



Ockeghem@600 | Concert 7

## ***Fors seulement***

**Thursday, March 1, 2018**  
St. Cecilia Parish, Boston

**Friday, March 2, 2018**  
St. Andrew's Church, Wellesley

**Saturday, March 3, 2018**  
First Church in Cambridge, Congregational

# Fors seullement



**JOHANNES OCKEGHEM** (c. 1420-1497)  
Fors seullement l'actente que je meure • MC MN ST

**MATTHAEUS PIPELARE** (c. 1450-c. 1515)  
Fors seullement • MC OM ST DM

**OCKEGHEM**  
Fors seullement contre ce qu'ay promys /  
Fors seullement l'actente que je meure • MC JM PG

**PIERRE DE LA RUE** (c. 1452-1518)  
Maria mater gratie / Fors seullement • MC OM JM DM PG

**OCKEGHEM**  
Kyrie & Gloria Fors seullement • MN OM JM ST SH

intermission

**OCKEGHEM**  
Credo Fors seullement • MC OM JM ST DM

**GILLES DE BINS, called BINCHOIS** (c. 1400-1460)  
Je ne vis onques la pareille • MN OM PG

**ALEXANDER AGRICOLA** (c. 1450-1506)  
Credo Je ne vis onques la pareille (II) • MN OM JM PG

**JOHANNES GHISELIN** (documented 1491-1507)  
Salve regina Je ne vis onques la pareille

*cantus*  
Megan Chartrand  
Martin Near

*tenor & contratenor*  
Owen McIntosh  
Jason McStoots  
Sumner Thompson

*bassus*  
Paul Guttry  
Steven Hrycelak  
David McFerrin

Scott Metcalfe  
*director*

*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.*

*We are very pleased to have Professor Sean Gallagher join us as adviser for the entire project.*

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

*Q&A after the concert with Sean Gallagher & Scott Metcalfe*

## Fors seullement: from sacred to secular in the fifteenth century

A number of themes run through our program this evening. All the sacred music in the concert honors the Blessed Virgin Mary in some fashion. You will hear polyphonic settings of a hymn (*Maria mater gratie*) and an antiphon (*Salve regina*) addressed directly to Mary, and Mass movements whose musical material is derived in some way from secular songs which may be interpreted allegorically as expressing devotion to her in one case, or her grief at losing her son in the other.

This is also a story of three generations of musicians from a small geographic area encompassing parts of northern France and the southern Low Countries (now Belgium)—an area, rich in choir schools or *maîtrises*, that trained most of Europe's best singers and composers in the fifteenth century. The oldest of our composers, Gilles de Bins, called Binchois, was born around 1400, probably in Mons, the capital of the province of Hainaut. He spent most of his career in the employ of the duke of Burgundy before retiring to Soignies, a town just ten miles northeast of Mons, on the way to Brussels. Johannes Ockeghem was born around 1420 in the small town of St-Ghislain, just to the west

of Mons. He worked at the church of Our Lady in Antwerp and in the chapel of the duke of Bourbon before joining the French royal court by 1451. By 1459 he was living in Tours, on the Loire about a hundred miles southwest of Paris, and earning an income as treasurer of the collegiate church of St-Martin, whose nominal head was the king of France. (A collegiate church is one by a college or community of clerics.) Ockeghem died on February 6, 1497, a prosperous and celebrated man whose passing inspired laments by poets and musicians including Josquin, whose setting of *Nymphes des bois* mourned the older musician's death, just as Ockeghem had honored Binchois with his *Mort, tu as navré de ton dart*.

Matthaeus Pipelare, Alexander Agricola, Pierre de la Rue, and Johannes Ghiselin represent the next generation. All four were born in the 1450s, and all also had some connection with the Habsburg-Burgundian court, the descendant of the storied duchy of Burgundy. Agricola was born in Ghent and spent the first decades of his career in Italy and working for the French royal court before joining the Habsburg-Burgundian court in 1500.



La Rue was almost certainly born in the cathedral city of Tournai, also in Hainaut very near the French border, and educated in the cathedral school. He was at the Habsburg-Burgundian court by 1492; he retired in 1516 and died in 1518. Ghiselin, also known as Verbonnet, is only documented working in Italy between 1491 and 1507, but he was described as “da Piccardia” (from Picardy in northern France) in a Florentine chapel register from 1493 and as a “fiamengo” (Fleming) in one from Ferrara in 1502. His music includes a song whose incipit, “Je l’ay empris,” was the motto of Charles the Bold (d. 1477), the last Burgundian duke to rule an independent polity. Pipelare worked in Antwerp and ’s-Hertogenbosch, and possibly also in Ghent. More than half of his surviving compositions are transmitted in manuscripts associated with the scriptorium of the Habsburg-Burgundian court.

Finally, our program presents compositions based on pre-existent music: songs, motets, and Masses that draw their musical inspiration from one or another of the two most famous songs of the mid-fifteenth century, Ockeghem’s *Fors seullement l’actente que je meure* and Binchois’s *Je ne vis onques la pareille*.

## Fors seullement

Our point of departure is *Fors seullement l’actente*. The first line of the text is itself borrowed from the end of Alain Chartier’s *La Complainte* (from the mid-1420s), where it is spoken by the male narrator about his lady and mistress (“ma dame et ma maistresse”), a paragon of virtue snatched away by an untimely death.

Autre bien n’ay, n’autre bien n’assaveure  
 Fors seulement l’actente que je meure;  
 Et desire que briefment vieigne l’eure,  
 Qu’apres ma mort en paradis la voye.

*No other good do I have, no other good do I enjoy  
 save only the expectation that I shall die;  
 and I desire that the hour come shortly,  
 that after my death I shall see her in Paradise.*

The text of Ockeghem’s song is spoken by a woman who, rejected by the man she loves, curses her own loyalty to him, which causes her suffering beyond measure. Ockeghem matches the poem’s grief and bitterness with music of stark beauty. A pair of duets open the song, each featuring a falling melodic motive with the distinctive rhythmic profile of a dotted whole note followed by two descending quarter notes (a dotted semibreve and two semiminims, in 15th-century terms). The

falling motive occurs more than a dozen times in the course of the song. A duet between the lower voices also introduces the song’s second part, which sounds briefly, deceptively happy, before it returns to a desolate minor mode.

About three dozen subsequent pieces rework the material of *Fors seullement*. Ockeghem himself took the top part of the song, transposed it down a twelfth, and used it as the lowest, contratenor part of a new song, *Fors seullement contre ce qu’ay promis*, whose upper two voices declaim a curious political text. Aside from the first two words, is hard to see the connection between this poem and the sentiments of the original rondeau, whose entire first strophe is written in the new song’s contratenor part in one source. An ironic twist seems possible, in which a male speaker’s bluster about alliances and honor is—literally—undercut by a female voice lamenting her abandonment. (A subtle disparity between the mode of the top voices and that of the contratenor leads to some disorienting metrical displacement in the second half the song, too.)

This setting of *Fors seullement* by Pipelare (one of two he wrote) also takes Ockeghem’s melody and transposes it

downwards, surrounding it with three newly-composed parts, one higher and two lower. The piece may have been intended for instruments, for it is transmitted entirely without text and cannot sensibly be divided into two sections, which is necessary for the full performance of a rondeau, but the lines are perfectly singable and carry the poem with ease.

The five-voice *Maria mater gratie* is transmitted uniquely and anonymously in a songbook that was copied for Marguerite of Austria, the daughter of the Holy Roman Emperor Maximilian I, in the scriptorium of Petrus Alamire at Marguerite’s court in the Netherlands, probably sometime after 1516. Marguerite was a highly cultured, politically savvy, and famously melancholy lady who took as her motto “Fortune infortune fortune” (Fortune makes a woman very unhappy), and the contents of her songbook reflect her seriousness and grief. In this song, probably by one of the Habsburg-Burgundian court’s star composers, Pierre de la Rue, four voices pray to Mary for her intercession at the hour of death, while a fifth (second from the bottom) quotes the second voice of Ockeghem’s song down an octave. Nothing but the first two words of the original French text is written in the

manuscript, but it seems perfectly appropriate to sing it in this context.

### **A Missa *Fors seullement*—or two**

A pioneer both in the development of the cyclical Mass (a unified setting of the five movements of the Ordinary of the Mass) and in the use of borrowed material, Ockeghem composed thirteen extant cycles (three of which survive in partial form): six are known to draw from pre-existent secular songs and a seventh may well be based on a song that has been lost. This evening we will hear one of his partial cycles—if these three movements do in fact constitute part of a true cycle.

Mass cycles are often regarded as sacrosanct wholes nowadays, but such an attitude was foreign to the fifteenth century, which, however much it valued complete masses, considered it perfectly seemly to extract and sing whatever was needed for the liturgy at hand. Numerous independent mass movements by fifteenth-century composers also testify to the usefulness of single mass sections set polyphonically. In the case of what is generally known today as Ockeghem's Missa *Fors seullement*, consisting of three movements (Kyrie, Gloria, and Credo) transmitted

together in a single source copied in the Netherlands a few years after the composer's death, it seems very likely that the Kyrie and Gloria form a pair independent of the Credo, despite all three being set for five voices rather than the usual four, for they differ significantly in style, technique, notated range, and voice designations. The scribe of the manuscript in question, the celebrated Chigi Codex, appears to have expected to copy a complete cycle, for he ruled enough paper to accommodate two more movements scored for five voices. But whether a Sanctus or Agnus dei on *Fors seullement* by Ockeghem ever existed or not, this scribe apparently never received them; he later entered four-voice music on the empty pages.

The Mass movements on *Fors seullement* present a possible case of a Christological application of a song, with Marian implications. The first strophe, in which a woman, overwhelmed by grief, speaks to a man she is "sure of losing," might be read allegorically as a sort of *Stabat mater*, the 13th-century hymn that describes Mary weeping at the foot of the cross. (As so often with these songs, subsequent lines or stanzas do not seem to fit the allegory so gracefully, for it would not be appropriate to speak of the Savior's "rigueur"—hardness,

implacability, pitilessness—or of Mary cursing her loyalty to her son.) In this interpretation, a Missa *Fors seullement* refers to Christ's Passion and would most appropriately be sung during Holy Week.

The Kyrie and Gloria are extraordinarily complex pieces of music, in which the dense five-part texture is relieved by the occasional passage for three or four voices. Material derived from the song's superius and tenor (its two highest voices) is distributed among all five voices of the Mass; even the song's contratenor is quoted in the Kyrie. Ockeghem explores or exploits one particular feature of the song, its use of notes both a whole tone and a semitone above the final (B natural and B flat above the final of A), with rather startling and harmonically disorienting results. These are particularly apparent in the Gloria at the end of its first section, at the words "filius patris," where the flat predominates until a last-minute natural in the final sonority, and again at the end of the second section, where the contratenor and tenor answer each other in short canonic segments a tone apart, one voice singing flats, the other naturals, the dispute resolved, once again, at the last moment—but, characteristically for Ockeghem, in a contrapuntal context

that makes it impossible to be absolutely certain which version wins out.

In contrast, in the Credo the tenor sings the entire melody of the song's upper voice, plus some of the second voice's melody from the B section, all virtually unaltered, in a traditional and (for Ockeghem) straightforward *cantus firmus* setting featuring numerous duos and trios.

### **Je ne vis onques la pareille**

*Je ne vis onques* is that rarest of musical works for which we have some specific information about how it was once performed in the fifteenth century. The scene is the Banquet of the Oath of the Pheasant, held in Lille in 1454, at which the duke of Burgundy, Philip the Good, swore the Knights of the Order of the Golden Fleece to a new crusade against the Turks.

The city of Constantinople, ancient capitol of Eastern Christianity, fell to the Turks in 1453, sending shock waves through Europe. On February 17 of the following year, Philip the Good, duke of Burgundy, convoked the Knights of the Golden Fleece to a grand feast in the city of Lille. Philip had founded the order twenty-five years earlier with the idea of organizing a new crusade, an obsession that acquired new

urgency in the wake of the Turkish victory on the very frontier of Christendom. The gathering in Lille, known as the Feast of the Pheasant or the Banquet of the Oath, was meant to win sworn commitments from his Knights. Several descriptions of the Feast have come down to us, including an eyewitness account from a participant, the Burgundian chronicler and poet Olivier de la Marche (written, however, at least twenty years later), and another, nearly identical but somewhat more detailed, compiled by Mathieu d'Escouchy.

The hall where the banquet was held was large and beautifully hung with a tapestry depicting the life of Hercules.... In this hall were three covered tables, one medium-sized, another large, and another small. On the medium-sized table there was a skilfully-made church with transept and windows, in which there were a ringing bell and four singers who sang and played organs when their turn came.... The second table, which was the largest, had on it...a pastry in which there were twenty-eight living persons playing in turn various instruments.... The third table, smaller than the others, had on it a marvelous forest, like a forest of India, in which there were many strange and strangely made beasts that moved by themselves as if alive....

When everyone was seated...a bell rang very loudly in the church in the principal table.... After the bell had stopped ringing, three little children and a tenor sang a very sweet chanson. And when they had finished, in the pastry...a shepherd played a bagpipe in a very novel fashion. Hardly a moment after that there came in through the entrance to the room a horse walking backwards, richly covered with red silk. On it were two trumpeters seated back to back without a saddle. They were dressed in mantles of gray and black silk, with hats and masks; and they led the horse backwards up and down the length of the room, all the while playing a fanfare on their trumpets.

The *entremets* or between-course entertainments that followed included a performance on a German cornett, the entrance of a goblin “with the hairy legs and feet and long talons of a griffin from the waist down and the form of a man above the waist,” a pageant featuring Jason, the mythological patron of the Order, motets played on the organs in the “church,” and a “long chanson” called *La Saulvegarde de ma vie* sung from the pastry by three sweet voices.

Next, after the church and the pastry had each played four times in turn, there entered into the hall a marvelously large and beautiful hart, completely white with great golden antlers, and covered by a rich drape of vermilion silk. Upon this hart was mounted a young boy of twelve clothed in a short robe of crimson velour, wearing a small slashed black hat and pointed shoes. This child held in his two hands the horns of the hart. And on his entry this boy began to sing the *dessus* of a song, most loud and clear, and the hart sang the tenor, with no one else visible except the child and the artificial hart. And the song they sang was called *Je ne vis onques la pareille*.

The entertainments continued with music of flutes, lute, organs, trumpets, and fiddles, motets sung from the church, a fire-breathing dragon, a heron set loose in the hall to be hunted and killed by two falcons, and more mystery plays reenacting the battles of Jason. The climax of the evening was reached with the entrance of a huge giant dressed in green-striped silk.

On his head he wore a turban in the manner of the Saracens of Granada, in his left hand he held an enormous, old-fashioned mace, and with his right hand he led an elephant draped with

silk. On the elephant there was a castle, in which there was a woman dressed like a nun in white satin. Over this she wore a cloak of black cloth, and her head was bound with a white kerchief in the style of Burgundy or of a nun.

Apparently played by La Marche himself, the woman represented the Holy Church herself, and she addressed a long lament in verse to the company. After the lamentation was spoken, “the giant and the Church departed...and the oaths began to be sworn on all sides.” Many of the knights retained enough composure, despite the late hour and the amount of wine they had surely imbibed, to include in their vows precise restrictions about how exactly their participation in any new crusade might be limited by circumstances supposedly beyond their control. In any event, whatever true enthusiasm there may have been for such an undertaking did not extend to actually carrying it out.

Secular and sacred music intermingle seamlessly in the succession of *entremets* at the Feast of the Pheasant. A chanson is sung from the church as the festivities get underway: “What it was I could not say,” writes D'Escouchy, “but it seemed to me a pleasant *benedicite* for the commencement of the supper.” Motets are sung and played

for entertainment, instrumental solos and ensemble pieces sound at the conclusion of religious allegories; music diverts and persuades, allegorical spectacle both impresses by its virtuosity and compels action, or at least the promise of action; meaning layers upon meaning. Presented in a context so laden with symbolism, which is signalled from the outset by the horse riding backwards, and sung by a boy and a white hart—an unmistakable symbol for Christ—the song *Je ne vis oncques la pareille* acquires a significance beyond that of a perfectly conventional lyric of courtly love addressed to a “gracious lady”: the lady is Our Lady. The lyric lends itself easily to the transfer, for the lady’s identity, slipping between human and divine, is already questioned by the speaker: “Upon seeing you I marvel / And ask, could this be Our Lady?”

It must be said that, as information about performance practice, the chroniclers’ account of a three-part song sung by a boy and a hart—that rarest of cases in the fifteenth century, a fairly detailed description of the performance of a specific piece—is not exactly what one hopes for. Today we lack a boy and are missing the hart, but we do have a low contratenor, sung on this occasion by a man. (The

original contratenor perhaps served as hindquarters for the “artifice du cherrf.”) As for the song, it is grave and moving; one hopes the boy and the stag did it justice. Although it is ascribed to Guillaume Du Fay in one source, scholarly opinion favors another manuscript’s ascription to Binchois, Burgundian chanson composer *par excellence*, who had retired from the court just a year before the Feast of the Pheasant.

*Je ne vis oncques la pareille* inspired a large family of works that drew upon its text or music. In the latter half of the fifteenth century, courtly love lyrics were frequently put to use as Marian allegory, and the quotation of a secular song such as *Je ne vis oncques la pareille* in a piece of sacred music such as a mass or mass movement seems to have signalled the appropriateness of the music for a Marian feast. Alexander Agricola based two Credo settings on it, both preserved in sources that suggest use in Marian masses. The Marian allegory is explicit, of course, if the song is quoted in a Marian antiphon such as the *Salve regina*, as is the case in the setting by Ghiselin. The first verse of Ghiselin’s *Salve regina* employs the song in the most audible manner possible, quoting the first nine measures of the song’s melody in the highest voice

of the antiphon setting, at the same speed as in the song itself. Various passages also quote the plainchant melody of the antiphon.

Never one to content himself with the simplest solution to a musical challenge, Agricola makes the most complicated uses of *Je ne vis oncques la pareille* in his two

Credo settings based upon it. The *Credo Je ne vis oncques I* performed this evening is a highly virtuosic work, filled with syncopation and dashing passage work, culminating in a rollicking third section (“Et iterum venturus est”) that flies along at twice the speed of the opening.

—Scott Metcalfe

# BLUE HERON

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Scott Metcalfe, director

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## TEXTS & TRANSLATIONS

**Fors seulement l'actente que je meure,**  
En mon las cueur nul espoir ne demeure,  
Car mon malheur si tresfort me tourmente  
Qu'il n'est douleur que par vous je ne sente,  
Puis que je suis de vous perdre bien seure.

Vostre rigueur follement me court seure  
Qu'en ce parti il fault que je m'asseure  
Dont je n'ay bien qui en rien me contente

Fors seulement l'actente que je meure,  
En mon las cueur nul espoir ne demeure,  
Car mon malheur si tresfort me tourmente

Mon desconfort toute seulle je pleure  
En maudisant sur ma foy a toute heure  
Ma loyaulté qui tant me fait dolente.  
Las! que je suis de vivre mal contente  
Quant de par vous n'ay riens qui me sequeure.

Fors seulement l'actente que je meure...

**Fors seulement contre ce qu'ay promys,**  
Et en tous lieux seray fort entremys  
Et acquerray une belle aliance.  
J'en ay desir voire dez mon enfance:  
Point ne vouldroye avoir nulz anemys.

Mon vouloir j'ay tout en cela soubmis  
Et hors de la ja ne ferai transmis,  
Garder n'y veul ordre, sens ne prudence

Fors seulement contre ce qu'ay promys,  
Et en tous lieux seray fort entremys  
Et acquerray une belle aliance.

Save only the expectation that I shall die,  
no hope remains in my weary heart,  
for my misery torments me so bitterly  
that there is no pain I do not feel for you,  
for I am quite certain to lose you.

Your pitilessness pursues me so beyond measure  
that in this situation I can only be sure  
that I have nothing at all that comforts me

save only the expectation that I shall die;  
no hope remains in my weary heart,  
for my misery torments me so bitterly.

All alone I weep for my distress,  
ever cursing, by my faith,  
my loyalty, which makes me suffer so.  
Alas! how unhappy I am to remain alive  
when from you I receive nothing to succor me.

Save only the expectation that I shall die...

Save only for that which I have promised,  
I shall be deeply engaged on all sides  
and shall obtain a fair alliance.  
I have desired this ever since childhood:  
I wish to have no enemies whatsoever.

To this end I have entirely submitted my will  
and from this shall not now be moved,  
nor do I wish to preserve order, sense, or prudence

save only for that which I have promised;  
I shall be deeply engaged on all sides  
and shall obtain a fair alliance.

Je cuide avoir en terre des amys  
Et que en eulx ay ma fiance mis;  
On doibt scavoir que n'ay nulle doubtance  
Ou autrement querroye ma desfiance,  
Car je sceray de tout honneur remis.

Fors seulement contre ce qu'ay promys...

**Maria mater gratie**  
Mater misericordie  
Tu nos ab hoste protege  
Et hora mortis suscipe.  
Gloria tibi domine  
Qui natus es de virgine  
Cum patre et sancto spiritu  
In sempiterna secula. Amen.

**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.

I believe I have friends in the land  
and in them I have placed my trust;  
one should know that I have no doubts,  
otherwise I would pursue my suspicions,  
for I would be denied all honor.

Save only for that which I have promised...

Mary, mother of grace,  
mother of mercy,  
protect us from the enemy  
and receive us at the hour of death.  
Glory be to thee, O Lord,  
who wast born of a virgin,  
with the Father and the Holy Spirit  
for ever and ever. 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.

**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, consubstantiali patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cuius regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

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

**Je ne vis onques la pareille**  
de vous, ma gracieuse dame,  
car vo beaulté est, par mon ame,  
sur toutes aultres nonpareille.

En vous voiant je m'esmerveille  
et dis qu'est ceci nostre dame?

Je ne vis onques la pareille  
de vous, ma gracieuse dame.

Vostre tres grant douceur resveille  
mon esprit, et mon oeil entame  
mon cuer, dont puis dire sans blame,  
puisqu'a vous servir m'apareille:

Je ne vis onques la pareille...

**Credo** (see above)

**Salve regina, mater misericordie,**  
Vita dulcedo et spes nostra, salve.  
Ad te clamamus exsules filii Eve.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eia ergo, advocata nostra,  
illos tuos misericordes oculos ad nos  
converte,  
Et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, O pia, O dulcis virgo Maria.

I have never seen the equal  
of you, my gracious lady,  
for your beauty is, upon my soul,  
by all others unequalled.

Upon seeing you I marvel  
and ask, Is this Our Lady?

I have never seen the equal  
of you, my gracious lady.

Your very great sweetness awakes  
my spirit, and my eye opens up  
my heart, thus I may say without blame,  
for I am prepared to serve you:

I have never seen the equal...

Hail queen, mother of mercy,  
our life, our sweetness and our hope, hail!  
To you we cry, exiled children of Eve;  
to you we sigh, weeping and wailing  
in this vale of tears.  
Come then, our advocate,  
turn your merciful eyes upon us,  
and show us Jesus, the blessed fruit of your  
womb,  
after this our exile.  
O merciful, O gentle, O sweet virgin Mary.

Translations 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, Blue Heron ranges over a wide repertoire from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; the fifth disc was released in March 2017 and was just selected as a Critic’s Choice of 2017 by *Gramophone*. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording

*Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s first book of madrigals (1542), which it will complete over the next two seasons.

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 San Luis Obispo, Seattle, St. Louis, Kansas City, Chicago, Cleveland, Milwaukee, Pittsburgh, Philadelphia, and Providence. This season’s highlights include an October tour to England, with performances at Peterhouse and Trinity College in Cambridge

and at Lambeth Palace Library, at the London residence of the Archbishop of Canterbury. 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 a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up around 2021, in time to commemorate the composer’s circa-600th birthday.



Praised for her “light, fleet soprano” and “soaring, diamantine high notes” (*Opera News*), Grammy- and Juno-nominated soprano **Megan Chartrand** feels equally at home singing early music, art song, chamber music, and concert repertoire. Notable solo performances include Dalila in Handel’s *Samson* with the American Classical Orchestra and Mozart’s *Requiem* with True Concord, both in Alice Tully Hall at Lincoln Center. Exciting upcoming performances include Handel’s *Messiah* with the Calgary Philharmonic Orchestra and Clerambault’s *Médée* with the American Classical Orchestra. Megan sings frequently with many of the most prestigious ensembles in North America including The Choir of Trinity Wall Street, The Clarion Music Society, The American Classical Orchestra, True Concord, The Santa Fe Desert

Chorale, Yale Choral Artists, Seraphic Fire, and Ensemble Origo. Born and raised in Sherwood Park, Alberta, she now pursues an active performance career based in New York City. She received her MMus from Yale University and her BMus from the University of Alberta.



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

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

Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron's recordings, on discs of medieval music by Sequentia, Kurt Weill's *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music's Bach CDs.

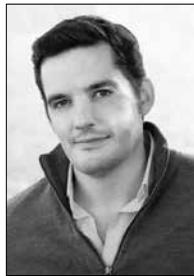


**Steven Hrycelak**, bass, is equally at home as an operatic, concert, or ensemble performer. He is a member of the Grammy-nominated Choir of Trinity Wall Street, both as ensemble singer and soloist. Other ensembles include ekmeles, the New York Virtuoso Singers, Toby Twining Music, Early Music New York, Vox, TENET, Meridionalis, Seraphic Fire, and the vocal jazz quintet West Side 5. He has also been a soloist with NYS Baroque, Pegasus, Publick Musick, the Mimesis Ensemble, Musica Sacra, 4x4, the Waverly Consort, the American Symphony



Orchestra, Sacred Music in a Sacred Space, Union Avenue Opera, and the Collegiate Chorale. His performance in the role of Monteverdi's Seneca with Opera Omnia was hailed by *The New York Times* as having "a graceful bearing and depth." He has traveled the US, Canada, and Europe singing in Frank London's klezmer musical *A Night in the Old Marketplace*. Mr. Hrycelak received degrees from Indiana University and Yale University, where he sang with the world-renowned Yale Whiffenpoofs. He is also a vocal coach and accompanist.

Hailed for his "voice of seductive beauty" (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous appearances in and around Boston. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with Boston Baroque (as Achilla in Handel's *Giulio Cesare*) and Apollo's Fire in Cleveland, and performed with the Handel & Haydn Society in Boston, New York, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. This season's highlights include the world premiere of *The Nefarious, Immoral,*



*yet Highly Profitable Enterprise of Mr. Burke and Mr. Hare* with Boston Lyric Opera, a debut with the Arion Baroque Orchestra in Montreal, solo appearances with the Handel & Haydn Society, and various programs with Blue Heron.

Acclaimed as a "lovely, tender high tenor" by *The New York Times*, **Owen McIntosh**



enjoys a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's *Vespers of 1610* with Apollo's Fire and with Green Mountain Project, Bach's *St. Matthew Passion* with Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's *St. John Passion* with Tucson Chamber Artists.

Described by reviewers as "the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable

pronunciation" (*Cleveland Plain Dealer*), with an "alluring tenor voice" (*ArtsFuse*),



**Jason McStoots** is a respected interpreter of early music whose recent solo appearances include *Les plaisirs de Versailles* by Charpentier, *Orfeo, Il ritorno d'Ulisse in patria*, and the *Vespers of 1610* by Monteverdi, *The Abduction from the Seraglio* by Mozart, Bach's *Christmas Oratorio* and *St. Mark Passion*, Purcell's *Dido and Aeneas*, and Handel's *Messiah*. He has performed with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tragicomedia, and Tanglewood Music Center. He was proud to appear on BEMF's Grammy-winning 2015 Charpentier recording; other recording credits include Lully's *Pysché*, Handel's *Acis and Galatea*, Blow's *Venus and Adonis*, and Charpentier's *Acteon* with BEMF (CPO), Fischer's *Vespers* (Toccat Classics), *Awakenings* with Coro Allegro (Navona), and all of Blue Heron's recordings.

**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 was music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) from 2010-2016 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the

Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), Montreal Baroque (dir. Eric Milnes), and other ensembles, and has directed the baroque orchestra at Oberlin Conservatory on several occasions. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015, taught a class in vocal ensemble performance at Harvard University last fall, and is at work on a new edition of the songs of Gilles Binchois. He holds degrees from Brown University and Harvard University.



Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. In recent years Mr. Near 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.

Praised for his "elegant style" (*The Boston Globe*), **Sumner Thompson** is highly sought



after as both baritone and tenor. His appearances on the operatic stage include roles in the Boston Early Music Festival's productions of Conradi's *Ariadne* (2003) and Lully's *Psyché* (2007) and several

European tours with Contemporary Opera Denmark as Orfeo in Monteverdi's *L'Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi's *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude's *Membra Jesu Nostri* with Les Voix Baroques and Houston's Mercury Baroque, Mozart's *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic and several guest choruses.

## OCKEGHEM@600

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

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

Along the way we will also explore music of Ockeghem's predecessors (Du Fay, Binchois, et al.), contemporaries (Regis, Busnoys, et al.), and followers (Josquin, Obrecht, Agricola, Isaac, et al.), developing and sharing with our audiences a sense of the entire fifteenth-century repertoire. Succeeding our series of recordings of music from the Peterhouse partbooks, the fifth and final volume of which will be released in spring 2017, a new series of five CDs is being planned, including a 2-CD set of all of Ockeghem's songs.

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

### OCKEGHEM@600 | 2015-2021

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

#### 2014-15 | Predecessors & contemporaries

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

#### 2015-16 | Early masses I

3. L'homme armé

#### 2016-17 | Early masses II

4. Ecce ancilla domini
5. Caput

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

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

#### 2018-19 | Speculative music

8. Cuiusvis toni
9. Prolationum

#### 2019-20 | Freely composed masses

10. Missa quinti toni
11. Missa sine nomine

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

12. Requiem
13. Missa Mi mi

## WHO WAS JOHANNES OCKEGHEM?

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

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

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

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

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

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

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

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

—Scott Metcalfe

## THE MUSIC OF JOHANNES OCKEGHEM

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

### SONGS

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

### MOTETS

Alma redemptoris mater  
Ave Maria  
Intemerata dei mater  
Salve regina

### MASSSES

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

Kyrie, Gloria & Credo  
Fors seullement  
Kyrie & Gloria Ma maistresse  
Kyrie, Gloria & Credo sine  
nomine a 5  
Credo sine nomine  
Requiem (incomplete)

## OCKEGHEM'S LIFE & TIMES

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

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

## HOW DID OCKEGHEM SPELL HIS NAME?

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

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

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

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

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



## ACKNOWLEDGEMENTS

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

Blue Heron is extraordinarily fortunate to work with a slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, printed publicity materials, and CDs are designed by Melanie Germond and Pete Goldlust. FlashPrint in Harvard Square has printed our programs for as long as we

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

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

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

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