BLUE HERON 21 23RD 2

SCOTT METCALFE, ARTISTIC DIRECTOR

October 15 & 16, 2021



ockeghem@600 CONCERT 10 Missa quinti toni

оскеднем@600 concert 10 Missa quinti toni

October 15 & 16, 2021

Johannes Ockeghem (c. 1420-1497) Alma redemptoris mater

Johannes Regis (c. 1425-1496) Ave Maria gratia plena a 3 SM KL ST

Ockeghem Missa quinti toni Kyrie Gloria Credo

Ockeghem

Baisiés moy dont fort, ma maistresse KLASSH La despourveue et la bannye SMLJSM Il ne m'en chault plus de nul ame LPASSM

Antoine Busnoys (c. 1430-1492) **Ma plus qu'assez et tant bruiante** SM KL SM

Ockeghem Missa quinti toni Sanctus Agnus dei

Kim Leeds Sophie Michaux Martin Near Laura Pudwell Jonas Budris Aaron Sheehan Sumner Thompson Paul Guttry Steven Hrycelak Laura Jeppesen, fiddle Scott Metcalfe, fiddle & harp

BLUE HERON

ARTISTIC DIRECTOR Scott Metcalfe

PRE-CONCERT TALK Sean Gallagher

All concerts in our 2021-22 season will be presented without an intermission and last approximately one hour. The musicians will be unmasked during the performance; masks are required for all audience, staff, and volunteers. All performers, staff, and volunteers are fully vaccinated.

Private music & public occasions

BLUE HERON inaugurated Ockeghem@600 in 2015 as we were beginning to wind down our long-term project of performing and recording music from the Peterhouse partbooks. (The fifth CD in that set was recorded in 2014 and 2016 and released in 2017.) The idea of the new undertaking was to perform all the extant music composed by Johannes Ockeghem in a baker's dozen of programs, proceeding at the pace of two each season until we reached number thirteen at the end of the 2020-21 season, thus finishing up more or less in time to celebrate his approximately 600th birthday in approximately 2021. Well, that didn't happen ...

Fortunately, one has a certain flexibility when celebrating the anniversary of the birth of a medieval or Renaissance composer, since we usually don't know exactly when these musicians were born. In 1997 the world (our little corner of it, at least) marked the 500th anniversary of Ockeghem's death, which occurred on February 6, 1497. (Blue Heron was founded in 1999, arriving too late to join in the commemoration.) In 2021 we observe the 500th anniversary of Josquin's death (August 27, 1521), and our successors may remember the 600th anniversaries of the deaths of Binchois (September 20, 1460) and Du Fay (November 27, 1474) and the 700th of Machaut's (early November, 1377). But we don't know the birthdate of even one of these musical luminaries. In the case of Ockeghem, we don't have any documentation at all until he shows up in 1443-44 as a vicaire-chanteur at church of Our Lady, Antwerp, the sort of post a singer might fill in his early

twenties. From this date one may conclude that he was born around 1420; others have put the date as early as 1415 or as late as 1425. Since it now seems that we will present the final program of *Ockeghem@600* in early 2023 — today's being the tenth of our thirteen — the house favorite is 1423.

The last time we performed the music of Ockeghem in this series was March 2019, when the featured work was the *Missa prolationum*. Perhaps the most astonishing technical feat of this most technically proficient composer, the *Missa prolationum* is a series of double canons, in which four parts are realized from two written ones, at every interval from unison to seventh. Earlier that season we presented the *Missa cuiusvis toni*, the "Mass on whatever tone you like," which may be sung on any of the three medieval finals (*ut*, *re*, or *mi*), each with a different scale — in three different modes, that is, corresponding approximately to our major and minor



plus a third, the Phrygian mode. The accomplishments of these Masses are all the more astounding for their being concealed in music of ravishing beauty. The *Missa prolationum* and the *Missa cuiusvis toni* seem to be products of Ockeghem's maturity, in which the composer stretched the capacities of the late medieval musical system as far as he could. This evening we return to *Ockeghem@600* in a program featuring what seems to be another late work, but a very different one, at least to outward appearances: the *Missa quinti toni* or "Mass in the fifth mode."

Missa quinti toni

The Missa quinti toni was copied in the late 1470s in France and was probably composed shortly before. The title — a blandly generic one, like Mass in B Minor or Missa quarti toni (also known as the Missa Mi-mi: the two titles mean the same thing, as Ross Duffin has shown, "Mi mi" being an identifier in hexachordal syllables of the characteristic fifth of the fourth mode: more on this topic when we perform the Mass on our thirteenth program) — is found only in a posthumous source, the Chigi Codex (copied around 1500 in the Low Countries), and may not be Ockeghem's. It means nothing more than that the piece is in the fifth mode, the mode on F — not exactly like our F major, for the 15th-century mode five is characterized by considerably more ambiguity about the fourth degree of the scale, the

note B, which occurs in both its flat and natural forms. Ockeghem's Quinti toni also deploys a scale beginning on B flat, especially in the lowest voice, including frequent E flats, which are often sounded in close juxtaposition to E natural in other voices. (You can hear this in the opening measures of the Kyrie and the Gloria.) A few more exotic accidentals (exotic in 15th-century terms, that is: C sharp, A flat, D flat) are sprinkled here and there as well, creating a delightful frisson that passes without altering the harmonic structure. Some editors have suppressed some of these source accidentals, considering them (I suppose) otherwise uncharacteristic of the composer. It's a reasonable decision, given that we lack any autograph material from Ockeghem and are entirely reliant on the habits and whims of copyists, but we have made the equally reasonable choice to include them on the grounds that they are in the sources, after all, and we simply do not yet understand enough about the composer's style, which varies considerably from piece to piece, to exclude them.

Those who have attended some or all of *Ockeghem@600* will know that no Mass by Ockeghem is like any other, for he seems to have set himself a unique contrapuntal challenge or problem of formal design in every piece, and in Masses derived from pre-existing material, the model is employed differently in each case. In the *Missa quinti toni*, the problem or challenge is one of operating within more severely circumscribed limits than usual for the composer: three voices instead of the more usual



A miniature in a series illustrating a collection of fifty *chants royaux* presented to the Puys de Rouen between 1519 and 1528. The picture illustrates a poem by Nicole Levestu, winner of the 1523 competition, on the theme of a 36-voice motet by Ockeghem, and shows nine singers reading a plainchant Gloria; the elderly singer with spectacles may be intended as a portrait of the composer. (Paris, Bibliothèque nationale, MS fr. 1537, f. 58v) (in polyphonic Mass settings) four or even five (as in his Missa Fors seullement or the Missa sine nomine we will perform next spring); a fixed mensural scheme of only duple meter; and a significantly reduced variety of note values compared to his usual flamboyant range from very slow to very fast. The music looks rather unremarkable on paper, and yet, as Ockeghem's music always does, eventually reveals itself to be both sensuously pleasing and rigorous. According to Reinhard Strohm, "The incredibly beautiful, placid flow of the voices can only be described as 'pastoral'" (the pastoral associations of the key of F predate Beethoven by centuries) and Fabrice Fitch comments that "for all its unassuming appearance, [the Missa quinti toni] has the hallmarks of Ockeghem's grandest manner: a masterful sense of form, clothed in lines of an almost plastic sensitivity." Alsopresent are other markers characteristic of Ockeghem, such as the three-note ornamental figure known as a cambiata, in which a passing dissonance, approached by step in a dotted rhythm, is resolved by downward leap; a tendency to cover a voice's entire range towards the end of phrases, with a carefully calculated use of its highest note; and a noticeable increase in the speed and density of motion at the ends of sections. Fitch points to Quinti toni's "gentle, almost sensuous lyricism ... placidity of tone and expression ... [passages with] a gently undulating texture nearly devoid of harmonic tension ... restraint ... understatement," concluding that "in the serene world of Quinti toni one glimpses a very private statement from a composer at the height of his powers."

As for pre-existing material, it is probable that Ockeghem took a three-voice secular song as his point of departure. You will hear that each of the Mass's five movements begins similarly, with variations of the same material in all three voices. Fitch's study of the work reveals numerous, less easily heard correspondences in the melodic design of the tenor voice (the middle of the three) from movement to movement, especially at ends of sections, pointing to derivation from a common model; he suggests that the now-unknown model was a polyphonic virelai, like the models for Ockeghem's Masses *Mi-mi* and *Ma maistresse*. (Unfortunately the song did not turn up in the recently-rediscovered Leuven Chansonnier, so we'll all have to keep looking.)

Three voices — how many singers?

The Missa quinti toni is for three voices — that is to say, there are three voice parts. But how many singers did Ockeghem expect to employ on each part? As is the case with so many questions of 15th-century performance practice, the answer is simply, We don't know. For almost all vocal polyphony from Machaut to Bach, by far the most likely and most usual scenario is one to a part. (The great exception to the general rule is England between the later 15th century and the Reformation.) On occasions of greater magnificence, two or even three may have been used. Certainly, for most of Ockeghem's sacred music, which is extraordinarily complex and full of rhythmic complication, one to a part makes the most sense (just as a string quartet is the most sensible medium for most four-voice string music from the classical era). Still, there are certain pieces, including the motet Alma redemptoris, for which we prefer doubling. We simply have no evidence of Ockeghem's practice or that of any 15th-century composer, for that matter. The French royal chapel, which Ockeghem directed for decades, had a roster of eighteen or so singers, all adult males, but we have no record of how they sang polyphony on so much as one occasion; much of what they sang would have been plainchant.

Even given a basic orientation to one voice per part, we don't know how the ensemble may have been varied from movement to movement in a polyphonic Mass. Our modern use of Ockeghem's masses, as "works" heard in public concerts and on recordings can easily mislead us into thinking of them as 15th-century equivalent of a string quartet, with several movements meant to be performed in uninterrupted sequence by the same people. But the five sections of a polyphonic Mass Ordinary were never heard that way in a liturgical rendition — and there was no such thing as a concert performance of a Mass in the 15th century. Only the Kyrie and the Gloria occur one after the other in the Mass; the other movements are separated by various texts and chants. The tripartite, alternating structure of the Kyrie and the Agnus dei may suggest an alternation of ensembles, which may be applied in turn to other sections of the Mass. We have felt free to experiment with such scorings.

As for "private" — what do we know of Ockeghem's performance contexts? The royal chapel sang in the collegiate chapel of St. Martin de Tours, where Ockeghem lived and worked for decades in a college of clerics, without parish or congregants, whose job was to sing the liturgy, and for the king's private masses at court and on tour. The primary audience for sacred vocal polyphony, aside from God, may have been the singers themselves. Ockeghem's music traveled abroad during his lifetime and for a few years after his death, but was probably never heard by more than a very few listeners at any time. Even his most extroverted, demonstrative, "public" music, like the marvellously tuneful and immediately engaging *Alma redemptoris mater*, is essentially music for private delectation and spiritual contemplation.

Songs & a song-motet

Ockeghem's two dozen songs are as varied in mood and technique as the dozen masses. *Baisiés moy dont fort, ma maistresse* survives in two manuscripts, both postdating Ockeghem's death. Neither source includes more than the refrain of the rondeau text; in order to perform the complete form we asked Fabrice Fitch to compose new text for short and long strophes, a task made somewhat more complicated by the unusual rhyme *-uge*. His solution, which deploys *juge* as both noun and verb and throws in the variant *adjuge* for good measure, is delightful and ingenious in a perfectly 15th-century fashion. Ockeghem's music is, typically, extremely complicated, starting out slowly but spinning out into fast-moving melismas in the middle and at the end of the song.

La despourveue et la bannye is written in a relatively simpler style, in the typical early 15th-century scoring

for one high voice above two lower voices in equal ranges (here played on fiddles; as with the assignment of parts in Masses, the answer to the question of who sang or played the lower parts of songs is usually "We don't know"). The song may date from relatively early in Ockeghem's compositional career, although it exists only in sources from the 1470s and later. Hidden in plain sight in its second half is a touching and seemingly very personal allusion to a song by Gilles Binchois, for whom Ockeghem composed the lament Mort, tu as navré. As our preconcert speaker and musicological adviser Sean Gallagher realised, at the words "n'as tu pas tort" Ockeghem quotes all three voices of a phrase from Binchois's Pour prison, there setting the words "Ne vous peut mon cuer oublier": "My heart cannot forget you."

Il ne m'en chault plus de nul ame seems to be another later song, with a low contratenor part like that of *Baisies moy* (in this case played on harp), and here too, things start out slowly but get complicated very quickly, with passing moments of imitation dissolving into rapid melisma.

Our program includes two subtly related works by Ockeghem's most famous contemporaries, Johannes Regis and Antoine Busnoys. Regis is known especially for his grand five-voice motets built on a plainchant cantus firmus set in a central tenor. The radiant miniature Ave Maria gratia plena reveals a more intimate side of the composer. Scored for three voices, two high and one low, the motet includes no pre-existent material, features abundant and constantly varied points of imitation between all three voices, and displays a marvellously free sense of higher-level rhythmic structure, shifting smoothly between duple and triple organization. As Sean Gallagher observes in his monograph on Regis, citing Strohm and others,"The scoring and the ingenious imitative play ... recall some of Busnoys's chansons"; one earlier writer points to Ma plus qu'assez as a specific example — another two-cantus piece, with a scoring similar Ockeghem's very famous song Fors seullement l'actente que je meure. The sunny mood of Ma plus qu'assez could not be more different from the desolation

of *Fors seullement*, however. The poem is filled with playful, affectionate but less-than-courtly words rarely encountered in more elevated lyrics: *bruiante, gorgiase, godine, mignonne, fringuante, poupine*. And what courtly lady would be flattered to be considered the best among fifty, rather than the standard superlative thousand or hundred thousand? The music is, nevertheless, simply gorgeous and perfectly lovestruck.

Spelling

The recent rediscovery by David Fiala of two documents bearing our composer's signature indicates that he spelled his last name *Okeghem*, not (as we and much of the modern musical world have most often written it) *Ockeghem*. Although *Okeghem* is the most frequent of many 15th-century versions of the name, the spelling with a c is also common in the early sources, including the vitally important Chigi Codex, which includes almost all of the composer's Mass settings; it may be that the scribe of Chigi misinterpreted a fancy signature just as later readers have done. (See the note on the spelling of the name elsewhere in this program.) I think we should accustom ourselves to Okeghem, and at present I am making the switch myself; but we started this series as *Ockeghem@600* and I suppose that will stay. If we spell his name in only two ways, we are still being far more consistent than 15th-century scribes!

— Scott Metcalfe

Texts & translations

Alma redemptoris mater,

que pervia celi porta manens, et stella maris: succure cadenti surgere qui curat populo, tu que genuisti, natura mirante, tuum sanctum genitorem. Virgo prius ac posterius, Gabrielis ab ore sumens illud ave: peccatorum miserere.

Ave Maria gratia plena, dominus tecum: benedicta tu in mulieribus et benedictus fructus ventris tui Jesus Christus. 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. Beneficent mother of the Savior, who keeps the door of heaven always open, and star of the sea: help those falling people who seek to rise up, you who, while nature marvelled, begot your holy creator. Virgin before and afterwards, from Gabriel's mouth hearing that "Hail": have mercy on us sinners.

Hail Mary, full of grace, the Lord is with thee: blessed art thou among women and blessed is the fruit of thy womb, Jesus Christ. 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, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi, Amen.

Baisiés moy dont fort, ma maistresse,

Acollés moy, mon vray refuge, Puis que je vous fais mon seul juge Pour pugnir mon cuer, si vous blesse.

[Ja nulle ochoison de tristesse Ne vous donnay, si Dieu me juge.]

Baisiés moy dont fort, ma maistresse, Acollés moy, mon vray refuge.

[Si vous supplye en grant destresse Moy garantir de tel deluge, Car nul ne trouve qui n'adjuge Qu'aultrement me ferez rudesse.]

Baisiés moy dont fort, ma maistresse ...

Missing strophes by Fabrice Fitch

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

Kiss me ardently, then, my mistress, embrace me, my true refuge, for I make you my sole judge, who may punish my heart if I offend you.

No cause of grief have I ever given you, may God be my judge.

Kiss me ardently, then, my mistress, embrace me, my true refuge.

Thus, in great distress, I beg you to protect me from any such calamity, for none may be found who shall not judge that otherwise you treat me harshly.

Kiss me ardently, then, my mistress ...

La despourveue et la bannye

De cil qui me donne ma vie, Seullement par ung faulx raport : Ha, Fortune, n'as tu pas tort D'avoir sans cause ainsi pugnie ?

Le pouvre cueur ne pensoit mye D'estre de luy en telle haye, Puis qu'i luy plaist, elle est d'acort,

La despourveue et la bannye De cil qui me donne ma vie, Seulement par ung faulx raport.

El ne vieult plus de compagnie : Fortune l'a trop esbahye D'avoir ousté tout son confort. Plus ne desire que la mort S'il fault qu'elle soit faicte oublie.

La despourveue et la bannye ...

Il ne m'en chault plus de nul ame

Fors de vous qui mon cueur enflame A vous bien loyaument amer, Sans jamais vous habandonner, A tousjours estre vostre dame.

Qu'on m'en loue ne qu'on m'en blame, Quoy qu'on en disoit, homme ou femme, Ilz en ont tous beau grumeller.

Il ne m'en chault plus de nul ame Fors de vous qui mon cueur enflame A vous bien loyaument amer.

Car pour tout m'en vous tiens et clame Que tant je vueil et que tant j'ame Plus que nul sans riens excepter, S'ils en devoyent tous crever Et deusse perdre du corps l'ame.

Il ne m'en chault plus de nul ame ...

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

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

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

She wants no more company: Fortune has too much appalled her by taking away her every comfort. She desires nothing more than death, if it must be that she is to be forgotten.

Destitute and banished ...

I no longer care for any soul but you, who inflame my heart to love you most loyally, never to abandon you, forever to be your lady.

Whether I am praised or blamed for it, whatever anyone has said, man or woman, they can all grumble as much as they like.

I no longer care for any soul but you, who inflame my heart to love you most loyally.

For I shall cleave to you forever and proclaim how much I desire and how much I love, more than any other without exception, even if they all burst from hearing it and if I should lose the soul from my body.

I no longer care for any soul ...

Ma plus qu'assez et tant bruiante,

Tant gorgiase et tant godine Qu'on dit si tost qu'on voit sa mine, Vela la mignonne fringuante.

Le renom a sur toutes femmes Sans excepter nulles quelxconques,

Ma plus qu'assez et tant bruiante, Tant gorgiase et tant godine,

D'avoir ung corps ferme de mesmes, Le mieulx que nature fist oncques.

Je l'ay choisie entre cinquante, La tres gracieuse poupine, Comme gente, doulce et benigne, Et celle est telle je m'en vente.

Ma plus qu'assez et tant bruiante ...

Sanctus, sanctus, sanctus, dominus deus sabaoth. Pleni sunt celi et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine domini. Osanna in excelsis.

Agnus dei, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, miserere nobis. Agnus dei, qui tollis peccata mundi, dona nobis pacem. My more-than-enough and so sprightly, so very elegant and so cute, so that people say as soon as they see her face, Here's a lively little cutie!

Renowned is she, above all women, without exception whatsoever,

My more-than-enough and so sprightly, so very elegant and so cute,

for having a firm body as well, the best that nature ever made.

I chose her from among fifty, the very graceful doll, for being genteel, sweet, and kind, and so she is, just as I boast.

My more-than-enough and so sprightly ...

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Translations from the French by Scott Metcalfe



Who was Johannes Ockeghem?

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

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

Detail of a panoramic view of Tours around 1625 showing the basilica of Saint Martin from the north. (C. Visscher, copper engraving, c. 1625, *La fort ancienne et noble ville de Tours appellée le jardin de la France*: Musée de la Société archéologique de Touraine, Tours; Société archéologique de Touraine)

... 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 Dunstaple, 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, 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 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.

Ockeghem – or Okeghem?

Our composer's given name was Jehan or Jean; Johannes in Latin or other non-French contexts. The surname suggests that his family originated in the town of Okegem on the Dendre in East Flanders, about 35 miles to the north of Mons. But Hainaut was culturally and linguistically French, and Jehan most likely grew up speaking French as his first tongue. His Flemish family name was a source of endless confusion to speakers of French, Italian, German, and other languages, and it may be found spelled in a bewildering variety of ways in contemporary manuscripts: Okeghem, Ockeghem, Okegheem, Ockegheem, Okeghen, Okeghan, Okenghem, Ockenheim, Okekam, Obekhan, Obergan, Hockeghen, Hoquegan, Hocquergan, Hoiquergan, Holreghan, Okegus.... A 19th-century historian of Tours, Eugène Giraudet, reproduced a presumed autograph signature in his book *Les* *artistes tourangeaux* but failed to indicate the source, which remains unknown.



Eugène Giraudet, *Les artistes tourangeaux* (Tours, 1885), p. 312

Modern scholarship has generally accepted the authenticity of the signature, but disagreed about exactly what it said. One might well read the signature in Giraudet's facsimile as "J Oekeghem," but some scholars have argued that what appears to be an *e* is in fact an unusually formed *c*. This line of reasoning has led to the general acceptance of "Ockeghem," despite the fact that the spelling "Okeghem" is the one by far most frequently found in contemporary documents from the French court (where the composer worked) and the Papal chancelery (where numerous documents survive that deal with benefices assigned to him), as well as in song sources from central France. On the other hand, the spelling with *c* is lent some support by the Chigi Codex. Copied in the Low Countries not many years after the composer's death, the manuscript is the single most important source of his Masses and the unique copy of four of them. Here ten out of thirteen ascriptions above individual works spell the name "Ockeghem"; one reads "Ockegem" But two read "Okeghem" and the index, added later by a Spanish scribe, gives "Okeghem" fifteen times.

There the matter rested until very recently, when David Fiala, a scholar at the Centre d'études supérieures de la Renaissance at the University of Tours, located two documents in the Department of Manuscripts at the Bibliothèque nationale de France. They are a pair of receipts, dated July 8th and 9th, 1480, which Okeghem signed in his capacity as canon and treasurer of the collegiate chapel of Saint-Martin of Tours, in the absence and in the name of his colleague Geoffroy Chyron, the college's *chambrier* or chamberlain, responsible for its finances.



Paris, Bibliothèque nationale, MS fr. 2904, f. 28



Paris, Bibliothèque nationale, MS fr. 2904, f. 29

According to Fiala's interpretation, the first component of the signature is a capital O crossed by a capital J; the O itself is formed from two strokes, the righthand one of which is also the stem of a lower-case d. (The loop to the left is an ornament to the stroke which underlines the signature itself, and has no alphabetical meaning.) The combined J-d-O is followed by the letter e, then "keghem": thus, "J de Okeghem." Voilà!

Okeghem@600, anyone?

To see the signatures in their original context and read David Fiala's article on the subject: www.blueheron.org/learn-more/ockeghem/ ockeghem-or-okeghem/

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 Baisiés moi D'un autre amer Fors seullement contre ce Fors seullement l'actente Il ne m'en chault Je n'ay dueil (two versions) La despourveue L'autre d'antan Les desleaux

MOTETS

Alma redemptoris mater Ave Maria Intemerata dei mater Salve regina

- Ma bouche rit Ma maistresse Mort tu as navré Alius discantus super O rosa bella Permanent vierge Prenez sur moi Presque transi Quant de vous
- ¿Qu'es mi vida preguntays? (by Johannes Cornago, with two replacement contratenors by Ockeghem) S'elle m'amera / Petite camusette Se vostre cuer Tant fuz gentement Ung aultre l'a

MASSES & MASS MOVEMENTS

- Missa Au travail suis Missa Caput Missa Cuiusvis toni Missa De plus en plus Missa Ecce ancilla Missa Ecce ancilla Missa L'homme armé Missa Mi mi Missa Prolacionum Missa quinti toni a 3
- Kyrie, Gloria & Credo Fors seullement Kyrie & Gloria Ma maistresse Kyrie, Gloria & Credo sine nomine a 5 Credo sine nomine

Requiem (incomplete)

Ockeghem@600

Ockeghem@600 is a multi-year project to perform the complete works of Johannes Ockeghem, one of the very greatest composers of the Western tradition, in thirteen programs over the course of seven seasons. Inaugurated in the spring of 2015, and somewhat delayed by the Covid-19 pandemic, Ockeghem@600 will wind up in 2023, still more or less in time to commemorate the 600th anniversary of Ockeghem's birth in circa 1420 (or perhaps a year or two later).

Besides concerts, the undertaking includes 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 hope and expect to have a better understanding of such issues. We will also have created a new complete edition of the music of Ockeghem — all of his songs, motets, and masses — scrupulously based on the original sources and rigorously tested in practice.

Along the way we will also explore music of Ockeghem's predecessors (Du Fay, Binchois, et al.), contemporaries (Regis, Busnoys, et al.), and followers (Josquin, Obrecht, Agricola, Isaac, et al.), developing and sharing with our audiences a sense of the entire fifteenth-century repertoire. Succeeding our series of recordings of music from the Peterhouse partbooks (now available in a 5-CD boxed set entitled), a new series of five CDs is in the works, including a 2-CD set of all of Ockeghem's songs and a disc of motets by Ockeghem and Regis.

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

CONCERT PROGRAMS

PREDECESSORS & CONTEMPORARIES

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

EARLY MASSES

- 3 L'homme armé
- 4 Ecce ancilla domini
- 5 Caput

MASSES BASED ON SONGS

- 6 Ma maistresse & Au travail suis
- 7 Fors seullement

SPECULATIVE MUSIC

- 8 Cuiusvis toni
- 9 Prolacionum

FREELY COMPOSED MASSES

- 10 Missa quinti toni
- 11 Missa sine nomine

LAST THINGS & LEGACIES

- 12 Requiem
- 13 Missa Mi mi

Ockeghem's life & times

Ockeghem	Music & other arts	History
1400	 Guillaume Du Fay b. c. 1397, Bersele, near Brussels Gilles de Bins, dit Binchois b. c. 1400, ?Mons Rogier van der Weyden b. c. 1400, Tournai c. 1410 Jean, duke of Berry, commissions <i>Très riches heures</i>, illustrated by Limbourg brothers c. 1412-16 	 1404 d. Philip the Bold, duke of Burgundy; succeeded by John the Fearless 1409 Pope Alexander VI elected there are now three popes
1410	 Johannes Ciconia d. 1412 	 1414-18 Council of Constance October 25, 1415 Battle of Agincourt 1419 d. John the Fearless, duke of Burgundy; succeeded by Philip the Good
1420 • Johannes Ockeghem b. c. 1420 in Saint Ghislain, near Mons, County of Hainaut, diocese of Cambrai	 Binchois is organist at St. Waudru, Mons, 1419-23 Johannes Regis b. c. 1425 Jean Fouquet b. 1420 (d. 1481) 	 1422 Charles VII becomes King of France
1430	 Binchois at Burgundian court by at least January 1431 Antoine Busnoys b. c. 1430-35 Christine de Pizan d. c. 1430 Alain Chartier d. 1430 François Villon b. c. 1430 Jean Molinet b. c. 1435 1436 Santa Maria del Fiore (Florence) completed with dome engineered by Filippo Brunelleschi; Du Fay composes Nuper rosarum flores for consecration 	 1431 Joan of Arc burned at the stake in Rouen by the English; Henry VI of England crowned king of France in Notre-Dame de Paris 1435 Treaty of Arras between France and Burgundy 1436 armies of Charles VII reclaim Paris
 1443-44 earliest documentation: vicaire-chanteur at church of Our Lady, Antwerp 1446-8 first of seven singers in the chapel of Charles I, duke of Bourbon 	 Jan van Eyck d. July 9, 1441, Bruges 1440s earliest cyclic Masses, composed in England, reach the continent via Flanders: Missa Caput, Missa Veterem hominem, etc. 1444 Cosimo de' Medici founds Laurentian Library in Florence 1448 Pope Nicholas V founds Vatican Library 	• 1449 French reconquer Normandy

	Ockeghem	Music & other arts	History
1450	 c. 1450 first extant compositions: <i>Ma maistresse, Missa Caput</i> by 1451 joins the French royal chapel of Charles VII; lives in Tours until his death 1452 encounters Guillaume Du Fay at meeting between French royal court and ducal court of Savoy by 1454 appointed first chaplain of French royal chapel January 1, 1454 presents the king with "a book of song"; receives a New Year's gift of four ells of cloth in return 1455 meets Du Fay again January 1, 1459 gives the king "a very richly illuminated song" and receives a New Year's gift in return 1459 named treasurer of the collegiate church of St. Martin in Tours 	 February 1453 Binchois retires from Burgundian court and moves to Soignies Heinrich Isaac b. c. 1450 Alexander Agricola b. c. 1450, Ghent John Dunstaple d. 1453 Josquin Desprez b. c. 1450–55, ?near Saint Quentin Jacob Obrecht b. c. 1457-8, Ghent Leonardo da Vinci b.1452 (died 1519) 1455 Johannes Gutenberg completes printing of the Bible in Mainz 	 1453 end of Hundred Years War between France and England 1453 Constantinople falls to the Ottoman Turks
1460	 c. 1460 Mort tu as navré de ton dart (lament for Binchois) 1462 travels to Bourges June 1462 travels to Cambrai February-March 1464 travels to Cambrai and stays with Du Fay; ordained as a priest on this occasion? c. 1460-5 contact with Busnoys in Tours 1467/8 Missa L'homme armé copied in Bruges 	 Binchois d. September 20, 1460, in Soignies R. van der Weyden d. June 18, 1464, in Brussels Charles d'Orléans d. January 4/5 1465 Donatello d. 1466 1465-7 Busnoys composes <i>In hydraulis</i>, praising Ockeghem 	 1461 d. Charles VII; succeeded by Louis XI 1467 d. Philip the Good, duke of Burgundy; succeeded by Charles the Bold 1468 wedding of Charles the Bold and Margaret of York
1470	 1470 travels to Spain on one or two diplomatic missions; writes substitute contras for Cornago's Qu'es mi vida preguntays lament for Du Fay (lost) 1475/6 Missa Mi mi copied in Bruges 1476/7 Missa cuiusvis toni copied in Bruges 	 Du Fay d. November 27, 1474, in Cambrai 1478 William Caxton publishes first printed copy of the Canterbury Tales (written late 14th century) 	 1477 d. Charles the Bold, duke of Burgundy; Burgundy absorbed into the French crown
1480	 All of Ockeghem's surviving music composed by c. 1480? August 1484 travels to Damme and Bruges; banquet in his honor at St. Donatian, Bruges 1488 travels to Paris 		 1483 d. Louis XI; succeeded by Charles VIII
1490	 d. February 6, 1497, presumably in Tours 	 Busnoys d. 1492 Regis d. c. 1496 ?Soignies 	

Acknowledgments

Blue Heron's existence is made possible through the devotion, hard work, and financial support of a large community of musicians, staff, board members, volunteers, donors, and concertgoers. Never has this been more true than in the last year and a half. Many thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the past come alive in the 21st century.

We are extraordinarily fortunate to work with a slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our concerts are recorded by Philip Davis (Cape Ann Recordings) or Joel Gordon. Joel is the engineer for our CDs, and our producer is Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer, working with Joel to produce our concerts for remote broadcast. Our programs, printed publicity materials, and CDs are designed by John Kramer, who succeeded Melanie Germond in December 2019. FlashPrint in Harvard Square prints our programs — and we are delighted that they are printing them once again this season! Erik Bertrand built our website and keeps it functioning properly. Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Many thanks to our board and to all our dedicated volunteers for their help in person, this evening, and always.

We are honored and grateful to have so many generous donors. Thank you!

ARTISTIC DIRECTOR

Scott Metcalfe

EXECUTIVE DIRECTOR Kathleen Brittan

OPERATIONS MANAGER Janet Stone

ADMINSTRATIVE & CONCERT MANAGER Sara DeLong

TECHNICAL ASSISTANT FOR LIVE BROADCASTS Kate Salfelder

BOARD OF DIRECTORS

OFFICERS Peter Belknap, President Paul LaFerriere, Treasurer Lois Wasoff, Clerk

DIRECTORS Mary Briggs Philip H. Davis Damon Dimmick Dorrie Parini Richard L. Schmeidler Harry J. Silverman Jennifer Farley Smith Laura Zoll

MUSICIAN REPRESENTATIVE Sonja DuToit Tengblad

YOUNG ARTIST REPRESENTATIVE Matthew Williamson

VOLUNTEERS

Darryl & Gail Abbey Daryl Bichel Pam Borys Jill Brand Sue Delaney Mary Jane Doherty Holly Druckman David Fillingham Shirley Fountain Matthew Gin Pepper Greene Alexandra Hawley Anne Kazlauskas Mary Catherine Kingsley Diana Larsen Ian McGullam Thomas Nehrkorn John Nesby Anna Nowogrodzki Beth Parkhurst Christopher Petre Susie Phoenix Karen Prussing Brian Riggs Samuel Rubin Cheryl Ryder Kate Salfelder

Dan Schenk Kristin Sexton Susan Singer Jennifer Farley Smith Brooks Sullivan Charlotte Swartz Erin E. M. Thomas David Traugot Sonia Wallenberg



PHOTO: LIZ LINDER

Blue Heron

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 inaugurated Ockeghem@600, a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497) which, although delayed by the pandemic, will wind up in 2023, still more or less 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.



Tenor **Jonas Budris** is a versatile soloist and ensemble musician, engaging new works and early music with equal passion. He has enjoyed performing, touring, and recording with such groups as Blue Heron, Cut Circle, the Handel & Haydn Society, Boston Baroque, The Thirteen, and the Skylark Vocal Ensemble. Mr.

Budris is a featured soloist in Boston Baroque's Grammy-nominated recording of Monteverdi's *Il ritorno d'Ulisse in patria* and sang on Blue Heron's *Music from the Peterhouse Partbooks, Vol. 5,* which received the 2018 Gramophone Award for Early Music. He can also be heard in Cut Circle's new recordings, *Messes Anonymes* and *Johannes Ockeghem: The Songs.* On the opera stage, he has performed principal and supporting roles with Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera, originating such roles as John in *Giver of Light* and the title role of *Chrononhotonthologos.* Mr. Budris made his debut at the Carmel Bach Festival as the 2018 Tenor Vocal Fellow for the Virginia Best Adams Vocal Masterclass. He is a Lorraine Hunt Lieberson Fellow with Emmanuel Music, where he has performed regularly in their Bach Cantata and evening concert series. Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences and Engineering from Harvard College.



Professor **Sean Gallag**her of the New England Conservatory, our preconcert speaker and musicological advisor for *Ockeghem@600*, is a music historian and pianist whose research focuses on music and culture in Italy, France, and the Low Countries during the "long fifteenth century" (ca. 1380–1520). He has pub-

lished articles on an array of subjects and is the author or editor of five books. Active as a pianist, he regularly presents lecture/recitals on a variety of topics that span much of the history of Western music. He is the recipient of a Ryskamp Fellowship from the American Council of Learned Societies and the Phi Beta Kappa Prize at Harvard for excellence in teaching, and is the first music historian to be inducted into Johns Hopkins University's Society of Scholars. He has worked closely with leading vocal ensembles, including Blue Heron and The Clerks (dir. Edward Wickham), for whose recording Johannes Regis: Opera omnia he served as advisor. He is currently editing the chansons of Firminus Caron, to be published in the series Corpus Mensurabilis Musicae. He serves on the editorial boards of the series Ars nova: nuova collana (published by Libreria Musicale Italiana) and I Codici di Trento (published by Istituto Italiano per la Storia della Musica).



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 of Blue Heron's recordings and on discs of medieval music by Sequentia.



Steven Hrycelak, a bass from Rochester, NY, has crafted a career focused on both new and early repertoires. As a new music singer, he is a founding member of the vocal ensemble Ekmeles, and has performed with Roomful of Teeth and Toby Twining Music and at festivals including Ostrava Days in the Czech Republic,

New Music New College, Prototype, and the Bang on a Can Marathon. He is a longtime member of the Grammy-nominated Choir of Trinity Wall Street, where he has been a frequent soloist on works from Schütz, Bach, and Handel to Stravinsky and Terry Riley, and has worked on over a dozen recordings, both as a vocalist and as a diction coach. As an early musician, in addition to his work with Blue Heron, he has toured Handel's *Theodora* with The English Concert and performed with the Mark Morris Dance Group and with Opera Omnia in operas by Monteverdi, Purcell, and Handel. He works regularly with Pegasus, NYS Baroque, ARTEK, the Portland Bach Experience, and TENET Vocal Artists/The Green Mountain Project, and will tour the UK with TENET next spring to celebrate the 450th anniversary of the birth of Thomas Tomkins. Mr. Hrycelak studied at Indiana University and Yale University, where he sang with the Yale Whiffenpoofs. He is also a vocal coach and accompanist, and has studied six languages beyond his native English.



Laura Jeppesen, player of historical stringed instruments, earned a master's degree from Yale University. She then studied at the Hamburg Hochschule and the Brussels Conservatory with Wieland Kuijken. She has been a Woodrow Wilson Designate, a Fulbright Scholar, and a fellow of the Bunting Institute at

Harvard. A prominent member of Boston's early music community, she has long associations with The Boston Museum Trio, Boston Baroque, The Handel and Haydn Society, the Boston Early Music Festival, and Aston Magna. She has been music director at the American Repertory Theater, creating music for Christopher Marlowe's Dido, Queen of Carthage, for which she earned an IRNE nomination for best musical score. In 2015, she was part of the BEMF team that won a Grammy for best opera recording. She has performed as soloist with conductors Christopher Hogwood, Edo de Waart, Seiji Ozawa, Craig Smith, Martin Pearlman, Harry Christophers, Grant Llewellyn, and Bernard Haitink. She has an extensive discography of solo and chamber works, including the gamba sonatas of J. S. Bach and music of Marais, Buxtehude, Rameau, Telemann, and Clerambault. She teaches at Boston University, Wellesley College, and Harvard University, where in 2015 and 2019 she won awards of special distinction in teaching from the Derek Bok Center. She is a 2017 recipient of an Andrew W. Mellon Blended Learning Initiative Grant for innovative teaching at Wellesley College. Her recent essay, "Aesthetics of Performance in the Renaissance: Lessons from Noblewomen," appears in Uncovering Music of Early

European Women 1250-1750, edited by Claire Fontijn (Routledge Studies in Musical Genres, 2019).



Praised for her "rich, smooth mezzo soprano" (*St. Louis Post*), **Kim Leeds** has appeared as a soloist with Bach Akademie Charlotte, Ad Astra Musical Festival, Back Bay Chorale, American Bach Soloists Academy, Handel Society of Dartmouth, Les Délices, Bach Society of St. Louis, Tafelmusik, and the Oregon

Bach Festival. As a choral artist, Ms. Leeds has performed with the Weimar Bach Academy, the Junges Stuttgart Bach Ensemble, and the Handel & Haydn Society as well as the Grammy-nominated ensembles True Concord and Seraphic Fire. In recent years, Ms. Leeds has garnered multiple accolades including winning the Tafelmusik Vocal Competition in 2016, being selected as a Virginia Best Adams Fellow at the 2017 Carmel Bach Festival, and working with Philippe Herreweghe as a Britten-Pears Young Artist in a Bach cantata program in 2019.



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 has

been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Toronto Consort, 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. He 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. Metcalfe's scholarly work centers on the performance practice of medieval and Renaissance vocal music, including two studies in a long-forthcoming book on the Peterhouse partbooks and upcoming articles in the *Journal of the Alamire Foundation*. He has edited music by Francisco de Peñalosa for Antico Edition (UK) and songs from the recently rediscovered Leuven chansonnier for the Alamire Foundation (Belgium); a longterm project is a new edition of the songs of Gilles Binchois (c. 1400-1460). He has taught at Boston University and Harvard University, served as director of the baroque orchestra at Oberlin Conservatory, and been a visiting member of the faculty of Music History at the New England Conservatory. He received a bachelor's degree from Brown University (1985), where he majored in biology, and a master's degree in historical performance practice from Harvard (2005).



Praised for her "warm, colorful mezzo" by Opera News, Sophie Michaux has become one of Boston's most versatile and compelling vocalists. Born in London and raised in the French alps, Sophie's unique background informs her artistic identity, making her feel at home in an eclectic span of repertoire ranging

from grand opera to French cabaret songs. Sophie's recent engagements include solo recitals of Barbara Strozzi's music at the Fondazione Cini in Venice, and in Boston. A consummate singing actor, Sophie appeared as Ceres in Boston Early Music Festival's production of Lalande's Les Fontaines de Versailles, garnering acclaim from the Boston Musical Intelligencer for her "astonishing range and flexibility." She won second place at the Handel Aria competition in Madison, WI. She is a core member of the Lorelei Ensemble, Boston's groundbreaking women's ensemble, in which she has been featured soloist in numerous works from Renaissance polyphony to Björk. She regularly collaborates with BEMF, Blue Heron, and A Far Cry, among others. Sophie belongs to Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. Through her performances, she supports The Ocean Clean Up.



A member of Blue Heron since 2001, **Martin Near** spent their pandemic sabbatical continuing to explore their calling as a pipe organ technician, eventually leaving the workforce entirely to be primary childcarer for their toddler (and occasionally their tween) and to focus anew on their mental health. Martin's

skills as pipe organ technician include pipe reconditioning and repair, tuning, voicing, tonal finishing, and tonal design. Highlights of their recent work include the tonal design, revoicing, and tonal finishing of the instrument at Union Chapel in Oak Bluffs, MA (Austin Organs Inc. Opus 1223, rebuilt 2021), for the Spencer Organ Company of Waltham, and tonal finishing for the recently completed St. Cecilia organ at the Community of Jesus in Orleans, MA, with Jonathan Ambrosino. Martin's hobbies include playing their 1963 Hammond C-3 and Leslie speaker, picking up playing the pipe organ again, arranging and composing for the pipe organ, and engraving using Finale. Martin dreams of designing and voicing portable positive organs in the Italian Renaissance manner for use in the music of Monteverdi and others.



Grammy-nominated mezzo-soprano Laura Pudwell has a well-established international profile, with recent engagements in Paris, Salzburg, London, Houston, Boston and Vienna. She has sung with many leading orchestras and opera companies, including Tafelmusik, Les Violons du Roi, the Boston Early Music

Festival, the Calgary Philharmonic Orchestra, Calgary Opera, Vancouver Opera, Opera Atelier, Symphony Nova Scotia and the Kitchener-Waterloo Symphony. Her range of repertoire is immense, ranging from Hildegard of Bingen, through a recording of Dido and the Sorceress in Purcell's *Dido and Aeneas* under Hervé Niquet, to Prokofiev's *Alexander Nevsky*, Elgar's *Dream of Gerontius*, and evenings of Stephen Sondheim and Cole Porter. An Artistic Associate of the Toronto Consort, with whom she has sung for many years, she lives in Waterloo, Ontario.



Tenor Aaron Sheehan, recognized internationally as a leading interpreter of baroque repertoire, is equally at home on the concert platform and the opera stage. He made his professional operatic debut with the Boston Early Music Festival in the world premiere staging of Mattheson's Boris Gudenow, winning praise

from Opera News for his "sinous and supple" voice, and went on to further roles with BEMF in Lully's Psyché, Charpentier's Actéon, Monteverdi's Orfeo, Il ritorno d'Ulisse in patria, and L'incoronazione di Poppea, and Handel's Acis and Galatea. He sang the title role in BEMF's recording of Charpentier's La Descente d'Orphée aux Enfers, which won Best Opera Recording at the 2015 Grammy Awards. Aaron has appeared worldwide at venues including the Tanglewood Festival, Lincoln Center, Concertgebouw, Théâtre des Champs-Élysées, Gran Teatro Nacional del Perú, Beethoven Festival Warsaw, Boston Symphony Hall, Musikfestspiele Postdam Sanssouci, Royal Opera at Versailles, Washington National Cathedral, and the early music festivals of Boston, San Francisco, Vancouver, Houston, Tucson, Washington, DC, and Regensburg, Germany. He has performed with Seattle Symphony, American Bach Soloists, Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Tafelmusik, Orquesta Sinfónica Nacional del Perú, Philharmonia Baroque, North Carolina Symphony, New York Collegium, Orpheus Chamber Orchestra, Charlotte Symphony, Musica Angelica, Charleston Bach Festival, Baltimore Handel Choir, Les Voix Baroque, Pacific Chorale, Tempesta di Mare, Aston Magna Festival, Bach Collegium San Diego, Pacific Music Works, Boston Museum Trio, Tragicomedia, and Concerto Palatino. He has sung with Blue Heron for twenty years and appears on many of the ensemble's CDs, from its first (music of Guillaume Du Fay) to its recent recording of songs by Johannes Ockeghem and the anthology A 14th-Century Salmagundi.



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 have included 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, TENET, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Highlights of the last several seasons include Monteverdi's Vespers of 1610 and other programs with the Green Mountain Project (2010-20), a tour of Japan with Joshua Rifkin and Cambridge Concentus in the St. Matthew Passion, repeat appearances at the Carmel Bach Festival, and performing as a soloist in Britten's War Requiem with the New England Philharmonic.

BLUE 25[™]Anniversary HERON Campaign

September 2021 – September 2024 Laura Jeppesen and Daniel Stepner, Honorary Co-Chairs

SINCE ITS INCEPTION IN 1999, Blue Heron has earned recognition as North America's leading early music vocal ensemble. Now acclaimed internationally, having won the 2018 Gramophone Classical Music Award for Early Music and the 2020 *Bestenliste* (Quarterly Critics' Choice) of the prestigious *Preis der deutschen Schallplattenkritik* (German Record Critics' Award), Blue Heron looks to the future with confidence and excitement.

Buoyed by your generous support of our previous campaign, we are now launching our 25th Anniversary Campaign. This campaign has a **goal of \$400,000** and reaffirms that Blue Heron's mission and highest priority is live performance. With your support, we will build on our successes with the following goals:

Making our music more accessible to a wider and more diverse audience

Sharing the expertise we have acquired by training the next generation of musicians

Building upon our worldwide reach through our online presence and in international festivals and other prestigious venues and platforms

Maintaining a regular schedule of CD releases

Fortifying our financial and administrative position for the long term

We gratefully acknowledge the following generous contributors:

Sponsor of Scott Metcalfe \$60,000 or greater Pledged at \$15,000 + per year for four years Dorrie Parini & Paul LaFerriere

Recordings Sponsor \$50,000 – \$59,999 Pledged at \$12,500 + per year for four years Sponsor of a New CD: Ockeghem Songs Vol. 2 (fall 2022); Franco-Flemish Christmas (2023); Complete Motets of Ockeghem & Regis (2024); Ars Subtilior with Les Délices (2025) Philip H. Davis, In honor of Scott Metcalfe

Digital Distribution Sponsor \$30,000 - \$49,999Pledged at \$7,500 + per year for four yearsSponsor of Concert Filming (all technical services for producing virtual concerts)AnonymousDiane DrosteJoan Margot Smith

Young Artist Sponsor \$15,000 - \$29,999 Pledged at \$3,750 + per year for four years

Sponsor of Young Artist Internship

Peter Belknap &	Andrew Sigel	Michal Truelsen &
Jennifer Snodgrass	Harry J. Silverman	Jody Wormhoudt
John A. Carey		Lois Wasoff

New Music Sponsor \$7,500 – \$14,999 *Pledged at* \$1,875 + *per year for four years*

Sponsor of Commissioned New Works

Martha J. Fleischman	John Lemly & Catharine Melhorn,	Deborah Malamud
	in honor of David McFerrin	Ann Besser Scott

Home Season Sponsor \$5,000 - \$7,499 Pledged at \$1,250 + per year for four years

Anonymous	Laurel Broughton	Harold I. & Frances G. Pratt
Peggy & Jim Bradley	Damon Dimmick	Erin E.M. Thomas

Programming Sponsor Up to \$5,000 TBD per year for four years

Anonymous	John E. Krzywicki & Mary Briggs	Jennifer Farley Smith &
David & Kathleen Brittan	Susan Miron	Sam Rubin, in memory of
Diane & John Paul Britton	Jaylyn Olivo & Dale Flecker,	Beatrix, Eva, James, Joseph
Carolyn Franklin, in honor of	in honor of Paul Guttry	Judith Thomson
Kathleen Brittan, a wonderful	Jerome C. & Janet F. Regier	Heidi Waleson &
friend	Richard Schmeidler	Andrew M. Manshel
Peggy Badenhausen &		Laura Zoll
Thomas Forrest Kelly		

All sponsorship levels are commensurate with our 2020 Strategic Plan goals. Copies of the Strategic Plan are available upon request. For more information on participating in the Campaign, please contact Kathleen Brittan at kathleen@blueheron.org or 978-395-1145.



Donations Received between October 6, 2020 & October 6, 2021

Philip H. Davis

Diane L. Droste

Paul Guttry

Martha J. Fleischman

Dorrie Parini & Paul LaFerriere

Harold I. & Frances G. Pratt

Michal Truelsen & Jody Wormhoudt



Archangel (\$10,000 +) Anonymous Cricket Foundation

Angel (\$5,000 – \$9,999) Laurel Broughton John A. Carey

Benefactor (\$2,500 – \$4,999) Anonymous (2) Peggy Badenhausen & Thomas Forrest Kelly Peter Belknap & Jennifer Snodgrass Peggy & Jim Bradley

Guarantor (\$1,250 – \$2,499) Anonymous Mary Briggs & John Krzywicki Damon & Julia Dimmick Mary J. Hepburn

John Lemly & Catharine Melhorn, in honor of David McFerrin Deborah Malamud Keith Ohmart & Helen Chen

Stephen Moody & Helen Kraus

Richard O'Connor & Julianne Lindsay Catherine & J. Daniel Powell Mark Sprinkle Erin E. M. Thomas

Harry J. Silverman

Joan Margot Smith

Lois Wasoff

Stuart C. Shaffner, in memory of Ann Schaffner Ann Besser Scott Andrew Sigel Judith Ogden Thomson

Patron (\$600 - \$1249) Anonymous (3) Thom & Rebecca Barrett John Paul Britton & Diane Britton Helen Donovan & Holly Nixholm John F. Dooley Alan Durfee Aaron Ellison & Flossie Chua

Mark Davis, in memory of Yolanda Davis, a wonderful mother & musician Marie-Pierre & Michael Ellmann Robert J. Henry Elena Kaczorowski and Ira Shavel Barry Kernfeld & Sally McMurry Ronald V. Lacro & Jon P. Schum Mastwood Charitable Foundation Amy & Brian McCreath Eiji Miki & Jane Hever Jaylyn Olivo & Dale Flecker, in honor of Paul Guttry Prof. Jessie Ann Owens Julia Poirier

Sponsor (\$300 – \$599)

Anonymous (2) Gail & Darryl Abbey Robert Bresnan Marie Brown Lynda Ceremsak & F. George Davitt Robert Cochran Martha S. Dassarma Elizabeth Davidson Carl & May Daw Pamela Dellal

Supporter (\$125 – \$299) Anonymous (13) Dorothy Africa Joseph Aieta, III Debra K.S. Anderson Steven Atlas, in honor of Carole Friedman Katrina Avery & Tom Doeppner Kenneth Bé Thomas N. Bisson Katharine C. Black, in memory of Patricia Gross Hollander Wes & Amy Markus Bockley Barbara Boles Jill Brand & Thomas Nehrkorn Kathleen & David Brittan James Burr Ian Capps Joseph Connors Nathaniel S. & Catherine E. Coolidge Elizabeth C. Davis Daniel & Ann Donoghue Samuel Engel & Anne Freeh Engel Lila Farrar Kathleen M. Fay & Glenn KnicKrehm Carol L. Fishman Carolyn Franklin, in honor of Kathleen Brittan, a wonderful friend

Marilyn M. Sanguinet, in honor of Kathleen Brittan Richard Silverman Robert B. Strassler

Nicole Faulkner Carole Friedman Richard F. Hoyt, Jr. Jean & Alex Humez Thomas Hyde Mary Eliot Jackson Martha Maguire & Oleg Simanovsky James Martin Anne H. Matthews & Ford Fay William McLaughlin

Bernard Fuller Monica Gerber Dorothy Gillerman Joan Stephens Hadly, in honor of David McFerrin Constance Harrington The Hirsts Ian Howell Linda Jeffries David Kiaunis Lydia Knutson George Kocur Karen Krueger Penelope Lane William Leitch Rob & Mary Joan Leith Mary Ann & Matt Lennon **Jackie** Lenth Fla Lewis Peter J. Martin & Elizabeth F. Ryder Jameson & Polly Marvin Catherine R. Matthews, in honor of Laura Zoll Robert McDonald Erin Doherty & David McFerrin Lisa Meyer, in memory of Iane P. Ambrose Kyra Montagu Debra Nagy, in honor of Scott Metcalfe Perry & Susan Neubauer

Jonathan Sutton & Fran Lewitter Heidi Waleson & Andrew M. Manshel

Susan Miron Tracy Powers Jerome & Janet Regier Cheryl K. Ryder Wendy Strothman & John Bishop Kathy Wittman John Yannis Laura Zoll

Jeffrey Nicolich Tinie Noordzij Beth Parkhurst, in memory of Cheryl M. Parkhurst Henry Paulus Virginia Raguin Lee Ridgway Arthur Robinson Franklin Schlerman Richard L. Schmeidler Daphne Schneider Mary-Margaret Segraves & Paul McLean, in honor of Margot Rood Simmons/Duffin Charitable Fund, in honor of Guillaume Du Fay Clea Simon & Jon Garelick Sue Speno Anne Umphrey William Waddell, in honor of Dorrie Parini & Paul LaFerriere Debra & Ian Wallace, in honor of Paul Guttrv Charles Weitz & Isabel Chiu Martin & Phyllis Wilner Michael Wise & Susan Pettee Amy Woodward & Len Weiser-Varon Charles Wilkes Nicholas H. Wright

Friend (\$50 – \$124) Anonymous (13) Alchemy Foundation Lois Banta Geneva Benoit Sarah Bixler Emily Blatt, in honor of Laura Zoll Carol Blumenthal Rhys Bowen Bright Funds, Inc. Mathilda Bruckner Judith Campos Mary & Ken Carpenter Linda Carroll Douglas Chene John Clark Elise Cleva Carolyn Collier Marvin Emery Collins Debora Compton & Paul Barbone David Cooke Wallace & Barbara Dailey Hannah R. Davidson Paul Decker Mari & John Doherty Charles & Sheila Donahue Priscilla Drucker Rita S. Edmunds Thomas R. Engel Jennifer Farley Smith & Sam Rubin Judy & Henry Feldman Judith Gervais & Robert Luby Edward S. Ginsberg Andrea Golden Catherine Guarcello Theodore Marriner Hammett David & Fay Hannon Arnie Harris, in honor of Michael Barrett, Pam Dellal, Paul Guttry, David McFerrin & Jason McStoots William L. Harwood, in honor of **Bill** Metcalfe

Barbara Hauser Christopher Heigham Katherine Hesse Joseph Hunter & Esther Schlorholtz Evan Ingersoll Jean E. Jackson, in memory of Louis Kampf Stone & Paul Jasie Robert B. Jenness Jeannette Jones Paul Kidwell Barbara Lambert Elsie Landau Tom Law Patrick Lewis Catherine Liddell Rebecca Lightcap Robert & Elizabeth Low Theodore Macdonald Robert Macwilliams Terry McEnany Linda McJannet Jane McKinley Honey Meconi, in memory of Mary Lewis Meconi I. Millard David Miller & Jane Wiley Seanan Murphy Kenneth & Karen Near Robert Silberman Lynn O. Monika Otter Louis R. Quartararo Prof. G.R. Rastall, in honor of Prof. Nick Sandon John Regier Joseph Riener Bill Riley Irving Rockwood Andrea B. Rogers Sherry Rogers William Hobbie & Virginia Rogers

Robert & Kathy Rood Katy Roth Ronald & Nancy Rucker Robert Russell William Ryall Janet Saad Peter Schulz Elizabeth Seitz Thomas & Sarah Shelburne Paul Shipper Anne Shumway Robert Silberman & Nancy Netzer Mark H. Slotkin Catherine Sluder Pollv S. Stevens Ann H. Stewart Mary A. Stokey Gary Stoppelman, in memory of Patricia Gross John C. Sullivan John Thier Carolyn Thomas Dr. E. K. Thomas Betty Thompson Sumner Thompson Lloyd Van Lunen & Margaret Wilson Mark & Janelle Walhout Sonia Wallenberg Barbara Wanner Frank E. Warren Elana Messer Weil & Shawn Weil Binnev & Bob Wells **Richard White** Joanna Wieckowski Zachary Wilder Linda M. Wolk, in memory of William P. Wolk Elizabeth Wylde

Proud sponsor of the Blue Heron Concert Series

We applaud their commitment to music and the arts.

Cambridge — Trust —

PRIVATE BANKING WEALTH MANAGEMENT

CambridgeTrust.com

Member FDIC

VIVALDI THE FOUR SEASONS

OCT 8 + 10 SYMPHONY HALL

BEETHOVEN SYMPHONY NO. 6, PASTORAL NOV 5 + 7

NOV 5 + 7 SYMPHONY HALL

HANDEL MESSIAH NOV 26 + 27 + 28 SYMPHONY HALL

BACH CHRISTMAS DEC 4 FIRST CHURCH IN CAMBRIDGE DEC 3 + 5

2021-22

JOIN US FOR HARRY

AS ARTISTIC DIRECTOR!

CHRISTOPHERS' FINAL SEASON

(SOLD OUT) BEETHOVEN SYMPHONY NO. 7 JAN 7 + 9

SYMPHONY HAL

HAYDN + MOZART JAN 28 + 30 SYMPHONY HALL BACH + VIVALDI GLORIA APR 1+ 3 SYMPHONY HALL

HAYDN THE CREATION APR 29 + MAY 1 SYMPHONY HALL



handelandhaydn.org

617.266.3605

Seraphim

2021-2022 SEASON



A Seraphim Christmas

Seraphim presents our third Christmas program of favorites old and new, from the Renaissance to the present day, including works by Adolphus Hailstork and Betty Jackson King.

Saturday, December 18, 2021, 4:00 pm Episcopal Church of Our Saviour 25 Monmouth St., Brookline

Sunday, December 19, 2021, 3:00 pm St. John the Evangelist 2254 Massachusetts Ave., North Cambridge

COMING IN 2022:

These, Too, Sing America

Works celebrating the artistry of Black American composers, including Zanaida Robles, Trevor Weston, Undine Smith Moore, Betty Jackson King, and Robert Harris.

with Heinrich Christensen, organ

Sunday, February 6, 2022, 3 pm First Church (Congregational) 11 Garden St., Cambridge

Saturday, February 12, 2022, 8 pm The Eliot Church of Newton 474 Centre St., Newton

Mass Throwdown!

Compare, contrast, maybe even vote as we explore diverse settings of the Mass using varied forces, from various periods, crossing continents and lines of race and gender. Works by McNeil Robinson, Kevin Allen, Villa-Lobos, and more! Holly Druckman, guest conductor.

with Heinrich Christensen, organ

Saturday, May 7, 2022, 8 pm The Eliot Church of Newton 474 Centre St., Newton

Masks and proof of vaccination required. Please visit www.seraphimsingers.org for details.

Together again

JOIN US FOR CONCERTS IN-PERSON AND ONLINE

Boston Early Music Festival Paul O'Dette & Stephen Stubbs, Artistic Directors

2021-2022 SEASON PIFFARO Joan Kimball & Bob Wiemken, Artistic Directors

SUN, NOVEMBER 14, 4PM First Lutheran Church, Boston

Virtual tickets also available! LEARN MORE AT **BEMF.ORG**

Point/Counterpoint: Fuguing in Renaissance Music

BEMF CHAMBER OPERA SERIES

Paul O'Dette & Stephen Stubbs, Musical Directors

NOVEMBER 27 © 28 NEC's Jordan Hall, Boston

Telemann's Pimpinone ~and~ Ino





DAVID HAWTHORNE (BOWMAKER)

8 Common St. #2 Waltham, MA 02451 617 491-0781

WWW.VIOLINBOWS.NET BOWMAKER@ICLOUD.COM



John W. Ehrlich, Music Director

ALL PERFORMANCES ON SATURDAYS AT FIRST CHURCH CONGREGATIONAL 11 GARDEN STREET CAMBRIDGE, MASSACHUSETTS and LIVE STREAMED



MARY BEEKMAN

MUSICA SACRA P.O.Box 381336 Cambridge, MA 02238-1336

www.musicasacra.org 617-349-3400



JOIN US FOR MUSICA SACRA'S FALL 2021 CONCERTS!

REFLECTIONS ON THE PRESENT Music for Today's Times OCTOBER 23, 2021, 8:00 PM

A EUROPEAN CHRISTMAS DECEMBER 11, 2021, 7:00 PM (Note the time: to accommodate families)

CHECK OUR WEBSITE FOR INFORMATION ABOUT Spring 2022 Concerts!

"... uncommonly fresh and direct almost like breaking news." –тне воsтом globe





For more information, and to receive our season brochure, visit OldPostRoad.org Dramatic Return – October 2

French Baroque Cantatas and instrumental works

Sounding Joy – December 18 Festive, Classical-era Christmas selections

Earthly Baroque – March 12 Instrumental selections that walk on the wild side

Taking Inspiration – April 30 Handel and the fascinating musicians who caught his ear

Plus a new Delving Deeper episode: Sites and Sounds of Early Sudbury – February 12





