

BLUE HERON

2022-2023 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



OCKEGHEM@600 — CONCERT 12

Requiem

October 15, 2022



BLUE HERON

Kim Leeds & Sophie Michaux, *cantus*

Jason McStoots, James Reese, Aaron Sheehan
& Sumner Thompson, *tenor & contratenor*

Paul Guttry & David McFerrin, *bassus*

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PRE-CONCERT TALK

Sean Gallagher



OCKEGHEM@600 — CONCERT 12

Requiem

SATURDAY, OCTOBER 15, 2022

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

In hydraulis

Antoine Busnoys (c. 1430-1492)

Ma damoiselle, ma maistresse

Busnoys

Il ne m'en chault plus de nul ame

Johannes Ockeghem (c. 1420-1497)

Ergo ne conticuit

? Lupus Hellinck (1493/4-1541)
or Johannes Lupi (c. 1506-1539)
Text by Erasmus (late 1460s-1536)

INTERMISSION

Missa pro defunctis (Requiem)

Ockeghem

Introit *Requiem eternam / Te decet hymnus*

Kyrie

Gradual *Si ambulem / Virga tua*

Tract *Sicut cervus*

Offertory *Domine Jesu Christe / Hostias et preces*

Sanctus & Benedictus

Plainchant

Missa De plus en plus

Ockeghem

Agnus dei

Texts & translations

In hydraulis quondam Pythagora
admirante melos phtongitates
malleorum secus is equora
per ponderum inequalitates
adinvenit muse quidditates.

Epitritum ast hemioliam
epogdoun duplam nam perducunt
tessaron penthe convenientiam
nec non phtongum et pason adducunt,
monocordi dum genus conducunt.

Hec Oggeghen cunctis qui precinis
Galliarum in regis latria
practiculum tue propaginis
arma cernens quondam per atria
Burgundie ducis in patria.

Per me Busnois illustris comitis
de Chaurolais indignum musicum
saluteris tuis pro meritis
tamquam summum Cephas tropidicum.
Vale verum instar Orpheicum.

*Text emended by Jaap van Benthem,
slightly modified.*

Long ago, Pythagoras,
wondering at the tones of water-organs
and at the varied sounds made by hammers on surfaces
due to the inequalities of their weights,
discovered the essentials of music.

For these produce [the proportions] *epitrite*, *hemiola*,
epogdoun, and *dupla*,
lead to the harmony of the fourth and the fifth
and also the tone and the octave,
and connect the species of the monochord.

You, Okeghem, who sing before all
in the service of the king of the French,
strengthen the practice of your posterity
by examining these implements on occasion in the halls
of the Duke of Burgundy, in your fatherland.

Through me, Busnoys, unworthy musician
of the illustrious Count of Charolais,
may you be greeted for your merits as a Cephas [Peter],
the first among the makers of tropes.
Farewell, true image of Orpheus!

epitrite the proportion 4:3; *hemiola*, 3:2; *epogdous*,
9:8; *dupla*, 2:1

Cephas Gr., rock: i.e. St. Peter

Ma damoiselle, ma maistresse,
Ayez pitié de la destresse
De mon pauvre doloureux cuer,
Ou autrement vostre rigueur
L'occira bien brief de tristesse.

Car tellement Desir le presse
Que son mal tous les jours ne cesse:
Il est mort, par mon createur.

Ma damoiselle, ma maistresse,
Ayez pitié de la destresse
De mon pauvre doloureux cuer.

Vos voyez bien qu'il ne s'adresse
Qu'à vous seule, ne n'a promesse
Que d'estre vostre serviteur,
Et sans l'avoir trouvé menteur,
Luy donnez dueil a grant largesse.

Ma damoiselle ...

Il ne m'en chault plus de nul ame
Fors de vous qui mon cuer 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 cuer 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 ...

My fair lady, my mistress,
take pity on the distress
of my poor suffering heart,
for otherwise your harshness
will kill him very soon from grief.

For Desire so presses him
that his pain never ceases:
he is dead, by my Creator!

My fair lady, my mistress,
take pity on the distress
of my poor suffering heart.

You surely see that he addresses himself to none
but you alone, nor has he made any promise
but to be your servant,
yet without having found him false
you are causing him sorrow in great abundance.

My fair lady ...

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 ...

*In Ioannem Okegi.
Musicorum principem, Nænia.*

Ergo ne conticuit
vox illa quondam nobilis,
aurea vox Okegi?
Sic musicæ extinctum decus?
Dic age, dic fidibus tristes, Appollo, nænias.
Tu quoque, Calliope,
pullata cum sororibus,
funde pias lachrymas;
lugete, quotquot
musicae dulce rapit studium
virumque ferte laudibus:
artis Appollineae sacer
ille fœnix occidit.

Quid facis, invida mors?
Obmutuit vox aurea,
aurea vox Okegi.
Per sacra tecta sonans
demulsit aures caelitum
terrigenumque simul
penitusque movit pectora.
Quid facis, invida mors?
Sat erat tibi promiscue
tollere res hominum;
divina res est musica:
numina cur violas?

Erasmus of Rotterdam

*Threnody for Johannes Okeghem,
prince of musicians.*

Has it fallen silent, then,
that once noble voice,
the golden voice of Okeghem?
Is the glory of music now dead?
Sing, Apollo, come sing sad dirges to the lyre.
You likewise, Calliope,
dressed in mourning with your sisters,
shed devout tears;
mourn, all of you
who are sweetly ravished by the study of music,
and extol this man with praise:
that sacred phoenix
of Apollo's art is dead.

What is it you do, invidious death?
The golden voice is mute,
the golden voice of Okeghem.
Sounding throughout the sacred vaults,
it soothed the ears of the celestial
and earthborn alike
and moved the inward breast.
What is it you do, invidious death?
It was enough that you indiscriminately
carry off the things of men;
music is a divine thing:
why do you violate the holy?

Missa pro defunctis

Introitus

Requiem eternam dona eis domine,
et lux perpetua luceat eis.

V. Te decet hymnus deus in Syon
et tibi reddetur votum in Iherusalem.

Exaudi oracionem meam: ad te omnis caro veniet.

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Graduale

Si ambulem in medio umbre mortis,
non timebo mala: quoniam tu mecum es domine.

V. Virga tua et baculus tuus ipsa me consolata sunt.

Tractus

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te deus.

Sitivit anima mea ad deum vivum:

quando veniam et apparebo ante faciem
dei mei?

Fuerunt michi lacrimae mee panes die ac nocte,
dum dicitur michi per singulos dies,

Ubi est deus tuus?

Mass for the Dead

Introit

Grant them eternal rest, O Lord,
and let perpetual light shine on them.

V. Let a hymn be sung to thee, O God, in Sion,
and to thee a vow be rendered in Jerusalem.

Hear my prayer: to thee all flesh shall come.

Kyrie

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gradual

Though I walk in the midst of the shadow of death,
I shall fear no evil: for thou art with me, Lord.

V. Thy rod and thy staff, they comfort me.

Tract

Like as the hart desireth the water-fountains,
so longeth my soul after thee, O God.

My soul is athirst for the living God:

when shall I come to appear before the face of
my God?

My tears have been my bread day and night:
while they daily say unto me,

Where is thy God?

Offertorium

Domine Jhesu Christe, rex glorie, libera animas omnium defunctorum de manu inferni et de profundo lacu. Libera eas de ore leonis ne absorbeat eas Tartarus, ne cadant in obscurum: sed signifer sanctus Michael representat eas in lucem sanctam: quam olim Abrahe promisisti et semini eius.

Hostias et preces tibi domine offerimus: tu suscipe pro animabus illis quarum hodie memoriam agimus. Fac eas domine de morte transire ad vitam: quam olim Abrahe promisisti et semini eius.

Sanctus

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

Agnus dei, qui tollis peccata mundi,
dona eis requiem.
Agnus dei, qui tollis peccata mundi,
dona eis requiem.
Agnus dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Offertory

Lord Jesus Christ, king of glory, deliver the souls of all the departed from the grasp of hell and from the bottomless pit. Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. But let the holy standardbearer, Michael, bring them into the holy light, as thou once promised to Abraham and his seed.

We offer sacrifices and prayers to thee, O Lord: receive them for the souls of those whom today we commemorate. Make them, O Lord, pass from death to life: as thou once promised to Abraham and his seed.

Sanctus

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.

Agnus dei

Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them rest.
Lamb of God, who takes away the sins of the world,
grant them eternal rest.

Translations by Scott Metcalfe; translation of In hydraulis modified after version by Van Benthem.



Laments & elegies, deplorations & valedictions

WITHIN A YEAR OR TWO of the death of Johannes Ockeghem on February 6, 1497, his colleague in the French court chapel, the poet and singer Guillaume Crétin, wrote a lengthy *Deploration ... sur le trepas de feu Okergan, Tresorier de Saint Martin de Tours* (Lament ... on the death of the late Ockeghem, Treasurer of Saint-Martin in Tours*). Crétin describes how, oppressed by cares and reflecting on how Atropos and the Furies bring low all human beings of every estate and condition, he falls into a troubled sleep. In a dream he is transported before the funerary monument of his beloved “seigneur” Ockeghem, set in a grove of cypress trees planted by Zephyrus and Flora, where the nine Muses are playing dolorous music around the coffin. Lady Music calls on all in attendance to weep for her son, “who always loved me and served me ... so that he was called the pearl of music.” A choir of instruments answer her summons; a *Libera* (a responsory from the Office of the Dead, also sung at the burial service) is intoned, and then a series of biblical and mythological figures sing lyrics lamenting Okeghem, accompanying themselves on instruments: Tubal, David, Orpheus, Chiron, Sappho, Mercury, Pan. Arion is last.

Son dict finy, tous instrumentz cesserent,
Et sur ce point les chantres commencerent.
La du Fay le bon homme survint,
Bunoys aussi, et aultres plus de vingt,
Fede, Binchois, Barbingant et Doustable
Pasquin, Lannoy, Barizon tresnotable :

His poem finished, all the instruments fell silent,
and at this moment the singers began.
There Du Fay, the worthy man, stepped forth,
Busnoys too, and others, more than twenty,
Fedé, Binchois, Barbingant, and Dunstaple,
Pasquin, Lannoy, the very famous Basiron,

* On the many spellings of the composer's name in early sources, see “Ockeghem—or Okeghem?” below.

Copin, Regis, Gille Joye et Constant.
 Maint homme fut aupres d'eulx escoutant,
 Car bon faisoit ouyr telle armonyé,
 Aussi estoit la bende bien fournyé.
 Lors se chanta la messe de *My my*,
Au travail suis, et *Cujus vis toni*,
 La messe aussi exquise et tres parfaicte
 De *Requiem* par ledict deffunct faicte.

Copin, Regis, Gille Joye, and Constant.
 Many a man was there listening to them,
 for it was good to hear such harmony,
 so well staffed was the ensemble.
 Then the *Missa My my* was sung,
Au travail suis, and *Cujus vis toni*,
 and also the exquisite and most perfect
 Requiem mass composed by the deceased.

Crétin's account of a performance of Ockeghem's Requiem by a choir of superstar musicians who had preceded the composer into heaven is the only document known that mentions the piece until centuries later. And the only source of the work, aside from a fragment of one movement in a Spanish manuscript, is a single copy written in the Low Countries a few years after Ockeghem's death—and this copy seems to be incomplete, for the scribe prepared six openings at the end of the Requiem that were ruled but left blank until they were later altered to accommodate differently-scored music.

Until some time after the middle of fifteenth century, the Mass of the Dead (known as the Requiem from the first word of the Introit) was celebrated with solemn austerity. A 1432 endowment for masses sung for the Order of the Golden Fleece at the Sainte-Chapelle in Dijon made by Philip the Good, duke of Burgundy, specifies that they should be sung “out loud, in plainchant and in polyphony, *except* when the service is a Requiem.” But by 1501 a setting of the Requiem and the Office of the Dead by Guillaume Du Fay (1397-1474)—“mournful, sad, and very exquisite,” according to a Mantuan ambassador reporting back to his employer in Italy—was being sung at the Order's weekly commemoration of its deceased members. The Mantuan observer also mentions that Du Fay, “a canon of Cambrai ... the most renowned musician to be found in that area ... having composed this Office of the Dead and a Mass for three voices ... left in his testament that they should be sung after his death for his soul,” thus confirming that these were among the works sung at Du Fay's obsequies in 1474. About Du Fay's Requiem, we also know that it was copied at

Cambrai in 1470-71, when it was described as “*de novo compilata*” (compiled? assembled? revised?). Ironically, with all this information we know considerably more about the early history of Du Fay's Requiem than we do about Ockeghem's—yet Ockeghem's survives, if only partially, while Du Fay's is utterly lost, earning the Requiem we sing on this concert the distinction of being the earliest extant polyphonic setting of the Mass for the Dead.

The Requiem Mass, like all Masses, contains texts both Ordinary (sung at every Mass; in the Mass for the Dead these include the Kyrie, Sanctus, and Agnus dei) and Proper (varying with the occasion, including the Introit, Gradual, Tract, Offertory, and Communion). Ockeghem was one of the composers who established the usual five-movement form of a polyphonic setting of the Mass Ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus dei); the choice of movements for a polyphonic Requiem was less obvious and, indeed, was never standardized (compare the familiar works by Mozart and Fauré, for example). The few Requiems composed in the generation or two after Ockeghem, however, all include the Introit and Communion from the Proper, as well as the Kyrie, Sanctus, and Agnus dei from the Ordinary. (Most also set one or more of the Gradual, Tract, and Offertory.) Given that these composers must have been looking over their shoulder at the work of Ockeghem (and Du Fay), it seems very likely, then, that Ockeghem's Requiem originally had three more movements, a Sanctus, an Agnus dei, and a Communion.

Du Fay's Requiem in three voices probably preceded Ockeghem's, whose scoring varies from two to four voices. Ockeghem must have known the work of the



Introit (superius part) from the first page of the Requiem in the Chigi codex (c. 1500): Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. 125v.

elder composer, and Alejandro Enrique Planchart and Margaret Bent have suggested that the strikingly simple style of the Introit and Kyrie, featuring abundant parallel fifths, especially in the Introit, is a direct imitation of Du Fay's. Bent even hypothesizes that the Kyrie may in fact be the work of Du Fay, borrowed by Ockeghem (just as the Spanish composer Juan García de Basurto would borrow part of Ockeghem's Tract for his own

setting of the Requiem). But it is also possible that Ockeghem's Introit and Kyrie evoke a tradition, which may have been considered particularly appropriate to the Requiem, of improvising simple counterpoint—note against note, *punctus contra punctum*—to the plainchant melody, which is quoted essentially unchanged in the upper voice. The final stanza of Crétin's *Deploration* points to just such a practice.

Enffans de cuer, ne faictes plus leçons
De fleuretiz, mais note contre note
Sur *Requiem* en doulcettes façons
Puis accordez voz chantz et piteux sons,
Sans ce que aulcun riens y adjouste ne oste,
Et priez Dieu qu'il reçoive a son hoste
Le Tresorier dict Okergan, affin
Qu'en Paradis chante a jamais sans fin.

Children of the choir, leave off your lessons
in florid counterpoint, but note against note
on the Requiem, in sweetest fashion
then tune your voices and pious song,
without anyone adding or removing anything,
and pray God that he receive into his host
the Treasurer called Okeghem, that
in Paradise he shall sing forever, without end.

Nearly every movement of the Requiem presents the plainchant melody in the uppermost voice, the only exceptions being the "Sed signifer sanctus Michael" and

"Quam olim Abraham" sections of the Offertory, where the chant is heard in the tenor. But the most salient impression one gets of the Requiem is not of surface

unity, but of extraordinary variety, in style, scoring, and harmonic orientation. As the Mass proceeds, the music becomes more and more complicated, culminating in the ornate, metrically complex, and mostly four-voice Offertory, the last movement that survives; in the first section of the Offertory, the four voices are notated in three different, simultaneous mensurations or time signatures. From this point onwards, Ockeghem may have crafted a gradual return to simplicity, for the scribe ruled the last pages of the manuscript for music in three voices: his Communion perhaps recalled the style of the Introit, but we shall never know. For our performance today, we sing the Sanctus in plainchant,

and conclude with the Agnus dei from Ockeghem's *Missa De plus en plus*. Though not precisely an ideal choice, since it is not based on plainchant like all five surviving movements of the Requiem, this Agnus dei is without a doubt one of Ockeghem's most exquisite creations. Its profoundly elegaic character may be due at least in part to its being a tribute to Gilles Binchois (c. 1400-1460), with whom Ockeghem seems to have had a particularly close relationship and for whom he composed the lament *Mort, tu as navré de ton dart*. It provides a fitting conclusion to this most elegant, enigmatic, virtuosic, heartfelt, and deeply moving Requiem.

* * *

CRÉTIN'S *DEPLORATION* exhorts living poets to offer tributes and memorials to Ockeghem: "Sus Molinet," he cries to his friend, the court poet and

chronicler Jean Molinet, "dormez vous, ou resvez?" (Awake, Molinet! do you sleep, or dream?)

Vos sens sont-ils si pressez ou grevez,
Que ne povez prendre papier et plume?
A quoi tient-il que aujourd'huy n'estrivez
Contre la mort, et soubdain n'escripvez
De Okergan quelque petit volume?

Are your wits so oppressed or burdened
that you cannot take up paper and plume?
What can be the reason that today you do not strive
against Death, and at once write
some small volume about Okeghem?

And he encourages a list of famous composers and rather less well-known singers—all of whom seem to have crossed paths with Ockeghem during his long

tenure as first chaplain of the French royal chapel, according to a recent dissertation by Jeannette Jones—to compose music in his honor.

Agricola, Verbonnet, Prioris,
Josquin Desprez, Gaspar, Brunel, Compere,
Ne parlez plus de joyeux chantz ne ris,
Mais composez ung *Ne recorderis*,
Pour lamenter nostre maistre et bon pere.
Prevost, Ver Just, tant que Piscis Prospere
Prenez Fresveau pour vos chantz accorder :
La perte est grande et digne a recorder.

Agricola, Verbonnet, Prioris,
Josquin Desprez, Gaspar, Brumel, Compere,
speak no more of joyous songs or laughter,
but compose a *Ne recorderis**
to lament our master and good father.
Prevost, Verjust, likewise benevolent Piscis,
follow Fresneau to harmonise your songs:
the loss is great and worthy of remembrance.

*A responsory at Matins in the Office of the Dead

Molinet and Josquin, at least, heeded Crétin's call, the former penning the text and the latter the music of *Nymphes des bois*, which we will sing next March in the final program of our *Ockeghem@600* project. Others not addressed by Crétin also eulogized our Ockeghem, including Erasmus of Rotterdam. A musical setting of his elegy *Ergo ne conticuit* appears in a collection of motets published in 1547 by Tielman Susato in Antwerp, where it is attributed to Johannes Lupi; Bonnie Blackburn has argued that style and chronology suggest that the composer is more likely Lupus Hellinck. (Both Lupi and Lupus died several years before Susato's anthology was printed.)

Antoine Busnoys got there first, however, composing the spectacular motet *In hydraulis* years before, when Ockeghem was still hale and hearty. Busnoys spent a number of years in the 1450s and 1460s in Tours, including a brief stint at the collegiate church of Saint Martin, where Ockeghem served as treasurer. In 1465 Busnoys left Tours for Poitiers and by early 1467 had joined the court of Charles, count of Charolais and heir to Duke Philip the Good of Burgundy. Busnoys must have written *In hydraulis*—presumably the text as well as the music, as he was widely regarded as “exceptionally qualified in music and poetry”—shortly after arriving at the Burgundian court: in it he calls himself “unworthy musician of the illustrious count of Charolais” and the count became duke of Burgundy on June 15 of that year.

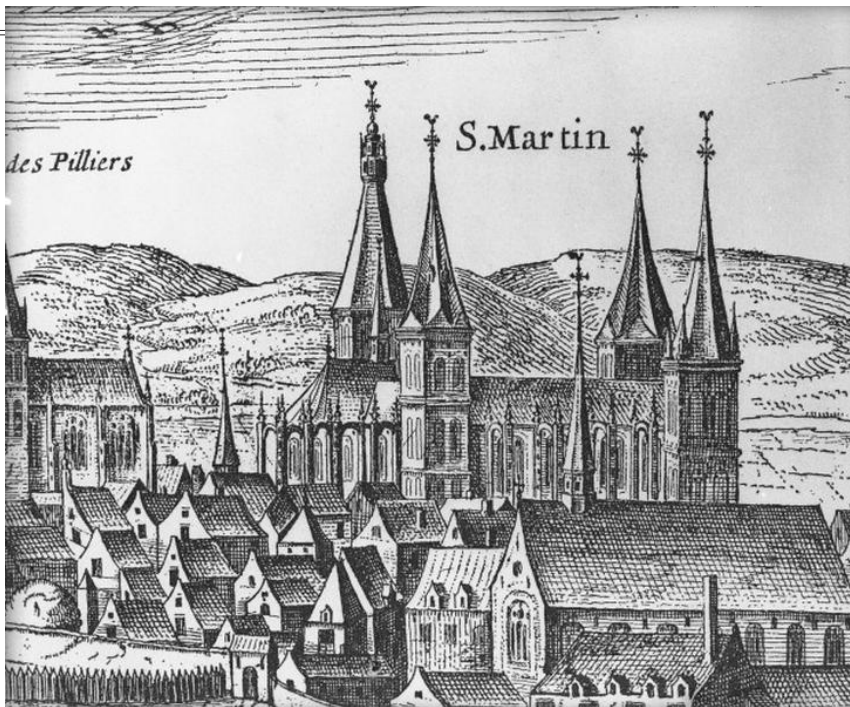
The text flaunts its author's knowledge of Greek as well as Latin, an accomplishment not many musicians could boast of, and throws around a handful of technical terms for the proportions that produce the basic intervals of European harmony, the octave (2:1), fifth (3:2), fourth (4:3), and whole tone (9:8). The tenor, surrounded by the elaborate melodies and rhythms of the three other voices, repeats a simple ostinato that intones just those intervals. Its three-note melody, sounding two pitches a whole tone apart, is sung on the final, then a fifth higher, then a fourth above that on the octave above the final; then again on the octave, down to the fifth, and once more on the final. It runs through this cycle four times in the course of the motet, twice in each half, with each repeat increasing in speed according to the proportions 6:4:3:2.

Between *In hydraulis* and *Ergo ne conticuit* we sing two exquisite songs by Busnoys and Ockeghem. In both you may hear the sort of ever-varying, flexible, and unsystematic use of imitation that is deployed so masterfully in numerous pieces by Ockeghem (including the Requiem) and, following him, Busnoys—a beautifully supple, subtle, and elegant manner of fashioning counterpoint that eventually lost out to the pervasively imitative style of the sixteenth century, exemplified here (however expressively) by *Ergo ne conticuit*.

—Scott Metcalfe



Illustration from the first page of the Requiem in the Chigi codex (c. 1500): Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. 125v.



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 appelée 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,

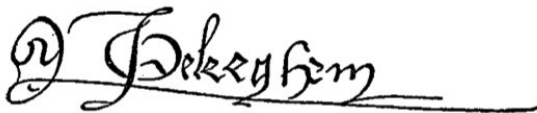
a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two men are also equally able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale,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

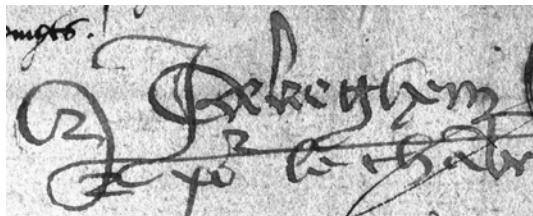


Eugène Giraudet, *Les artistes tourangeaux* (Tours, 1885), p. 312

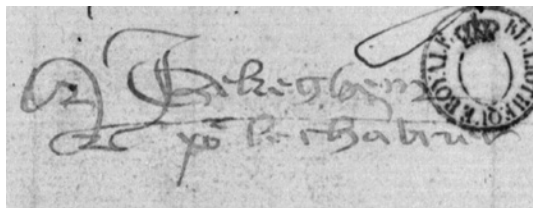
Modern scholarship has generally accepted the authenticity of the signature, but disagreed about exactly what it said. One might well read the signature in Giraudet's facsimile as "J Okeghem," but some scholars have argued that what appears to be an e is in fact an unusually formed c. This line of reasoning has led to the general acceptance of "Okeghem," 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 chancery (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 "Okeghem"; one reads "Okegem" 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-ockeghem/

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

MASSSES & MASS MOVEMENTS

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

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 CDs of fifteenth-century music in the works, including a 2-CD set of all of Ockeghem's songs.

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

Concert Programs 2014-2023

2014-15 PREDECESSORS & CONTEMPORARIES

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

2015-17 EARLY MASSES

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

2017-18 MASSES BASED ON SONGS

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

2018-19 SPECULATIVE MUSIC

- 8 Cuiusvis toni
- 9 Prolacionum

2021-22 FREELY COMPOSED MASSES

- 10 Missa quinti toni
- 11 Missa sine nomine

2022-23 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"> 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"> 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>Qu’es 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 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 and the University of California, Davis; in Chicago, Cleveland, Kansas City, Milwaukee, Montreal, Pittsburgh, Philadelphia, Providence, St. Louis, San Luis Obispo, Seattle, and Vancouver; and in England, Germany, and Belgium. 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.

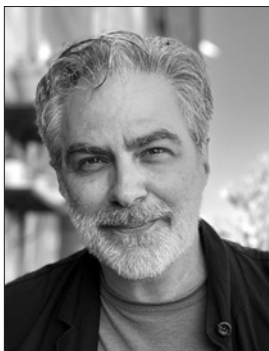
Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. Between 2010 and 2017 the ensemble issued a 5-CD series of *Music from the Peterhouse Partbooks* (now available as a set entitled *The Lost Music of Canterbury*), including many world premiere recordings of works copied around 1540 for Canterbury Cathedral and restored by Nick Sandon; the fifth CD was awarded the 2018 Gramophone Classical Music Award for Early Music. Jessie Ann Owens and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support the world premiere recording of Cipriano de Rore’s *I madrigali a cinque voci*, which was released in 2019. In



PHOTO: LIZ LINDER

2015 Blue Heron inaugurated *Ockeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Ockeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Ockeghem's songs 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*; Volume 2 will

follow in 2023. Blue Heron's recordings also include a CD accompanying Thomas Forrest Kelly's book *Capturing Music: The Story of Notation*, the live recording *Christmas in Medieval England*, a compilation of medieval songs entitled *A 14th-Century Salmagundi*, and (in collaboration with Les Délices) a live recording of a concert production of Guillaume de Machaut's *Remede de Fortune*.



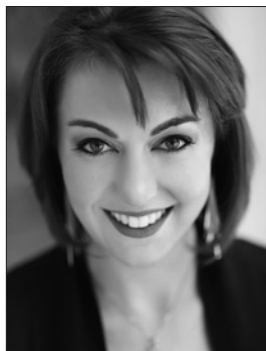
Professor **Sean Gallagher** of the New England Conservatory, preconcert speaker and musicological advisor for *Ockeghem@600*, is a music historian and pianist whose research focuses on music and culture in Italy, France, and the Low Countries during the “long fifteenth century” (ca. 1380–1520). He has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



Bass-baritone **Paul Guttery** 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 Blue Heron’s recordings and on discs of medieval music by Sequentia.



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, Handel Society of Dartmouth, True Concord, 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, the Handel & Haydn Society, Grammy-nominated ensembles Clarion Society and Seraphic Fire, and Grammy-award winning ensembles The Crossing and Apollo’s Fire. 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, working with Philippe Herreweghe as a Britten-Pears Young Artist in 2019, and being a semi-finalist in the NY Oratorio Competition in 2022. This year Ms. Leeds co-founded Filigree, a New England-based early music ensemble.



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 roles with Boston Lyric Opera and other local

companies. As a concert soloist he has sung with the Cleveland Orchestra, the Israel Philharmonic, and the Handel & Haydn Society, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Last season’s highlights included performances of Domenico Cimarosa’s monodrama *Il Maestro di Capella* with Boston Baroque, Monteverdi’s dramatic scena *Il Combattimento di Tancredi e Clorinda* with the American Bach Soloists, Handel’s *Judas Maccabeus* with Berkshire Choral International, and the role of the Devil in Stravinsky’s *A*

Soldier's Tale with the Aston Magna Music Festival. David has been a member of Blue Heron since 2011. He lives in Natick, Massachusetts, with his wife Erin, an architectural historian and preservation planner, their daughter Fiona, and black lab Holly.



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).



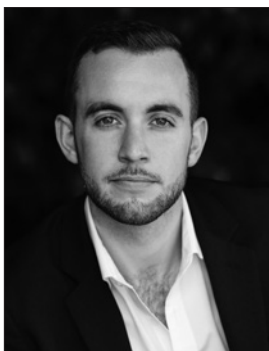
Scott Metcalfe is widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City's Green Mountain

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, centered on the historical performance practice of medieval and Renaissance vocal music, has been published in numerous program and recording notes, and he is the author of two essays in a still-forthcoming book on the Peterhouse partbooks and two articles (one out this month and another forthcoming) 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).



Praised for her “warm, colorful mezzo” (Opera News), **Sophie Michaux** has become one of the Northeast’s most versatile and compelling singers, at home in an eclectic span of repertoire ranging from grand opera to French cabaret songs. Sophie’s recent engagements include collaborations with the

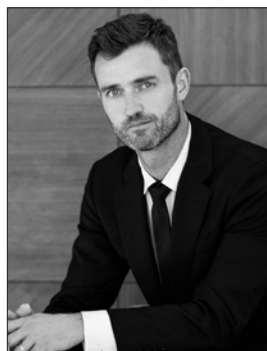
Boston Early Music Festival, Blue Heron, Lorelei Ensemble, Bach Collegium San Diego, Palaver Strings, and Ruckus, as well as a solo recital of Barbara Strozzi’s music at the Fondazione Cini in Venice, Italy. She won second prize at the 2021 Handel Aria Competition in Madison, Wisconsin, and the William Grogan Award at the 2022 Lyndon Woodside Oratorio-Solo competition. She has sung under the baton of Andris Nelsons, Thomas Adès, Leonardo García Alarcón, and Lidiya Yankovskaya, among others. This season, she will premiere *Her Story* by Julia Wolfe with the Lorelei Ensemble and the Boston, Chicago, Nashville, and San Francisco Symphony Orchestras.



James Reese is a versatile and thoughtful young tenor specializing in baroque repertoire. Highlights of his 2022-23 season include a debut at the Boston Early Music Festival, where he will appear in chamber operas of Lully and Charpentier and will sing *Mercure* in the North American premiere of Henry Demarest’s *Circé*, and

a debut with the Madison Bach Musicians, in addition to appearances with Philharmonia Baroque Orchestra, the American Bach Soloists, and TENET Vocal Artists. James will also present numerous recitals with his friend and close collaborator, pianist Daniel Overly, with whom he made a debut at the Philadelphia Chamber Music Society in 2022. Recent reviews have called James’s singing “captivating” (The Broad Street Review) and “splendid” (San Francisco Chronicle). He is a graduate of Northwestern University’s Bienen School of Music and

holds a masters degree from Yale University’s School of Music, where he studied with James Taylor at the Institute of Sacred Music.



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 “sinuous 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), several European tours with

Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*, and a recent performance as Apollo in *L’Orfeo* with Pegasus Early Music in Rochester. He has per-

formed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, L’Harmonie des saisons, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Early Music Vancouver, 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, several appearances at the Carmel Bach Festival, and performing as a soloist in Britten’s *War Requiem* with the New England Philharmonic.



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The Okeghem *Requiem*

in a Mass for the Dead

Music by Blue Heron

Wednesday, November 9, 2022

4:30 PM Lecture/ Q&A

5:30 PM Mass



*Lecture will feature the Requiem’s Theology, Liturgy, and Music
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St. Paul’s/ Harvard Square, Bow and Arrow Streets, Cambridge
www.harvardcatholicforum.org/our-events

BLUE 25TH Anniversary HERON Campaign

September 2021 – September 2024

Laura Jeppesen & 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

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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.



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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 over the last two and a half seasons. 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 Joel Gordon. Joel is also the engineer for our CDs, and our producer is Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer. Our programs, printed publicity materials, and CDs are designed by John Kramer. FlashPrint in Harvard Square prints our

programs. 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.

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 James Busby 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.

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

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A carbon offset is a credit that an organization can buy to mitigate its carbon footprint, defined as the greenhouse gas emissions produced in the course of its activities. The money is used to fund action somewhere in the world that removes the same amount of carbon out of the air or prevents carbon emissions. When the quantity of carbon offsets obtained is equal to an organization's carbon footprint, the organization is said to be "carbon-neutral"; an additional 50% of credits could be considered to make the organization "carbon-negative."

Blue Heron has calculated its carbon footprint for travel (planes, trains, and cars) and building emissions (rehearsal and performance venues) using Clear (www.clear.eco), an online calculator which has obtained the most stringent certifications. The total to make us carbon-neutral for the 2022-23 season is \$1,110. As of press time, donations from members of the Blue Heron community for a total of \$750 have been made in honor of Blue Heron to HEET (www.heet.org), a local organization working to create renewable energy infrastructure around Boston.

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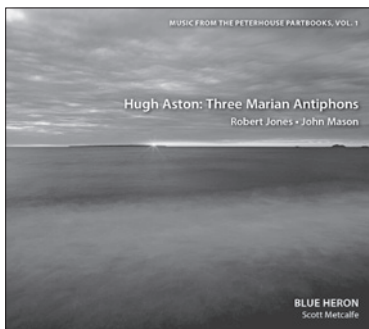
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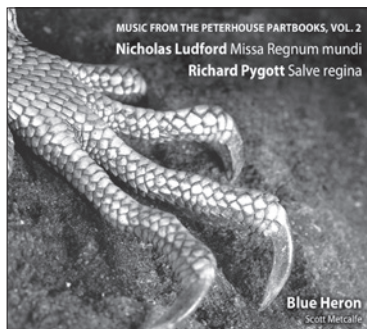
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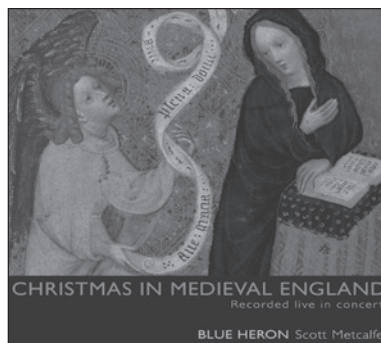


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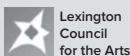
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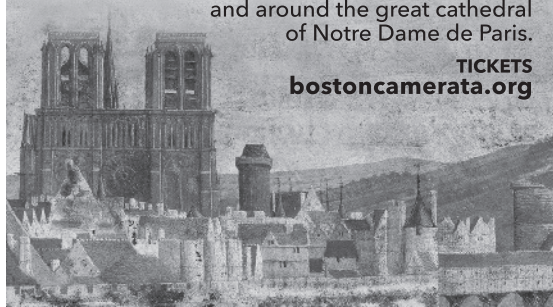
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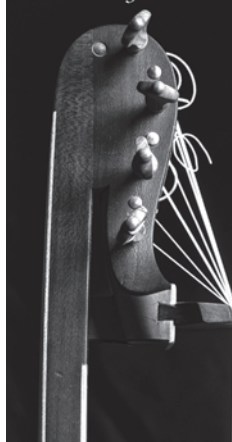
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Arvo Pärt *Berliner Messe*
Pēteris Vasks *The fruit of silence*
Anna Thorvaldsdottir *Ad genua*
Ola Gjeilo *Dark night of the soul*

AN AMERICAN CHRISTMAS DECEMBER 10, 2022, 7:00 PM

(Note the time: to accommodate families)

Daniel Pinkham's *Nativity Madrigals*,
Christmas carols arranged by Ola Gjeilo, Spirituals,
carols of Appalachia, and music of Adolphus
Hailstork and Carson Cooman among others.

CHECK OUR WEBSITE FOR INFORMATION ABOUT

Spring 2023 Concerts!

*"... uncommonly fresh and direct —
almost like breaking news."*

—THE BOSTON GLOBE



22^{24TH} 23
SEASON



OCT 15
Ockeghem@600: Requiem

DEC 16/17
Christmas in Renaissance Spain

FEB 11
Fortuna & Fama

MAR 25
Ockeghem@600: Missa Mi mi

APR 29
Songs & Dances for Isabella



BLUE HERON

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