



Ockeghem@600 | Concert 6

MA MAISTRESSE: SONGS, MASSES & A MOTET FOR MY LADY

8 PM • Saturday, October 14, 2017

First Church in Cambridge, Congregational

**MA MAISTRESSE:
SONGS, MASSES & A MOTET FOR MY LADY**



JOHANNES REGIS (c. 1425-1496)

Celsitonantis ave genitrix / Abrahe fit promissio • MR MN JM ST PG

BARBINGANT (fl. c.1465-75)

Au travail suis • MR SR SM

JOHANNES OCKEGHEM (c. 1420-1497)

Missa *Au travail suis*

Kyrie & Gloria • MN OM PG DM

ANONYMOUS

En attendant vostre venue • MR OM ST

OCKEGHEM

Credo sine nomine • MN JM ST PG

intermission

FIRMINUS CARON (fl. c. 1460-75)

Cent mil escuz • MN JM DM

OCKEGHEM

Missa *Au travail suis*

Credo • MN OM DM PG

Sanctus • MR SR/OM DM PG

Agnus dei • MR/MN OM DM PG

OCKEGHEM

Ma maistresse • MN JM ST

OCKEGHEM

Missa *Ma maistresse*

Kyrie • MR OM SR DM

Gloria

cantus

Margot Rood

Martin Near

tenor & contratenor

Owen McIntosh

Jason McStoots

Stefan Reed

Sumner Thompson

bassus

Paul Guttry

David McFerrin

Scott Metcalfe

fiddle & director

Ockeghem@600 is Blue Heron's long-term project to perform the complete works of Johannes Ockeghem in a series of concert programs presented between 2015 and 2021. We are very pleased to have Professor Sean Gallagher join us as adviser for the entire project.

Pre-concert talk by Sean Gallagher (New England Conservatory of Music) sponsored in part by The Cambridge Society for Early Music.

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MA MAISTRESSE: SONGS, MASSES & A MOTET FOR MY LADY

This program explores a complex of interrelated works—a song and two masses by Johannes Ockeghem, a song by one Barbingant, and a song by Firminus Caron. The first of this group of pieces seems to be Ockeghem’s song *Ma maistresse*, whose earliest source is a manuscript from the early to mid-1450s: it was probably composed around or shortly after 1450 and is one of the very earliest works of Ockeghem’s known to us. The song survives in eight sources, while its text (which David Fallows has suggested may be by Alain Chartier) is found in two purely poetic collections. The song’s opening gesture, setting the words “Ma maistresse,” is treated in imitation at the fifth between the cantus and tenor parts, a rather unusual technical manoeuvre for the mid-15th century. Perhaps it was in part this feature that inspired Barbingant to quote the figure, in imitation at the octave, when setting the same two words in his song *Au travail suis*.

Apparently undocumented in archival records, Barbingant is known to us by a small handful of ascriptions in musical sources from the 1460s and 1470s, including three French songs and one mass. His songs enjoyed considerable success: one (*L’omme banny de sa plaisance*) is found in no less than ten sources, while Ockeghem took *Au travail suis* as a model for his *Missa Au travail suis*. (In fact, *Au travail suis* was so highly regarded that one scribe ascribed it to Ockeghem himself. Modern scholarship has been divided on the question, but Barbingant’s authorship seems most likely; the association of the song

with Ockeghem’s Mass may have provoked the ascription to the much more famous musician.)

To be honest, it is not entirely certain that *Au travail suis* borrowed its “Ma maistresse” figure from Ockeghem’s song, or whether the loan may have gone in the other direction. David Fallows has argued in favor of Barbingant originating the figure, largely on the grounds that Ockeghem’s handling of it in imitation at the fifth is more complex than Barbingant’s imitation at the octave, so that *Ma maistresse* appears to raise the stakes on *Au travail suis*. Fallows has also noticed what appears to be a direct quote of both cantus and tenor voices of *Au travail suis*, with imitation at the octave, in the tenor and bass at the beginning of the Gloria of the *Missa Ma maistresse*; Fallows did not remark upon it, but the same quotation, in the same two voices, is reprised at the climactic final moments of the movement, at the words “In gloria Dei patris, Amen.” Furthermore, in some cases where we are sure of the chronology, the opening line of a later song quotes an internal line from another, rather than the reverse: Busnoys’s *En soustenant vostre querelle*, for example, takes its textual incipit from the last line of Binchois’s indisputably earlier *De plus en plus*.

But both the chronology of the sources and considerations of musical style make a strong case that *Ma maistresse* was composed first, sometime in the early 1450s, *Au travail suis* perhaps a decade later. In this view, Barbingant honored Ockeghem with a quotation of *Ma*

maistresse in the second half of *Au travail suis*, ensuring that the allusion was easily audible by employing the simpler technical device of imitation at the octave and setting the quotation off with a clear cadence immediately before it. Ockeghem then returned the tribute, rather subtly, by quoting Barbingant in the *Missa Ma maistresse*, and paid more lavish homage to him elsewhere with an entire Mass cycle which takes Barbingant's song as its point of departure.

Songs & masses

Although the idea was not completely new, fifteenth-century composers absorbed secular melodies into sacred music with much greater frequency and freedom than did their predecessors, basing numerous Mass cycles and motets on preexisting music drawn from songs, which were often incorporated into the new composition in such a way as to be immediately recognizable to the listener. Far from violating propriety, the use of song melodies was meant to offer enlightening parallels to the listener; the poetic texts they evoked in the memory, even if not sung, suggested metaphors by which humans might attempt to comprehend their relationship to God. Aquinas had stressed the utility of metaphor in conveying divine truth, which might not be directly apprehendable by all:

It is befitting Holy Writ to put forward divine and spiritual truths by means of comparisons with material things. For God provides for everything according to the capacity of its nature....It is

also befitting Holy Writ, which is proposed to all without distinction of persons...that spiritual truths be expounded by means of figures taken from corporeal things, in order that thereby even the simple who are unable by themselves to grasp intellectual things may be able to understand it.

Summa theologiae (Q. 1, art. 9),
written 1265–74

The most obvious and most common analogy made available by courtly love was between the unattainable object of desire and Mary, and the virelai *Ma maistresse* provides an exquisite example. The poem merits a rubric like that given by the Burgundian court chronicler and poet, Jean Molinet, to his poem *Dame sans per*: “Dictier qui se poeult adreschier soit a la vierge Marie ou pour un amant a sa dame” (“Poem that may be addressed either to the Virgin Mary or by a lover to his lady”). *Ma maistresse* speaks of a lady “perfect in good qualities, if ever a woman was, / She alone whose reputation and fame it is / To be without peer,” of the speaker's urgent desire to see her and his hope for her pity. The song is one of Ockeghem's most bewitching creations, and its soaring melodies lend an air of enchantment to the Mass based on it—a Mass that, according to an allegorical interpretation, may have originally been intended for a Marian feast or a Lady Chapel.

Just the Kyrie and Gloria of the *Missa Ma maistresse* remain, although a complete

cycle may once have existed. Both movements draw liberally and audibly on the discantus and tenor of the chanson. The bass of the Kyrie quotes the entire tenor line of the first section of the song, while in the Gloria both the first and second sections of the song's discantus melody are quoted complete by the tenor. At the last moment, at the words “In gloria Dei patris, Amen,” the tenor reprises the opening gesture of the song; as noted above, the bass joins for moment of imitation in an apparent allusion to *Au travail suis*. Besides these direct and extended quotations, the song's melodies are absorbed into all the lines of the Mass.

No two of Ockeghem's Masses sound quite the same or address formal problems in the same manner. As Fabrice Fitch observes, “most of them present a highly distinctive profile, determined by features peculiar to the one work alone. Thus, the soundscapes of individual works vary considerably, and the differences between them are often more obvious than their similarities.” Indeed, the *Missa Au travail suis* presents a stark contrast with the *Missa Ma maistresse*. The distinctive features of the former include its unusual scoring—two lower parts moving in the same range and two upper parts very close in range—and its brevity, which may link it to a *Missa brevis* tradition centered in Milan. The Mass maintains an ambiguous relationship to its model: after citing the song's tenor literally in the Kyrie, it then seems to abandon all reference to the

song, aside from the head-motif of each Mass movement, which is drawn from the song's opening gesture. As so often with Ockeghem, there seems to be no explanation of these mysteries.

Credo sine nomine & *Cent mil escuz*

Although based throughout on plainchant and otherwise unrelated to *Au travail suis*, the *Credo sine nomine* does share material with the Credo of the *Missa Au travail* in one passage, that setting the words “Et incarnatus...et homo factus est.” It is unclear which work quotes which, but the quotation of a Credo based entirely on chant in a freely-composed Mass based on song, or vice versa, is characteristic of Ockeghem, at once playful and serious, allusive, and densely layered.

Among the sacred works and elevated sentiments of the rest of the program, *Cent mil escuz* appears the odd one out. What is this decidedly mundane song—a hit composed by the memorably named Firminus Caron, praised by Tinctoris alongside Ockeghem, like Regis—doing in such company? As Sean Gallagher has noticed, the song's last phrase, setting the words “Aulcunefoiz quant je pourroye,” is a close match for the opening point of imitation of *Ma maistresse*, here extended to involve the third voice as well. The motivation for the musical reference is hard to see, but just possibly it was this feature that inspired a considerably bawdier poem found in a handful of slightly later sources. (Reader, I blush to print it, but such is the record of our past.)

La teneur de cent mille escuz
Et le dessus de ma maistresse
Je soubzhaitte pour prendre liesse
Et ne faire guerre que a culz

Auoir mes ennemis vaincuz
Tousiours sante avec ieunesse
Je soubzhaicte pour prendre lyesse

La teneur de cent mille escuz
Et le dessus de ma maistresse

Lors lairrons ie lances et escus
Pour empoigner tetin ou fesse
Jamais ie nen gendreroyz tristesse
Mais chanteroye avec bacus

La teneur de cent mille escuz
Et le dessus de ma maistresse...

A hundred thousand escus in hand
and a position atop my mistress
is what I want for happiness,
and not making war except on asses.

To have vanquished my enemies,
and always have my health and youth,
what I wish to be happy is

a hundred thousand escus in hand
and a position atop my mistress.

So I'm giving up lances and shields
in order to seize a tit or ass
and never would I beget sadness,
but with Bacchus I would sing

A hundred thousand escus in hand
and a position atop my mistress...

Just in case anyone has failed to perceive the reference to two songs, the author has underlined it with an obvious pun: the return to the refrain can perfectly well be read as “But with Bacchus I would sing / The tenor of *Cent mille escuz* / And the top part of *Ma maistresse*.”

A motet & a new songbook

Just two works on the program stand entirely outside the *Au travail suis* complex. We open the concert with the splendid and exuberant *Celsitonantis ave genitrix* by Ockeghem's near-exact contemporary, Johannes Regis, a pioneer of the five-voice motet, perhaps the author of this motet's rather over-ambitiously classicizing text (its numerous errors have been emended by Leofranc Holford-Strevens), and another one of Tinctoris's five illustrious moderns. The other work

unrelated to *Au travail suis* is the anonymous song *En attendant vostre venue*, but the song has more connections to our program, albeit subtle ones, than might appear. *En attendant* is found uniquely in a songbook that returned to light just three years ago, the first major rediscovery in the field of fifteenth-century song since before the Second World War. Now safely entrusted to the Alamire Foundation in Leuven, Belgium, and known as the Leuven Chansonier, the songbook, probably copied in the 1470s in France, contains fifty songs, including *Au travail suis*, *Ma maistresse*, and *Cent mil escuz* (with a unique last strophe, which we sing in this concert). Many of the songs in the Leuven songbook are fifteenth-century hits transmitted in numerous other manuscripts, though for some Leuven contains a unique reading. Even more exciting, there are also twelve songs that are unique to

it, which have been wholly unknown until now. Among them, *En attendant* caught my eye because its fourth line, “Quant de vous seul je pers la veue,” is also the first line of a song by Ockeghem. Ockeghem, whom Jean Molinet's lament *Nymphes des bois* describes as “doct” or learned, seems to have had a broad knowledge of the music and poetry of his contemporaries and forebears and was fond of referring to it in his own creations, as we find in the *Missa Au travail suis*, in songs such as *D'ung autre amer* and *Fors seullement*, both of which draw their first lines from Alain Chartier's *Complainte*, and in other works, both sacred and secular. In this case, it is surely the anonymous poet of *En attendant* who quotes the incipit of a song by the famous Ockeghem—just as Barbingant seems to have done in *Au travail*.

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 tres notable:
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 exquisite et tres parfaicte
De *Requiem* par ledict deffunct faicte.

Today's performance of *En attendant*, which is very likely the first since the fifteenth century and certainly an American premiere, offers a small taste of the “new” repertoire in the Leuven Chansonier, which has just been made public and has barely begun to be studied. Blue Heron plans to feature much more in future seasons.

As for Barbingant, whoever he was, he seems to have died before Ockeghem and ascended to heaven, where Guillaume Crétin's *Déploration...sur le trépas de Jean Okeghem* records him among the choir of musicians who welcome Ockeghem by singing his works—including, among no less than three settings of the Ordinary and the Requiem, the *Missa Au travail suis*.

Their piece 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 Barizon,
Copin, Regis, Gille Joye, and Constant.
Many men were there listening to them,
for it was good to hear such harmony,
and the ensemble was well staffed, what's more.

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.

Barbingant must have been pleased.

—Scott Metcalfe

TEXTS & TRANSLATIONS

Celsitonantis ave genitrix sublimis Olympi, imperioque potens cunctis dominansque supernis, quam chorus angelicus rutilantem luce perenni, se super attollens, laudat, colit et veneratur, horrendique chaos cetus cui paret Averni! Nam tu celsa polo profunda que sciris abyssos. Quis tibi, stella maris, maris expers, alma Maria, quis tibi, virgo parens, condigna referre valebit? ah, quibus et quantis et qualibet ipsa coruscas peccatrix anima penis crucianda barathri per te nunc aditum gaudet reperisse quietis!

Hail, mother of the High-Thunderer of lofty Heaven, both mighty in power and mistress over all above, whom as one that glows with perpetual light the angelic choir, exalting thee above itself, praises, cherishes, and reveres, and the confusion of the company of dread Hell obeys! For in Heaven thou art known as high, and in Hell as deep. Who to thee, Star of the Sea, knowing not a man, nurturing Mary, who to thee, Virgin Mother, shall be able to render worthy thanks? Ah, by what and how great pains of Hell – and wherever thou thyself shinest – was to be tormented the sinful soul that rejoices to have found through thee the entry to peace!

Nam patris ingeniti genitus quo cuncta reguntur, alta ducum superat, regum sublimia vincens. A patre non cedens, in te descendit ab alto orbe, gemens facinus protoplasti, sponte peremptus, nobiliumque potens nutu fastigia ferre. Hic chorus iste tibi laudum modulamini cantat, te rogitans, natum pro nobis ut prece pulses, quatinus ipse suo donet nos numine fungi. Amen.

For the unbegotten Father's begotten Son, by whom all things are ruled, surpasses the heights of commanders, surmounting the lofty reaches of kings. Though not departing from the Father, he came down into thee from high Heaven, bemoaning the sin of the first man, willingly slain, and able to take away the highest nobility with his nod. Here this chorus sings thee songs of thy praises, beseeching thee that for us thou urge thy Son with prayer that he grant that we may feel his Godhead. Amen.

TENOR

Abrahe fit promissio quod illus successio velut arena cresceret stillisque equalis fieret.

A promise is made to Abraham that his descendance should increase as the sand and become equal to the stars.

Edited & translated by Leofranc Holford-Strevens

Au travail suis que peu de gens croiroient,
On le peult bien qui vieult apercevoir,
Mays c'est pour ce que je ne puis veoir
Ma maistresse ainsi qu'aultres feroient.

I am in agony, though few would believe it—
anyone who wishes to can perceive it clearly—
but it is because I cannot see
my mistress as others may do.

Bien envieulx certes aulcuns seroient,
Si par sa grace du bien povoye avoir.

Some would be very envious, certainly,
if by her grace I should have some good.

Au travail suis que peu de gens croiroient,
On le peult bien qui vieult apercevoir.

I am in agony, though few would believe it—
anyone who wishes to can perceive it clearly.

S'il m'avenoit, grant douleur porteroient,
Car veoir mon bien leur feroit recepvoir
Mal si tresgrant que s'il duroyt, pour veoir
Je suis tout seur que de dueil creveroient.

If it happened that I had mercy, some would
suffer greatly,
for upon seeing me benefit they would feel
such very great pain that, if it lasted, in truth
I am quite sure that they would die of grief.

Au travail suis...

I am in agony ...

Kyrie eleison. Christe eleison.
Kyrie eleison.

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

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

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

En attendant vostre venue,
Mon bien que je desire tant,
Une heure me dure bien cent
Quant de vous seul je pers la veue.

Bien souvent seullete, esperdue,
Je passe mon temps en pleurant

En attendant vostre venue,
Mon bien que je desire tant.

Mais bon Espoir m'a maintenue
Et de son bon gré m'assemblant
Que je vous reverray briefment
Qui en joy m'a entretenue.

En attendant vostre venue...

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 iudicare vivos et mortuos: cujus regni non erit finis. Et in spiritum sanctum dominum et vivificantem qui ex patre procedit. Qui cum patre et filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen.

While awaiting your arrival,
my dear one whom I so desire,
one hour seems quite as long as a hundred
when I lose sight of you alone.

Very often, alone and desperate,
I pass my time in weeping

while awaiting your arrival,
my dear one whom I so desire.

But good Hope has come to my aid,
through her good will preparing me
to see you again very shortly,
who have introduced me to joy.

While awaiting your return...

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, 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.

Cent mil escuz quant je voudroye
Et paradis quant je mourroye:
Mieux ne scaroye souhaitier,
Si non user de mon moitier
Aulcunefoiz, quant je pourroye.

De rien je ne me soussiroye,
Mays les dames je festeroye
Si j'avoie pour moy aidier

Cent mil escuz quant je voudroye
Et paradis quant je mourroye:
Mieux je ne scaroye souhaitier.

Ung millier de chantres j'auroye
Et Dieu scet comment je beuroye
Jusqu'au clou come ung nul soudier.
En brief il ne fault point cuidier
Que feroye feu si j'avoie

Cent mil escuz...

Credo (see above)

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.

A hundred thousand escus when I wanted,
and Paradise when I die:
I wouldn't know what better to wish for
except to ply my trade
from time to time, when I could.

I wouldn't worry about a thing,
but I'd throw parties for the ladies,
if only I had the aid of

A hundred thousand escus when I wanted,
and Paradise when I die:
I wouldn't know what better to wish for!

I'd have a thousand singers,
and God knows I'd drink
to the very last drop, more than any soldier
ever.
In short you shouldn't imagine
that I'd be working very hard if I had

A hundred thousand escus...

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.

Ma maistresse et ma plus grant amye,
De mon desir la mortelle ennemye,
Parfaicte en biens s'onques maiz le fut femme,
Celle seulle de qui court bruit et fame
D'estre sans per: ne vous verray je mye?

Helas, de vous bien plaindre me devoie,
S'il ne vous plaist que briefvement vous voye,
M'amour, par qui d'aultre aymer n'ay puissance.

Car sans vous voir, en quelque part que soye,
Tout quant que voys me desplaist et ennoye,
Ne jusque alors je n'auray souffisance.

Incessamment mon dolent cueur larmye
Doubtant qu'en vous Pitié soit endormye.
Que ja ne soit, ma tant amée dame!
Maiz s'ainsy est, si malheureux me clame
Que plus ne quiers vivre heure ne demye.

Ma maistresse et ma plus grant amye...

Kyrie (see above)

Gloria (see above)

My lady and my greatest friend,
mortal enemy of my desire,
perfect in good qualities, if ever a woman was,
she alone whose reputation and fame it is
to be without peer: will I never see you at all?

Alas! certainly I should complain of you
if it does not please you that I see you soon,
my love, because of whom I am powerless to
love another.

For when I do not see you, wherever I might be,
everything I see displeases and vexes me,
nor until I see you will I be satisfied.

Ceaselessly my sorrowing heart weeps,
fearing that in you Pity might be asleep.
May it not be so, my so-beloved lady!
But if so it is, I declare myself so unhappy
that I do not want to live one hour more, nor
even one half.

My lady and my greatest friend...

Translations from the French by Scott Metcalfe

ABOUT THE ARTISTS

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.” Committed to vivid live performance informed by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral; the fifth disc was released in March 2017. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*. Jessie Ann Owens (UC Davis) and Blue Heron won the 2015 Noah Greenberg Award from the American Musicological Society to support a world premiere recording of Cipriano de Rore’s first book of madrigals (1542), to be begun this season.

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 in San Luis Obispo, Seattle, St. Louis, Kansas City, Chicago,

Cleveland, Milwaukee, Pittsburgh, Philadelphia, and Providence. This season’s highlights include an October tour to England, with performances at Peterhouse and Trinity College in Cambridge and at Lambeth Palace Library, at the London residence of the Archbishop of Canterbury. 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. In 2015 the ensemble embarked on a multi-season project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, it will wind up around 2021, in time to commemorate the composer’s circa-600th birthday.



Bass-baritone **Paul Guttry** has performed throughout the USA and internationally with Sequentia, Chanticleer, the Boston Camerata, and New York’s Ensemble for Early Music. A founding member of Blue Heron, he has also appeared in and around Boston as soloist with Emmanuel Music, the Handel & Haydn Society, the Boston Early Music Festival, the Tanglewood Music Center, Cantata Singers, Boston Cecilia, Prism Opera, Boston Revels, Collage, the Boston Modern Orchestra Project, and Intermezzo. Paul can be heard on all Blue Heron’s recordings, on discs of medieval music by Sequentia, Kurt Weill’s *Johnny Johnson* and French *airs de cour* with the Boston Camerata, and on Emmanuel Music’s Bach CDs.

Hailed for his “voice of seductive beauty” (*Miami Herald*), baritone **David McFerrin** has won critical acclaim in a variety of repertoire.



His opera credits include Santa Fe Opera, Seattle Opera, Florida Grand Opera, the Rossini Festival in Germany, and numerous appearances in and around Boston. As concert soloist he has sung with the Cleveland Orchestra, Israel

Philharmonic, and Boston Pops, and in recital at the Caramoor, Ravinia, and Marlboro Festivals. Recently Mr. McFerrin was an Adams Fellow at the Carmel Bach Festival in California, debuted with Boston Baroque (as Achilla in Handel's *Giulio Cesare*) and Apollo's Fire in Cleveland, and performed with the Handel & Haydn Society in Boston, New York, and California. He was also runner-up in the Oratorio Society of New York's 2016 Lyndon Woodside Solo Competition. Upcoming highlights include the world premiere of *The Nefarious, Immoral, yet Highly Profitable Enterprise of Mr. Burke and Mr. Hare* with Boston Lyric Opera, a debut with the Arion Baroque Orchestra in Montreal, solo appearances with the Handel & Haydn Society, and various programs with Blue Heron.

Acclaimed as a "lovely, tender high tenor" by *The New York Times*, **Owen McIntosh** enjoys a diverse career of chamber music and solo performance ranging from bluegrass to reggae, heavy metal to art song, and opera to oratorio. A native of remote Northern California, Mr. McIntosh has shared the stage with the country's finest ensembles, including Apollo's Fire, Blue Heron, Boston



Baroque, Carmel Bach Festival, Les Canards Chantants, New Vintage Baroque, Staunton

Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium, and the Grammy-nominated Choir of Trinity Wall Street. Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's *L'isola disabitata* with the American Classical Orchestra, Monteverdi's *Vespers of 1610* with Apollo's Fire, the Green Mountain Project, and True Concord, Bach's *St. Matthew Passion* with the Grand Rapids Symphony, *Il ritorno d'Ulisse in patria* with Opera Omnia and Boston Baroque, and the Evangelist in Bach's *St. John Passion* with Tucson Chamber Artists.

Reviewers describe **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 in Opera with the Boston Early Music Festival for the music of Charpentier. A respected interpreter of early music whose solo appearances include *Les plaisirs de Versailles* (Charpentier), *Orfeo*, *Il ritorno d'Ulisse in patria*,

Vespers of 1610 (Monteverdi), *Abduction from the Seraglio* (Mozart), *Christmas Oratorio*, *St. Mark Passion* (Bach), *Dido and Aeneas* (Purcell), and *Messiah* (Handel), he has appeared with Boston Lyric Opera, Emmanuel Music, Pacific MusicWorks, TENET, San Juan Symphony, Bach Ensemble, Casals Festival, Seattle Early Music Guild, Tragicomedia, and Tanglewood Music Center. He is a core member of Blue Heron and can be heard on all Blue Heron recordings. Other recording credits include Lully's *Pysché*, Handel's *Acis and Galatea*, Blow's *Venus and Adonis*, and Charpentier's *Acteon*

with BEMF (CPO), Fischer *Vespers* (Toccatina Classics), and *Awakenings* with Coro Allegro (Navona).

Scott Metcalfe has gained wide recognition 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, he was music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) from 2010-2016 and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America's Young Performers Festival Ensemble.



Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), Montreal Baroque (dir. Eric Milnes), and other ensembles, and directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire

and performance practice at Boston University from 2006-2015, is teaching a class in vocal ensemble performance at Harvard University this year, and is at work on a new edition of the songs of Gilles Binchois. He holds degrees from Brown University and Harvard University.

Countertenor **Martin Near** enjoys a varied career exploring his twin passions for early music and new music. Mr. Near recently sang in the solo quartet of Arvo Pärt's *Passio* with the Boston Modern Orchestra Project, was the countertenor soloist in the premiere performance of Dominick DiOrio's *Stabat*



mater with Juventas New Music Ensemble, sang the role of Hamor in Handel's *Jephtha* with Boston Cecilia, and was noted for his "fine work" in *Buxtehude's Heut triumphieret Gottes Sohn* with Boston Baroque.

He has been a member of Blue Heron since 2001 and appears on all of the group's recordings. He also sings regularly with Emmanuel Music, Boston Baroque, and the Handel & Haydn Society, and was Music Director of Exsultemus from 2009 to 2012.

Soprano **Margot Rood**, hailed for her "luminosity and grace" by *The New York Times*, performs a wide range of repertoire. Recent and upcoming solo appearances include those with Cleveland Orchestra, Boston Symphony Orchestra, New World Symphony, Handel & Haydn Society, Seraphic Fire, Lorelei Ensemble, Les Délices, A Far Cry, Boston Modern Orchestra Project, Rhode Island Philharmonic, Blue Heron, The Thirteen, Cape Symphony, Bach Collegium San Diego, and Grand Harmonie, as well as onstage with the Boston Early Music Festival, Monadnock Music, St. Petersburg Opera, and Green Mountain Opera Festival. Ms. Rood is the recipient of numerous awards, including the St. Botolph Emerging Artist Award, the Lorraine Hunt Lieberson Fellowship at Emmanuel Music, and third place in The American Prize competition in art song and oratorio. Her new music venture, Mélange, with percussionist Caleb Herron, makes its debut in Baltimore this



music venture, Mélange, with percussionist Caleb Herron, makes its debut in Baltimore this

season. She has been invited for performances and masterclasses by composers at Columbia University, the University of Pennsylvania, McGill University, and Keene State College. Her debut solo recording with composer Heather Gilligan, *Living in Light*, is now available from Albany Records. Ms. Rood holds degrees from the University of Michigan and McGill University.

Originally from Glasgow, Virginia, **Stefan Reed** is currently based in Jamaica Plain, Massachusetts and is enjoying an active career in chamber music, oratorio, and recording, with performances and projects in New England and throughout the country. Mr. Reed has been characterized as an “intense, focused, lyric tenor” (*Miami Herald*) and his performances have been described as “dramatically expressive and technically impressive” (*Boston Musical Intelligencer*). He performs regularly with Boston Baroque, Blue Heron, Conspirare, the Handel & Haydn Society, and Seraphic Fire. Recent and upcoming solo engagements include performances with the Vermont Symphony Orchestra, Coro Allegro, the Handel & Haydn Society, Boston Baroque, and Boston Cecilia. Mr. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.



Mr. Reed spent two summers as a fellow at the Tanglewood Music Festival and holds performance degrees from the New England Conservatory and George Mason University.

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 include roles in the Boston Early Music Festival’s productions of Conradi’s *Ariadne* (2003) and Lully’s *Psyché* (2007) and

several European tours with Contemporary Opera Denmark as Orfeo in Monteverdi’s *L’Orfeo*. He has performed across North America as a soloist with the Handel & Haydn Society, Concerto Palatino, Tafelmusik, Apollo’s Fire, Les Boréades (Montreal), Les Voix Baroques, Pacific Baroque Orchestra, the King’s Noyse, Mercury Baroque, and the symphony orchestras of Charlotte, Memphis, and Phoenix. Recent highlights include Monteverdi’s *Vespers of 1610* and a new *Vespers of 1640* with the Green Mountain Project, Buxtehude’s *Membra Jesu Nostri* with Les Voix Baroques and Houston’s Mercury Baroque, Mozart’s *Requiem* at St. Thomas Church in New York City, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten’s *War Requiem* with the New England Philharmonic and several guest choruses.



OCKEGHEM@600

Ockeghem@600 is Blue Heron’s 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, Ockeghem@600 will wind up in 2020-21, just in time to commemorate the 600th anniversary of Ockeghem’s birth in circa 1420.

Besides concerts, the undertaking requires and will include 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 expect to have a better understanding of such issues. We will also have created a new complete practical edition of the music of Ockeghem, 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, the fifth and final volume of which will be released in spring 2017, a new series of five CDs is being planned, 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 Ockeghem and the music of the fifteenth century.

OCKEGHEM@600 | 2015-2021

Most programs are organized around a setting of the mass, but all will also include motets and songs by Ockeghem and other composers: Binchois, Du Fay, Regis, Busnoys, Josquin, Obrecht, and others.

2014-15 | Predecessors & contemporaries

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

2015-16 | Early masses I

3. L’homme armé

2016-17 | Early masses II

4. Ecce ancilla domini
5. Caput

2017-18 | Masses based on songs

6. Ma maistresse & Au travail suis
7. Fors seulement

2018-19 | Speculative music

8. Cuiusvis toni
9. Prolationum

2019-20 | Freely composed masses

10. Missa quinti toni
11. Missa sine nomine

2020-21 | Last things & legacies

12. Requiem
13. Missa Mi mi

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 *vicair-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:

...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 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.

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, later 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 astonishingly 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.

—Scott Metcalfe

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	added voice by Ockeghem
Fors seulement contre ce	Alius discantus super O rosa bella	S'elle m'amera / Petite camusette
Fors seulement l'actente	Permanent vierge	Se vostre cuer
Il ne m'en chault	Prenez sur moi	Tant fuz gentement
Je n'ay dueil (two versions)	Presque transi	Ung aultre l'a
La despourveue	Quant de vous	
L'autre d'antan		
Les desleaux		

MOTETS

Alma redemptoris mater
Ave Maria
Intemerata dei mater
Salve regina

MASSSES

Missa Au travail suis
Missa Caput
Missa cuiusvis toni
Missa De plus en plus
Missa Ecce ancilla
Missa L'homme armé
Missa Mi mi
Missa quinti toni a 3
Missa prolationum

Missa Fors seulement
(Kyrie, Gloria, Credo)
Missa Ma maistresse
(Kyrie, Gloria)
Missa sine nomine a 5
(Kyrie, Gloria, Credo)
Credo sine nomine
Requiem (incomplete)

OCKEGHEM'S LIFE & TIMES

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

Ockeghem	Music & other arts	History	
1450	<ul style="list-style-type: none"> c. 1450 first extant compositions: <i>Ma maïstresse</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 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
1460	<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
1470	<ul style="list-style-type: none"> 1470 travels to Spain on 1 or 2 diplomatic embassies (adds 4th voice to Cornago's <i>Qu'ès mi vida preguntays</i>) lament for Du Fay (lost) 1475/6 <i>Missa Mi mi</i> copied in Bruges 1476/7 <i>Missa cuius vis 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
1480	<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
1490	<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 	

HOW DID OCKEGHEM SPELL HIS NAME?

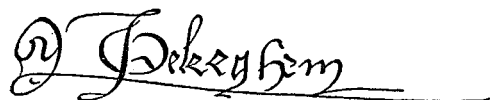
Jehan de Ockeghem was born around 1420 in the small town of Saint Ghislain, near Mons, in the county of Hainaut and in the diocese of Cambrai. Saint Ghislain lies in modern-day Belgium, about 50 miles southwest of Brussels and less than ten miles from the present border with France.

The county of Hainaut or Hainault was a lordship within the Holy Roman Empire with its capital at Mons (*Bergen* in Flemish); the name comes from the river Haine. Hainaut comprised what is now the Belgian province of Hainaut and part of the French *département* of Nord, and included the cities of Charleroi, to the east of Mons, and, to the southwest, Valenciennes and the diocesan seat of Cambrai, both in latter-day France. In 1420 the county was ruled by Jacqueline, daughter of duke Wilhelm II of Bavaria-Straubing, but in 1432 it was ceded to the Duchy of Burgundy under Philip the Good; in 1477, upon the death of Charles the Bold, it passed to the Habsburgs with the rest of the Burgundian Netherlands.

The composer's given name was Jehan (or Jean), normally given as Johannes in Latin or other non-French contexts. The surname suggests that his family originated in the town of Okegem on the Dendre, less than 35 miles to the north in East Flanders. But during the later Middle Ages, Hainaut was culturally and linguistically French,

and Jehan very likely grew up speaking French as his first tongue. By the mid-1440s he was living and working in France, and from about 1450 until his death in 1497 he was a member of the chapel of the the king of France and lived in Tours, in the Loire Valley.

The Flemish family name was a source of endless confusion to speakers of Fench, Italian, German, and other languages, and it may be found spelled in a bewildering variety of ways in contemporary sources: Ockeghem, Okeghem, Okegheem, Ockegheem, Okeghen, Okeghan, Okenghem, Ockenheim, Okekam, Obekhan, Obergan, Hockeghen, Hoquegan, Hocquergan, Hoiquergan, Holreghan, Okegus. Eugène Giraudet, in *Les artistes tourangeaux* (Tours, 1885), reproduces a presumed autograph signature on p. 312, but fails to indicate the source, which is otherwise unknown and is now apparently lost. Nevertheless, modern scholarship has generally accepted the authenticity of the signature, in part due to the unusual formation of the c, which could be taken for an e; such an oddity, as Jaap van Benthem has written, "might plead against any suggestion of a nineteenth-century attempt [at] forgery." The signature, assuming it is indeed genuine, establishes that, at least on this one occasion, the composer spelled his last name OCKEGHEM.



ACKNOWLEDGEMENTS

Blue Heron's existence as a performing ensemble is made possible by the devotion, hard work, and financial support of a community of board members, staff, volunteers, donors, and concertgoers. Many grateful thanks to all those who join us in creating, nurturing, and sustaining an organization dedicated to making the music of the 15th and 16th centuries come alive in the 21st.

Blue Heron is extraordinarily fortunate to work with a regular slate of talented, skilled, and devoted designers, engineers, videographers, and photographers. Our programs, postcards, season brochure, advertisements, and CD booklets are designed by Melanie Germond and Pete Goldlust. Erik Bertrand built and maintains our website. Our concerts are brilliantly recorded by Philip Davis

(Cape Ann Recordings) or Joel Gordon. Joel is also the engineer for our CDs, working with our producer Eric Milnes. Kathy Wittman (Ball Square Films) is our videographer and Liz Linder is our photographer. Our debt to these wonderful people who have shaped our look and sound is impossible to overstate.

Special thanks to Brett Kostrzewski for help preparing a performing edition of the *Missa Au travail suis* from the original sources.

We are very grateful to the gracious hosts who offer their hospitality to musicians from out of town.

Many thanks to our board and to all our volunteers for their help this evening and throughout the year.

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

Donations Received between October 1, 2016 and October 11, 2017

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