A 14TH CENTURY

SALMAGUNDI

BLUE HERON

BLUE HERON Scott Metcalfe, *artistic director*

VOICES

Michael Barrett
Ian Howell
Owen McIntosh
Jason McStoots

Martin Near
Aaron Sheehan
Sumner Thompson

INSTRUMENTS

Laura Jeppesen, *fiddle*
Charles Weaver, *lute*
Scott Metcalfe, *fiddle, harp*

SOURCES

1 Montpellier, Bibliothèque interuniversitaire, Section Médicine, MS. H 196, ff. 273-273v

2 *Roman de Fauvel*, Paris, Bibliothèque nationale, MS fr. 146, f. 44v

3 Machaut MS Vg (Cambridge, Corpus Christi College, Parker Library, MS Ferrell 1), ff. 330v-331; also in MSS B, A, G & E

4 3-part version in Machaut MS E (Paris, Bibliothèque nationale, MS fr. 9221), ff. 152v-153; 2-part in MSS C, Vg, B, A & G

5 Modena, Biblioteca Estense α.M.5.24, ff. 40v-41

6 Paris, Bibliothèque nationale, MS ital. 568, f. 42v

7 Florence, Biblioteca Nazionale Centrale, MS Panciatichi 26 / Paris, Bibliothèque nationale, nouv. acq. fr. 6771 (Reina Codex) / Florence, Biblioteca Medicea Laurenziana, MS Mediceo Palatino 87 (Squarcialupi Codex) / etc.

8 Squarcialupi Codex, ff. 121v-122

Information about these manuscripts and links to digital images of many may be found in the Digital Image Archive of Medieval Music, www.diamm.ac.uk.

BLUE HERON
A 14TH-CENTURY SALMAGUNDI

①	Petrus de Cruce (fl. c. 1290)		
	Aucun ont trouvé / Lonc tans me sui tenu / Annuntiantes JM MB ST		3:37
②	Attr. to Philippe de Vitry (1291–1361)		
	Garrit gallus / In nova fert animus MN IH SM		2:40
③	Guillaume de Machaut (c. 1300–1377)		
	En mon cuer a un descort AS SM		4:47
④	Machaut		
	Biauté qui toutes autres pere OM LJ SM		6:07
	(version with added contratenor, probably not by Machaut)		
⑤	Jacob Senleches (fl. 1380s)		
	En attendant, Esperance conforte OM CW SM		11:52
⑥	Anonymous		
	Io son un pellegrin OM ST		3:05
⑦	Jacopo da Bologna (fl. 1340–?1386)		
	Osellecto selvaggio AS ST		4:28
⑧	Francesco Landini (c. 1325–1397)		
	Musica son / Già furon / Ciascun vuole OM JM ST		3:27

TOTAL TIME 40:04

TEXTS & TRANSLATIONS

1 Aucun ont trouvé / Lonc tans me sui tenu / Annun[tiantes]

TRIPLUM

Aucun ont trouvé chant par usage,
Mes a moi en doune ochoison
Amours, qui resbaudist mon courage,
Si que m'estuet faire chançon,
Car amer me fait dame bele et sage
Et de bon renon.
Et je, qui li ai fait houmage
Pour li servir tout mon aage
De loial cuer sans penser trahison,
Chanterai, car de li tieng un si douz heritage,
Que joie n'ai se de ce non:
C'est la pensée, que mon douz mal m'asouage,
Et fait esperer garison,
Ne pour quant suer moi puet clamer hausage
Amours et moi tout mon vivant tenir en sa prison.
Ne ja pour ce ne penserai vers li mesprison;
Tant set soutilment assallir,
K'encontre li defendre ne s'en puet on.
Force de cors ne plenté de lignage
Ne vaut un bouton,
Et si li plaist de raençon
Rendre a son gré, sui pris et l'en fais gage
Mon cuer, que je met du tout en abandon.
Si proi merci, car autre avantage
N'ai je ne pour moi nule autre raison.

Some have invented songs out of habit,
but I am given incentive by
Love, who so fills my heart with joy
that I must make a song,
for he makes me love a lady fair and wise
and of good name.
And I, who have sworn
to serve her all my life
with a loyal heart, without thought of betrayal,
will sing, for from her I receive so sweet a gift
that I have no joy save for one:
this is the thought that soothes my sweet pain
and gives hope for a cure.
Nevertheless, Love may claim supremacy over me
and hold me in his prison all my life long,
nor indeed shall I ever think ill of him for this.
He knows how to attack so subtly
that no one can defend himself against him:
neither bodily strength nor noble lineage
is worth a button,
and if it pleases him to grant ransom
on his terms, I am taken and pledge
my heart, which I wholly abandon.
Thus I pray for mercy, for I have no other resource,
nor any other reason in my favor.

MOTETUS

Lonc tans me sui tenu de chanter,
Mes or ai raison de joie mener,
Car boune amour me fait désirer
La miex ensegnie
K'on puist en tout le mont trouver;
A li ne doit on nule autre comparer,
Et quant j'aim dame si proisie
Que grant deduit ai du penser,
Je puis bien prouver
Que mout a savoureuse vie,
Quoi que nus die,
En bien amer.

For a long time I refrained from singing,
but now I have reason to be joyous,
for true love makes me desire
the best bred lady
whom one can find in the whole world:
none other can be compared with her.
And since I love so highly-prized a lady
that I get great pleasure from the thought.
I can indeed prove
that he who loves well
leads a most delicious life,
whatever anyone may say.

TENOR

Annun[tiantes]

② Garrit gallus / In nova fert animus

TRIPLUM

Garrit gallus flendo dolorose,
luget quippe gallorum concio,
que satrape traditur dolose,
excubitus sedens officio.
Atque vulpes, tamquam vispilio
in Belial vigens astucia,
de leonis consensu proprio
monarchisat, atat angaria.
Rursus, ecce, Jacob familia
Pharaone altero fugatur;
non ut olim lude vestigia
subintrare potens, lacrimatur.
In deserto fame flagellatur,
adiutoris carens armatura,
quamquam clamat, tamen spoliatur,
continuo fordan moritura,
miserorum exulum vox dura!
O Gallorum garritus doloris,
cum leonis cecitas obscura
fraudi paret vulpis proditoris
eius fastus sustinens erroris
insurgito: alias labitur
et labetur quod habes honoris,
quod mox in facinus tardis
ultoribus itur.

The rooster cries, lamenting sadly,
indeed the whole assembly of roosters laments,
for they have been betrayed by the crafty satrap
who was supposed to guard them.
And the fox, like a thief in the night,
vigorous with the cunning of Belial,
reigns with the full consent
of the lion himself.
Behold how the family of Jacob
once again flees another Pharaoh:
no longer able to follow the path of the Jews
as before, it weeps.
In the desert it is tortured by hunger,
with no armor to help.
though they cry out yet they are robbed;
soon perhaps to die,
harsh is the voice of the wretched exiles,
O painful cries of the roosters!
Since the dark blindness of the lion
is subject to the deceit of the treacherous fox,
supporting his arrogance by encouraging sin,
rise up! otherwise what is left of your honor
slips away and will continue to slip away.
With only slow avengers it will soon
turn to villainy.

MOTETUS

In nova fert animus
mutatas dicere formas:
draco nequam quem olim penitus
mirabili crucis potencia
debellabit Michael inclitus,
mox Absalon munitus gracia,
mox Ulixis gaudens facundia,
mox lupinis dentibus armatus,
sub Tersitis miles milicia,
rursus vivit in vulpem mutatus,
fraudi cuius lumine privatus
leo vulpe imperante paret.
Oves suggit pullis saciatus.
Heu! suggere non cessat et aret
ad nupcias carnibus non caret.
Ve pullis mox, ve ceco leoni!
coram Christo tandem ve draconi.

My mind is bent to tell of forms
changed into new things:
that evil dragon, whom glorious Michael
once utterly defeated
by the miraculous power of the cross,
now armed thanks to Absalom,
now gloating with the eloquence of Ulysses,
now armed with the teeth of a wolf,
a soldier in the army of Thersites—
he lives again, changed into a fox.
Deprived of sight by the fox's tail,
the lion, ruled by the fox, obeys.
He sucks the blood of lambs, sated with chickens.
Alas! he never stops sucking and thirsts
for a marriage, he does not lack for meat.
Now woe to the chickens, woe to the blind lion!
and finally, before Christ, woe to the dragon.

③ En mon cuer a un descort

En mon cuer a un descort
Qui si fort le point et mort
Que, sans mentir,
S'Amours par son doulz plaisir
N'i met accort
Aveuc ma dame, pour mort
Me doy tenir.

C'est de mon loyal Desir
Qui me vuet faire gehir
Le mal que port
Et comment j'aim et desir
Ma dame sans repentir
Et sans confort.

Mais Paour s'oppose fort
Et dit que Desirs a tort
De ce querir.
Qu'elle crient Refus oir
Qui pas ne dort
Et Dangiers qui fait a mort
L'amant venir.

En mon cuer a un descort …

Si ne say que devenir
Quant de ma dame remir
Le gentil port,
Car Paour me fait fremir
Et trambler et tressaillir
Par son enort,

There is a discord in my heart,
which so strongly pierces and wounds it
that I say without lying,
if Love by his sweet pleasure
does not make an accord
with my lady, I must consider myself
dead.

It comes from my loyal Desire,
which wants to make me confess
the wrongs I commit,
and how much I love and desire
my lady, without regret
and without comfort.

But Fear resists strongly
and says that Desire is wrong
to seek this,
for she fears hearing Refusal,
who never sleeps.
and Rejection, which makes a lover
come to his death.

There is a discord in my heart …

Thus I do not know what will become of me
when I admire my lady's
kind bearing,
for Fear makes me quiver
and tremble and shake
by his suggestion,

Et Desirs, san nul deport.
Fait mon cuer par son effort
Taindre et palir;
Biaute me vient assaillir;
Douceur m'endort.
Mais Amours me fait au fort
Taire et souffrir.

En mon cuer a un descort …

Las! einsi m'estuet languir.
Pleindre, plourer et gemir
En desconfort.
Ne bien n'ay fors Souvenir,
Dous Penser et li servir:
La me confort,

La seulement me deport,
La sont geté tuit mi sort
Et la me tir;
La vueil je vivre et morir
Et la m'acort;
La seront tuit mi ressort
Jusqu'au morir.

En mon cuer a un descort …

and Desire, without any respite,
makes my heart, by his effort,
fade and turn pale;
Beauty comes to assail me;
Sweetness puts me to sleep.
But Love firmly
silences me and makes me suffer.

There is a discord in my heart …

Alas! thus must I languish,
lament, weep, and groan
in discomfort,
nor have I anything good but Memory,
Sweet Thoughts, and my service to her:
there I find comfort,

there only do I rejoice,
there I have cast all my fate,
and thence I lead myself;
there I wish to live and die,
and to this I agree;
there shall be all my refuge
until I die.

There is a discord in my heart …

4 Biauté qui toutes autres pere

Biauté qui toutes autres pere,
Envers moy diverse et estrange,
Doucour fine a mon goust amere,
Corps digne de toute loange,
Simple vis a cuer d'ayment,
Regart pour tuer un amant,
Semblant de joie et response d'esmay
M'ont a ce mis que pour amer mourray.

Detri d'otri que moult compere,
Bel Acueil qui de moy se vange,
Amour marrastre et non pas mere,
Espoir qui de joie m'estrange,
Povre secours, desir ardant,
Triste penser, cuer souspirant,
Durté, Desdaing, Dangier et Refus qu'ay
M'ont a ce mis que pour amer mourray.

Si vueil bien qu'a ma dame appere
Qu'elle ma joie en doulour change
Et que sa belle face clere
Me destruit, tant de meschief san ge,
Et que je n'ay revel ne chant
N'ainsi com je sueil plus ne chant
Pour ce qu'Amours, mi oeil et son corps gay
M'ont a ce mis que pour amer mourray.

Beauty which is peer of all others,
towards me inconstant and distant,
exquisite sweetness, bitter to my taste,
body worthy of all praise,
innocent countenance with heart of steel,
a glance to kill a lover,
joyful appearance and distressing reply
have brought me to this, that for love I shall die.

Delay in requiting, which costs dearly,
Fair Welcome who takes revenge on me,
Cruel Love, an unnatural mother,
Hope which deprives me of joy,
poor help, burning desire,
sad thoughts, sighing heart,
Harshness, Disdain, Rebuff, and Refusal
have brought me to this, that for love I shall die.

So I wish that it be made known to my lady
that she changes my joy to grief,
and that her fair radiant face
destroys me, such misfortune do I feel,
and that I have neither pleasure nor song,
nor do I sing as I used to,
for Love, my eyes, and her genteel person
have brought me to this, that for love I shall die.

5 En attendant, Esperance conforte

En attendant, Esperance conforte
L'omme qui vuolt avoir perfeccion:
En attendant se deduc et deporte,
En attendant li proumet guerredon,
En attendant passe temps et sayson,
En attendant met en li sa fiance:

While waiting, Hope comforts
the man who seeks perfection:
while waiting, he amuses and entertains himself,
while waiting, she promises him reward,
while waiting, time and seasons pass,
while waiting, he places his trust in her.

De toulz ces mets est servis a fayson
Cilz qui ne sceit vivre sans Esperance.

Esperance tient overte la porte
Adont chascuns puet avoir guarison.
Esperance est de si noble sorte
Que cilz ne doit prendre confusion
Qui l'a o soy, et sanz li ne puet on
Avoir loing temps de playsir habundance:
Dont prendre assés puet consolacion
Cilz qui ne sceit vivre sans Esperance.

Pour ce conoy et voy qu'elle m'ennorte
A li tenir, et j'ay cause et rayson,
Quar ja schay bien que s'elle estoit morte
Pou y veroit le mien entencion.
Dont je vos pris en ma conclusion
Que Bel Acueil priés pour m'alagance:
En attendant suy [sanz] presoncion
Cilz qui ne sceit vivre sans Esperance.

From all these dishes is amply served
the man who cannot live without Hope.

Hope holds open the door
through which each may find healing.
Hope is of such noble make
that he who has her with him
should never come to harm, and without her
one cannot long enjoy pleasure's abundance:
from which he can take some consolation,
the man who cannot live without Hope.

Therefore I acknowledge and see that she exhorts me
to hold to her, and I have cause and reason,
for I know well that if she were dead
my intent would come to little.
Thus, in conclusion, I beg you
to pray to Fair Welcome for my relief:
while waiting I am, without presumption,
the man who cannot live without Hope.

6 Io son un pellegrin

Io son un pellegrin che vo cercando
Limosina, per Dio merce chiamando.
Et vo cantando con la voce bella,
Con dolce aspetto et colla treça bionda.
Nonnò se non bordone et la scarsella,
Et chiamo, et nonnè chi mi risponda.
Et quando credo andare alla seconda,
Vento contrario mi vien tempestando.
Io son un pellegrin che vo cercando
Limosina, per Dio merce chiamando.

I am a pilgrim who goes seeking
alms, calling for mercy in God's name.
And I go singing with a lovely voice,
with sweet countenance and golden tresses.
Nothing have I save staff and satchel,
and I call, and there is no one who answers me.
And just when I think I'm on a steady course,
a contrary wind comes and blows up a storm against me.
I am a pilgrim who goes seeking
alms, calling for mercy in God's name.

⑦ Osellecto selvaggio

Osellecto selvaggio per stagione
Dolci versetti canta con bel modo,
Tale che grida forte chi non lodo.

Per gridar forte non si canta bene
Ma con soav'e dolce melodia
Si fa bel canto e ci vuol maestria.

Pochi l'hanno e tutti si fan maestri,
Fan ballate, madriali et motetti,
Tutti enfioran Filipi e Marchetti.

Sì sì è piena la terra di magistroli
Che loco più non trovano discepoli.

A wild little bird during the season
sings sweet little verses in a beautiful style,
whereas those I do not praise shout loudly.

Loud shouting does not make for good singing,
but with smooth and sweet melody
one produces good singing, and this requires skill.

Few have it, yet all make themselves out to be masters:
they compose ballatas, madrigals and motets,
all puff themselves up as Philippes and Marchettos.*

Thus the land is so full of little masters
that there is no room left for disciples.

*i.e. Philippe de Vitry and Marchetto of Padua

⑧ Musica son / Già furon / Ciascun vuole

Musica son che mi dolgo piangendo
Veder gli effeti mie dolce perfeti
Lasciar per frottol i vagh'intellecti.
Perche ignorança e viçi'ogn'uom costuma,
Lasciasi 'l buon e pigliasi la schiuma.

Già furon le dolceçe mie pregiate
Da chavalier, baroni et gran singnori,
Or sono'n bastarditi e genti cori.
Ma io musica sol non mi lamento
Ch'ancor l'altre virtù lasciare sento.

Ciascun vuole narrar musical note
Et compor madrial, caccie, ballate,
Tenend'ognum le sue autenticate.
Chi vuol d'una virtù venire in loda
Conviengli prima giugner alla proda.

Music am I, who, weeping, grieve
to see my sweet, perfect workings
abandoned in favor of country songs by amorous minds.
Because ignorance is a vice common to all men,
the good is cast aside and froth seized upon.

Heretofore were my sweet effects esteemed
by knights, barons, and great lords;
now they are bastardized and sung by crowds.
But I, Music, do not lament alone,
because I see that the other virtues are also abandoned.

Everyone wants to dictate musical notes
and compose madrigals, caccias, and ballatas,
each sticking to his own rules.
He who wishes to be praised for a virtue
ought first to step up into the prow.

Translations by Scott Metcalfe, Thomas Forrest Kelly, and Lawrence Rosenwald.

A 14TH-CENTURY SALMAGUNDI

Salmagundi From the French *salmigondis* or *salmigondin*,
first attested in Rabelais's *Third Book of Pantagruel* (1546).
1. A savory dish composed of chopped meats, seafoods, eggs, vegetables, and condiments.
2. Mixture, hodgepodge; a disparate or incoherent assemblage of miscellaneous components.

On several occasions Blue Heron has been commissioned to record certain pieces of music as part of a larger project. The most substantial and most fruitful of these commissions came from our friend Thomas Forrest Kelly, now professor emeritus at Harvard University, for a CD's worth of music to accompany *Capturing Music: The Story of Notation*, illustrating its examples and going at least some way (as Tom hoped) to turn his fascinating book about sound into a sounding book. The repertoire extended from Gregorian chant to a song composed around 1400, by way of Leonin, Perotin, and *Sumer is icumen in*, and included half a dozen 14th-century works. A few years earlier David Rothenberg had asked us to contribute a couple of pieces by the *trecento* composers Jacopo da Bologna and Francesco Landini to the *Oxford Recorded Anthology of Western Music*. In recent years Blue Heron has expanded its repertoire of 14th-century music, often working in collaboration with Debra Nagy and Les Délices, and we have recorded a live performance of our co-production of a concert version of Guillaume de Machaut's *Remede de Fortune*. (That CD is scheduled for release in 2021.) In the meantime, it occurred to us that we could put together a pleasing miscellany of music composed between the end of the 13th century and the last decades of the 14th, a salmagundi of musical ingredients gathered from a storehouse of previously released recordings. No particular theme or concept unites these eight works, although a general tone of complaint—on grounds amorous, political, pecuniary, or musical—turns out to predominate; we hope that the dish may prove savory nonetheless.

French motets around 1300

The technology of musical notation in Europe took a series of giant leaps forward over the course of the long century between around 1180 and 1320, as musicians worked out a system for specifying the duration of musical notes. Four milestones mark the course of this progression: the invention of rhythmic notation in the years before 1200 at the Cathedral of Notre Dame in Paris, adapting the non-measured neumes of plainchant to new uses (as seen in the works of Leoninus and Perotinus); the development of new forms of notes, each with a specific duration, described by Franco of Cologne in his *Ars cantus mensurabilis* (*Art of measured song*) sometime in the middle of the 13th century; the expansion of the range of rhythmic values at the shorter end of the spectrum associated with Petrus de Cruce, towards the end of the 13th century; and, in the early 1300s, the codification of a precise system of rhythmic relationships known as the Four Prolations, attributed to Philippe de Vitry.[1] Our first two selections are most likely by the composers whose names have been inscribed by historians of music on the latter two milestones.

Petrus de Cruce, a cleric and musician from Amiens who studied in Paris, was praised by the contemporary theorist Jacobus of Liège as a "worthy practical musician, who composed so many beautiful and good pieces of mensural polyphony and followed Franco's precepts." While in Franco's system a breve (or short note) could be divided into two or three semibreves (shorter notes), Petrus, according to Jacobus, "sometimes put more than three semibreves for a perfect breve. At first he began to put four semibreves … Thereafter he went further and put for one perfect breve now five semibreves, now six, and now seven …" As an example Jacobus cited two motets found in the famous late 13th-century Montpellier Codex, including *Aucun ont trouvé chant/Lonc tans me sui tenu/Annuntiantes*. In this piece, the top voice or *triplum* does indeed fit two, three, five, six, and even seven semibreves (for the seven syllables of "li ai fait houmage pour") into the space of one breve. In order to cram all its words in, the triplum moves about three times as fast as the other texted voice, the *motetus*; the motetus in turn sings roughly three times as fast as the *tenor*, whose melody is a fragment carved from a plainchant. The effect is exhilaratingly virtuosic and quasi-improvisational. Petrus surely did not want the triplum singer to divide his breve into seven mechanically equal parts, but rather expected him to shape his seven syllables as freely and understandably as possible. Obviously there is an upper limit to the speed at which the piece can go, and the tenor will need an excellent pair of lungs.

Garrit gallus/In nova fert animus, attributed to Philippe de Vitry, is one of a large number of musical works interpolated into the *Roman de Fauvel,* a satirical poem about a politically ambitious horse whose name is a byword for vice (F for Flattery, A for Avarice, U/V for Villainy, V for *Varieté* or inconstancy, E for Envy, L for *Lacheté* or cowardice). The poem by Gervès de Bus, a notary of the French royal chancery, survives in a number of manuscripts; one, probably from 1317–18, contains extensive interpolations of additional poetry and prose by another writer as well as pictures and 169 items of music. *Garrit gallus/In nova fert* may have been composed especially for this version of *Fauvel*. In its text, a rooster (presumably Vitry, who was nicknamed Gallus by his friend Petrarch in a later work; the word means both rooster and a native of Gaul, a Frenchman) leads a chorus of lamenting roosters; the fox is Enguerran de Marigny, a notorious royal chancellor who wielded fearsome power at the court of King Philippe IV the Fair, here personified as a blind lion. The fox, described as an avatar of the dragon slain by the archangel Michael, rules over the lion and terrorizes the other animals. Relating the transformation of dragon into fox, Vitry's motetus quotes the first line of Ovid's *Metamorphoses:* "In nova fert animus mutatas dicere formas." But "woe to the dragon": shortly after Philippe died on November 29, 1314, Enguerran, having lost his blind royal protector, fell from power. He was indicted for financial crimes and necromancy, tried, and executed.

---

1 For a detailed and readable account of the development of Western musical notation, including discussions of the music in tracks 1, 2, 4, 5, 6, and 8, see Thomas Forrest Kelly's *Capturing Music: The Story of Notation.*

Machaut & the Ars subtilior

Aprez vint Philippe de Vitry, qui trouva la maniere des motés, et des balades, et des lais, et des simples rondeaux, et en la musique trouva les .iiij. prolacions, et les notes rouges, et la noveleté des proporcions.	Then came Philippe de Vitry, who invented the manner of motets, ballades, lays, and simple rondeaus, and in music invented the four prolations, and red notes, and the novelty of proportions.
Apres vint maistre Guillaume de Machault, le grant retthorique de nouvelle forme, qui commencha toutes tailles nouvelles, et les parfais lays d'amours.	Then came master Guillaume de Machault, the great rhetorician of the new school, who originated all manner of new forms, and perfect amorous lays.

from *Les regles de la Seconde Rettorique,* early 15th century

Born a few years after Vitry, Guillaume de Machaut employed the new system of the four prolations to create a singular corpus of musical settings of poems he himself wrote, perfecting the new lyric forms of ballade, virelai, and rondeau and establishing their predominance for poetic and musical composition for the next century and a half. Machaut left us nearly three dozen virelais set to music, which he says should properly be called "chansons baladées" or "danced songs." In his narrative poem *Remede de Fortune* he describes how one is performed in a park by a solo singer without any accompaniment, while a great company of ladies, knights, maidens, and other courtly folk dance gaily. Twenty-five of Machaut's virelais are monophonic; seven are for two voices and one is for three. One virelai, *Mors sui,* is found as a two-voice composition in all of its manuscript sources except the earliest, where its cantus alone is entered as a monophonic dance song. In *The Oxford History of Western Music*, Richard Taruskin suggested that *En mon cuer a un descort* might have been originally composed as a monophonic dance song,[2] and so when we recorded it for the anthology that would accompany the student version of the book, we were asked to perform the opening refrain and first stanza thus; a fiddle joins on the tenor part at the first repeat of the refrain. (Machaut doesn't mention how he envisioned the tenor of a two-part virelai being realised.)

2 He mistakenly says that it was a one-voice song in its earliest source, which is true of *Mors sui* but not of *En mon cuer.*

While the 14th-century virelai, however sophisticated, was in Machaut's hands first and foremost the handmaiden of dance, its text an entrancing confection of metric and sonic play, the ballade was a vehicle for the expression of the most complex ideas and sentiments, and it received appropriately elaborate musical treatment. Machaut composed forty-one polyphonic ballades, as well as one for just one voice. He wrote *Biauté qui toutes autres pere* for two, and so it is transmitted in the complete-works manuscripts produced during Machaut's lifetime. In a copy made for the duke of Berry fifteen or so years after Machaut's death, a third part has been added, probably by someone other than Machaut. The two-voice original is an absolutely perfect piece of music, its extraordinary expressive power achieved with incredible economy of means. The three-voice version recorded here is quite captivatingly beautiful, too, but the new line does nothing to improve the piece; on the contrary, it is impossible not to feel that the original is weakened by the addition. The comparison is most instructive, as you will be able to hear for yourself when you can listen to the two-voice version we recorded for our forthcoming CD of the *Remede de Fortune*. In the meantime, I trust that this collaboration between Machaut and a later composer, however inadvertent on Machaut's part, may not be unpleasing.

Machaut is the dominant figure of the 14th century in both poetry and music, and later poets and composers could not but engage with his work. In some cases the lines of influence or emulation are direct. In Machaut's *Remede de Fortune*, the remedy for Fortune is Hope, *Esperance*, who counsels the story's woebegone lover on how to withstand the blows of Fortune, endure the pains of love, and find happiness. She sings him a song: "En amer a douce vie / Et jolie, / Qui bien la scet maintenir" ("To be in love is a sweet life / and a happy one / for him who knows how to live it"). Esperance turns up again in an anonymous rondeau set to music sometime in the second half of the 14th century; the poem refers directly to *En amer a douce vie:* "Esperance, qui en mon cuer embat, / Sentir me fait d'amer la doulce vie" (Hope, which enters into my heart, makes me feel the sweet life of loving"). The rondeau *Esperance* is then referenced—musically, textually, or both—in a series of three works: *En attendant d'amer la douce vie* by Johannes Galiot, *En atendant souffrir m'estuet* by Philipoctus de Caserta, and *En*

attendant, Esperance conforte by Jacob Senleches. The latter is recorded here. When Senleches reaches the last word of the ballade's refrain (the last line of each stanza, "Cilz qui ne sceit vivre sans Esperance"), he sets the word "Esperance" to the opening melody of the anonymous *Esperance*.

The three "En attendant" songs appear in two important sources of French secular music of the late fourteenth century: the famous Chantilly codex and the manuscript Modena, Biblioteca Estense, α.M.5.24. What occasioned their composition is not known. The two manuscripts seem to have been copied by Italian scribes around the second decade of the fifteenth century, which does not offer much of a clue to the origins of a group of French songs that were likely composed in the 1380s. It is probably not coincidental that Louis de Bourbon, nephew of King Jean II of France, took "Esperance" as his motto after he was released from English captivity in the mid-1360s and that the French royal family adopted it by the 1380s, nor that "Souffrir m'estuet" ("I must suffer") was the motto of Bernabò Visconti of Milan. Connections between the Bourbon-Valois nobility of France and the Visconti may have prompted Philipoctus to link the two mottos in the ballade *En atendant souffrir m'estuet* and inspired the creation of the "En attendant" songs; we might envision some sort of half collaborative, half competitive effort commissioned by noble patrons. But this is all speculation by latter-day musicologists.

The "En attendant" songs are made in a rhythmically and harmonically complex style that was enabled by refinements in musical notation developed in the latter part of the fourteenth century. The best music in this style, later dubbed the *Ars subtilior* (the more subtle art), is jazzy, at once hard to grasp and intoxicating; its complicated rhythms are precisely specified but the effect is loose and improvisatory. And Senleches was one of the best, as his *En attendant, Esperance conforte* bears ample witness.

Three cranky Italian songs

We season our French *salmigondin* with a trio of piquant Italian songs. The first is an anonymous ballata, *Io son un pellegrin.* The Italian ballata is not the same as a French ballade, although both forms (like the virelai or *chanson baladée*) started out as dance songs, as their names suggest. In *Io son un pellegrin* a two-line *ripresa* ("Io son ...") introduces a pair of two-line *piedi* ("Et vo cantando...," "Nonnò ..."), followed by a two-line *volta* with the rhyme scheme and music of the *ripresa* ("Et quando credo ..."); a repeat of the *ripresa* brings the piece to a conclusion. The song is delightfully melismatic, spinning out ornamented melody at the beginning and end of each section, yet the words are easily comprehensible, since between melismas the text is declaimed syllabically and exactly aligned in the two voices. The speaker complains that no-one answers his call for alms, despite his being a pretty blonde with a nice voice.

Jacopo da Bologna set the madrigal *Osellecto selvaggio* twice, once for two voices (the version recorded here) and again as a three-part *caccia*, in which two canonic voices chase each other above a slowly-moving tenor. The trecento madrigal (unlike the 16th-century musical madrigal) is a poetic form, of which *Osellecto selvaggio* is a typical example: three three-line strophes called *terzetti,* each in 11-syllable lines with a stressed tenth syllable and rhymed *abb* (or *cdd* or *eff*), are followed by a two-line ritornello in *endecasillabo sdrucciolo* (in which the stressed tenth syllable is followed by two unstressed), rhymed *gg*. Jacopo underlines the arrival of the ritornello with an arresting harmonic shift. The text sounds a note heard rather often in later 14th-century musical settings: the aggrieved composer deplores the proliferation of self-styled masters who vainly imagine themselves musicians with the skills of a Philippe de Vitry—or, indeed, the maker of the piece at hand, whose shining accomplishments (on display in the music being sung) self-evidently cast those of his inferiors into the shade.

The theme recurs in Francesco Landini's triple madrigal, *Musica son/Già furon/Ciascun vuole.* Music herself speaks in a sequence of three one-strophe madrigals (*abb* terzetto plus *cc* ritornello), each assigned to a different part. As the three texts are declaimed simultaneously, it will be a skilled listener indeed who can fully comprehend the sweet, perfect workings of Landini's most masterful counterpoint.

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

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; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in Cambridge and London, England. 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.

Blue Heron's first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music and the five discs are now available as a set entitled *The Lost Music of Canterbury*. In 2015 Professor Jessie Ann Owens and Blue Heron won the Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore's *I madrigali a cinque voci*, released in 2019. In 2015 Blue Heron also embarked on *Ockeghem@600,* a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497), which will wind up around 2021 in time to commemorate the composer's circa-600th birthday. A parallel project to record all of Ockeghem's songs and motets bore its first fruits in 2019 with the release of *Johannes Ockeghem: Complete Songs, Volume I,* which

was named to the *Bestenliste* of the *Preis der deutschen Schallplattenkritik*. Blue Heron's recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England,* and a compilation of medieval songs entitled *A 14th-Century Salmagundi*.

SCOTT METCALFE is widely recognized 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 since its founding in 1999, he was music director of New York City's Green Mountain Project from 2010-19, and he 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, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L'Harmonie des Saisons (dir. Eric Milnes), and other ensembles. He has taught at Boston University and Harvard University and served as director of the baroque orchestra at Oberlin Conservatory, and in 2019-20 he was a visiting member of the faculty of Music History at the New England Conservatory, where he continues to teach classes.

Metcalfe received received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005). Some of his research on the performance practice of English vocal music in the sixteenth and seventeenth centuries will be published as two chapters in *Music, politics, and religion in early seventeenth-century Cambridge: the Peterhouse partbooks in context* (Woodbridge: Boydell and Brewer, forthcoming). He has also edited a motet by Francisco de Peñalosa for Antico Edition (2017) and the twelve unique songs in the newly-discovered Leuven chansonnier for the Alamire Foundation (Belgium). A new edition of the songs of Gilles Binchois (c. 1400–1460) is in preparation.

Blue Heron Recordings

MUSIC FROM THE PETERHOUSE PARTBOOKS
Canterbury Cathedral, c. 1540

VOL. 1

Hugh Aston: Three Marian Antiphons
Robert Jones • John Mason

BLUE HERON
Scott Metcalfe

VOL. 2

MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 2

Nicholas Ludford Missa Regnum mundi
Richard Pygott Salve regina

Blue Heron
Scott Metcalfe

VOL. 3

MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 3

Nicholas Ludford Missa Inclina cor meum
John Mason Ave fuit prima salus

BLUE HERON Scott Metcalfe

VOL. 4

MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 4

Robert Jones Missa Spes nostra
Nicholas Ludford Ave cujus conceptio
Robert Hunt Stabat mater

BLUE HERON Scott Metcalfe

VOL. 5

MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 5

Anonymous Missa sine nomine
John Mason Ve nobis miseris
Robert Hunt Ave Maria mater dei
Hugh Sturmy Exultet in hac die

BLUE HERON Scott Metcalfe

THE LOST MUSIC OF CANTERBURY

5-CD SET

MUSIC FROM THE PETERHOUSE PARTBOOKS / 5 CDs

THE LOST MUSIC OF CANTERBURY
Anonymous • Aston • Hunt • Jones • Ludford • Mason • Pygott • Sturmy

BLUE HERON
Scott Metcalfe

GRAMOPHONE CLASSICAL MUSIC AWARDS WINNER 2018 EARLY MUSIC

GUILLAUME DU FAY
MOTETS
HYMNS
CHANSONS
SANCTUS PAPALE

Guillaume Du Fay
motets • hymns • chansons • sanctus papale

Blue Heron

CHRISTMAS IN MEDIEVAL ENGLAND

CHRISTMAS IN MEDIEVAL ENGLAND
Recorded live in concert

BLUE HERON Scott Metcalfe

I MADRIGALI A CINQUE VOCI
CIPRIANO DE RORE
2-CD SET

World Premiere Recording

I madrigali a cinque voci
CIPRIANO DE RORE BLUE HERON

A 14TH-CENTURY SALMAGUNDI
MACHAUT, SENLECHES, LANDINI ET AL.

A 14TH CENTURY SALMAGUNDI

BLUE HERON

JOHANNES OCKEGHEM
COMPLETE SONGS
VOL. 1

Johannes Ockeghem
COMPLETE SONGS VOLUME 1

Blue Heron
SCOTT METCALFE

PREIS DER DEUTSCHEN SCHALLPLATTENKRITIK BESTENLISTE

JOHANNES OCKEGHEM
COMPLETE SONGS
VOL. 2
(2022)

Johannes Ockeghem
COMPLETE SONGS VOLUME 2

Blue Heron
SCOTT METCALFE