have met the English composer John Dunstable, but he seems indeed to have been a friend to the two most famous Continental musicians of the previous generation, Du Fay and Binchois. Ockeghem and Du Fay may have met in 1455, and the younger musician stayed at the elder’s home in Cambrai on at least one occasion in the 1460s. The relationship between the two is not well attested by their surviving music, however. While Ockeghem composed a lament which was copied by a scribe in Cambrai in 1475-6, shortly after Du Fay’s death, no other trace of it remains; and while Du Fay’s *Missa Ecce ancilla domini* may have been written in the early 1460s in response to Ockeghem’s mass of the same name, according to David Fallows, here “as elsewhere the interchange between the two composers is a slippery subject difficult to define.” In the case of Binchois the situation is the opposite. No direct personal contact between Ockeghem and Binchois has yet been documented, but Ockeghem’s music includes a handful of works in which he pays affectionate tribute to the older composer. Our program presents all of these works.

We open with Binchois’s rondeau *De plus en plus*, a song celebrated both for the extraordinary loveliness of its tune and for its arrestingly strange harmonies. Binchois’s songs betray a marked fondness for ending in a place one would not predict, and this final is certainly one of his most

surprising. (The waywardness of Binchois’s tonal strategies inspired David Fallows to devise “The Binchois Game”: I give you the beginning, or indeed most of the song; you guess what the final will be.) The text of *De plus en plus* expresses in blandly generic terms a yearning to see the absent beloved, the “sweet lady, noble and fair,” “she whom I wish to obey in everything,” and at first glance seems entirely unremarkable. The poem features wonderful plays of sound, however, revelling in the pure pleasures of assonance and internal rhymes, as will become evident upon reading it aloud. Consider all those sensuous voiced consonants (L, M, N, and V), for example, and the repeated “ou” of *renouvelle, douce, volonté, vous, ouïr, nouvelle*:

De plus en plus se renouvelle,  
Ma douce dame gente et belle,  
Ma volonté de vous veir.  
Ce me fait le tres grant desir  
Que j’ay de vous ouïr nouvelle.

What might it mean that Ockeghem took this beautiful and strange love song and used it as the basis for a Mass? A fifteenth-century European Christian musician, steeped in habits of allegory, metaphor, and analogy, might have interpreted it thus: All earthly phenomena correspond to heavenly ones: the music we produce on earth is analogous to the divine music of the angels and the spheres, and the love song of a courtier to his lady may symbolize one sung by the believer to the Virgin Mary. As Andrew Kirkman puts it

in a recent book, “From the perspective of a late medieval worldview permeated by patterns of religious allegory...potentially spiritual content inhered already in the secular entity, awaiting, as it were, the appropriate context or mindset to activate its higher, spiritual meaning.” Fifteenth-century composers incorporated secular melodies into sacred music with great frequency and freedom and the poetic texts they evoked in the memory, even if not sung, probably suggested metaphors by which humans might attempt to comprehend their relationship to God. The most obvious and most common analogy made available by courtly love was between the unattainable object of desire and Mary, and, with the exception of one stanza, *De plus en plus* merits a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his *Dame sans per*: “Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame” (“Poem that may be addressed either to the Virgin Mary or by a lover to his lady”). The text speaks of a “sweet lady, noble and fair... she whom I wish to obey in everything,” and of the speaker’s urgent desire to see her. A Marian interpretation for the Mass seems inevitable.

The way Ockeghem’s Mass handles the song is pretty straightforward. The cantus firmus is treated in the classic manner, with the song tenor quoted in mass tenor in both strict and ornamented forms, often in longer note values,

sometimes proportionally transformed. And Ockeghem deploys the song’s tenor melody in such a way as to make the final of the Mass movements, in contrast to that of the song itself, completely predictable. The theorist Johannes Tinctoris considered such predictability the norm, writing that “out of fifty composed songs, there is scarcely one that does not begin on that place in which it finishes” (*Liber de natura et proprietate tonorum*, 1476, ch. 19). Predictability is hardly the salient quality of Ockeghem’s music, however. His melodies spill forth in ever-flowing streams; each voice pursues its own independent course within the contrapuntal texture, only occasionally imitating or even referring to the gestures of another line. Latterday writers have found it challenging to account for Ockeghem’s music, which has been characterized as mystical, irrational, cerebral, or arcane, beguiling the listener with (in Lawrence Bernstein’s memorable phrase) an “aesthetics of concealment.” Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two musicians were also equally adept at investing 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, using means both melodic and rhythmic

(pitch and duration, the basic elements of music). His counterpoint spins out long-limbed, supple, and 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, 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, it rewards the closest possible study and repeated listening.

The ballade *Mort, tu as navré de ton dart* must have been composed shortly after Binchois’s death on September 20, 1460. It is thus the only one of Ockeghem’s works that can be dated with any precision. Its French text—by Ockeghem himself?—celebrates Binchois as the “father of joyousness” and “model of goodness,” a devoted and beloved servant of Rhetoric and Music, and a humble Christian. The lower voices quote a line of text and music from the sequence of the Requiem, *Dies irae* (“Pie Jhesu domine, dona ei requiem”).

Ockeghem paid homage to Binchois in one other way, so subtle as to elude notice until rather recently, when Sean Gallagher discovered, in Ockeghem’s *La despourveue*, a quotation of Binchois’s *Pour prison ne pour maladie*. In the second half of *La despourveue*, just after the words “Ha, Fortune,” Ockeghem replicates almost

exactly the melody Binchois crafted to set the words “Ne vous peut mon cuer oublier” (My heart cannot forget you)—a touchingly intimate and affectionate gesture—and despite its desperate text, *La despourveue* adheres closely to the gently elegaic mood of *Pour prison*.

No such tribute paid by Ockeghem to Du Fay survives. One could, of course, juxtapose the two composer’s Masses on the plainchant *Ecce ancilla domini*, but that would fill an entire concert. For the moment, in the absence of other works linking the two composers, we offer *Departés vous, Malebouche et Envie*, a song (unfortunately lacking all but its first stanza) attributed in one manuscript to Ockeghem, in another, more plausibly, to Du Fay. (The allegorical characters Slander, Envy, and Youth are found in the 13th-century *Roman de la rose*, the foundational text of courtly love and its expression in lyric poetry.) We also include a couple of instrumental renditions of songs whose texts might easily be read as Marian allegories: Ockeghem’s countermelody to the famous tune of *O rosa bella* (“O beautiful rose, O my sweet soul / Do not let me die, for courtesy’s sake!”), and Johannes Tinctoris’s embellished version of Ockeghem’s *D’ung aultre amer* (“To love another my heart would demean itself”), a song which lent its melodies and presumed symbolism to a number of motets and Masses, a Sanctus, and one other song.

—Scott Metcalfe



## TEXTS & TRANSLATIONS

**DE PLUS EN PLUS SE RENOUVELLE,**  
Ma douce dame gente et belle,  
Ma volonté de vous veir.  
Ce me fait le tres grant desir  
Que j'ay de vous ouir nouvelle.

Ne cuidiés pas que je recelle,  
Comme a tous jours vous estes celle  
Que je vueil de tout obeir.

De plus en plus se renouvelle,  
Ma douce dame gente et belle,  
Ma volonté de vous veir.

Helas, se vous m'estes cruelle,  
J'auroie au cuer angoisse telle  
Que je voudroie bien morir,  
Mais ce seroit sans desservir  
En soustenant vostre querelle.

De plus en plus...

**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,

More and more is renewed—  
my sweet lady, noble and fair—  
my urge to see you:  
this creates in me the very strong desire  
I have to hear news of you.

Do not imagine that I am hiding,  
for at all times you are she  
whom I wish to obey in everything.

More and more is renewed—  
my sweet lady, noble and fair—  
my urge to see you.

Alas, if you are cruel to me,  
I shall have such anguish of heart  
that I should surely wish to die,  
but would do so without failing to serve  
by sustaining your cause.

More and more...

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.

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, consubstantiallem  
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 exspecto  
resurrectionem mortuorum, et vitam  
venturi seculi. Amen.

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.

**MORT, TU AS NAVRÉ DE TON DART**

Le pere de joyeuseté  
En desployant ton estandard  
Sur Binchois, patron de bonté.  
Son corps est plaint et lamenté  
    Qui gißt soubz lame:  
Helas, plaise vous en pitié  
    Prier pour l'âme.

Rhetorique, se Dieu me gard,  
Son serviteur a regretté;  
Musicque par piteux regard  
A fait deul et noir a porté.  
Pleurez, hommes de feaulté,  
    Qui est sans blame:  
Vueillez vostre université  
    Prier pour l'âme.

En sa jonesse fut soudart  
De honorable mondanité,  
Puis a eleu la milleur part,  
Servant dieu en humilité.  
Tant luy soit en creştienté  
    Son nom et fame  
Qu'i denoment grant voulonté.  
    Priez pour l'âme.

**TENORS**

Miserere. Pie Jhesu domine, dona ei  
    requiem.

Death, you have wounded with your dart  
The father of joyousness  
In unfurling your standard  
Over Binchois, the model of goodness.  
His body is mourned and lamented  
    Which lies beneath the tombstone:  
Alas, may it please you, for pity's sake,  
    To pray for his soul.

Rhetoric, may God preserve me,  
Has grieved for her servant;  
Music, out of piteous regard,  
Has put on mourning and worn black.  
Weep, men of fealty,  
    For him who is without blame:  
May your company  
    Pray for his soul.

In his youth he was a soldier  
Of honorable worldliness,  
Then he chose the better part,  
Serving God in humility.  
May his name and fame  
    Be so reputed in Christianity  
That they denote great strength of will.  
    Pray for his soul.

Have mercy. Kind Jesus, grant him rest.

**DEPARTÉS VOUS, MALEBOUCHE ET  
    ENVIE,**

Fuiés vous ent, vous et vostre maisnie,  
N'aprochiés pas du manoir de Noblesse.  
L'Aysanze y maint avech dame Jonesse  
Qui n'ont cure de vostre companye.

**POUR PRISON NE POUR MALADIE,**  
Ne pour chose que on me die  
Ne vous peut mon cuer oublier,  
Et sy ne puis ailleurs penser,  
Tant ay de vous veoir envie.

M'amour, ma princesse et amie,  
Vous seule me tenez en vie,  
Et ne peult mon desir cesser  
Pour prison ne pour maladie,  
Ne pour chose que on me die,  
Ne vous peut mon cuer oublier.

Ne doubtés ja que vous oublie,  
Qu'onques nulle tant asouvie  
Ne fußt qui me peult faire amer  
Que vous, belle et douce sans per,  
Dont Amours point ne me deslie.

Pour prison ne pour maladie...

Depart, Slander and Envy!  
flee from here, you and your menage,  
do not approach the manor of Nobility.  
Ease rules there, with lady Youth,  
and they care not for your company.

Not for prison, nor for sickness,  
nor for anything one might say to me  
can my heart forget you,  
and so I cannot think about anything else,  
so much do I long to see you.

My love, my princess and friend,  
you alone are keeping me alive,  
and my desire shall not cease  
for prison, nor for sickness,  
nor for anything one might say to me  
can my heart forget you.

Never imagine that I could forget you,  
for never was there another lady, however  
    accomplished,  
who could make me love anyone  
but you, fair, sweet lady without peer,  
from whom Love will not release me.

Not for prison, nor for sickness...

**LA DESPOURVEUE ET LA BANNYE**

De cil qui m'a donné ma vie,  
Seulement par ung faulx rapport:  
Ha, Fortune, n'as tu pas tort  
D'avoir [sans] cause ainsi pugnief?

Le povre cueur ne pensoit mye  
D'estre de lui en tel haÿe,  
Puis qu'i lui plaist, elle est d'acord,

La despourveue et la bannye  
De cil qui m'a donné ma vie,  
Seulement par ung faulx rapport.

El ne veult plus de compagnie,  
Fortune la trop esbaÿe  
D'avoir esté tout son confort.  
Plus ne desire que la mort  
S'il fault qu'elle soit faicte oublie.

La despourveue et la bannye...

**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.

Destitute and banished  
from him who gave me life,  
solely on account of a false tale:  
Ah, Fortune, have you not erred  
to have punished me thus without cause?

This poor heart never imagined  
it would be so hated by him,  
but since it pleases him, she accepts it,

Destitute and banished  
from him who gave me life,  
solely on account of a false tale.

She wants no more company;  
Fortune has too much appalled her  
after having been all her comfort.  
She desires nothing more than death,  
if it must be that she is to be forgotten.

Destitute and banished...

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*



The ensemble **Blue Heron** has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practice, Blue Heron ranges over a wide and fascinating repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the unique repertory of the Peterhouse partbooks, copied c. 1540 for Canterbury Cathedral. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, of which three discs have been released so far; volume 4 will be released this spring and volume 5 next year. Blue Heron has also recorded a CD of music from c. 800-1400

to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation*, and the ensemble is featured in Tod Machover’s *Vocal Vibrations*, an installation which premiered in Paris and is currently open at Le Laboratoire Cambridge.

Blue Heron has appeared across the US, including performances at the Boston Early Music Festival; in New York City at The Cloisters, the 92nd Street Y, and Music Before 1800; at the Library of Congress and Dumbarton Oaks in Washington, D.C., at Festival Mozaic in San Luis Obispo, California, and at the Berkeley Early Music Festival; and in Seattle, Cleveland, Pittsburgh, and Philadelphia. Blue Heron has been ensemble in residence at the Center for Early Music Studies at Boston University since 2012. This spring the ensemble inaugurates a long-term project to perform the complete works of Johannes Ockeghem and tours to New York, St. Louis, Chicago, and Milwaukee.





**Pamela Dellal**, mezzo-soprano, has performed in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered John Harbison's chamber

work *The Seven Ages* in New York, San Francisco, Boston, and London. With Sequentia Ms. Dellal has recorded the music of Hildegard von Bingen and toured the US, Europe, and Australia. She performs frequently with Dinosaur Annex, Boston Musica Viva, Ensemble Chaconne, Blue Heron, and the Musicians of the Old Post Road, and has been a regular soloist in the Emmanuel Music Bach Cantata series for over twenty-five years. She has recorded for Arabesque, Artona, BMG, CRI, Dorian, Meridian, and KOCH. She is on the faculty of the Boston Conservatory and the Longy School of Music.



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.

**Laura Jeppesen** is a graduate of the Yale School of Music and studied at the



Brussels Conservatory with Wieland Kuijken. She has been a Woodrow Wilson Designate, a Fellow of Radcliffe's Bunting Institute, and a Fulbright Scholar. She is the principal violist

of Boston Baroque and gambist of the Boston Museum Trio and plays with The Boston Early Music Festival Orchestra, Aston Magna, and The Handel & Haydn Society. She has played rebec and vielle with Sequentia, The Boston Camerata, and Blue Heron, and was a founding member of Amsterdam's Orchestra of the 18th Century. Her discography includes the viola da gamba sonatas of J.S. Bach, Buxtehude's trio sonatas, Telemann's Paris Quartets, cantatas of Rameau and Clerambault, and music of Marin Marais; she also played on BEMF's 2015 Grammy-winning recording of Charpentier. She teaches at Boston University and Wellesley College.

A native of remote Northern California, **Owen McIntosh** has enjoyed a career



of diverse musical endeavors from bluegrass to reggae, heavy metal to art song, and opera to oratorio. Recent solo engagements include the St. Matthew Passion with Grand Rapids

Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's St. John Passion with Tucson Chamber Artists. Mr. McIntosh is a core member of the vocal chamber ensembles Blue Heron, New Vintage Baroque, Gamut, Tucson Chamber Artists, TENET, and Trinity Wall Street.



**Jason McStoots** has performed around the world and the US with such groups as Boston Lyric Opera, Pacific

MusicWorks, Les Délices, The Boston Camerata, TENET, San Juan Symphony, Pablo Casals Festival, Tragicomedia, and the Tanglewood Music Center. He has recently appeared as Tabarco in Handel's *Almira* and Apollo in Monteverdi's *Orfeo* with the Boston Early Music Festival and he can be heard on BEMF's 2015 Grammy-winning recording of Charpentier, their Grammy-nominated recording of Lully's *Pysché*, and a disc of music by John Blow. Also a voice teacher and stage director,

he teaches at Brandeis University, where he recently restarted the dormant opera workshop project.

**Scott Metcalfe** has gained wide recognition as one of North America's leading specialists in music from the fifteenth



through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic

director), and has conducted the Handel & Haydn Society, TENET, Emmanuel Music, the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra, Quire Cleveland, and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with with Les Délices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois.

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





*mater* with Juventas New Music Ensemble, sang the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in *Buxtehude's Heut triumphieret Gottes Sohn* with Boston Baroque. He sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society. Mr. Near was Music Director of Exsultemus from 2009 to 2012.

**Aaron Sheehan** has established himself as one of the leading American tenors of his generation, equally comfortable in oratorio and chamber music as on the opera stage, and he was just awarded a Grammy Award (Best Opera Recording) for a disc of Charpentier with the Boston Early Music Festival. His singing has taken him to many festivals and venues, including Tanglewood, Lincoln Center, the Metropolitan Museum of Art, Washington National Cathedral, and early music festivals of Boston, San Francisco, Houston, Tucson, Washington, and Madison, and he has performed with the Green Mountain Project, Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Charlotte Symphony, Boston Cecilia, Pacific Chorale, Boston Early Music Festival, Tempesta di Mare, Aston Magna



festivals of Boston, San Francisco, Houston, Tucson, Washington, and Madison, and he has performed with the Green Mountain Project, Orpheus Chamber Orchestra, American Bach Soloists, Handel and Haydn Society, Boston Baroque, North Carolina Symphony, Charlotte Symphony, Boston Cecilia, Pacific Chorale, Boston Early Music Festival, Tempesta di Mare, Aston Magna

Festival, Washington National Cathedral, Bach Collegium San Diego, Tragicomedia, Folger Consort, Les Voix Baroques, and many other ensembles.



Tenor **Mark Sprinkle** 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 has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.



Praised for his "elegant style" (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades de Montréal, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.

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.

## ABOUT THE INSTRUMENTS

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

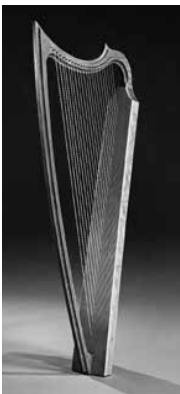
Johannes Tinctoris, *De inventione et usu musicae* (c. 1481–3)



The **rebec**, whose name derives from the Arabic rabab, is a bowed instrument with gut strings, typically pear-shaped, with a vaulted back and a tapering outline. It usually had three strings, most often tuned in fifths, but could have as few as one and as many as five or more. Despite Tinctoris's preferences, it was probably often used for dance music. The rebec played in this concert was made from a gourd.

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

Our **bows** were designed and made by David Hawthorne of Cambridge, Massachusetts, following examples in medieval art. Made of European pearwood and strung with horsehair, they are highly curved and very much resemble the hunting bow for which they are named.



The strings on a harp clang by striking the lower nail where they are connected to the body... In common parlance this is called “harping” the string.  
Heinrich Glarean, *Dodecachordon* (1547)

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

## ACKNOWLEDGEMENTS

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

Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand maintains our website and rebuilt it in 2013; the site was originally built by Evan Ingersoll (Angstrom Images), who designed our programs for many years. Chris Clark

(Cave Dog Studio) designs our program covers and has created many brochures, postcards, and other publicity materials over the years. Philip Davis serves on our board; he is also a superb recording engineer and has recorded almost all of our concerts since day one. We could not be more fortunate to have all this expertise working with us.

Thanks to the Cambridge Society for Early Music for supporting the pre-concert talks, and to the Center for Early Music Studies, Boston University, where Blue Heron is ensemble in residence.

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

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

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