

BLUE HERON

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SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



OCKEGHEM@600 — CONCERT 11

Missa sine nomine

Friday & Saturday, March 18 & 19, 2022



BLUE HERON

Megan Chartrand & Kim Leeds, *cantus*

Corey Dalton Hart, Jason McStoots, Mark Sprinkle & Sumner Thompson, *tenor & contratenor*

Paul Guttry & David McFerrin, *bassus*

Scott Metcalfe, *harp & fiddle, artistic director*

PRE-CONCERT TALK

Sean Gallagher (New England Conservatory)



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.

A miniature in a series illustrating a collection of fifty *chants royaux* presented to the Puy 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)

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Missa sine nomine

FRIDAY & SATURDAY, MARCH 18 & 19, 2022

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

O Maria, mater Christi
Heinrich Isaac (c. 1450-1517)

Ave maris stella MS JM ST
Jacob Obrecht (1457/8-1505)

Ung aultre l'a MC MS SM
Johannes Ockeghem (c. 1420-1497)

L'autre d'antan JM DM PG
Ockeghem

Missa sine nomine a 5: Kyrie – Gloria – Credo
Ockeghem

INTERMISSION

Credo a 4 KL JM ST PG
Ockeghem

Ma bouche rit et ma pensee pleure MC JM SM
Ockeghem

Quant j'ay au cueur KL ST SM
Antoine Busnoys (c. 1430-1492)

Salve regina
Ockeghem

Texts & translations

O Maria, mater Christi, virgo pia,
maestorum consolatrix, pauperum adjutrix,
perditorum restauratrix, lapsorumque pia
 relevatrix,
languentium curatrix, nostrae salutis adamatrix.

Ave Domina, deitatis cellula,
inter omnes virgines castissima,
te petimus nostra dele facinora,
quae es caelis altior,
 terris latior,
stellis purior, abyssio profundior,
O Maria, cunctis sanctis es sanctior.

O jucunda, tu es Aaron virgula fructifera
quae fructum vitae, Christum, nobis protulit,
omnes virtutes omnium lapidum in se continens
atque cunctarum herbarum vim retinens.

Ave sanctissima:
dele peccamina, reprime noxia,
sensus nostros visita et flagita,
ut gaudia possideamus caelica
post carnis exsilium, O Maria.

Ave maris stella,
dei mater alma
atque semper virgo,
felix celi porta.

O Mary, mother of Christ, holy virgin,
consoler of the sorrowful, helper of the poor,
restorer of the lost and merciful relief
 of the fallen,
cure of the infirm, great lover of our salvation:

Hail, Lady, shelter of deity,
most chaste of all virgins:
we beg you to remove our crimes,
you who are higher than heaven,
 broader than the earth,
purer than the stars, deeper than the abyss,
O Mary, holier than all the saints.

O happy one, you are Aaron's fruit-bearing rod,
which for us brought forth the fruit of life, Christ,
containing in it all the virtues of all precious stones
and bearing the power of all herbs.

Hail, most holy one:
remove sins, curb offenses,
visit and exhort our senses,
that we may possess heavenly joys
after our fleshly exile, O Mary.

Hail, star of the sea,
nurturing mother of God
and perpetual virgin,
happy gate of heaven.

Rondeau royal

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

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

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

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

Ung aultre l'a, n'en querés plus ...

L'autre d'antan, l'autrier passa

Et en passant me transperça
D'ung regart forgié a Millan,
Qui m'a mis en l'arriere ban,
Tant malvais brassin me brassa.
L'autre d'antan, l'autrier passa.

Par tel façon me fricassa
Que de ses gaiges me cassa;
Mais, par Dieu, elle fist son dan.

L'autre d'antan, l'autrier passa,
Et en passant me transperça
D'ung regart forgié a Millan.

Puis apres nostre amour cessa,
Car onques puis qu'elle danssa,
L'autre d'antan, l'autre d'antan,
Je n'eu ne bon jour, ne bon an,
Tant de mal en moy amassa.

L'autre d'antan, l'autrier passa ...

Royal Rondeau

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

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

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

Never in this matter has
my will been so thwarted
from attending to all it would like.
People would reproach me for doing this,
recognizing that it would be an abuse.

Another has it, seek it no more ...

The other year, the other day, she passed by
and, in passing, pierced me through
with a glance forged in Milan
that knocked me into the rear ranks,
so rude a brew she brewed for me.
The other year, the other day, she passed by.

She made such a fricassee out of me
that she struck me from her payroll;
but, by God, she did her damage.

The other year, the other day, she passed by
and, in passing, pierced me through
with a glance forged in Milan.

And then our love ended,
for ever since she did her dance,
the other year, the other year,
I've had neither good day nor good year,
so much ill has piled up on me.

The other year, the other day, she passed by ...

Kyrie eleison. Christe eleison. Kyrie eleison.

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

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.

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

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 the Son

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.

Ma bouche rit et ma pensée pleure,
Mon oeil s'esjoye et mon cueur maudit l'heure
Qu'il eut le bien que sa sancté deschace
Et le plaisir que la mort me pourchace
Sans resconfort qui m'aide ne sequeure.

Ha cueur pervers, faulsaire et mansongier,
Ditez comment avez ousé songier
Que de faulser ce qu'aviez promis.

Puis qu'en ce point vous vous voulez venger,
Pensez bien tost de ma vie abreger:
Vivre ne puis ou point ou m'avez mis.

Voustre pitié vieult doncques que je meure,
Mays rigueur vieult que vivant je demeure;
Ainsi meurs vif et en vivant trespasse.
Pour celer le mal qui point ne se passe
Et pour couvrir le dueil ou je labeure,

Ma bouche rit et ma pensee pleure ...

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.

My mouth laughs and my thoughts weep,
my eye rejoices and my heart curses the hour
when it enjoyed the good that destroys its health
and the pleasure that brings me death,
without comfort to aid or succor me.

Ah, perverse, false, and lying heart,
tell me how you ever dared to dream
of breaking the promise you had made.

Since you will avenge yourself to this degree,
think of soon cutting short my life:
I cannot live in the plight in which you've placed me.

Your pity, then, wants me to die,
but harshness wants me to survive,
and so alive I die, and living pass away.
To hide the ill which has no end
and to conceal the grief in which I struggle,

My mouth laughs and my thoughts weep ...

Quant j'ay au cueur aulcun contraire

Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir,
Il ne me fault que recourir
A vous, belle tres debonnaire.

Car vous estes mon doux repaire
Ou je me voys tousjours retraire
Pour mon pouvre cueur resjouir

Quant j'ay au cueur aulcun contraire
Et j'ay aulcunement affaire
Qu'aulcun me viengne secourir.

Nully ne m'en sauroit hors traire,
Veu qu'avez voulu parfaire
La volenté de mon desir;
Pour ce vueil tousjours obeir
Et en toutes choses complaire.

Quant j'ay au cueur aulcun contraire ...

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

Whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me,
I have only to turn
to you, most benevolent beauty.

For you are my sweet refuge,
to which I always retreat
in order to refresh my poor heart

whenever my heart is burdened by adversity
and I have not the slightest prospect
that anyone will come to succor me.

No-one could draw me thence,
since you have chosen to fulfill
the will of my desire;
thus I wish ever to obey
and in all things be pleasing.

Whenever my heart is burdened by adversity ...

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

Translations from the French by Scott Metcalfe



Sine nomine

JOHANNES OCKEGHEM left us just four motets, about a dozen Masses, and two dozen songs—an extraordinarily rich and diverse oeuvre, yet small enough that we are able to present all of it in thirteen concert programs, while also including a fair amount of music by other composers. (A few more works by Ockeghem are now lost and are known to us only because they are mentioned by contemporary theorists or poets.) If one were not engaged in a project to perform every surviving piece by the composer, even in such a relatively small body of works there are a few that one might easily pass over or ignore. The five-voice *Missa sine nomine* is one of these. It lacks an appealing name, omits two movements of the usual five of a Mass Ordinary cycle, and is exceptionally short; the Credo is based on an unpromisingly monotonous plainchant. Unenticing as normal concert fare, the Mass is at the same time far too difficult to be useful as workaday service music. As always, however, Ockeghem has more than a few surprises up his sleeve.

Missa sine nomine

The Kyrie, Gloria, and Credo that constitute the so-called *Missa sine nomine a 5* are uniquely transmitted in the Chigi Codex, copied a few years after Ockeghem's death in the Low Countries. The three movements are not particularly related beyond all three being based on Mass plainchants in the fourth mode (one of the Phrygian modes on E, using a scale with a semitone above the final or "tonic" note), extremely compact, and scored for five voices in five distinct ranges—though not exactly the same ranges in any two movements.

They appear to constitute a *Missa brevis* (short mass) or *de feria* (for a weekday), but where other examples of those genres tend to be rather plain and unambitious, this one is far from simple.

The Kyrie and Gloria each consist of just one section. The Kyrie is so short that eight of its thrice-threelfold petitions occupy just one measure, while the ninth is extended to three, a miniature version of the final melismatic drive to the cadence found in virtually every piece by Ockeghem. Almost every petition—and thus

every measure—features a different combination of voices, eight variations in all: first the top two, then the top four, then the second, fourth, and fifth, and so on. Quotations of the plainchant jump from voice to voice; the contrapuntal motion is very fast, the harmonies changing on almost every minim or half note (that is, twice per beat); the rhythms are complicated: it all makes for a dizzyingly complicated minute (or less) of music.

The Gloria is similarly brief, about thirty-five measures, and again, segments of the plainchant are heard now in one voice, now in another, as the texture shifts between various combinations of voices. But the overall impression is much simpler and lighter. The words are set syllabically almost everywhere. An arresting moment of homophony towards the middle of the movement, at the words “Suscipe deprecationem nostram,” is one of just three passages deploying all five voices; the other two underline the words “Jesu Christe” and “In gloria dei patris, Amen” at the end.

In the Credo, the tenor presents a version of the familiar Credo I, intoning the text on the notes A and G in an almost undifferentiated stream of semibreves and minims (whole notes and half notes). A glance at the manuscript reveals at once the nature of the tenor part. (See illustration opposite.) Is the composer being witty? It’s as if he is portraying a bored priest at some Mass to which no-one is listening, droning along heedlessly, barely paying attention to the rhythm or syntax of the text, while around him the other four singers engage in melodic and harmonic play. Finally, at the words “Et vitam venturi seculi, amen,” the celebrant seems to wake up and join in the fun.

Credo sine nomine

The chant Credo I is also the basis of a four-voice independent Credo which is uniquely transmitted in an early sixteenth-century Sistine Chapel manuscript, but is possibly identical to the “Patrem de village” by Ockeghem that was copied at St. Donatian’s, Bruges, in 1475. Any similarity between this Credo and the

five-voice Credo ends there, however. Here the chant material is distributed among all four voices in an energetic and colorful setting which lasts about as long as all three movements of the *Missa sine nomine* put together.

Songs & motets

We fill out our program with songs and motets by Ockeghem and his younger contemporaries Antoine Busnoys, Heinrich Isaac, and Jacob Obrecht. Isaac’s *O Maria, mater Christi*, is an expansive setting of a paraliturgical text in the haunting Phrygian mode (like Ockeghem’s Mass and Credo), featuring a wide range of meters and tempos determined by proportional relationships. Obrecht’s brief *Ave maris stella* places the melody of the hymn (you may recognize it from the well-known setting in Claudio Monteverdi’s 1610 Vespers) in the lowest of its three voices.

The three songs by Ockeghem could not be more different from each other. The rollicking *L’autre d’antan*, classified by the theorist Johannes Tinctoris as a “bucolic song,” is a great jumble of metaphor, nicely conveying the topsy-turvy confusion of a man still head-over-heels in love with a woman who has dumped him. He can’t even figure out exactly when it all started, babbling over and over again “The other year, the other day . . .” *Ung aultre l’a* is one of several political polemics set by Ockeghem, referring opaquely to some sort of dispute which no-one can now identify. The music is perplexingly sweet, the two principal voices singing in unhurried rapture above a busy lower contratenor part, here played on harp. What makes this rondeau “royal,” as it is described by a rubric in one of its two sources, is anyone’s guess. In the heartbreaking *Ma bouche rit et ma pensee pleure*, another piece in the Phrygian mode, cantus and tenor trade melodic motifs back and forth against a largely independent contratenor (in our performance played on fiddle).

The remaining item, Busnoys’s *Quant j’ay au cueur*, is surely one of the most beautiful songs of the fifteenth century. Its text, addressing a benevolent lady who offers

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Credo in omnia et facte celi et terre visibilium omnium et invisibilium et in
 unum dominum iesum xpm filium dei unigenitum et ex patre nato non oia
 secula de deo de similitudine de patre dei verum de deo deo similitudinem non
 factum consubstantialem patri qui cum patre
 omnia facta sunt qui ex patre non habet a seipsum sicut deus deus est et
 eterna et de seipso factus
 etiam venit a homo factus est et carnem assumpsit et habitavit
 in seculis et resurrexit tertia die secundum scripturas et ascendit in caelum
 et sedet ad dexteram patris
 et iterum venturus est cum signis et nubibus et cum
 gloria et cum angelis et cum sanctis et cum electis et cum
 electis et cum electis et cum electis et cum electis et cum electis et cum electis

The tenor and bass parts for the first part of the Credo of the *Missa sine nomine a 5* (Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. lvii).

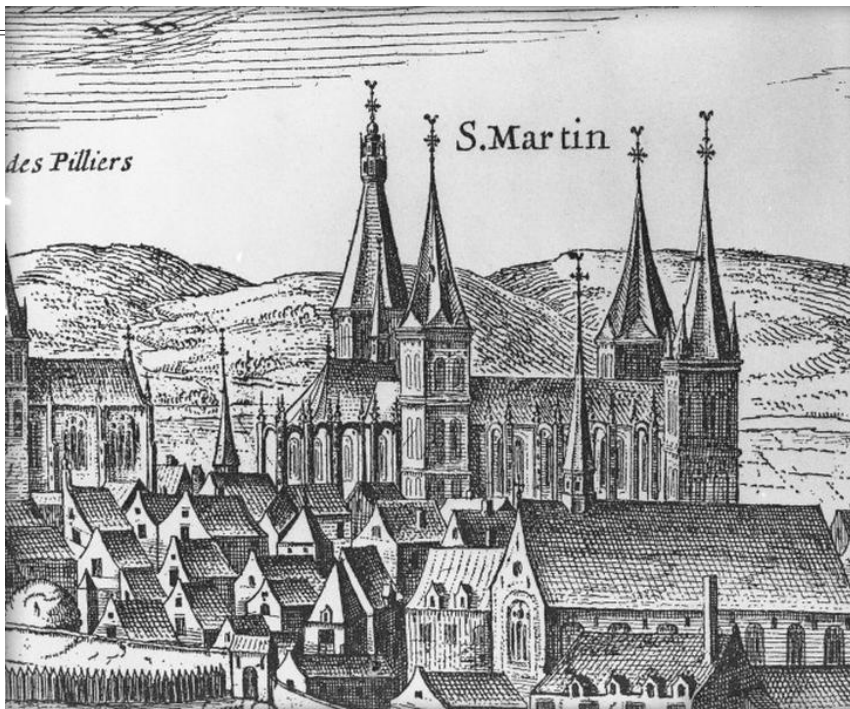
consolation and a sweet refuge in times of trouble, might easily be transferred from its overtly courtly setting to serve by analogy as a prayer to the Lady of Ladies, Queen of Heaven and mother of mercy.

Salve regina

Okeghem's *Salve regina* disguises its plainchant cantus firmus, the well-known Marian antiphon, with a strategy of misdirected expectation. The motet opens, as tenor motets so often do, with a duet of high voices, and the

superius alludes audibly to the chant's opening melody sustained in long notes. Just as the duet approaches its first real cadence, the bass enters, closely followed by the tenor, which sings what appears to be the cantus firmus, just as one would expect, but this turns out to be a false flag. It is in fact the bass that carries the cantus firmus, lightly decorated, throughout the entire length of this most evocative and plangent setting of the imploring text.

— 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,

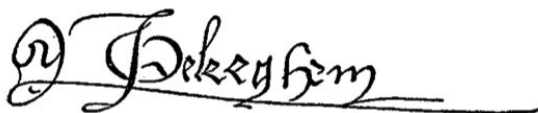
a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two men are also equally able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale, 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, Holregghan, 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.

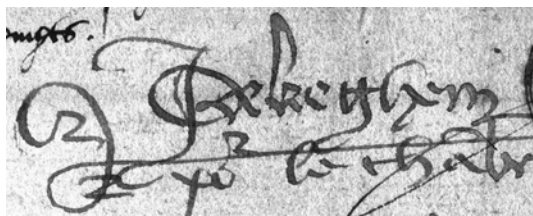


Eugène Giraudet, *Les artistes tourangeaux* (Tours, 1885), p. 312

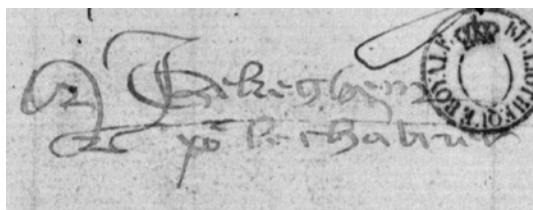
Modern scholarship has generally accepted the authenticity of the signature, but disagreed about exactly what it said. One might well read the signature in Giraudet's facsimile as "J Okeghem," but some scholars have argued that what appears to be an e is in fact an unusually formed c. This line of reasoning 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 chancellery (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	Ma bouche rit	¿Qu'es mi vida preguntays?
Baisiés moi	Ma maistresse	(by Johannes Cornago, with
D'un autre amer	Mort tu as navré	two replacement contraten-
Fors seullement contre ce	Alius discantus super	ors by Ockeghem)
Fors seullement l'actente	O rosa bella	S'elle m'amera /
Il ne m'en chault	Permanent vierge	Petite camusette
Je n'ay dueil (two versions)	Prenez sur moi	Se vostre cuer
La despourveue	Presque transi	Tant fuz gentement
L'autre d'antan	Quant de vous	Ung aultre l'a
Les desleaux		

MOTETS

Alma redemptoris mater
Ave Maria
Intemerata dei mater
Salve regina

MASSES & MASS MOVEMENTS

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

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

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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 specialties 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



PHOTO: LIZ LINDER

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*.



Praised for her “light, fleet soprano” voice and “soaring, diamantine high notes” (*Opera News*), Grammy- and Juno-nominated soprano **Megan Chartrand** feels equally at home singing early music, art song, chamber music and concert repertoire. Notable solo performances include Dalila in Handel’s *Samson* with the American

Classical Orchestra and Mozart’s Requiem with True Concord, both in Alice Tully Hall at Lincoln Center. She has also sung Mozart’s Requiem with the Santa Fe Desert Chorale alongside Susan Graham; Bach’s St. Matthew and St. John Passions at the Staunton Music Festival; Handel’s *Crudel tiranno Amor* with The Alberta Baroque Ensemble; Kurt Weil’s *Seven Deadly Sins* at the Kuhmo Chamber Music Festival in Finland, and Mozart’s *Exsultate, jubilate* with Tucson’s St. Andrew’s Bach Society. Megan sings frequently with many of the most prestigious ensembles in North America including Le Studio de Musique Ancienne de Montréal, The Church of St. Andrew & St. Paul (Montréal), La Chapelle de Québec, The Choir of Trinity Wall Street, The Clarion Music Society, The American Classical Orchestra, True Concord, The Santa Fe Desert Chorale, Yale Choral Artists, Seraphic Fire, Blue Heron, the Handel & Haydn Society, and Ensemble Origo. Megan graduated with a Masters of Music specializing in early music, oratorio, and chamber ensemble performance from the Yale University Institute of Sacred Music and Yale School of Music, where she studied with James Taylor. She also holds a Bachelor of Music from the University of Alberta, where she studied with Jolaine Kerley.



Professor **Sean Gallagher** 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).



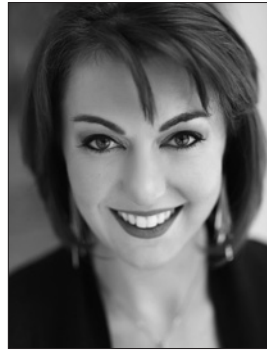
Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York's Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society,

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.



Corey Dalton Hart, tenor, is an active performer of opera, oratorio, and song repertoire as well as an eager chamber musician. With a passion for American song, he is a regular recitalist along the east coast and has premiered new works in both New York City and Boston. Corey's opera credits include works by Mozart,

Bizet, Ravel, and Knussen. On the concert stage, he has been a featured soloist with the American Symphony Orchestra, the Albany Symphony, the Bard Baroque Ensemble, and The Orchestra Now. As a chamber musician, Corey performs with the Boston Baroque Ensemble, Renaissance Men, The Ashmont Bach Project, the VOCES8 Scholars Program, and the renowned choir at the Church of the Advent. Corey holds degrees from Furman University and the Bard College Conservatory of Music and is currently working on his Doctor of Musical Arts degree in vocal performance and pedagogy from the New England Conservatory of Music.



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.



Hailed for his "voice of seductive beauty" (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire. His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous appearances with Boston Lyric Opera and

other local companies. As concert soloist he has sung with the Cleveland Orchestra, Israel Philharmonic, Handel and Haydn Society, Apollo's Fire, and Boston Pops. He was runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition, the premier US contest for this repertoire. He has performed chamber music and in recital at the Caramoor, Ravinia, and Marlboro Festivals. David has performed regularly with Blue Heron since 2011.



Reviewers have praised **Jason McStoots** as having an “alluring tenor voice” (*ArtsFuse*) and as “the consummate artist, wielding not just a sweet tone but also incredible technique and impeccable pronunciation” (*Cleveland Plain Dealer*). In 2015 he won a Grammy award in Opera with the Boston Early Music Festival

(BEMF) for their recording of works by Charpentier. His recent stage appearances in period-style baroque opera with BEMF include *Le Jeu* in *Les plaisirs de Versailles* by Charpentier, *Apollo* in Monteverdi’s *Orfeo*, and *Eumete* and *Giove* in Monteverdi’s *Il ritorno d’Ulisse in patria*. Other recent solo performances include *Pedrillo* in Mozart’s *Abduction from the Seraglio*, Bach’s Christmas Oratorio and St. Mark Passion with Emmanuel Music, and Monteverdi’s *Vespers of 1610* with the Green Mountain Project. He has appeared with Boston Lyric Opera, Pacific MusicWorks, Boston Camerata, TENET, San Juan Symphony, The Bach Ensemble, Pablo Casals Festival, Early Music Guild of Seattle, Tragicomedia, and the Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all their recordings. With BEMF, he appears on recordings of Lully’s *Psyché* (nominated for a Grammy), Handel’s *Acis and Galatea* (as Damon), John Blow’s *Venus and Adonis* (soloist), and Charpentier’s *Actéon* (as Orphée).



Scott Metcalfe is widely recognized as one of North America’s leading specialists in music from the fifteenth through 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 long-term 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).



Tenor **Mark Sprinkle's** singing has been described as “expressive,” “very rewarding,” “outstanding,” “vivid,” and “supremely stylish.” He has collaborated with the Boston Early Music Festival, the Boston Camerata, the Mark Morris Dance Group, Emmanuel Music, Boston Baroque, the Handel & Haydn Society, and many

others, performed at festivals in Bergen (Norway), Vancouver, Edinburgh, and Aldeburgh (UK), and worked as a soloist and ensemble singer under Seiji Ozawa, Christopher Hogwood, William Christie, Roger Norrington, John Nelson, Andrew Parrott, Grant Llewellyn, and Craig Smith. He has appeared as a soloist with Concerto Palatino and has sung the Evangelist in Bach Passions with the Handel & Haydn Society, the Boulder Bach Festival, the Oriana Singers of Vermont, Seraphim Singers, Boston's Chorus Pro Musica, and the Andover Choral Society, among others. Mr. Sprinkle was a member of the Cambridge Bach Ensemble and a fellow of the Britten-Pears School and has recorded for Dorian, Koch, Harmonia Mundi, Decca, Arabesque, and Telarc.



Praised for his “elegant style” (*The Boston Globe*), **Sumner Thompson** is highly sought after as both baritone and tenor. His appearances on the operatic stage 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 25TH Anniversary HERON Campaign

September 2021 – September 2024

Laura Jeppesen & Daniel Stepper, 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

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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.



BLUE HERON

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Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town. This week we extend our gratitude to Laura Jeppesen and Daniel Steptner, and to Ruth McKay and Don Campbell.

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

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The preparation of a new performing edition of the *Missa sine nomine a 5* was greatly aided by Brett Kostrzewski's initial transcription from the manuscript source; Brett has made a similar invaluable contribution to most of the programs in Ockeghem@600.

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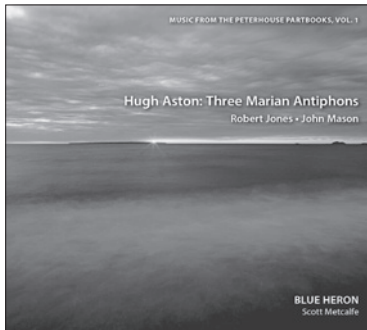
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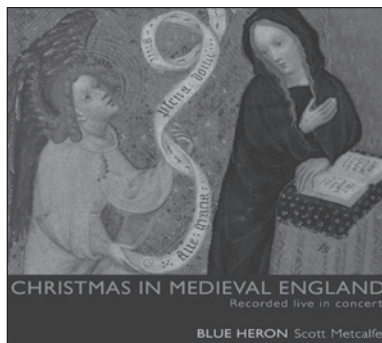


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