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THE DEN BOSCH CHOIRBOOKS, VOL. 2

Ezekiel's Eagle

A Renaissance brotherhood celebrates
St John the Evangelist

JEAN MOUTON Missa Tua est potentia
Capella Pratensis | Stratton Bull



SUPER AUDIO CD

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JEAN MOUTON Missa Tua est potentia
Cappella Pratensis | Stratton Bull

Stratton Bull, Andrew Hallock superius
Lior Leibovici, Korneel Van Neste altus
Pieter De Moor, Peter de Laurentiis tenor
Marc Busnel, Máté Bruckner bassus

Stratton Bull artistic director

JEAN MOUTON (1459-1522)
[1] **Motet** Tua est potentia **2:40**

PLAINCHANT
[2] **Introitus** Protexisti me* **4:56**

JEAN MOUTON
Missa Tua est potentia
[3] Kyrie **3:31**
[4] Gloria **6:55**

PLAINCHANT
[5] **Alleluia** Clamaverunt iusti **1:47**
[6] **Alleluia** Dominus in Synai **2:25**
[7] **Sequentia** Verbum Dei Deo natum* **6:57**

JEAN MOUTON
[8] **Missa Tua est potentia** Credo **8:28**
[9] **Offertorium motet** Salva nos Domine **1:40**

PLAINCHANT/ANONYMOUS
[10] **Prefatio** **2:37**

JEAN MOUTON/ANONYMOUS
[11] **Missa Tua est potentia** **7:42**
Sanctus with Elevation motet - O salutaris hostia

PLAINCHANT
[12] **Pater noster*** **1:40**

JEAN MOUTON
[13] **Missa Tua est potentia** Agnus Dei **4:43**

PLAINCHANT
[14] **Communio** Ego sum vitis **0:58**

JEAN MOUTON
[15] **Motet** Da pacem Domine **3:07**

Total time 60:14

* Includes improvised polyphony

Sources:

[1] [3] [4] [8] [9] [11] Sanctus [13]: Brabants Historisch Informatie Centrum (BHIC) 1232, Inv. no. 155 (formerly 's-HerAB 72C)
[2] [5] [6] [7] [14]: BHIC 1232, Inv. no. 152 (formerly Codex Smijers)
[10]: Prefatio: *Missale Leodiensis ecclesiae* (Speyer: 1502); Anonymous responses: Modena, Biblioteca Estense Universitaria, MS {alpha}.N.1.2
[11]: O salutaris hostia: BHIC 1232, Inv. No. 154 (formerly 's-HerAB 72B)
[12]: Roma, Biblioteca Apostolica Vaticana, Arch.Cap.S.Pietro.A.47
[15]: *Ioannis Mouton...Selecti aliquot moduli...liber primus* (Paris: Le Roy & Ballard, 1555)

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 also referred to as "Little Rome". Central to this religious scene was the Brotherhood of Our Illustrious Lady (Illustre Lieve Vrouwe Broederschap), founded in 1318. This devotional organization, which counted among its members the famous painter Hieronymus Bosch, invested considerably in recruiting and employing the best singers and organists for its chapel, which performed a wide variety of polyphonic music. No fewer than nine choirbooks with this repertoire are still preserved by the confraternity, including three manuscripts from the Alamire workshop, which was renowned for creating 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 finally sounding once again. With the five-year project *The Den Bosch Choirbooks* (2020-24), Cappella Pratensis, itself based in 's-Hertogenbosch, is giving these manuscripts the attention they deserve. The project includes numerous concerts, workshops, publications, lectures and a series of five CDs. It also aims to bring these precious sources to a wider audience through digitization and the production of hand-crafted facsimiles, in close collaboration with the Alamire Foundation, International Centre for the Study of Music in the Low Countries (University of Leuven).

Celebrating St John the Evangelist with the Brotherhood of Our Illustrious Lady

A visitor to 's-Hertogenbosch today can still see and touch the rich material legacy of one of Europe's largest and longest-lived confraternities, the Brotherhood of Our Illustrious Lady. The regional archive preserves its foundation charter from 1318, membership lists spanning hundreds of years, and copious documentation of its liturgical and musical life. By special arrangement, one can visit the confraternity's exquisite Gothic chapel in the city's main church of St John the Evangelist where their daily ceremonies took place, and ascend the stone spiral staircase that once gave access to the organ loft.

In the museum at the Brotherhood's house one can admire a small wooden panel depicting the church's patronal saint, once part of the chapel's elaborate altarpiece. This fragmentary survivor was carved by the Utrecht sculptor Adriaen van Wesel in the mid-1470s, and shows St John on the Greek island of Patmos in the act of writing the Book of Revelation (at this time, John the Evangelist was accepted as the author of both the Gospel and Revelation). An angel has an arm around the saint and gestures upward towards the statue of the Blessed Virgin that once crowned the altarpiece (their most famous sworn brother, Hieronymus Bosch, contributed a small painted panel on the same theme in the late 1490s, now in the Berlin Gemäldegalerie). The confraternity celebrated St John's universal feast day on December 27 as well as his May 6 feast of St John before the Latin Gate at the highest liturgical rank, marked by public processions as well as sung Masses and

Office Hours whose plainsongs can still be found within locally produced chant books now preserved in the region's archives.

Testimony to the confraternity's vibrant musical culture is also on display today at the Brotherhood's museum in the form of three precious paper choirbooks of intricate sacred polyphony apparently purchased directly from the renowned music scribe and businessman Petrus Imhoff, alias Alamire (c.1470-1536), himself a confraternity member. These are believed to be the last extant manuscripts to issue from Alamire's scriptorium; two, devoted primarily to Mass settings, were likely commissioned by the confraternity in July 1530 and delivered by Alamire himself to 's-Hertogenbosch in January 1531. At that time he offered them a third unsolicited book that the brothers deemed even better than the two commissioned volumes, apparently because it contained both Masses and motets, eight of each. All contain an international repertory reflecting Alamire's access to music from the Habsburg-Burgundian and French courts. All three sources survive with their sturdy leather bindings, brass clasps and buckles largely intact; lively painted initials and delicate calligraphy adorn their thick paper pages.

But how were these books of Renaissance chant and polyphony used, and what did the music inscribed in old notation on their paper leaves sound like? Just as St John was able to access divine mysteries for revelation to the faithful, so does Cappella Pratensis here unlock an otherwise inaccessible musical vision for us, one that cannot be seen or touched. The ensemble's long-standing association with the city of 's-Hertogenbosch has fostered their special interest

in placing its precious manuscripts of plainsong and polyphony back into historical context, as books from which choirmen like them sang during services in praise of God, the Blessed Virgin, and the saints especially dear to this community.

This recording thus invites listeners to imagine themselves among the confraternity members gathered in their chapel in the church of St John the Evangelist in 's-Hertogenbosch on a sunny spring day. It is May 6, the great feast of St John Before the Latin Gate that commemorates the attempted martyrdom of the Evangelist in 92 AD, when he emerged unscathed from a pot of boiling oil, an event thought to have taken place near one of the gates in the wall surrounding Rome. The liturgy for today's Mass follows the formulary for the Common of an Apostle or Martyr, whose texts emphasise pleas for peace and protection, sentiments as relevant today as then.

A choir of eight men, attired in the new colored hoods worn for the first time each year on this feast day, clusters in front of a large double-sided music stand placed before the altar. One side holds the book of chant containing the Proper plainsongs for this feast day, while the other displays their *Tua est potentia* Choirbook, so-called because it opens with Jean Mouton's *Missa Tua est potentia*. This is a treasure-trove of music by that great French court composer, who had died in 1522; all its eight Masses are by Mouton, and three of its eight motets. The choirmaster opens the book to the first motet, **Mouton's *Tua est potentia***, chosen to open today's ceremony because its text closes with a prayer for peace that complements the feast's liturgy. A red rubric next to the

Tenor's part commands "Sequere me in subdyatessaron" and three little dots above his second note together present a mystery only a trained singer could solve: they direct a second tenor to create a canon by duplicating the first tenor's line at the interval of a fourth below, beginning a bar later. A sumptuous five-voice composition thus emerges from only four notated parts. All five voices begin with the assertive gesture of an ascending fifth leap, suggesting the power of God praised at the opening of the motet. The canonic cantus firmus tune appears to be the composer's own invention, as it does not correspond to any known chant melody with this text.

At the conclusion of Mouton's motet, the choirmaster swivels the music stand to the side holding the chant book, and begins the **Introit Protexisti me Deus a conventu** as the celebrant and his ministers emerge from the sacristy. Given the solemnity of the occasion, the singers embellish the chant tune with improvised polyphony at the close of the verse and doxology; in this and the other Proper plainsongs they adopt a measured delivery that imbues the ancient chant notation with the rhythmic significance familiar to singers adept with the polyphonic mensural notation of the time.

For the five Ordinary sections of the Mass, the choirmaster has selected **Mouton's Missa Tua est potentia**, based on the same tenor melody he employed in the motet that opened the service. Here, however, the melody is treated with considerable freedom in a prevaillingly four-voice texture. In the **Kyrie**, the singers can enjoy not only the lively seamless weave of their lines but also the amusing grotesques in the inked initials, especially the grinning

head whose nose is tickled by an arrow sticking through his hat. In the **Gloria**, the "Domine, Fili unigenite" clause features an imitative trio texture from which both the tenor and the cantus firmus disappear; the "Qui tollis" section is marked by minor harmonic touches on the "suscipe deprecationem" phrase, while homophony and longer note values lend special emphasis to the phrase "Tu solus altissimus, Jesu Christe."



Jean Mouton, *Missa Tua est potentia* opening of bassus Kyrie I. BHIC 1232, Inv. no. 155, fol. 2r. With permission.

Because the feast of St John before the Latin Gate falls within the Easter season, this festal liturgy omits the Gradual chant and calls instead for two Alleluias.

The **Alleluia Clamaverunt iusti** is a rare chant whose earliest source is a twelfth-century Premonstratensian gradual of unknown origin, in which it served a variety of saints' feast days. This is followed immediately by the **Alleluia Dominus in Synai**, a plainsong borrowed from the feast of the Ascension of Our Lord and found in many sources from the tenth century on. Their ornate melismatic melodies and psalm texts stand in stark contrast to what follows: the **sequence Verbum Dei, Deo natum**, a magnificent poem in rhymed metric couplets set to a sharply chiseled syllabic tune. John's visionary power to see and touch the sacred mysteries, and to reveal them to the faithful, are given poetic force through assonance, alliteration, and rhetorical use of repetition. It is in this poem that the saint is identified by his moniker "Ezekiel's Eagle", a reference originating in the vision of "four creatures" experienced by the Old Testament prophet Ezekiel, images subsequently understood to foreshadow the four Evangelists. To magnify the impact of this mighty sequence, the confraternity's choirmen again indulge in improvised polyphony on the second half of each couplet.

After the gospel reading, Mouton's **Credo** setting brings the Foremass to a close with a kaleidoscopic treatment of motives from the *Tua est potentia* motet that began the ceremony. They glimmer in different voices amidst the play of gracefully shifting textures. The "Crucifixus" clause begins a lengthy free trio without the tenor, followed by the concluding four-voice section commencing with the statement of belief in the Holy Spirit.

The Eucharistic phase of the ritual now begins with a motet in lieu of an Offertory chant, a familiar custom in this confraternity's liturgical practice.

Mouton's brief but opulent motet **Salva nos Domine** offers another prayer for peace and protection, an appropriate supplication to accompany the preparation of the gifts of bread and wine. Like *Tua est potentia*, this motet is constructed around an embedded canon: here six voices emerge from five notated parts. Unlike *Tua est potentia*, however, *Salva nos Domine* is based on a chant melody, a widely known Compline antiphon whose Phrygian mode melody requires a surprising and lovely final minor plagal cadence.

For the **Preface** prayer that introduces the Sanctus, the celebrant turns to the embellished solemn tone for feasts of Apostles used in the diocese of Liège to which 's-Hertogenbosch belonged. The singers then begin **Mouton's Sanctus** setting as the priest silently prepares for the ritual climax of the ceremony, the Elevation of the Host. Motives from the beginning of the *Tua est potentia* motet permeate the four-voice texture; tenor and bass shine in the free "Pleni" duet. Following confraternity custom, the choirmaster has chosen to substitute a stately six-voice Elevation motet from one of the other Alamire manuscripts, **O salutaris hostia**, for the first "Osanna" today. Its unknown composer drew on one of the many melodies associated with the hymn *Verbum supernum prodiens* whose text by the thirteenth-century theologian St Thomas Aquinas closes with the "O salutaris hostia" verse. Following the Elevation, the choir returns to Mouton's Sanctus setting for the "Benedictus", a trio whose free imitative tissue unfurls words greeting Christ now present in the Host. The Sanctus concludes with Mouton's setting of the "Osanna" acclamation, all four voices participating in an elegant paraphrase of motives from *Tua est potentia*.

The celebrant now introduces the **Pater noster** prayer, whose austere tune the singers embellish with simple improvised harmonies. As the ritual proceeds into the communion rite, the choir begins **Mouton's Agnus Dei** setting, the final section of his *Missa Tua est potentia*. Textural variety here imbues the approaching close of the Eucharistic ceremony with a satisfying sense of culmination: following the four-voice Agnus I we are treated to a graceful imitative treble duo, after which the texture of Agnus III is enriched with the addition of an inner voice canonically derived from the tenor part. That tenor part is melodically and rhythmically identical to the tenor part of the *Tua est potentia* motet; here, however, the canonic follower is a fifth below and two bars behind the leader. Mouton's Mass setting thus reveals itself as an extended fantasia on the motet with which it is paired in the confraternity's best choirbook.

Fittingly, the brief **Communion Ego sum vitis** draws from John's Gospel; we hear Christ's words of encouragement to his disciples. Inspired by the idea of leader and follower articulated in the Communion text and enacted in the musical canons his singers have executed over the course of this celebratory Mass, the choirmaster has chosen one final canonic motet, **Mouton's Da pacem, Domine**, to close the service. Two bass parts and two treble parts enclose the canonic pair, creating a rich six-voice tapestry whose threads are all based on an antiphon melody widely used as a prayer for peace. In no hurry to depart the beauty of the chapel, we linger, the echo of sublime music still filling our ears.

M. Jennifer Bloxam



Recording session 20 August 2020,
Catharijnekerk Heusden (NL)

A note on performance practice

Physical setup

Our usual way of performing, grouped close together around our big wooden music-stand and reading from choirbooks, was challenged during the pandemic by the distancing regulations. However, we decided not to give up on the practice altogether, singing instead from a large digital screen that allowed us to read from high quality images of the manuscripts while keeping the prescribed distance between each singer. The challenge was to preserve the same unity of sound that we are used to when we sing in close physical proximity, and to sing the same text when sharing a vocal line whose layout is ambiguous or missing in the source.

Improvised polyphony

All the polyphony in this recording appears in the Den Bosch Choirbooks (BHIC 1232, Inv. no. 155 and 154), except for the last motet *Da pacem Domine*, from a 1555 print of motets by Mouton, and the short anonymous responses of the Preface, which appear in Modena, Biblioteca Estense Universitaria, MS {alpha}.N.1.2. This manuscript, which also contains Mouton's *Missa Tua est potentia*, was copied by Jean Michel, a French singer, agent and copyist who worked at the court of Ferrara for over fifty years. Among other things he had the special task of obtaining new music by Mouton, whom he knew personally. We decided to include those anonymous responses to show how on important feasts the liturgy included—apart from the ever-present plainchant—highly complex polyphony like Mouton's Mass and motets,

alongside simple polyphony like those responses and the *O salutaris*, and even simpler improvised polyphony, with which we decided to embellish parts of the plainchant. In this way we wish to represent the full spectrum of performance approaches at the time, from *res facta* or written polyphony to the extemporaneous practice of “singing on the book”.

Stratton Bull and Peter de Laurentiis



Cappella Pratensis | Stratton Bull

The vocal ensemble Cappella Pratensis is a leader in the performance of polyphonic masterpieces from the 15th and 16th 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 (University of 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 dance companies, jazz artists, theatre makers, 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 and the Prix Choc). Gramophone magazine recognised the ensemble's recording of the Ockeghem Requiem as the best out of more than 20 recordings made over the last 40 years.

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

[1] **Tua est potentia**

Tua est potentia, tuum regnum Domine,
tu es super omnes gentes.
Da pacem, Domine, in diebus nostris.

Yours is the power, yours the kingdom, Lord,
you are above all nations.
Give peace in our time, Lord.

[2] **Protexisti me**

Protexisti me, Deus, a conventu malignantium,
alleluja: a multitudine operantium iniquitatem,
alleluia, alleluia.
V. Exaudi, Deus, orationem meam cum deprecor:
a timore inimici eripe animam meam. [*Psalm 63*
(64): 3, 2]
Gloria patri et filio et spiritui sancto. Sicut erat in
principio et nunc et semper et in secula seculorum.
Amen.

You have protected me, O God, from the assembly
of the malignant, alleluia: from the multitude of the
workers of iniquity, alleluia, alleluia.
V. Hear, O God, my prayer, when I make
supplication to you. Free my soul from the fear of
the enemy.
Glory be to the Father and to the Son and to the
Holy Spirit. As it was in the beginning, is now,
and ever shall be, world without end. Amen.

[3] **Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

[4] **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,

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,

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.

[5] Alleluia Clamaverunt iusti

Alleluia.
Clamaverunt iusti et Dominus exaudivit eos et
ex omnibus tribulationibus eorum liberavit eos
Dominus. [Psalm 3 (34): 18]
Alleluia.

[6] Alleluia Dominus in Synai

Alleluia.
Dominus in Synai sancto ascendens in altum
captivam duxit captivitatem.
[Psalm 67 (68):18–19 Vg]
Alleluia.

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.

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.

Alleluia.
The just cried, and the Lord heard them:
and delivered them
out of all their troubles.
Alleluia.

Alleluia.
The Lord is in Sinai, in the holy place;
ascending on high,
he has led captivity captive.
Alleluia.

[7] Verbum Dei

Verbum Dei Deo natum
quod nec factum nec creatum
venit de celestibus.
Hoc vidit hoc attraxit
hoc de celis reseravit
Johannes hominibus.

Inter illos primitivos
veros veri fontis rivus
Johannes exiliit,
Tori mundo salutare
nectar illud palutare
quod de celo prodiit.

Celos subiit veri solis
rotam vidit ibi totam
mentis figens aciem
Speculator spiritalis
quasi Seraphin sub alis
Dei videns faciem.

Audi <vi>t in gyro sedis
quid psallant cum cytharedis
quater seni proceres,
De sigillo trinitatis
nostre nummo †libertatis†
impressit caracterem.

Iste custos virginis
archanum originis
divine mysterium
scribens evangelium
mundo demonstravit.

The Word of God, who was born of God,
and was neither made nor created,
came down from the realm of heaven.
John saw this Word, touched it
with his hands, and revealed its heavenly meaning
to humankind.

John sprang up
amidst those ancient, true rivulets
of the true water,
to offer that life-giving nectar,
which issued from heaven,
as drink to the whole world.

He rose through the heavens
and saw the disc of the true sun,
fixing the full gaze of his soul's eye upon it,
this spiritual contemplator,
seeing, as if from under seraph's wings,
the face of God.

He heard the songs which the twenty-four Elders
and the heavenly harpers
sing all around the throne;
He has stamped upon the coin of our liberty
the impression from the seal
of the Holy Trinity.

He, the guardian of the Virgin,
by writing his Gospel,
revealed to the world
the mystery
of the divine generation.

Celi cui sacrarium
suum Christus lilium
filio tonitru
sub amoris mutui
fide commendavit.

Haurit virus hic letale
ubi corpus virginal
virtus servat fidei.
Pena stupet quod in pena
sit Johannes sine pena
bullientis olei.

Hic naturis imperat
ut et saxa transferat
in decus gemmarum.
Quo iubente riguit
aurum fulvum induit
virgula silvarum.

Hic infernum reserat
morti iubet deferat
quos venenum stravit.
Obstruit quos Ebion
Cherinthus et Marchion
perfide latravit.

Volat avis sine meta
quo nec vates nec propheta
evolavit altius.
Tam implenda quam impleta
numquam vidit tot secreta
purus homo purius.

To him, the Son of Thunder,
Christ entrusted
his heavenly shrine,
the Lily [Mary],
in a pledge of mutual love.

He drinks a deadly poison,
but the strength of his faith
saves his tender body.
Pain itself is astounded that John,
punished with boiling oil,
should feel no pain.

He commands the natures of things,
as when he ordered that stones
be transformed into glittering gems.
At his command,
the twigs of a tree became stiff
and assumed a mantle of tawny gold.

He unbolts the gates of hell,
and commands death to restore those
whom poison had killed.
He stops
the faithless howling
of Ebion, Cerinthus, and Marcion.

He soars like an eagle,
without boundary; neither bard nor prophet
has ever flown higher.
No pure man has ever seen more clearly
so many secrets, those which had come to pass [the
Gospel] and those still to come [the Apocalypse].

Sponsus rubra veste tectus
visus †est† sed non intellectus
†referre misteria†.
Aquilam Ezechielis
sponse †que misit† de celis
†ad celi palacium†.

†Hic† dilecte de dilecto
qualis sit ex dilecto
†vere† sponse nuntia.
Dic quis cibus angelorum,
que †sunt† festa supernorum
de sponsi presentia.

Veri panis intellectus
cenam Christi supra pectus
sumptam nobis resera.
Ut cantemus de patrono
coram agno coram throno
laudes et preconia.

Amen.

*† These words are textually problematic;
we give the reading found in our source.*

[8] Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem celi et terre,
visibilem omnium, et invisibilem.
Et in unum Dominum Jesum Christum
Filium Dei unigenitum

The bridegroom [Jesus], clothed in his scarlet robe,
was seen to tell mysteries,
but was not understood.
He sent Ezekiel's Eagle
down from heaven to his bride,
†to bring her to his palace†.

O beloved disciple, speak to us of thy beloved:
tell his true spouse [the Church]
that he is love born of love:
tell her who is the bread of the angels,
and what feasts the hosts of heaven
enjoy in his presence.

Explain to us the meaning of that true bread,
and of the Last Supper of Christ,
which you ate while reclining at his breast,
that we might sing
songs of praise to God
before the Lamb and his throne.

Amen.

I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
And in one Lord, Jesus Christ,
only begotten Son of God

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 Filioque procedit.
Qui cum Patre Filioque
simul adoratur et conglorificatur;
qui locutus est per prophetas.
Et in unam, sanctam, catholicam,
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi seculi. Amen.

born of the Father before all ages;
God of God, light of light,
true God of true God
begotten, not made;
being of one substance with the Father:
through whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy Spirit
from the Virgin Mary:
and was made man.
He was crucified also for us
under Pontius Pilate,
he suffered and was buried:
And the third day he rose again
according to the scriptures,
and ascended to heaven,
and sits at the right hand of the Father,
and he shall come again in glory,
to judge both the quick and the dead:
whose kingdom shall have no end.
And in the Lord, the Holy Spirit,
the giver of life,
who proceeds from the Father and the Son.
Who with the Father and the Son
together is worshipped and glorified,
who spoke through the prophets.
And in one holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead and the
life of the world to come. Amen.

[9] *Salva nos Domine*

Salva nos domine vigilantes, custodi nos
dormientes, ut vigilemus cum Christo, et
requiescamus in pace.

Save us, O Lord, waking, and guard us
sleeping, that we may watch with Christ,
and rest in peace.

[10] *Prefatio*

Per omnia secula seculorum.
Amen.
V. Dominus vobiscum.
R. Et cum spiritu tuo.
V. Sursum corda.
R. Habemus ad Dominum.
V. Gratias agamus Domino Deo nostro.
R. Dignum et iustum est.

Through all ages of ages.
Amen.
The Lord be with you.
And with your spirit.
Lift up your hearts.
We lift them to the Lord.
Let us give thanks to the Lord our God.
It is fitting and just to do so.

Vere dignum et iustum est, equum et salutare: Te,
Domine, suppliciter exorare, ut gregem tuum, Pastor
eterne, non deseras: sed per beatos Apostolos tuos,
continua protectione custodias: Ut iisdem rectoribus
gubernetur, quos operis tui vicarios eidem contulisti
preesse pastores. Et ideo cum Angelis et Archangelis,
cum Thronis et Dominationibus, cumque omni
militia celestis exercitus, hymnum glorie tue canimus,
sine fine dicentes:

It is truly fitting and just, right and salutary, humbly
to pray you, O Lord and eternal Shepherd, to
abandon not your flock; but through your blessed
Apostles to keep a continual watch over it; that it
may be governed by those same rulers, whom you set
over it as shepherds and vicars. And therefore, with
angels and archangels, with thrones and dominions,
and with all the heavenly hosts, we sing a hymn to
your glory, saying without ceasing:

[11] *Sanctus*

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt celi et terra gloria tua.
O salutaris hostia,
que celi pandis ostium:

Holy, Holy, Holy
Lord, God of Hosts.
Heaven and earth are full of your glory.
O saving victim,
who opens the gate of heaven:

bella premunt hostilia,
da robur, fer auxilium.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

[12] Pater noster

Per omnia secula seculorum.
Amen.

Oremus. Praeceptis salutaribus moniti, et divina
institutione formati, audemus dicere:

Pater noster, qui es in celis, sanctificetur nomen
tuum. Adveniat regnum tuum. Fiat voluntas tua,
sicut in celo et in terra. Panem nostrum quotidianum
da nobis hodie, et dimitte nobis debita nostra sicut et
nos dimittimus debitoribus nostris. Et ne nos inducas
in tentationem, sed libera nos a malo. Amen.

[13] 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.

hostile wars press upon us,
give strength, bring help.
Blessed is he who comes
in the name of the Lord:
Hosanna in the highest.

Through all ages of ages.
Amen.

Let us Pray. Directed by saving precepts,
and formed by divine institution, we make bold to say:

Our father in heaven, hallowed be your name. May
your kingdom come. May your will be done on earth
as it is in heaven. Give us this day our daily bread
and forgive us our trespasses as we forgive those who
trespass against us. And lead us not into temptation,
but deliver us from evil. Amen.

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.

[14] Ego sum vitis

Ego sum vitis vera
et vos palmites,
qui manet in me,
et ego in eo,
hic fert fructum multum,
Alleluia.

[15] Da pacem Domine

Da pacem, Domine, in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

I am the true vine
you are the branches;
whoever remains in me;
and I in him,
will bear much fruit,
Alleluia.

Give peace, O Lord, in our time
because there is no one else
who will fight for us,
if not you, our God.

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.



NORTHSTAR
RECORDING
by **BERT VAN DER WOLF**



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We gratefully acknowledge the work of M. Jennifer Bloxam (Williams College, USA) in helping to devise and document this programme.

This recording has been made possible through the generous support of:

Gemeente 's-Hertogenbosch, Simac Techniek NV and Stichting Vrienden van Cappella Pratensis

A special word of thanks to our key partners in the Den Bosch Choirbooks project: Illustre Lieve Vrouwe Broederschap, 's-Hertogenbosch, Alamire Foundation International Centre for the Study of Music in the Low Countries (University of Leuven) and Simac Techniek NV.



Recording location: Catharijnekerk, Heusden (NL)

Recording dates: 19, 20, 22, 23 August 2020

Recording: Northstar Recording Services

Recording producer, engineer, editing & mastering: Bert van der Wolf

A&R Challenge Classics: Marcel Landman & Valentine Laout

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Booklet editing: Peter de Laurentiis, Jan Willem Rodenburg

Cover image: Illustre Lieve Vrouwe Broederschap

Product coordination & booklet editing: Boudewijn Hagemans

Graphic Design: Natasja Wallenburg & Juan Carlos Villarroel

Cappella Pratensis Business Manager: Jan Willem Rodenburg

www.challengerecords.com / www.cappellapratensis.nl

