

BLUE HERON

2022-2023 SEASON

SCOTT METCALFE, ARTISTIC DIRECTOR



OCKEGHEM@600 — CONCERT 13

Missa Mi mi

March 25, 2023



BLUE HERON

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PRE-CONCERT TALK

Sean Gallagher



OCKEGHEM@600 — CONCERT 13

Missa Mi mi

SATURDAY, MARCH 25, 2023

FIRST CHURCH IN CAMBRIDGE, CONGREGATIONAL

Presque transi, ung peu mains qu'estre mort

Johannes Ockeghem
(c. 1420-1497)

Missa Mi mi
Kyrie
Gloria

Ockeghem

Intemerata dei mater

Ockeghem

Missa Mi mi
Credo

Ockeghem

Nymphes des bois, déesses des fontaines

Josquin des Prez (c. 1455-1521)
text by Jean Molinet (1435-1507)

Missa Mi mi
Sanctus
Agnus dei

Ockeghem

Texts & translations

Presque transi, ung peu mains qu'estre mort,
Vivant en dueil sans avoir nul confort,
Veoir l'en me peut es liens de Fortune
Qui sans cesser pis qu'autre me fortune
Et me combat de plus fort en plus fort.

Helas! je suis contre mon vueil en vie,
Et si n'est riens dont tant j'aye d'envie
Que de pouvoir veoir ma fin bien prouchaine.

Morir ne puis et tousjours m'y convie,
Et m'est bien tart que du tout je desvie
A celle fin que soie hors de paine.

Il m'est advis que la mort me tient tort,
Quant autrement elle ne fait son effort
De moy vengier de ma vie importune,
Car je languis sans avoir joye aucune
Par mon malheur qui me devoure
et mort.

Presque transi, ung peu mains qu'estre mort ...

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis deo, et in terra pax
hominibus bone voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine deus, rex celestis, deus
pater omnipotens. Domine fili unigenite, Jesu
Christe. Domine deus, agnus dei, filius patris.
Qui tollis peccata mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram patris, miserere
nobis. Quoniam tu solus sanctus, tu solus
dominus, tu solus altissimus, Jesu Christe, cum
sancto spiritu in gloria dei patris. Amen.

On the verge of death, just less than dead,
living in sorrow without any comfort:
one sees me in the bonds of Fortune,
who without cease treats me worse than any other
and fights me more and more fiercely.

Alas! against my will I remain alive,
and there is nothing I long for so much
as to see my end draw near.

Die I cannot, and yet always I seek to,
for it is well past time that I turn away from everything
towards that end where I shall be free of pain.

It seems to me that Death does me wrong
when otherwise she makes no effort
to relieve me of my wearisome life,
for I languish without any joy whatsoever
because of the unhappiness that devours
and gnaws at me.

On the verge of death, just less than dead ...

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

Glory to God in the highest, and on earth peace
to all of good will. We praise you. We bless you.
We adore you. We glorify you. We give thanks to
you for your great glory. Lord God, heavenly king,
almighty God the Father. Lord Jesus Christ, only
begotten Son. Lord God, lamb of God, Son of the
Father. Who takes away the sins of the world, have
mercy on us. Who takes away the sins of the world,
receive our prayer. Who sits at the right hand of
the Father, have mercy on us. For you alone are
holy, you alone are the Lord, the Most High, Jesus
Christ, with the Holy Spirit in the glory of God the
Father. Amen.

Intemerata dei mater, generosa puella,
Milia carminibus quam stipant a
gmina divum,
Respice nos tantum, si quid
jubilando meremur.
Tu scis, virgo decens, quanto
discrimine agatur
Exulibus, passimque quibus jactemur arenis.

Nec sine te manet ulla quies, spes nulla labori;
Nulla salus patrie, domus aut
potiunda parentis,
Cui regina prees, dispensans
omnia: leto
Suscipis ore pios, dulci quos
nectare potas
Et facis assiduos epulis
accumbere sacris.

Aspiciat facito miseros
pietatis oculo
Filius (ipsa potes); fessos
hinc arripe sursum
Diva virgo manu, tutos et
in arce locato. Amen.

Undefined mother of God, noble maiden,
whom a thousand columns of angels attend
with songs,
be but mindful of us, if we deserve anything
for jubilating.
Thou knowest, fair virgin, in what great
danger life is lived
by exiles, and on what sands we are cast far and wide.

Nor without thee remaineth any rest, no hope in toil,
no salvation in the fatherland, or parental house to be
obtained,
over which, O queen, thou presidest, steward
of all things; with a glad
smile thou receivest the pious, whom thou givest
sweet nectar to drink
and makest to recline perpetually at the
sacred banquets.

Make thy son look upon the wretched
with the eye of pity
(thou thyself canst); snatch the
weary up hence,
virgin, with a divine hand, and set them safe
in the citadel. Amen.

Credo in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de celis. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

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

Nymphes des bois, deesses des fontaines,
Chantres experts de toutes nations :
Changés voz vois fors, cleres et haultaines
En cris trenchans et lamentations,

Car Atropos, tresterrrible satrappe,
A vostre Ochghem atrappé en sa trappe.
Vray tresorier de musique et chef d'oeuvre,
Doct, elegant de corps et non point trappe :
Grant dommaige est que la terre le couvre.

Acoustrés vous d'habis de doeul,
Josquin, Piersson, Brumel, Compere,
Et plourés grosses larmes d'oeil :
Perdu avés vostre bon pere.

Requiescat in pace. Amen.

TENOR

Requiem eternam dona eis domine
et lux perpetua luceat eis.
Requiescat in pace. Amen.

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

Agnus dei, qui tollis peccata mundi,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
dona nobis pacem.

Nymphs of the woods, goddesses of the springs,
expert singers of every nation:
turn your voices—strong, clear, and loud—
to piercing cries and lamentations,

For Atropos, most terrible satrap,
has trapped your Okeghem in her trap.
True treasurer of music and a most perfect man,
learned, elegant of body, and not at all stout—
a great pity it is that earth covers him.

Dress yourselves in mourning clothes,
Josquin, Piersson, Brumel, Compere,
and weep great tears from your eyes:
you have lost your good father.

May he rest in peace. Amen.

TENOR

Grant to them eternal rest, O Lord,
and let perpetual light shine on them.
May he rest in peace. Amen.

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

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

*Edition and translation of Intemerata dei mater from Jeffrey Dean, "Ockeghem's valediction? the meaning of Intemerata Dei mater," in Philippe Vendrix, ed., Johannes Ockeghem (1998), 521-70.
All other translations by Scott Metcalfe.*



Last things & legacies

With this program we reach the end of Ockeghem@600, our traversal of the complete surviving works of Johannes Ockeghem. The idea occurred to me in 2013 in the middle of a concert devoted to his music. I am a violinist who had never heard a note of Ockeghem's until mid-life, but I found myself on stage listening to *Permanent vierge*, or the Agnus dei of the *Missa De plus en plus*, transfixed, overcome with emotion, and I suddenly thought, I'd like to perform every single piece this man wrote before I retire, or die.

We launched the project in the spring of 2015, and as we had missed commemorating the 500th anniversary of his death (in 1997, two years before Blue Heron was founded), we settled on finishing in time to celebrate the 600th anniversary of his birth. Since we don't know precisely when Ockeghem was born—probably some time between 1420 and 1425—we had some leeway. This proved convenient when the series was interrupted by

the pandemic. So here we are in March 2023, and who knows? his birthday might be today.

Ockeghem's music is an inexhaustible treasure trove. We've now performed two dozen songs, four motets, nine complete cyclic Masses, three partial Mass cycles, an independent Credo, and an incomplete Requiem, and there is not one piece among them that I am not eager to work on again. I'm not sure there are many

other composers whose entire oeuvre is as endlessly compelling. Ockeghem's command of counterpoint, harmony, and every technical resource of the Western musical system is probably matched only by Bach, and like Bach's, Ockeghem's music is rich in meaning, varied, idiosyncratic, serious (while quite capable of wit and good humor), profound, and ineffably moving. It is, however, even more difficult to account for Ockeghem's style than it is for Bach's. Predictability is not its salient quality. His melodies spill forth in ever-flowing streams, each voice pursuing its own independent course within the contrapuntal texture, most imitation (of which there is considerably more present than is readily audible) concealed by unrelated countermelody. Latterday writers have found it challenging to analyze Ockeghem's music, which has been characterized as mystical, irrational, cerebral, or arcane, beguiling the listener with (in Lawrence Bernstein's memorable phrase) an "aesthetics of concealment." The technical structure underlying a phrase or passage is often disguised, sometimes rendered completely imperceptible; only careful examination of a score may uncover it.

Johannes Tinctoris, in his *Liber de arte contrapuncti* (*Book of the Art of Counterpoint*) of 1477, placed Ockeghem at the head of a list of composers whose works were filled with divine "sweetness":

... at this present time ... there flourish, whether by the effect of some celestial influence or by the force of assiduous practice, countless composers, among them Johannes Ockeghem, Johannes Regis, Antoine Busnoys, Firminus Caron, and Guillaume Faugues, who glory in having studied this divine art under John Dunstable, Gilles Binchois, and Guillaume Du Fay, recently deceased. Nearly all the works of these men exhale such sweetness that in my opinion they are to be considered most suitable, not only for men and heroes, but even for the immortal gods. Indeed, I never hear them, I never study them, without coming away more refreshed and wiser.

What did Tinctoris mean by "sweetness"? The word fell so easily off fifteenth-century tongues that it is extremely difficult to attribute any specific meaning to it, but it may suggest suavity of melody, richness of harmony, or smoothness of counterpoint. Tinctoris also singled out a song by Ockeghem as a model of *varietas*, which he regarded as the greatest virtue of polyphonic music, and he identified a number of contrapuntal techniques whereby such variety could be achieved.

... any composer or improviser ... of the greatest genius may achieve this diversity if he either composes or improvises now by one quantity [i.e. variety of musical ideas], now by another; now by one perfection [cadence], now by another; now by one proportion [vertical interval], now by another; now by one melodic interval, now by another; now with suspensions, now without; now with imitation, now without; now with pauses [rests], now without; now florid, now plain.

Sean Gallagher interprets *varietas* as a "mode of composing" in which "composers could work out a sequence of musical passages, each having its own localized sense of regularity and coherence, the nature of which was continually changing." The constant change and the impossibility of making predictions about the course the music will take demand that the listener remain ever-present, in a state of heightened awareness. In Ockeghem's music you will hear shifts in contrapuntal texture, with imitation deployed in ever-varying ways; great diversity in the speed at which the melody moves forward, now urgent, now languidly suspended; and changes in tonal emphasis. The latter may be particularly striking in music composed in a Phrygian mode on E, to modern ears the most foreign and most mysterious of medieval tonalities, with its half step above the final, unlike any other mode, and its tendency to wander away for extended passages into harmonies other than those centered on the final. The Phrygian mode was often deployed for laments or elegies, and every work on today's program is in it.

The *Missa Mi mi* or *Missa quarti toni*

Although rivers of ink have been spilled trying to explain the title *Missa Mi mi* and connect it to one mystical theory or another, the name is in fact the least mysterious thing about the piece. A “missa de Mimi” was copied for the church of St. Donatian in Bruges in 1475-76, probably Ockeghem’s Mass, but the manuscript is no longer extant. The earliest surviving copy of the music was made in Rome between 1480 and 1490; here the piece is ascribed to “Jo. Ockeghen” but has no title. This manuscript served as an exemplar for a copy made around 1503 by the Sistine Chapel scribe Johannes Orceau, who also failed to supply a title; an index, added later, labels it “Quarti toni” (“in the fourth mode”) by “Okeguam.” In the third source of the Mass—the Chigi

Codex, copied in the Low Countries around 1500—the words “My my” are written in red between the words “Kyrie” and “eleison” in the tenor part, where one usually finds text identifying the piece on which the Mass is based—a plainchant cantus firmus, for example, like “Ecce ancilla domini,” or a song like “Ma maistresse.” The index lists a “Missa de okeghem: mj mj.” But “Mi mi” is neither a plainchant incipit nor the first line of a song: it is a pair of solmization syllables. And as Ross Duffin showed in an article with one of the cleverest titles ever used in musicology, “Mi mi” means nothing more than “in the fourth mode”—that is, “Mi mi” and “Quarti toni” are precisely equivalent; both are correct.¹

A song, a Mass, a motet

Neither title for the Mass offers any clue to its relationship with the song that appears to have served as Ockeghem’s point of departure in composing it, his own virelai *Presque transi*. The connection was long unrecognized in modern times, and it may be that the scribes of the fifteenth century sources were likewise unaware of it; nor do we know what Ockeghem himself called the work. The relationship of model to Mass is much less obvious here than in a standard cantus firmus Mass, or in any other fifteenth-century Mass known to be based on a song. There are no long, verbatim quotations from the song’s melodies in the Mass’s tenor or anywhere else. The most recognizable borrowing is the opening gesture of the song’s tenor, a falling and rebounding fifth, E-A-E, which is sung by the bass

voice at the beginning of every movement of the Mass and all three sections of the Agnus dei, but material derived from all three voices of the song permeates the Mass, as shown by Haruyo Miyazaki, the first scholar to identify the parent song, and Fabrice Fitch, who built upon and refined Miyazaki’s analysis.² No other fifteenth- or sixteenth-century Mass is known to be related to its model in such a subtle, allusive fashion. As Fitch notes, the *Missa Mi-mi* “is one of the supreme examples of Ockeghem’s ‘aesthetics of concealment.’”

The song *Presque transi* expresses a desperate desire for death and an end to a painful and wearisome life. Like most pieces in a Phrygian mode, it spends much of its time in tonal regions (C and G) featuring major thirds that feel distant from the final E, so that its

1 Each mode can be uniquely identified by the solmization of the fourth and fifth that constitute its octave range; for six of the eight modes, including the fourth, only the solmization of the upper interval is required to specify the mode. In mode 4, the solmization of the species of fifth that constitutes the upper part of the mode’s octave range—the second species of fifth, from B down to E—is *mi mi*. Those interested should read Duffin’s article, “*Mi chiamano Mimi* ... but my name is *Quarti toni*: solmization and Ockeghem’s famous Mass,” *Early music* xxix (2001), 164-84.

2 Haruyo Miyazaki, “New light on Ockeghem’s *Missa ‘Mi-mi,’*” *Early music* xiii (1985), 367-75; Fabrice Fitch, *Johannes Ockeghem: masses and models* (Paris, 1997), 159-77.

closing cadences to E feel like a surprising collapse, from poignant yearning into bitter resignation. As for the *Missa Mi mi*, while the title may have nothing mystical about it, the Mass itself is one of Ockeghem's most mystically divine and enigmatic creations, with a distinctly autumnal character. As so often his Mass cycles, something quite astonishing occurs in the Agnus dei, some sort of magical turn towards eternity. I can point to certain technical features that may contribute to this effect—a nostalgic inclination towards the subdominant, an accumulation of deferred or misdirected cadences—but, as with so much of Ockeghem's music, the emotional power of the movement is impossible to explain fully.

The five-voice motet *Intemerata Dei mater* appears to allude to both *Presque transi* and another of Ockeghem's songs, *Fors seullement l'actente que je meure*, at the beginning of its first and second sections, respectively. Both songs convey a yearning for death, while the Latin text of the motet implores the mother of God to “snatch the weary up hence ... and set them safe in

the citadel,” leading Jeffrey Dean to interpret *Intemerata* as Ockeghem's farewell to life on Earth. This seems an overly romantic view to me, and in any case, the motet might well date from the early 1470s or so, like *Presque transi* and the *Missa Mi mi*, when the composer was around fifty years old, hardly “On the verge of death, just less than dead.” More compelling is Dean's suggestion that *Intemerata* “might have been intended for performance as a pendant to the *Missa My my*, in place of ‘Deo gratias’ at the end of mass.” If so, here Ockeghem extends a small but distinctive Franco-Burgundian tradition of Mass-motet cycles that pair a three-voice Mass based on a song with a Marian motet scored for four voices, characteristically upping the ante by pairing a four-voice Mass and a five-voice motet.³ But however it was conceived, *Intemerata* is an extraordinarily moving setting of a powerfully valedictory text. Note the explicit plea on behalf of singers: “be but mindful of us, if we deserve anything for jubilating”—the term “jubilating” derived from the ecstatic melisma or *jubilus* sung in a plainchant Alleluia.

Laments & elegies

Within a year or two of Ockeghem's death 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 Okeghem, 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 to 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 laments: Tubal, David, Orpheus, Chiron, Sappho, Mercury, Pan. Arion is last.

3 The earlier tradition of the Mass-motet cycle has been described by Robert Snow and Reinhard Strohm, while Sean Gallagher has noted its connection to the possible pairing of the *Missa Mi mi* and *Intemerata*.

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 :
Copin, Regis, Gille Joye et Constant.
Maint homme fut aupres d'eulx escoutant,
Car bon faisoit ouyr telle armonye,
Aussi estoit la bende bien fournye.

Lors se chanta la messe de *My my*,
Au travail suis, et *Cujus vis toni*,
La messe aussi exquise et tres parfaite
De *Requiem* par ledict deffunct faicte.

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,
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.

(Only in a dream could three polyphonic Masses
and a Requiem, however exquisite, be sung in sequence
without someone in the congregation wondering if the
service had perhaps not gone on a bit too long.)

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?"

Sus Molinet! dormez vous ou resvez?
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?

Awake, Molinet! do you sleep, or dream?
Are your wits so oppressed or burdened
that you cannot take up paper and plume?
What is the reason that today you do not strive
against Death, and at once write
some small volume about Ockeghem?

And he encourages a roster 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*. The cantus firmus, sung by the tenor, is the Introit from the Requiem Mass, written in its usual place on F but sung transposed to E, according to a written canon: "Pour eviter noyse et debas / Prenés ung demy ton plus bas" ("To avoid quarrel and conflict, transpose down a semitone"). Josquin himself appears to have added a verse to the French poem, inserting an affectionate and gently teasing fifth line, "Learned,

elegant of body, and not at all stout," into the second of Molinet's quatrains. (The line does not appear in a poetic source of the lament, only in the musical setting.) The personal tone of the added verse accords perfectly with the poem's direct address to Ockeghem's younger colleagues Josquin, Pierre de la Rue ("Piersson"), Antoine Brumel, and Loyset Compere, which is set to music so heartwrenchingly lovely that many a listener will weep great tears with them. May he rest in peace.

Excelsior

Eight years and thirteen programs later, we feel rather more at ease singing Ockeghem's music than when we inaugurated Ockeghem@600, though it remains some of the most challenging music any of us ever attempt. We have created a new complete performing edition of his works, rigorously based on original sources, tested in the laboratory of rehearsal, and proven in performance. And though many puzzles and ambiguities remain, we have developed a better understanding of historical performance practices in fifteenth-century music, Ockeghem's in particular, concerning matters of vocal and instrumental scoring, pitch, tempo, and more.

Above all, we have fallen ever more in love with the music, and we have sensed the same thing happening among listeners in our audiences—gradually, no doubt, for this is a composer whose secrets and beauties are

revealed only with repeated hearing. So what's next? I myself would be happy to repeat the entire series. It's not as though once through it all is enough, for this is some of the most wonderful music ever composed, as well as some of the most complex, and I would be willing to bet quite a lot that this is the first time every note of Ockeghem has been heard in public performance in North America. But I do recognize that such a proposal will not suit everyone. Nevertheless, I assure you that Ockeghem will remain a feature of Blue Heron's programming for years to come, even as we continue to explore music by other fifteenth-century composers, that none of us has yet heard. Stay tuned!

As we look forward, one last word. As you may read elsewhere in this program, in the years since we undertook Ockeghem@600, new archival discoveries

have revealed that the composer, whose name was spelt in dozens of more-or-less recognizable forms by fifteenth-century scribes, seems to have signed his name J. de Okeghem. Having started off with the

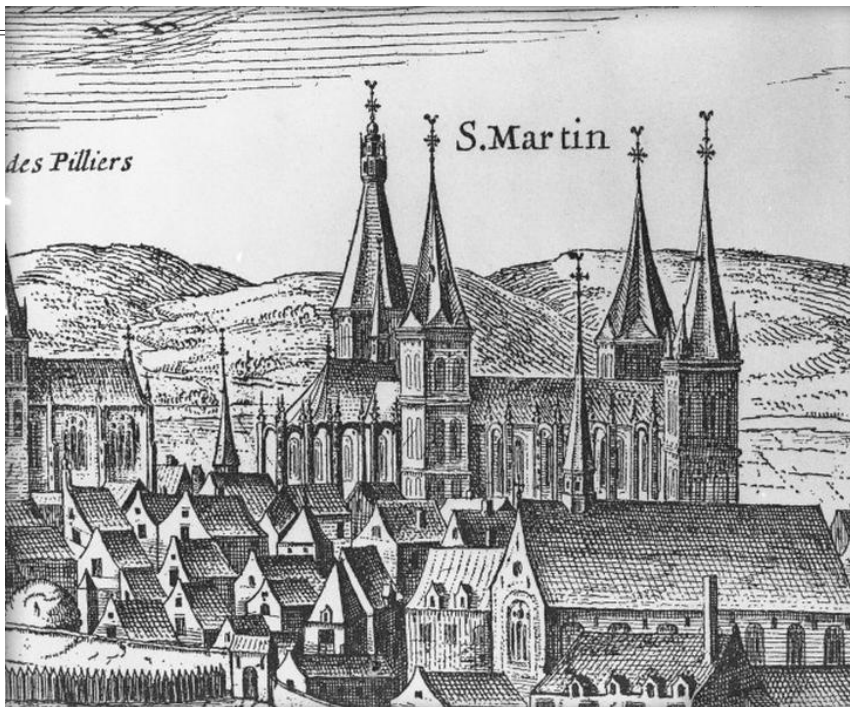
frequently-used spelling Ockeghem, we decided to retain it for the course of the project, but henceforth: Okeghem it is.

—Scott Metcalfe

In memoriam Jaap van Benthem (1937-2023), devoted and erudite student of the music of Ockeghem, whose scholarly edition of the masses has been of tremendous aid to our Ockeghem@600 project.



The first opening of the *Missa Mi mi* in the Chigi Codex (Low Countries, c. 1500); Biblioteca Apostolica Vaticana, MS Chigi C VIII 234, f. ii (4). Used by permission of the Vatican Apostolic Library; all rights reserved.



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,

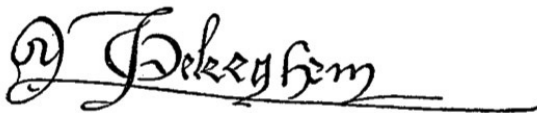
a relatively small output for one of the greatest composers of all time. Perhaps no composer other than Bach has equalled Ockeghem in contrapuntal skill, and the two men are also equally able to invest their work with meaning at every level, from the smallest surface detail to the deepest, largest-scale,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

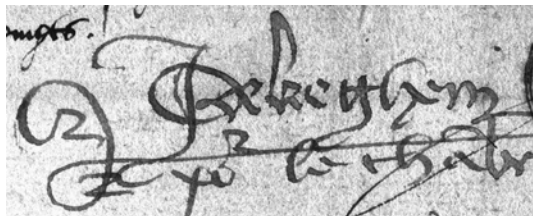


Eugène Giraudet, *Les artistes tourangeaux* (Tours, 1885), p. 312

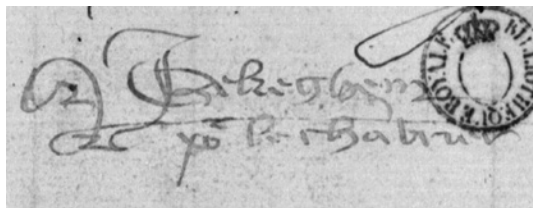
Modern scholarship has generally accepted the authenticity of the signature, but disagreed about exactly what it said. One might well read the signature in Giraudet's facsimile as "J Okeghem," but some scholars have argued that what appears to be an e is in fact an unusually formed c. This line of reasoning 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 "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 seul	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

Musicians

& THE PROGRAMS IN WHICH THEY APPEARED

Michael Barrett 2, 9
 Cody Bowers 13
 Jonas Budris 10
 Megan Chartrand 7, 11
 Pamela Dellal 1, 4
 Paul Guttery 1–12
 Corey Dalton Hart 11, 13
 Steven Hrycelak 2, 3, 7, 10, 13
 Laura Jeppesen 1, 10
 Kim Leeds 9–13
 David McFerrin 2, 4–8, 11–13
 Owen McIntosh 1–8
 Jason McStoots 1–13
 Sophie Michaux 10–12
 Reginald Mobley 13
 Martin Near 1–10
 Laura Pudwell 3, 5, 10
 Stefan Reed 6, 8
 James Reese 12
 Margot Rood 6, 8, 9
 Aaron Sheehan 1, 10, 12
 Steven Soph 13
 Mark Sprinkle 1–5, 9, 11
 Sumner Thompson 1, 3–13
 Daniela Tošić 2
 Peter Walker 9

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 	

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

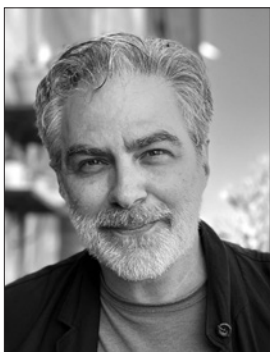
2015 Blue Heron inaugurated *Ockeghem@600*, a multi-season project to commemorate the circa-600th birthday of Johannes Ockeghem (c. 1420-1497) by performing his complete works, finishing up in 2023. A parallel project to record all of Ockeghem's songs bore its first fruits in 2019 with the release of *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*.



With “a voice of rare beauty” (*Seen and Heard International*), countertenor **Cody Bowers** is a 2022 Sullivan Foundation Award winner, a National Semi-finalist in the Metropolitan Opera Laffont Competition, and a George London Foundation Finalist Award Recipient. In previous seasons, Mr. Bowers has sung at the

Metropolitan Opera, San Francisco Opera War Memorial Opera House, the Stern Auditorium at Carnegie Hall, San Diego Opera, Minnesota Opera, Utah Opera, The Atlanta Opera, Boston Early Music Festival, Opera Neo, and Tanglewood Music Center. On the operatic stage, Mr. Bowers continues to expand a broad and contrasting list of characters, including Tolomeo in Handel’s *Giulio Cesare in Egitto*, Refugee in Jonathan Dove’s *Flight*, Federico Garcia Lorca in Osvaldo Golijov’s *Ainadamar*, Leonardo in Gabriela Lena Frank’s new opera *El último sueño de Frida y Diego*, L’enfant in Ravel’s *L’Enfant et Les Sortilèges*, and the title role in Handel’s *Orlando*. As a concert performer, Mr. Bowers has performed J.S. Bach’s St. John Passion, St. Matthew Passion, Magnificat, Christmas Oratorio, and Mass in B minor, as well as Handel’s *Messiah*, Buxtehude’s *Membra Jesu Nostri*, Ralph Vaughan William’s Mass in G Minor, Vivaldi’s Gloria, and Mozart’s Mass in D Major.



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*.



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.



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

New Music New College, Prototype, and the Bang on a Can Marathon. He is a longtime member of the

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



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).



Noted for his "shimmering voice" (*BachTrack*), Grammy-nominated countertenor **Reginald Mobley** is globally renowned for his interpretation of baroque, classical, and modern repertoire and leads a prolific career on both sides of the Atlantic. An advocate for diversity in music, Reginald is a

programming consultant for the Handel & Haydn Society and also holds the position of Visiting Artist for Diversity Outreach with Apollo's Fire. He is a regular guest with Philharmonia Baroque Orchestra, Washington Bach Consort, Seraphic Fire, and Agave Baroque, and with the latter recorded the Grammy-nominated *American Originals*, a collection of Spirituals. His 2022-23 season includes a solo recital of Bach cantatas at the Miller Theatre in New York and appearances with the New York Philharmonic, the Pittsburgh Symphony Orchestra, the Chicago Symphony Orchestra, and Early Music Vancouver. Previous engagements have included concerts and recordings with Opera Lafayette, Orchestra of St Luke's, LA Master Chorale, Atlanta Baroque Orchestra, Portland Baroque Orchestra, and Early Music Seattle. In Europe, Reginald has performed with Orchester Wiener Akademie, City of Birmingham Symphony Orchestra, Balthasar Neumann Chor & Ensemble, the Stuttgart Bach Society, the Holland Baroque Orchestra, John Eliot Gardiner and the Monteverdi Choir and Orchestra, the Dutch Bach Society, I Barocchisti, the Academy of Ancient Music, and The Budapest Festival Orchestra. His first solo album with ALPHA Classic, a collection of Spirituals accompanied by the French pianist Baptiste Trotignon, will be released in June 2023, and he is featured on several albums with the Monteverdi Choir.



A “superb vocal soloist” (The Washington Post) with “impressive clarity and color” (The New York Times), tenor **Steven Soph** performs concert repertoire spanning the medieval to modern eras. In 2023, Steven returns to the Champaign-Urbana Symphony Orchestra as Obadiah and Ahab in Mendelssohn’s *Elijah*, the

Bach Society of St. Louis as Evangelist in Bach’s *St. Matthew Passion*, and Tucson’s True Concord Voices and Orchestra as Uriel in Haydn’s *Creation*. Recent appearances include debuts with the Seattle Symphony, Fort Worth Symphony Orchestra, and ProMusica Columbus in Handel’s *Messiah*, as well as the South Dakota Symphony Orchestra in Bach’s *St. Matthew Passion*. Steven performs with North American vocal ensembles including Austin’s Grammy Award-winning *Conspire*, Yale Choral Artists, Oregon Bach Festival’s Berwick Chorus, Louisville’s *Artefact*, Vancouver’s *Leonids*, and Kansas City’s *Spire Chamber Ensemble*. He sang with Blue Heron for several years before leaving Boston to attend graduate school and he appears on Volume I of the ensemble’s 5-CD series of *Music from the Peterhouse Partbooks*; he is delighted to return this season. Steven holds degrees from the University of North Texas and the Yale School of Music, where he studied with the renowned tenor James Taylor. www.stevensoph.com



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 performed 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.

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. 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 Ruth McKay and Don Campbell and to Laura Zoll.

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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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. Thus far, 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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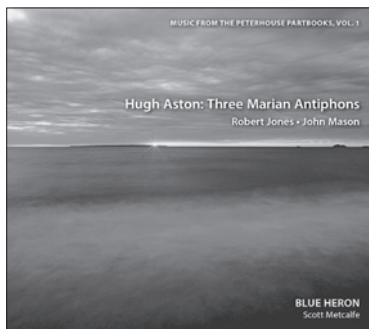
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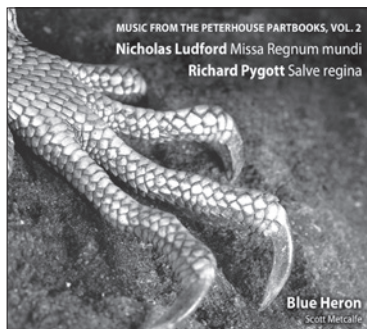
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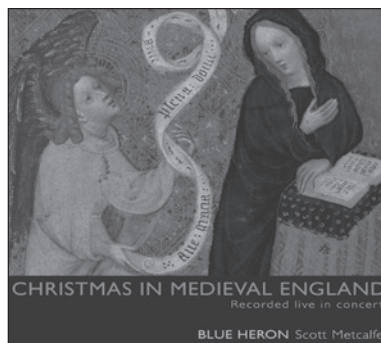
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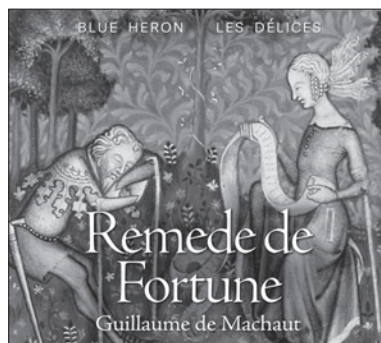
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CHIAROSCURO QUARTET

SHADES OF MINOR: BEETHOVEN,
SCHUBERT, AND MENDELSSOHN

■ SATURDAY, APRIL 22, 2023 | 8PM
First Church in Cambridge, Congregational

ENSEMBLE CASTOR MIREILLE LABEL, mezzo-soprano

VIVALDI: FORCES OF NATURE—
LOVE OF NATURE

■ FRIDAY, APRIL 28, 2023 | 8PM
St. Paul Church, Cambridge

STILE ANTICO

ENGLAND'S NIGHTINGALE:
MUSIC OF WILLIAM BYRD

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TACTUS: *the Shape of Singing*

MARCH 11, 2023, 8:00 PM

WITH GUEST CONDUCTOR,
LORRAINE FITZMAURICE

Josquin, *Missa La Sol Fa Mi Re*

Shape-note arrangements by Carol Barnett

Original shape-note compositions by Leah
Vellerman

DOUBLE TAKES:

One Text, Two Perspectives

MAY 13TH, 2023, 8:00 PM

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Christmas in Renaissance Spain

FEB 11
Fortuna & Fama

MAR 25
Ockeghem@600: Missa Mi mi

APR 29
Songs & Dances for Isabella



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