

MUSICA SPEI (*MUSIC OF HOPE*)

presents

OCKEGHEM DISCOVERED: A GALA TRIBUTE

Program

Alma redemptoris mater	Johannes Ockeghem (c.1410-1497)
<i>Musica Spei</i>	
De plus en plus	Gilles Binchois (c.1400-1460)
<i>Lloyd Peasley & Instrumental Consort</i>	
Kyrie (<i>Missa De plus en plus</i>)	Johannes Ockeghem
<i>Musica Spei</i>	
Ma maistresse	Johannes Ockeghem
<i>Micaela Gutierrez & Instrumental Consort</i>	
Gloria (<i>Missa Mi-mi</i>)	Johannes Ockeghem
<i>Musica Spei</i>	
Two Chansons:	Josquin des Prez (c.1440-1521)
Incessament	<i>arr. Bernard Thomas</i>
Faulte d'argent	
<i>Instrumental Consort</i>	
Ma bouche rit	Johannes Ockeghem
<i>Eric Lobenstine, Jeanne Beddoe & Instrumental Consort</i>	
Salve Regina	Johannes Ockeghem
<i>Musica Spei</i>	

INTERMISSION

Introit (<i>Requiem</i>).	Johannes Ockeghem
<i>Jim Blake, Joe Finetti, Lloyd Peasley,</i> <i>Rachel Plotinsky, Mark Ross, Richard Sauvain</i>	
Prenez sur moi (Fuga trium vocum)	Johannes Ockeghem
Two settings of <i>D'ung aultre amer</i>	<i>Richard Taruskin, ed.</i>
D'ung aultre amer	Alexander Agricola (1446-1506)
D'ung aultre aymer	Jean Le Brun (flourished 1498-1513)
<i>Instrumental Consort</i>	
D'un autre amer	Johannes Ockeghem
<i>Joe Finetti & Instrumental Consort</i>	
Sanctus/Tu solus qui facis mirabilia (<i>Missa D'ung aultre amer</i>)	Josquin des Prez
<i>Robert Frazier, ed.</i>	
<i>Musica Spei</i>	
Au travail suis	<i>attrib. Ockeghem or Barbinguant (fl.c.1470)</i>
<i>Katie Orem & Instrumental Consort</i>	
Agnus Dei (<i>Missa Au travail suis</i>)	Johannes Ockeghem
Gaude Maria	<i>attrib. Johannes Ockeghem</i>
<i>Musica Spei</i>	

*Jeanne Beddoe, Jim Blake, Lynette Blake, Sharon Emerson,
Joe Finetti, Micaela Gutierrez, Eric Lobenstine, Stephen Marcus,
Katie Orem, Lloyd Peasley, Rachel Plotinsky, Mark Ross, Richard Sauvain
Colleen Liggett, guest soprano*

The Early Music Instrumental Consort
Frank Amato, Jean Cronin, Patricia Hanley, Marilyn Plain, Elizabeth Seely

Alma Redemptoris Mater**Johannes Ockeghem**

Gentle mother of the redeemer, you ever remain a road and gateway to heaven and a star of the sea, you who provide help to the fallen and raise up the people. You who gave birth to your holy son, while nature looked on in wonder.

Virgin before and after - you to whom Gabriel, kneeling, uttered his "Hail" - show pity to all sinners. Amen.

De plus en plus**Gilles Binchois**

Springs ever and anew, my sweet lady, noble and fair, this wish I have to see you. And this brings on the great longing I have to hear your voice once more. Think not that I am concealing how, for all time, you are she to whom I would submit in all things. Springs ever and anew, my sweet lady, noble and fair, this wish I have to see you. Alas, if you treat me harshly, in my heart would be such anguish that I would wish to die. But that would be no outrage to you, being but an enhancement to your cause. Springs ever and anew, my sweet lady...

Kyrie (*Missa De plus en plus*)**Johannes Ockeghem**

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

Ma maistresse**Johannes Ockeghem**

My mistress and my greatest love, the mortal enemy of my desire, more perfect than any woman has ever been, the only one of whom it is said that she has no peer - will I never see you again? Alas, I would have great cause for complaint if you would not be pleased to let me see you even briefly. My love, no other love has power over me. For, unless I may see you wherever I may be, all that I see fills me only with displeasure and suffering. Unless this becomes possible I will never be happy. My sorrowful heart weeps without end, unwilling to believe that pity sleeps within you. May such a thing never come to pass, my so beloved lady! If, however, it be so, then I will be so unhappy that I will wish to live not an hour or even a half hour longer. My mistress...

Gloria (*Missa Mi-mi*)**Johannes Ockeghem**

Glory to God in the highest. And on earth peace to men of goodwill. We praise you. We bless you. We worship you. We glorify you. We give thanks to you for your great glory. Lord God, Heavenly King, Almighty God the Father. O Lord, the only begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father. You take away the sins of the world; have mercy on us. You take away the sins of the world; receive our prayer. You sit at the right hand of the Father; have mercy on us. For you alone are holy, you alone are the Lord, you alone are the Most High, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.

Two Chansons (instrumental):**Josquin des Prez****Incessament****Faulte d'argent****Ma bouche rit****Johannes Ockeghem**

My mouth laughs and yet my thoughts weep; my eyes are charmed yet my heart curses the hour in which it received the boon that destroyed its health. Only Death can bring me any pleasure but without any comfort to help or reassure me. Ah, perverse heart, liar and betrayer, tell me, how could you have dared to think of breaking the promises you made me? Since you wish so much to be revenged, find the means to end my life as fast as you may; I cannot live in this state to which you have brought me. Your cruelty demands that I die but Pity wishes that I remain alive; I therefore die as I live on and living, I expire that I may hide this never-ceasing pain and conceal the grief that gnaws at my soul. My mouth laughs...

Salve Regina**Johannes Ockeghem**

Hail, holy Queen, mother of mercy; Hail, our life, our sweetness and our hope! To you do we cry, poor banished children of Eve; to you do we sigh, lamenting and weeping in this vale of tears.

Turn then, most gracious advocate, your eyes of mercy toward us; and after this our exile, show us Jesus, the blessed fruit of your womb. O merciful, O loving, O sweet Mary, ever virgin.

INTERMISSION

Introit (*Requiem*)**Johannes Ockeghem**

Give eternal rest to them, O Lord, and let perpetual light shine on them. A hymn becomes You, O God, in Sion; and a vow shall be paid to you in Jerusalem. O hear my prayer: all flesh shall come to You. Give eternal rest...

Prenez sur moi (Three voice fugue - instrumental)**Johannes Ockeghem****Two settings of *D'ung aultre amer* (instrumental)****D'ung aultre amer****Alexander Agricola****D'ung aultre aymer****Jean Le Brun****D'un autre amer****Johannes Ockeghem**

By loving another, my heart would demean itself; one need never think that I might spurn her nor think that, for anything, I might change from this purpose, for my honor would be diminished. I love her so much that it never would be possible for me to consent to exchange her. By loving another... Death, by God, would undo me, before in my lifetime I would accept an estrangement. Let no one think that I would allow that; my strong loyalty would prevent it. By loving another...

Sanctus/Tu solus qui facis mirabilia (*Missa D'ung aultre amer*)**Josquin des Prez**

Holy, holy, holy Lord, God of power and might; 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.

You alone work wonders, You alone are the creator who made us, You alone are the savior who redeemed us with your most precious blood. In You alone we seek refuge, in You alone do we trust. We pray to no one else but You, Jesus Christ. To You we pour out our prayers. Hear what we beg for and grant what we ask, O gracious king.

Au travail suis*attrib.* **Ockeghem/Barbinguant**

I am in such torment that few would believe it; those who want can easily perceive it, for it is because I cannot see my lady as others may. Some surely would be very envious if I could have the advantage of her favor. I am in such torment... If that should happen, they would feel great anguish, for to see me receive my boon would give them such great pain that, if it truly lasted, I am quite certain that they would burst from sorrow. I am in such torment...

Agnus Dei (*Missa Au travail suis*)**Johannes Ockeghem**

Lamb of God, you take away the sins of the world; have mercy on us. Lamb of God, you take away the sins of the world; have mercy on us. Lamb of God, you take away the sins of the world; grant us peace.

Gaude Maria*attrib.* **Johannes Ockeghem**

Rejoice, Virgin Mary; you, unaided, have refuted all heresies and believed the word of the Archangel Gabriel. You, a virgin, gave birth to God and man and remained a virgin, inviolate, after giving birth.

We believe that the Archangel Gabriel spoke to you by divine dispensation.

We believe that your womb was made pregnant by the Holy Spirit.

Let blush the unhappy Jew, who says that Christ was born of Joseph's seed. You, Mary, a virgin, gave birth to God and man and remained a virgin, inviolate, after giving birth.

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Musica Spei's next concert, devoted to Renaissance settings of the Ave Maria and Salve Regina texts, will take place in June 1998 at Saint Anne Church. Please watch for further announcements.

If you wish to be placed on Musica Spei's mailing list and notified of future performances, please fill out an index card at one of the entrances to the Church; write to Musica Spei c/o Steve Marcus, 1025 East Avenue, #2, Rochester, New York 14607; or call (716) 244-7764.

Johannes Ockeghem

Musica Spei's slightly belated commemoration of the 500th anniversary of the death of the great Flemish composer Johannes Ockeghem (c. 1410-1497) is a celebration of a unique and powerful voice that is able to reach out to us over more than five centuries of history and move us with its originality, grandiosity, beauty and, most of all, passion and profound depth of feeling. During the 15th century, Ockeghem was celebrated as both the greatest composer and bass singer of his day and he either personally taught or otherwise influenced virtually the entire generation of Netherland composers that followed him, including his most famous pupil, Josquin des Prez, as well as Agricola, Le Brun, Brumel, Compere, Obrecht, Isaac and numerous others. Composers mentioned him in their motets and the great theoreticians dedicated their works to him. Erasmus, the greatest of the northern humanists, called him "*Prince of Music*" while he was still young and Francisco Florio, a contemporary writer, wrote: "*One cannot help loving this man, so handsome in appearance, so grave and gracious in manner and speech. He alone among the singers is free from all vices, abundant in every virtue, and he alone like a phoenix in Arabia deserves to be cherished and honored.*" Upon his death, poets wrote lamentations and deplorations and musicians composed motets in his honor. Josquin set a deeply moving text by the poet Molinet: "*... True treasure and masterpiece of music, Great pity it is that the earth covers him. Josquin, Pierchon, Brumel, Compere, And weep great tears from your eyes: You have lost your good father.*" Lupi's setting of a heartfelt text by Erasmus: "*...Has that voice, then, once so noble, now fallen silent, the golden voice of Ockeghem? Is the glory of music thus extinguished? ...What have you done, O envious death? The golden voice of Ockeghem, that once resounded through hallowed halls, is stilled. Once it caressed the tears of the angels and swayed the depths of the hearts of men. What have you done, O envious death?*"

Centuries ago, Durer remarked that "*the art of painting was rediscovered some two hundred years ago by the Italians but music lived in its generation only.*" Despite his enormous influence, Ockeghem and his music mostly disappeared from the 16th through the mid 20th century. Not only was there not much care taken to preserve his works in the decades following his death, but later theorists seized upon his extraordinary contrapuntal mastery and a few "puzzle" compositions concerned with solving difficult theoretical or mathematical problems. For the next four hundred years, he was remembered primarily as a theorist and, based upon just a few known works, described as the embodiment of "*Netherland artifice and bloodless celebration*" whose works were "*more calculated to please the eye than the ear.*" His reputation became that of "*a pure cerebralist almost exclusively preoccupied with intellectual problems for whom expression was a secondary consideration.*" Indeed, his mathematical brilliance shone in several of these works in which he used all imaginable varieties of canons, including the inverted and mirror or 'crab' (backward moving) canons. These compositions were sometimes cast in the form of a riddle in that their performance was impossible until the hidden meaning of his obscure directions were correctly interpreted. On the other hand, his entire *Missa Prolationum* is composed as a double canon and has been ranked with Bach's *Art of the Fugue* as one of the great contrapuntal achievements of all time. Today it is recognized that this work "*...is a monument to Ockeghem's ability to imbue the most technically conceived as well as the most freely imagined abstract counterpoint with emotional power and feeling*" and that even his most complicated technical puzzles are hidden beneath smooth melodic lines, harmonious proportions, natural movement and emotional depth.

Ockeghem's birthplace is unknown, but may have been in the village of Ockeghem in East Flanders near Alost. The first records indicate that he joined a French chapel as an ordinary chaplain (lay singer) around 1450 and that, by 1454, he was premier chaplain. In 1459 he became Treasurer of the Abbey of St. Martin in Tours (of which the French kings were the hereditary abbots). This was an extremely important administrative and diplomatic post and one which he held for 35 years; Ockeghem also gave over 40 years of service as choirmaster and chaplain to three successive French kings - Charles VII, Louis XI and Charles VIII. Although his career spanned at least half a century, only a relatively small output of compositions survive - approximately 15 masses, two dozen chansons and a few motets, of which several are of doubtful authenticity and may have been composed by contemporaries. There is dispute as to whether Ockeghem's other compositions have been lost to the ages or whether, in fact, he simply had so many diplomatic and administrative duties that he composed infrequently and only on those occasions when he felt like doing so.

Ockeghem's style of composition for his sacred music is often described in terms of its originality and its improvisatory, unpredictable and mystical effect; its long, winding, unending melodic lines; its lack of cadences, rests and imitation; its uniquely integrated textures in which all of the voices are of equal structural importance and of equal melodic beauty; and its subtle musical ideas that mirror the meaning of the text. He was one of the first composers to create a stylistic difference between his sacred and secular compositions; as unique and forward looking as he was in his sacred works, he remained tied to tradition in his use of the rigid chanson forms of the preceding centuries - the ballade, bergerette, virelai and rondeau. Before him, masses and motets were composed in a style that was virtually indistinguishable from that of the chanson. He is also noted for being the first composer to devote a large part of his compositional efforts to the mass cycle; his *Requiem* is currently the first and earliest surviving polyphonic setting of this text. Another of his remarkable innovations was the composition of several masses that were freely composed and not built upon the traditional pre-existent scaffold of a Gregorian chant or secular melody. However, what is finally most important to us is that, on the occasion of his 500th birthday, Ockeghem has emerged from his almost five century slumber and the vast and improbable beauty and power of his music is beginning to be available in performance and on recordings for music lovers everywhere as he takes his rightful place among the great masters of all time.

Musica Spei was formed in the summer of 1995 to explore the vast but largely unperformed repertoire of sacred, unaccompanied choral masterworks of the 15th, 16th and 17th centuries. Nonsectarian and comprised of non-professional Rochester singers, Musica Spei performs without a conductor and gives 3-7 concerts each season at various locations in the Rochester and Buffalo areas; the opportunity to perform in Buffalo's Saint Louis Church, that city's oldest and largest church and a nationally designated historic landmark, is one of the highlights of every season. In the fall of 1996, Musica Spei was invited by the Eastman School of Music to perform with nine major local choruses at a choral PRISM concert in the Eastman Theatre. For the last three summers, Musica Spei has held Renaissance Summer Sings at Saint Anne Church for members of the community who enjoy singing this repertoire. The goal of Musica Spei is to share the magnificence and beauty of this mostly unfamiliar music with a wider audience and to demonstrate its vibrancy, relevance and emotional appeal in today's world. The growth and development of Musica Spei has been made possible by the unwavering support of the parish community of Saint Anne Church in Rochester.

The Early Music Instrumental Consort includes recorder, sackbutt, dulcian and gamba players. All of the Consort's members belong to the Rochester Chapter of the American Recorder Society and four of them have been performing together for ten years as **The Now and Then Quartet** throughout the Rochester community in various churches, public schools and local colleges as well as at the Memorial Art Gallery. The Quartet has studied with Martha Bixler - the famed recorder player and teacher - and the Flanders Quartet of Belgium. The name Now and Then Quartet reflects the wide variety of musical periods and styles in the Quartet's repertoire, which ranges from medieval music through jazz and modern music.