



NORTHSTAR
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BY MIKE YAMORIS WOLF

THE DEN BOSCH CHOIRBOOKS, VOL. 4

The Feast of the Swan

A Renaissance brotherhood at table



Cappella Pratensis | Stratton Bull

with

Sollazzo Ensemble | Anna Danilevskaia



SUPER AUDIO CD



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Tim Braithwaite, Andrew Hallock superius

Lior Leibovici, Korneel Van Neste altus

Jonatan Alvarado, Peter de Laurentiis tenor

Marc Busnel, Grantley McDonald bassus

Sollazzo Ensemble | Anna Danilevskaia

Anna Danilevskaia, Filipa Meneses vihuelas de arco

Mara Winter renaissance flutes

Christoph Sommer lute

Special guest: **Vincent Bijlo**

ANTOINE BRUMEL (c.1460–c.1512)	
[1] Sicut lilium inter spinas	2:36
PLAINCHANT	
[2] Ave Maria	0:46
PLAINCHANT/TIM BRAITHWAITE (polyphonic extemporisation)	
[3] Ave Maria	0:45
JACOBUS CLEMENS NON PAPA (?) (c.1510–c.1555)	
[4] Ave Maria	1:47
LOÏSET COMPÈRE (c.1440/45–1518)	
[5] Le grant désir d'aymer m'y tient	5:43
BENEDICTUS APPENZELLER (c.1480–1558)	
Missa Benedicti (Ick had een boelken uutvercoren)	
[6] Kyrie	4:57
[7] Gloria	5:52
TIELMAN SUSATO (c.1510/15–1570)	
[8] Myns liefkens bruyn ooghen	5:16
JHERONIMUS VINDERS (fl.1510–1550)	
[9] Missa Myns liefkens bruyn ooghen – Sanctus	8:19
LOÏSET COMPÈRE	
[10] Dictes moy toutes voz pensées	6:35
MATTHAEUS PIPELARE (c.1450–c.1515)/ PIERRE DE LA RUE (c.1452–1518)	
[11] Een vroulic wesen (instrumental)	2:11

BENEDICTUS APPENZELLER	
[12] Missa Benedicti (Ick had een boelken uutvercoren) – Agnus Dei	5:41
ANONYMOUS (melody) / MARC BUSNEL (arrangement) / ERIC ALINK (text)	
[13] Ick had een boelken uutvercoren / Oeverloos	4:46
JACOBUS CLEMENS NON PAPA	
[14] Ave Maria	1:47
Bonus Track	
With special guest Vincent Bijlo	
ANONYMOUS (melody) / MARC BUSNEL (arrangement) / ERIC ALINK (text)	
[15] Ick had een boelken uutvercoren / Oeverloos	1:55

Total time: 59:05

Sources:

- [1] Florence, Biblioteca Medicea Laurenziana, MS Acquisti e doni 666 (Medici Codex)
 - [2] Einsiedeln, Stiftsbibliothek, Cod. 611
 - [4] [14] Leiden, Gemeentearchief, MS 1442
 - [5] Music from Canti B (Fossombrone: Ottaviano Petrucci, 1501); text from Paris, BnF MS français 9346 (Chansonnier dit Manuscrit de Bayeux)
 - [6] [7] [9] [12] 's-Hertogenbosch, BHIC 1232, Inv. no. 157
 - [8] Het ierste musyck boexken mit vier partyen (Antwerp: Susato, 1551)
 - [10] Dijon, Bibliothèque Municipale MS 517 (Dijon Chansonnier)
 - [11] Florence, Conservatorio di Musica Luigi Cherubini, MS Basevi 2439
 - [13] [15] Anonymous/ Marc Busnel/ Eric Alink, Ick had een boelken
- Music reconstructed from melody in Souterliedekens and Appenzeller, Missa Ick had een boelken

For further information on the sources used for this recording please check our website <https://www.cappellapratensis.nl/en/sources/>

The Den Bosch Choirbooks

At the dawn of the Renaissance, the southern Dutch city of 's-Hertogenbosch, with its abundance of churches and monasteries, was dubbed "Little Rome". Central to its religious scene was the Confraternity of Our Illustrious Lady (Illustre Lieve Vrouwe Broederschap), founded in 1318. This devotional organization, which counted among its members the famous painter Hieronymus Bosch, recruited the best singers and organists for its chapel, which performed a wide variety of polyphonic music. Nine choirbooks containing this repertoire are preserved by the Confraternity, including three from the Alamire workshop, which created luxurious music manuscripts for courts all over Europe. These books of polyphony are complemented by a variety of plainchant sources, often reflecting local practices. After centuries of silence, this magnificent collection is sounding once again. With the five-year project The Den Bosch Choirbooks (2020–2024), Cappella Pratensis, based in 's-Hertogenbosch, is giving these manuscripts the attention they deserve. The project encompasses concerts, workshops, publications, lectures and a series of five CDs. It also brings these precious sources to a wider audience through digitization and the production of facsimiles, in close collaboration with the Alamire Foundation, International Centre for the Study of Music in the Low Countries (Leuven).

Stratton Bull and Peter de Laurentiis

The Feast of the Swan

A Renaissance brotherhood at table

The present program presents the kind of music that might have been heard at the Feast of the Swan, an annual banquet held by the Confraternity of Our Illustrious Lady in 's-Hertogenbosch, sometime in the middle of the sixteenth century. We have taken the documentary traces of such occasions as the basis for our interpretive decisions. The combination of "sacred" and "secular" pieces might come as a surprise. However, the border between what we in the twenty-first century might imagine as two different musical realms was actually quite porous in the sixteenth. Many manuscript sources of the time include ostensibly sacred and secular pieces indiscriminately. For example, the four manuscript partbooks copied by the Bruges merchant Zeghere van Male in 1542 (Cambrai, Le Labo MSS 125–128) contain a variety of pieces, from secular songs in Flemish to Latin motets and complete masses, including several by internationally famous composers such as Adrian Willaert, and by local masters like Gheerkin de Hondt, choirmaster of the Confraternity of Our Illustrious Lady in 's-Hertogenbosch. Such mixed sources suggest that sixteenth-century music lovers did not necessarily consider "sacred" and "secular" music as mutually exclusive categories. This program thus presents pieces belonging to a variety of genres – vernacular songs, motets, mass movements – to suggest something of the mixed repertory that might have been sung at events such as the Feast of the Swan, an event hosted by a clerical organisation that had strong aristocratic and burgher representation. The music chosen reflects the taste of the mid sixteenth century, when features of the so-called Parisian chanson, characterised by memorable,

eminently singable melodies and clear-cut harmonies, had transformed the ways in which composers conceived of other genres, including motets and masses. In formulating this program, we have drawn on the work of Albert Smijers, Godfried C. M. van Dijck, Eric Jas and Véronique Roelvink, who have all contributed to our understanding of the Confraternity of Our Illustrious Lady.

The Confraternity of Our Illustrious Lady, 's-Hertogenbosch

The Confraternity of Our Illustrious Lady (*Illustre Lieve Vrouwe Broederschap*) was founded in 1318 at the collegiate church (now cathedral) of St John in 's-Hertogenbosch (often shortened to "Den Bosch"). Its first members were clerics and scholars, who met in one of the side aisles of the church to perform devotions to the Blessed Virgin. The first members swore on the Gospels to observe the statutes of the Confraternity. Later, lay men and women from the city and further afield were admitted as external members. Although they had to pay the same financial dues as the Sworn Brethren, they were not obliged to swear the oath or to attend all the services, though they received the same ecclesiastical indulgence as the core members. By the beginning of the sixteenth century, the Confraternity counted more than 14,000 external members. From 1488 onwards, the Confraternity also included another group of wealthy and influential members, the Swan Brethren, who generally held positions of responsibility in municipal government or at court. Although the Swan Brethren who lived outside Den Bosch could not participate regularly in its activities, they were admitted to the core of the Confraternity because of the status and the material benefits they conferred on it. However, this remained a select group: in the middle of the sixteenth century, there were only about five Swan Brethren beside the eighty-odd Sworn Brethren.

The Sworn Brethren gathered in St John's church for Vespers each Tuesday, and for Mass each Wednesday. In addition, Mass and Vespers were held on seven feasts of Our Lady throughout the year, as well as those of some other saints, including St John, St Anne and St Mary Magdalene (see Cappella Pratensis' recordings Ezekiel's Eagle, CC72878, and Apostola apostolorum, CC72879). Each quarter, the Confraternity held a general memorial service for its deceased members. A memorial was also held when a core member of the Confraternity died. The services were led by a priest (called dean), attended by a subdeacon and deacon, who sang the Epistle and Gospel respectively. Every day except Saturday, the Confraternity sang a "Lof" (a short votive service) of Our Lady, and regularly performed a Lof of the Holy Cross. It also participated in several processions during the year. The core members and the singers wore special robes in colours that rotated each year in a four-year cycle (red, purple, blue and green), embroidered with the Confraternity's device, *Sicut lilium inter spinas*, and adorned with a silver or gold brooch bearing the same device.

The musical establishment of the Confraternity

By the sixteenth century, the musical establishment at St John's was one of the finest in the Low Countries. Its ensemble of professional singers, comprising seven adult singers and four to six boys, was appointed jointly by the collegiate chapter of St John's and the Confraternity, and directed by the *zangmeester* (choirmaster). Another two priests acted as precentors, who began each chant. On weekday services on ferial (non-festal) days, the singers probably sang more plainchant than polyphony. However, during festal services, the singers gathered around the lectern in the middle of the chapel and unfolded the splendour of the polyphonic music contained in their rich codices, or improvised according

to techniques learned through years of training and practice. Alternating with the singers was an organist. The Confraternity also employed a *beierman*, who played tunes on the bells by pulling ropes or striking them with mallets.

In the late fifteenth century, the Confraternity was quite closely connected to the chapels of the Habsburg Dukes of Burgundy, Maximilian (r. 1477–1494) and Philip the Fair (r. 1494–1506). In May 1481, Maximilian brought his singers to provide music at the services held during the meeting of the Order of the Golden Fleece, and opportunity that conceivably led to an exchange of repertoire and techniques. In 1492/93, the eight adult singers of Maximilian's chapel enrolled as external members of the Confraternity. On 13 December 1496, Philip the Fair paid the singers at St John's and the minstrels of Den Bosch for performing before him. The tenor Roger Gheldrop sang at the Confraternity between 1473 and 1477 and again in 1499. In February 1500, he joined Philip's chapel, but died soon after. Gérard Barbet, employed as a countertenor at the Confraternity between 1471 and 1482, and again in 1489, served in Philip's chapel from 1495 until 1505. The singer and composer Hieronymus de Clibano – son of Nicasius de Clibano, singer and composer at the Confraternity from 1457 and its *zangmeester* from 1493 until his death in 1498 – was raised in the Confraternity, and joined Philip's chapel in August 1500, where he remained until his death in mid-1504. Pierre de la Rue, a singer-composer in the chapels of Philip and his sister Margaret, was an external member of the Confraternity. In 1511–1512, he made regular contributions to pay for a requiem to be sung after his death. Henry Bredemers, organist to Philip the Fair, Margaret of Austria and Charles V, was admitted as a Sworn Brother.

The Confraternity's ambition to rival the music of the Ducal chapel is reflected in the fact that in 1530–1531, it commissioned four choirbooks from the workshop of Petrus Alamire, which had produced many of the luxury manuscripts used in the chapel of the recently deceased Margaret of Austria, Regent of the Low Countries. Fourteen sumptuous musical manuscripts commissioned by the Confraternity have been preserved, containing polyphony and chant. Much of the music performed in this program comes from these sources.

The provision of music during the Confraternity's liturgy represented between a quarter and a half of its budget in any given year. The singers were also hired by other organisations, such as the Confraternity of the Blessed Sacrament, even older than the Confraternity of Our Lady, for which it sang a weekly mass. The singers were probably also hired on occasion by private citizens and the city's guilds. There was a strict separation between the singers and the Sworn Brethren. No singer, and only one former organist, was ever admitted as a Sworn Brother, and only a few ever became external members of the Confraternity.

The Feast of the Swan

Early in the Confraternity's existence, meetings were sometimes followed by a simple meal. Gradually these became more elaborate, and in time the Confraternity customarily held nine or ten banquets a year. These fell on Mondays, except for the fish banquet, held on Laetare Sunday, the fourth Sunday in Lent. On the Monday after Epiphany, a banquet was held in recognition of the auxiliary staff at St John's, including the sextons and singers. The accounts of the Confraternity routinely record the names of the guests and the food purchased, which suggests the importance of these occasions in the organisation's calendar.

In the fifteenth century, these meals often consisted of a lamb or beef stew. By the sixteenth century, the menu had become more extravagant. One of the Sworn Brethren was obliged to act as host, chosen according to roster, on pain of fines. The host wore a wreath made of gilt silver and set with pearls, with a silver holder into which flowers could be placed.

One of the Confraternity's regular banquets, held each year on the first Monday after Holy Innocents' Day (28 December), was the Feast of the Swan, first recorded in 1384. It thus coincided more or less with New Year, traditionally a time of feasting and gift-giving. The Swan was the Confraternity's heraldic beast, a symbol of grace and purity, attributes of the Blessed Virgin. The choice of a swan as the centrepiece for this feast also reflected the medieval appetite for birds of all kinds: not only chickens, ducks and geese, but also doves, cranes, peacocks and swans. At the earliest recorded Feasts of the Swan, held only at irregular intervals, the birds were provided by the cantor or some other Sworn Brother. After the feast was revived in 1446 after a ten-year hiatus, the custom was established that the swans for the Confraternity's banquets were provided by two of the Swan Brethren – the bailiff of the Duke of Brabant and a member of the Van Egmond family, Counts of Buren – as a fictional fine for failing to attend all the Confraternity's meetings. During the later middle ages, the hunting of high-status game was generally a prerogative of the aristocracy. The consumption of swans at the Confraternity's banquet thus reinforced the elevated social position of its core membership and its association with individuals of the highest status. From 1451, two swans "and other roast meats" (*meer ander gebraden*) were delivered to feed the Brethren. In 1494, for example, the banquet tables were laden not only with the two swans, but also with a keg of

beer, a lamb's belly, forty-eight cuts of beef, three pork shoulders, eight capons, eight hares, eight ducks, rye bread, wheat bread, white bread, buckwheat and peas, all seasoned with butter, salt, mustard and a sauce made from wine, sugar and herbs, and finished off with cheese and sweetmeats. All this bounty should not conceal the fact that swans were still something unusual; indeed, in 1454/55, it proved impossible to find any at all.

The proceedings on the day of the Feast of the Swan began with a Mass in St John's church, to which the Brethren were summoned by the great bell. This conspicuous tolling announced the event to the entire town. From 1494, the Mass was held in the richly appointed chapel that the Confraternity had built at the end of the north aisle of the church. After Mass, the Brethren silently processed in pairs across the Hinthamerstraat to the house that the Sworn Brother Gijsbert van der Poorten had donated upon his death in 1484, which was replaced in 1846 by the present Neogothic building. During the banquet, the Penitential Psalms *Miserere mei Deus* (Psalm 50/51) and *De profundis* (Psalm 129/130) were recited for the souls of the deceased brothers. Despite this religious element, the banquets were clearly a lot of fun. Though the wine was limited to a quarter-litre for each guest, those with a greater thirst could also enjoy beer. The drinks were served in pewter tankards. The first set of tankards, one for each of the Sworn Brethren, was commissioned in 1500.

Music at the Confraternity's banquets

In the medieval imagination, the swan had musical associations. The anonymous bestiary *Physiologus* states that the Latin name for the swan (*cygnus*) comes from the verb "to sing" (*canere*), because it produces such a beautiful song from its

long and flexible neck. It was thus fitting that the Feast of the Swan should include a rich musical component. The accounts of the Confraternity for 1509/10 provide some information about the music performed at the Confraternity's banquets. At the start of the meal, the choirmaster and the singers sang the Ave Maria three times, then the grace was said. During each course, the singers performed a motet or an "enjoyable but not indecent song". After the meal, the Ave Maria was repeated thrice. The dean of the Confraternity then said grace to conclude the meal. When it was time to settle the bill, the singers were to perform a good-night song, but were then to stop, presumably to prevent the festivities from continuing too long. Some of the singers also played instruments at the banquets. In 1556/57, the singers excelled themselves in "singing, playing and other entertainment" (*in singhen, spelen, ende ander jolyt*) when William of Orange attended a banquet. In 1545/46 and 1546/47, the organist Jan van Brugge and the singer Jan van Wintelroy received gratuities for playing at the new year's celebrations on the harpsichord and viol (or perhaps violin) (*op het clavesimbel ende op de veele*). The positive organ was sometimes brought over from the chapel, or a harpsichord from a private house. In 1561/62, the Confraternity ordered "a chest with five viols" from England, a commission soon followed by other necessary purchases: the organist Christiaen de Maryn was reimbursed for buying strings for the viols, and the cabinetmaker Thomas Arntsz. was commissioned to make a five-sided lectern on which the singers might "place their five books while they played the viols", and five stools to use while playing.

Sometimes visiting musicians performed during the Confraternity's services. The Confraternity regularly hired Peter van Groningen, one of the city pipers, to play during services between 1532 and 1538. Jan Anthonisz. van Culenborch,

another city piper, was appointed in 1566 to play "trumpet and other instruments" during the Mass. In 1542/43, the Confraternity paid four German minstrels who played on "a great variety of instruments" in the procession of Our Lady. In 1552/53, three foreign minstrels played during the procession on *violen*, this time probably violins, easier than viols to play while walking.

On occasion, foreign musicians also performed at the Confraternity's banquets. In 1531/32, "the emperor's choirmaster", probably Nicolas Gombert, sat at the same table as the other singers, and presumably sang with them. In 1539/40, the mayor of Antwerp and the singers of Mary of Hungary attended one of the Confraternity's banquets. Pipers from 's-Hertogenbosch and elsewhere appear regularly in the accounts of the banquets. In 1541/42, four Polish players performed before the guests.

Given such rich evidence for the use of instruments in the music-making of the Confraternity, we use four instruments in this program: a six-course Renaissance lute, a Renaissance transverse flute, and two matching vihuelas de arco (early Renaissance viols), whose relatively small, shallow bodies produce a husky, incisive tone that blends well with the voices.

The program

The Confraternity's device was **Sicut lilium inter spinas** ("As a lily amongst thorns", Song of Songs 2:2), which Christian interpreters routinely applied to the Virgin Mary, untouched by the sin that surrounded her. This device was found on many objects used by members of the Confraternity, such as their robes, their pewter tankards, and on the metal lectern that the Confraternity commissioned

in 1542. The knives commissioned for the confraternity's banquets in 1509/10 were engraved with the text of Psalm 133:1 ("Behold how good and joyful a thing it is, brethren, to dwell together in unity"), and with images of Our Lady on one side and the lily amongst thorns on the other. The present program opens with a simple but touching setting of this text by the suave Antoine Brumel, widely distributed in nine manuscripts, albeit not in the Den Bosch choirbooks.

The rest of the program is inspired by the provisions detailed in the 1509 accounts (see above). These specified that the festivities began with a three-fold performance of the **Ave Maria**. We begin with a chant version which is then decorated with a single improvised contrapuntal line, inspired by evidence such as the payments made by the Confraternity on 28 February 1543 to "a foreign singer, a Walloon, who sang a duet," or on 12 February 1556 to "a countertenor [*hoochconter*] from Liège when he sang a duet". The five-voice setting that follows is attributed tentatively to Jacobus Clemens non Papa, who worked at the Confraternity from September to late December 1550, possibly as a trial for appointment as *zangmeester*. Clemens not only sang during this time, but also wrote a Mass and a "motet in honour of Our Lady, which he wrote for the Confraternity," possibly the exquisite *Ego flos campi*. The polyphonic Ave Maria sung here, transmitted in one of the Leiden Choirbooks (Nr. 1442), illustrates the uncertainties that often attend composer attributions, and the active engagement of singers with the written sources in front of them on the lectern. The scribe of that fascicle of the manuscript attributed the piece to Clemens. A later user put a line through that attribution, with the annotation "non est" ("It's not"), and assigned it instead to Gheerkin (de Hondt). Yet another user

inked through that attribution and wrote the name of Thomas Crecquillon. Someone later tried to erase that attribution, writing "Ita est Clemens non papa" ("Yes, this is Clemens non Papa"). Whoever wrote this piece – and the attribution to Clemens is still not entirely certain – it is a simple but effective work, articulated into clear sections. It is written largely in short note-values, with a high degree of conjunct (stepwise) motion, which makes the individual lines quite smooth and flowing, but produces an overall impression of busy activity, with an appealing dialogue between the two upper voices. Reflecting the provisions of the 1509 accounts, the Ave Maria is repeated at the end of this program, with the instruments.

The two songs by Loyset Compère, one of the leading chanson composers of the late fifteenth century, show two different sides of his art. Compère complements the text of **Dictes moy toutes voz pensées** (found in five sources, including the important Dijon and Laborde Chansonniers) with flowing harmonies and soft dissonances. As is typical of many of his songs, the tenor and superius are both written in long, languorous lines with some imitation, while the contratenor (here played on the lute) provides a harmonic bass. **Le grant désir d'aymer m'y tient**, in a pastoral mood, is more boisterous, with its suggestive refrain "Et hoye", which might express anything from frustration and resignation to barely-concealed desire. The melody is set in the tenor, while the outer voices combine and transform their own distinctive rhythmical patterns. Even if neither of these chansons is transmitted in sources from Den Bosch, Jean Mouton's Mass based on *Dictes moy toutes voz pensées* is contained in MS 72C, thus attesting indirectly to the popularity of Compère's work there.

One of the Den Bosch choirbooks (formerly MS 75), copied at 's-Hertogenbosch in about 1540–1542 by the precentor Philippus de Spina (Philips van Doorn), the Confraternity's most active music scribe in the generation after Petrus Alamire, contains a Mass called simply **Missa Benedicti**. Eric Jas identified the model for the Mass as the Dutch song *Ick had een boelken uutvercoren*. The melody of this song is preserved in the important Psalm collection *Souterliedekens* (1540), but there only the first two lines of text are given. De Spina's failure to name the model suggests that he was probably not familiar with it, and simply provided an attribution to the composer, Benedictus Appenzeller, chapel master of Mary of Hungary, who had visited 's-Hertogenbosch in 1539, and would return in 1545/46. This Mass contains some bravura writing typical of Appenzeller, including wide leaps, syncopations, long melismas (phrases sung to a single syllable), and duets introduced for variety (as in the *Christe*). In the *Agnus Dei*, Appenzeller shows off his compositional skill. The piece is conceived for eight voices, but only four are notated. The other four have to start at the end and sing backwards, an example of the so-called *cancrizans* (retrograde) canon. Contemporaries found this movement of the Mass sufficiently impressive that they included it in other collections, such as *Selectissimae necnon familiarissimae cantiones* (Augsburg: Kriesstein, 1540), and Copenhagen, Kongelige Bibliotek MS Gamle kongelige Samling 1872, 4° [1].

Since we only possess the melody and the first two lines of text of **Ick had een boelken uutvercoren**, we commissioned Marc Busnel, a member of Cappella Pratensis, to write a polyphonic setting in a jaunty contemporary style, and the Dutch writer Eric Alink to write a new text, *Oeverloos* ("Boundless"). This witty

poem combines the Confraternity's heraldic beast, the Greek myth of Leda's seduction by Zeus in the form of a swan, and the earthy and absurd humour for which the Dutch have always been famous, as seen for example in the paintings of Hieronymus Bosch, himself an external member of the Confraternity.

A total of sixteen secular and sacred pieces based on the song **Myns liefkens bruyn ooghen** survive, which suggests that it first circulated in a monophonic version that has now been lost. Here we present a setting by Tielman Susato, which appeared in the collection *Het ierste musyck boexken* (Antwerp: Susato, 1551). While Susato is best known now as an important music printer and arranger of attractive dance music, this song reveals him as a skilful polyphonist.

Another setting of *Myns liefkens bruyn ooghen*, by Benedictus Appenzeller, formed the basis for a Mass by Jheronimus Vinders. Not much is known about Vinders except that he was choirmaster of a Marian Confraternity at St John's church (now St Bavo's cathedral) in Ghent in the second half of 1525. Most of the sources containing his music were copied in the Low Countries, which suggests that he spent his life there. The fact that he composed a lament for Josquin, *O mors inevitabilis*, and based a Mass on Josquin's motet *Stabat mater*, have led some to claim that he was a formal student of Josquin, but there is no documentary evidence for this. The Mass *Myns liefkens bruyn ooghen*, based on Appenzeller's setting of this song, lacks a composer attribution in the only source, 's-Hertogenbosch MS 75. However, Melchior Kriesstein included Appenzeller's song along with the second *Agnus Dei* of Vinders' Mass in *Selectissimae necnon familiarissime cantiones* (1540). Kriesstein replaced the original Latin words of

the Agnus with the text of the Flemish song, an example of the process known as “contrafact”. Eric Jas has attributed the Mass to Vinders on the basis of Kriesstein’s attribution of this contrafact. Appenzeller also based a Salve Regina setting on the song *Myns liefkens bruyt ooghen* (not recorded here), in which he uses the melody as a cantus firmus (a melody in long note values that serves as frame for the contrapuntal structure). The “Pleni sunt celi” section of the Sanctus of Vinders’ Mass cites from the “In hac lachrimarum” section of Appenzeller’s Salve Regina.

Een vroulic wesen was one of the most popular Netherlandish songs of the second half of the fifteenth century, and survives in settings by Jacob Barbireau, Jacob Obrecht, Johannes Heer, Henricus Isaac, and several anonymous. The arrangement presented here is attributed in different sources variously to Pierre de la Rue and to Matthaeus Pipelare, the *zangmeester* of the Confraternity between 1498 and 1500. It is performed here from the famous Basevi Codex (Florence, Conservatorio di Musica Luigi Cherubini, MS Basevi 2439), where it appears alongside arrangements of the same song by Johannes Ghiselin and the obscure “Hylaire”.

Grantley McDonald



Cappella Pratensis | Stratton Bull

The vocal ensemble Cappella Pratensis is a leader in the performance of polyphonic masterpieces from the fifteenth and sixteenth centuries, with a particular focus on the Low Countries. The group goes straight to the source, performing from facsimiles of original partbooks or choirbooks, the latter placed on a central music stand or projected on a large screen. Its programmes are intensively prepared and based on thorough musicological research, often in collaboration with leading scholars. Cappella Pratensis also enjoys a formal partnership with the Alamire Foundation, International Centre for the Study of Music in the Low Countries (Leuven). This multi-faceted approach results in a deep engagement with the music, in performances that get to the heart of this extraordinary repertoire. Cappella Pratensis also appears in surprising new contexts, regularly collaborating with theatre makers, dance companies, jazz artists and composers.

In addition to regular appearances at concert venues in the Netherlands and Belgium, Cappella Pratensis performs at leading international festivals and concert series throughout Europe, North America and Japan. The group has been ensemble-in-residence at Harvard University, the Fondation Royaumont (France), and Boston University, giving courses, presenting concerts and working with distinguished musicians. Its CD recordings have met with critical acclaim and distinctions from the press, including the Diapason d'Or, the Prix Choc and, for the last three CDs, three consecutive Gramophone Editor's Choice mentions. Gramophone magazine recognised the ensemble's recording of the Ockeghem Requiem as the best out of more than twenty recordings made over the last forty

years. In 2022, Cappella Pratensis won the prestigious REMA-EEMN Heritage Project of the Year Award with the CD recording *Apostola apostolorum*. The ensemble's 2023 recording of Obrecht's *Missa Maria zart* won the Premio Abbiati della critica musicale and was awarded with a Disco Excepcional by the Spanish music magazine Scherzo.

Cappella Pratensis makes a priority of passing on its knowledge to both professionals and amateurs through masterclasses, workshops, multimedia presentations, and an annual summer course. In addition, it trains young singers within the ensemble itself.

www.cappellapratensis.nl

Sollazzo Ensemble | Anna Danilevskaia

Sollazzo Ensemble brings together musicians with a keen interest in late medieval and early Renaissance music. Founded in 2014 by Anna Danilevskaia, the ensemble benefits from the diverse musical backgrounds of its members, who work not only not in the early music field but also modern classical, folk and jazz music. Critically acclaimed for its highly expressive delivery, the group relies on historical repertoires and informed performance criteria to convey feelings they have personally experienced, or to make statements that are meaningful to them. This process of appropriation is the basis of its members' communication with the public, as they aim to give every piece a strong, timeless identity which goes beyond purely musical intentions.

Since 2014, Sollazzo has won many prestigious competitions and awards, including the York Early Music Competition, the NCEM Prize and the Cambridge Early Music Prize. It was a beneficiary of the Emerging Young Artists program, supported by Creative Europe, followed by a collaboration with the CCR d'Ambrony as associated ensemble between 2017 and 2020. Sollazzo leads an active concert schedule, performing throughout Europe, USA and Asia.

Instruments

Vihuelas de arco, Roland Suits, Tartu. Based on the instruments depicted in Lorenzo Costa, *Madonna and Child enthroned with SS Augustine, Posidonius, John and Francis* (1497), Bologna, San Giovanni in Monte, Cappella Ghedini. Tuned (from top to bottom) G-d-a-f-c-g and G-d-a-f-c-f respectively.

Tenor and bass Renaissance flutes, Giovanni Tardino, Basel. Copied after the original consort of flutes in the Accademia Filarmonica, Verona.

Six-course Renaissance lute, Klaus Jacobsen, London.

www.sollazzoensemble.net

[1] **Sicut lilium inter spinas**
Sicut lilium inter spinas,
sic amica mea inter filias.

[2], [3], [4], [14] **Ave Maria**
Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
Alleluia

[5] **Le grant désir d'aymer m'y tient**
Le grant désir d'aymer m'y tient,
quant de la belle me souvient,
et du joly temps qui verdoie,
et hoye!

“Belle, je viens pars devers vous
pour avoir plaisir et secours:
vostre amour trop fort me guerroye.
et hoye!”

“Bienviengnez, amy, par amours;
or me dictez: que querez-vous?
Vous fault rien que de moy j'aye?
Et hoye!”

“Belle, par raison me convient
dire d'amours ce qu'appartient
que vostre amy tenu je soye.
Et hoye!”

“Je suis celle qui rien ne tient
a son amy, quant il y vient;
bien vous en monstreray la voye.
Et hoye!”

As the lily among the thorns,
so is my love among the daughters.
[*Song of Songs 2:2*]

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou amongst women,
Alleluia.
[*After Luke 1:42*]

A great desire to love takes hold of me
when I remember that beautiful girl
and the pretty season, green with sap,
oh yes!

“Fair one, I appear before you
to receive pleasure and succour:
your love, too strong to resist,
has besieged my battlements. Oh yes!”

“Love bids you welcome, friend.
Now tell me: what do you seek?
Do you require anything I might have?
Oh yes!”

“Fair one, it only makes sense that I,
out of love, should tell you
that you ought to hold me as your friend.
Oh yes!”

“I am not the kind of girl to hold aught
from her lover when he comes hither;
well, I will show you how it goes.
Oh yes!”

“Ce faulx jaloux souvent y vient:
lequel m'a dict qu'il me convient
de laisser l'amoureuse voye.
Et hoye!”

“Maiz, mon amy, c'est pour neant.
car quant de vous il me souvient,
mon cuer vit et volle de joye.
Et hoye!”

[6] **Missa Benedicti**
(Ick had een boelken uutvercoren): **Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

[7] **Missa Benedicti**
(Ick had een boelken uutvercoren): **Gloria**

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.

“That false, jealous man comes here often,
and has told me that I
must abandon the way of love.
Oh yes!”

“But, my friend, that is naught,
for when I remember you,
my heart awakes and flies with joy.
Oh yes!”

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us,

Glory be to God on high,
and on earth peace to men of good will.
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,
God the Father almighty,
Lord, the only begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.

You who take away the sins of the world,
have mercy on us;
You who take away the sins of the world,
receive our prayer.

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.

[8] **Myns liefkens bruyn ooghen**

Myns liefkens bruyn ooghen
en haren lachende mont,
die doen my pyn en dooghen
in alder stont,
dat ic se sien noch spreken mach.
Dat claeg ick god en mynen ooghen:
ick ben bedroghen!

[9] **Missa Myns liefkens bruyn ooghen: Sanctus**

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt celi et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

[10] **Dictes moy toutes vos pensées**

Dictes moy toutes vos pensées,
car j'ay désir de les savoir.
Octroies moy ce bien avoir,
affin qu'ellez soient exaulcées.

Souvent les ay contre pensées,
c'est pour mieulx à mon cas pourvoir.

You who 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.

My beloved's brown eyes
and her laughing mouth
cause me pain and suffering
at every moment
When I can neither look upon her nor speak to her.
I lament to God and to my eyes:
I am betrayed!

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.

Tell me all your thoughts,
for I desire to know them;
Permit me the favour
of telling me what I want to know.

I have often hoped for another outcome,
but I am just thinking of my own interests.

De loyalté sont balancées,
est ce bien pour me decevoir.
Si vous faissies votre debvoir,
je fusse des plus avancées.

[11] Een vroulic wesen (instrumental)

[12] Missa Benedicti (Ick had een
boelken uutvercoren): Agnus Dei

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.

[13] [15] Ick had een boelken uutvercoren /
Oeverloos

Ick had een boelken uutvercoren
om oerverloos te minnen;
in water ziltig, zoet of brak
vervloeien onze zinnen

Naar pauw, patrijs of purperhoen
kan ik geen hunker voelen
'k wil enkel na een zwanenzoen
in kroos of rietkraag kroelen

Gij lokt mij met uw lome lust
met donzen dekbedogen
Oh zwoele zwaan, als gij mij kust
is elke schroom gevlogen

'k Wil spelevaren in uw schoot
Uw binnensee beproeven

What's in your head is counterbalanced by my loyalty,
But I am probably just deluding myself.
If only you did your duty,
I would be a woman virtually without peer.

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.

I chose me a sweety-pic
to love without limits;
in silty, sweet or stagnant water,
our senses flow together.

I feel nothing for peacocks,
partridges or purple hens:
I only want a swan kiss and then
some fun in the weeds and the reeds.

You woo me with your steamy lust
and your feathery duvet-eyes.
Oh horny swan, when you kiss me,
my decency flies out the window.

I wanna play in your lap,
swim in your sea,

bij eb en vloed en elke stoot
in uwe diepte toeven

In trance voel ik uw minnedans
uw zwieren op mijn zwengel
de zwanenzwans, een liefdeslans
omstrengel hem, mijn engel

Ons liefdessop spat lustig op
het parelt in uw veren
Ga door! Versnel! Zeg nimmer stop!
in u wil ik verkeren

Kom zaligheid! Kom zwaan-kleef-aan!
we schokken zonder luwen
Zwaaaaahaaaaahaaaaahaaaaahaaan!
mijn hartstocht is de uwe.

and explore your depths with every thrust,
at high tide or low.

In a trance I feel your love-dance,
as you gyrate on my crank;
the swan-cock is a love-lance:
embrace it, my angel!

Our love-sap splashes lustily
in droplets on your feathers.
Go on! Faster! Don't ever say stop!
I wanna get into you.

Come bliss! Come sticky swan!
We jolt without slowing,
Swaaaaahaaaaahaaaaahaaaaahaaan!
My passion is yours.



This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic & Musikelectronic Geithain monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



www.northstarconsult.nl



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