



INVENTA

# JHERONIMUS VINDERS

Missa Myns liefkens bruyn ooghen  
Missa Fors seulement  
Secular songs



THE CHOIR OF SIDNEY SUSSEX COLLEGE, CAMBRIDGE  
David Skinner director

**JHERONIMUS VINDERS**

Missa Myns liefkens bruyn ooghen

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The Choir of Sidney Sussex College, Cambridge

Andrew Lawrence-King, psaltery &amp; harp

David Skinner

## DISC ONE

Anonymous with improvisation by

Andrew Lawrence-King

1. **Myns liefkens bruyn ooghen** [2:35]

Benedictus Appenzeller (c.1480–c.1558)

2. **Myns liefkens bruyn ooghen a5** [2:40]

Jheronimus Vinders (fl.1525–1526)

**Missa Myns liefkens bruyn ooghen**

3. Kyrie [4:01]

4. Gloria [7:16]

5. Credo [10:12]

6. Sanctus – Benedictus [9:20]

7. Agnus Dei [6:48]

Matthaeus Pipelare (c.1450–c.1515)

8. **Myns liefkens bruyn ooghen a3** [1:50]

Johannes Ghiselin-Verbonnet (fl.1491–1507)

9. **Ghy syt die wertste boven al a4** [1:38]

Jheronimus Vinders

10. **Salve regina super Ghy syt die wertste boven al** [8:02]

Anonymous with improvisation by

Andrew Lawrence-King

11. **Pavan and Galliard super Ghy syt die wertste boven al** [2:51]

Total playing time [57:19]

## DISC TWO

Antoine de Févin (c.1470 –c.1512)

1. **Fors seulement la mort a3** [2:17]

Jheronimus Vinders

**Missa Fors seulement**

2. Kyrie [4:16]

3. Gloria [6:27]

4. Credo [12:56]

5. Sanctus – Benedictus [8:29]

6. Agnus Dei [4:10]

Johannes Ghiselin-Verbonnet

7. **Fors seulement l'atente que je meure a4** [2:53]

Matthaeus Pipelare

8. **Fors seulement l'atente que je meure a4** [2:19]

Total playing time [43:52]



Judging from the dissemination of his works in printed sources and manuscripts it seems that he spent most, if not all, of the remainder of his career in the Low Countries. As Vinders was hired as a *zangmeester* in 1525 and the earliest sources containing his music were copied in the 1520s, he must have been at least twenty-five to thirty at the time, which makes him a contemporary of composers such as Lupus Hellinck (1493/94–1541) and Nicolas Gombert (c.1495–c.1560).

Regarding Vinders's position as *zangmeester* of the guild of 'Onze-Lieve-Vrouwe-op-de-rade' it is interesting to notice that his earliest works, which are transmitted in choirbooks from the famous Alamire scriptorium, are all devoted to Mary: three *Salve regina* settings and the *Missa Stabat mater*. Although no contract between Vinders and the guild survives, there can be little doubt that among the many services he was supposed to attend there must have been quite a few Marian masses and *Lof* services. Any of these early works would have constituted excellent repertoire for such services. The most striking of the three *Salve regina* settings, the one for five voices, has been chosen for this recording.

The most important manuscript for the transmission of Vinders's masses is a choirbook that was written in the early 1540s by Philippus de Spina for the *Illustre Lieve Vrouwe Broederschap* in 's-Hertogenbosch. The book contains ten masses which are attributed to composers who were then active in the Low Countries: three to Lupus Hellinck, three to Jheronimus Vinders, two to Gheerkin de Hondt (fl.1521–1547), and one each to Pierre de Manchicourt (c.1510–1564) and Thomas Crecquillon (c.1505/15–1557). The manuscript was most probably compiled when Gheerkin de Hondt was himself active as *zangmeester* in 's-Hertogenbosch and it seems obvious that he must have played some role in obtaining this repertory for the Brotherhood. Gheerkin had come to 's-Hertogenbosch from Bruges, where he had served as *zangmeester* of St Jacob's church from 1532 to 1539. It must have been easy for him to obtain, for example, copies of the Hellinck masses, as Hellinck had been his colleague at St Donatian's for some years. Judging from his own, modest, oeuvre and the models he used for his own masses, Gheerkin must have been well informed about the music of his fellow composers in the Low Countries. The 's-Hertogenbosch manuscript not only contains Vinders's *Missa Stabat mater*, but also his masses

*Fit porta Christi pervia* and *Fors seulement*.

Interestingly enough, the *Fors seulement* mass is also known from another source, where it is credited to Nicolas Gombert. Gombert served first as a singer and later as *maître des enfants* in the chapel of Charles V. The ascription of the mass to him is not very convincing, however, if only because the partbooks that give his name as the composer of the mass were compiled in 1566, after Gombert's death, in a city (Hamburg) far away from the region where he used to work. The ascription to Vinders, on the other hand, seems rather secure: it predates the Gombert attribution by more than twenty years and stems from the Low Countries where the mass was copied in the presence of a fellow composer who was active in the region where Vinders is known to have worked.

The *Missa Fors seulement* derives its musical material from two different members of the large group of *Fors seulement* settings from the late fifteenth and early sixteenth century: from Matthaeus Pipelare's (fl.1480–1515) four-voice *Fors seulement l'attente que je meure* and from Antoine de Févin's (c.1470–1511/12) three-voice *Fors seulement la mort, sans nul autre attente*. Pipelare composed two different settings of this famous text. His first one is, like many others, based on the tenor of Ockeghem's *Fors seulement*, but the second one, which was used as a model

for the present mass, introduces an entirely new melody. Févin's three-voice setting is a clever parody of Pipelare's second setting (with the new melody), but the poem Févin uses is a well-wrought parody of the original *Fors seulement* text. It would seem that it was the relationship between the two models which fascinated Vinders and inspired him to parody both works within one mass. The most interesting aspect of the mass is that it combines contrasting ways to rework pre-existent material. The *Kyrie*, for example, is a five-voice setting of the superius of Févin's chanson. In order to create the necessary length needed for the mass movement, parts of Févin's superius are repeated, but otherwise one hears the complete secular melody in the top voice of the choir, now sung to the mass text. A similar approach is taken in the Gloria (at Qui tollis), the Credo (at Et incarnatus est), and the Sanctus (at Benedictus) where the complete tenor of Pipelare's voice is sung (in the Gloria and Credo slightly less conspicuously by the second highest voice). This compositional procedure reminds one of fifteenth-century *cantus firmus* masses. The first parts of the Gloria and Credo take a more modern approach. The Gloria, for example, opens with an almost literal quotation of Févin's chanson, but soon after it freely paraphrases the musical material from the model, entirely in accordance with the compositional procedures of the 1520s, when it became more and more old-fashioned to quote melodies as a *cantus firmus*. Another remarkable trait of the mass is that the Agnus

dei is sung to the music of the Kyrie. This Agnus-supra-Kyrie procedure was not uncommon in Vinders's time but was used by him only in this mass.

A composition that is not attributed to Vinders in its unique source, but that was probably composed by him is the five-voice **Missa Myns liefkens bruyn ooghen**. The mass is based on Benedictus Appenzeller's five-voice setting of a Flemish love song that seems to have been quite popular during the first half of the sixteenth century. Some sixteen secular and sacred works are known to be based on this same melody. The text of the song is about a lover who complains that the brown eyes and laughing mound of his beloved cause him anguish and pain, because he may not see her nor speak to her. He feels betrayed by Love which explains the mournful character of the four phrases of the song. No monophonic version of it is known to exist, but as the melodic outlines (which follow an aba'c pattern) of some phrases of the song vary among the different settings, one may presume that one must have existed. The tune of the song is easily recognizable in the two *superius* parts of Appenzeller's setting. Appenzeller (c.1480/88–1558/59) and Vinders were composers of the same generation working in the same region of the Low Countries and may well have known each other. Appenzeller worked as a singer and singing master at St James's church in Bruges in 1517–1519 and was, from 1537

until 1556 the court composer of Mary of Hungary, working mainly at Mary's court in Brussels. Vinders used works by Appenzeller on two occasions as a model. Appenzeller's setting of *Myns liefkens* was published in 1540 by Melchior Kriesstein in his famous collection *Selectissimae necnon familiarissimae cantiones* that had been compiled by Sigmund Salminger from Augsburg. Salminger was a dedicated admirer of Franco-Flemish music and managed to collect a number of compositions from the Low Countries. He seems to have been especially interested in canonic works and this explains why a second setting of *Myns liefkens* was incorporated in the collection: a six-voice version that is attributed to Jheronimus Vinders. In this setting the popular melody is presented in canon between the *contratenor primus* and the *discantus secundus*. Some time ago it was discovered that this version was actually the six-voice concluding Agnus dei of a five-voice *Missa Myns liefkens bruyn ooghen*. A detailed comparison of the song as it appears in Kriesstein's collection and the Agnus dei shows that the Agnus must have been the original version. And this suggests that the entire mass, which is found in a manuscript that was copied in the early 1540s for the *Illustre Lieve Vrouwe Broederschap* at 's-Hertogenbosch, must be by Vinders.

All movements of the mass draw their material from Appenzeller's song setting. A clear example can be heard in the *Christe* which

reworks the second phrase ('die doen my pyn en dooghen') from the song. The mass also cites motifs from Appenzeller's setting that are not related to the original melody (as in the Gloria at 'Cum sancto spiritu') and, at the end of the Credo and Agnus dei, even literally quotes the closing formula of Appenzeller's song. It is quite possible that the mass also draws on a second composition carrying the song tune. In Kyrie I, in the first part of the Sanctus and in Agnus Dei I, the first phrase of the song is presented in soaring, long note values, as a true *cantus firmus*. Similar passages are not found in Appenzeller's song setting, but they do occur in Appenzeller's five-voice *Salve regina* that is based on the same melody. The melancholic character of especially this first phrase of the song permeates every section of the mass. The Benedictus is a fine illustration of this. During its fifty-seven bars, the highest voice sings the first phrase of the song only, as if it cannot but dwell in its gloomy state of mind.

Vinders's three *Salve regina* settings are alternatim settings and they are all based on the well-known antiphon melody. The five-voice **Salve regina** recorded here is the most interesting of the set as it introduces a second melody that is used simultaneously with the plainsong. The combination of two pre-existing melodies must have been a challenge for the composer, but he succeeded in giving both melodies their full space. The next highest voice (the *Contra*) offers a complete

paraphrase of the chant melody and bits of it also appear in other voices, especially at the beginning of the sections. At the same time the *superius* continually quotes the upper voice of one of the most beautiful Dutch polyphonic songs from around 1500: Johannes Ghiselin's Flemish song *Ghy syt die wertste boven al*. Ghiselin's song sings the praises of a woman that has no equal here on earth and the song seems to have been chosen by Vinders as a fitting commentary on the *Salve regina* text. The secular melody in the *superius* voice seems to float high above the other voices, thus emphasising the composers' devotion to Mary.

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## Texts & Translations

### Models

#### Mass Myns liefkens bruyn ooghen

Myns liefkens bruyn ooghen  
En haren lachende mondt,  
Die doen my pyn en dooghen.  
Dat ic se sien noch spreken mach,  
Dat claeg ick god en mynen ooghen.  
Ick ben bedrooghen.

*My darling's brown eyes  
And her laughing mouth  
Cause me pain and anguish.  
That I may not see her nor speak to her,  
I complain to God and to my eyes.  
I have been betrayed.*

#### Salve regina Ghy syt die wertste boven al

Ghy syt die wertste boven al  
int eertsche dal,  
kuysch ende smal:  
gheen schoender creature.  
Aenhoert myn claghen, myn misval  
is sonder ghetal  
tot alder huere.  
Schoen edel, pure,  
ghy syt myn troest alleine,  
Nochtans sy dy der werelt ghemeyne.

*You are the worthiest of all  
in this earthly valley,  
chaste and slender:  
[there is] no fairer creature.  
Hear my plea: my misfortune  
is beyond measure  
at every hour.  
Beautiful, noble, pure [lady],  
you alone are my comfort,  
yet you are [here] for the whole world.*

#### Mass Fors seulement

Fors seulement l'atente que je meure,  
En mon las cueur nul espoir ne demeure  
Car mon malheur sy fortune tourmente  
Qu'il n'est douleur que pour vous je ne sente  
Pource que suis de vous perdre bien seure.

*Except in waiting for death  
There dwells in my faint heart no hope,  
For my woe torments me such  
That I do not feel but sorrow from you,  
For I am very sure of losing you.*

## Masses Myns liefkens bruyn ooghen & Fors seulement

### Kyrie

Kyrie eleyson.  
Christe eleyson.  
Kyrie eleyson.

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

### Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae 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, Iesu 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, Iesu Christe.  
Cum Sancto Spiritu in gloria Dei patris.  
Amen.

*Glory be to God on high.  
And in earth peace towards men of good will.  
We praise thee. We bless thee. We worship thee.  
We glorify thee.  
We give thanks unto thee for thy great glory.  
O Lord God, heavenly King, God the Father Almighty.  
O Lord, the only-begotten Son Jesus Christ.  
O Lord God, Lamb of God, Son of the Father.  
Thou that takest away the sins of the world,  
have mercy on us.  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy on us.  
For thou only art holy. Thou only art the Lord.  
Thou only, O Jesus Christ, art most High.  
With the Holy Ghost, in the glory of God the Father.  
Amen.*

### Credo

Credo in unum Deum,  
patrem omnipotentem factorem caeli et terrae,  
visibilium omnium et invisibilium,  
et in unum Dominum Iesum Christum,  
filium Dei unigenitum.  
Et ex patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,

*I believe in one God,  
the Father Almighty, Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten Son of God.  
Begotten of His Father before all worlds.  
God of God, Light of Light,*

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 caelis.  
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 caelum,  
sedet ad dexteram patris.  
Et iterum venturus est cum gloria  
iudicare vivos et mortuos  
cuius regni non erit finis.  
Et in spiritum sanctum Dominum et vivificantem,  
qui ex patre filioque procedit.  
Qui cum patre et filio simul adoratur  
et conglorificatur, qui locutus est per prophetas.  
Et unam sanctam catholicam  
et apostolicam ecclesiam.  
Confiteor unum baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi.  
Amen.

#### **Sanctus / Benedictus**

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

*Very God of Very God.  
Begotten, not made,  
being of one substance with the Father,  
by whom all things were made.  
Who for us men,  
and for our salvation came down from heaven.  
And was incarnate by the Holy Ghost  
of the Virgin Mary and was made man.  
And was crucified for us under Pontius Pilate:  
he suffered and was buried.  
And on the third day He rose again  
according to the Scriptures.  
And ascended into heaven:  
and sitteth on the right hand of the Father.  
And He shall come again with glory to  
judge both the quick and the dead:  
whose kingdom shall have no end.  
I believe in the Holy Ghost, the Lord, the giver of life,  
who proceeds from the Father and the Son  
he is worshipped and glorified.  
He has spoken through the prophets.  
I believe in one holy Catholic  
and Apostolic Church.  
I acknowledge one baptism  
for the forgiveness of sins,  
and I look for the Resurrection of the dead,  
and the life of the world to come.  
Amen.*

*Holy, Holy, Holy:  
Lord God of Sabaoth.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.  
Blessed is he who cometh in the name of the Lord.  
Hosanna in the highest.*

#### **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.

#### **Salve regina**

Salve regina, mater misericordie  
vita dulcedo et spes nostra salve  
Ad te clamamus exsules filii Eve,  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.  
Eya ergo advocata nostra, illos tuos  
misericordes oculos ad nos converte;  
Et Ihesum benedictum fructum ventris tui,  
Nobis post hoc exilium ostende.  
O clemens, O pya, O dulcis Virgo Maria.

*Lamb of God, that takest away the sins of the world,  
have mercy on us.  
Lamb of God, that takest away the sins of the world,  
have mercy on us.  
Lamb of God, that takest away the sins of the world,  
grant us thy peace.*

*Hail Queen, Mother of Mercy,  
Hail our life, our sweetness and our hope.  
To thee do we cry poor banished children of Eve;  
To thee do we send up our sighs,  
Mourning and weeping in this valley of tears.  
Turn then, most gracious advocate,  
Thine eyes of mercy toward us;  
And after this our exile,  
Show unto us the blessed fruit of thy womb, Jesus.  
O clement, O loving, O sweet Virgin Mary.*



### **The Choir of Sidney Sussex College, Cambridge**

#### **Superius:**

Cosima Ballance, Anna Behrens, Olivia Bloore, Grace Cunningham, Emily India Evans\*, Doraly Gill, Sophie Madden\*, Anna Morgan, Christina Warren, Elizabeth Vogel

#### **Contratenor I:**

Robin Datta, James Gant, Carlos Rodríguez Otero

#### **Contratenor II:**

Angus Champion, Hector King, Nicholas Walters

#### **Tenor:**

Milo Flynn, Theodore Gill, Calum Urquhart

#### **Bassus:**

Henry Montgomery, Luca Myers, Felix O'Rahilly

Sidney Sussex College rose from the ruins of the Cambridge Greyfriars in 1596 and has long been a nest for professional musicians. Indeed, the large chapel that stood on this site in pre-Reformation times was the regular venue for University ceremonies and was where a number of early English composers are likely to have taken their degrees, including Robert Fayrfax (MusB, 1501; DMus 1504) and Christopher Tye (MusB, 1536). Later, the great Elizabethan composer William Byrd would have been well-known to the foundress, Lady Frances Sidney, and two very fine elegies by Byrd survive for her

nephew, the poet and courtier Sir Philip Sidney. It is thought that a dedicated chapel choir must have existed in some form since the foundation of the College on St Valentine's Day 1596. Since the admission of women to the college in 1976, the Choir of Sidney Sussex has blossomed into one of the most esteemed choral groups in Oxbridge. In 2009 Eric Whitacre was appointed as Sidney Sussex's first Composer in Residence; in 2015, that mantle was assumed by British composer and Choir alumna Joanna Marsh, and more recently, in 2022, by Nico Muhly.

Sidney Choir has also made a niche for itself as specialists in Renaissance music, with recordings of Thomas Tomkins (*Gramophone* CD of the Month) Ludwig Senfl, William Croft and Thomas Weelkes (*Gramophone* Award Nominee). The Choir also tours extensively, and most recently in Malaysia, Singapore, Italy, Spain, Dubai and the USA.

\* Sopranos in Track 2



### David Skinner (director)

David Skinner is Fellow and Osborn Director of Music at Sidney Sussex College in the University of Cambridge where he teaches historical and practical topics from the medieval and renaissance periods. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings, and is frequently invited to lecture, lead workshops and coach choirs throughout Europe and the USA. He also directs the multi award-winning early music ensemble Alamire.

David divides his time equally as a scholar and choral director. An engaging presenter he has worked extensively for BBC radio, appearing in and writing a variety of shows on Radio 3 and 4. He acted as music advisor for the Music and Monarchy series on BBC 2 with David Starkey, and was Music Consultant for the BBC FOUR documentary Evensong with Lucy Worsley. He has published widely on music and musicians of early Tudor England, and his latest publications include an historical introduction for a facsimile publication of Royal College of Music, MS 1070 — *The Anne Boleyn Music Book* — as well as the first volume of a new collected edition devoted to the Latin church music of Thomas Tallis for Early English Church Music (Stainer & Bell).

### Andrew Lawrence-King (psaltery & harp)

Born in Guernsey, now based in Tallinn, Estonia – award-winning Baroque opera, orchestral and ensemble director; imaginative continuo-player; Early Harp virtuoso; specialist in baroque gesture and Historical Action; investigator of Flow; opera composer; Andrew Lawrence-King is the doyen of historical harping, one of the world's leading performers of Early Music, and an internationally renowned scholar. His pioneering recordings of Trabaci, Ribayaz, Handel and Carolan re-established the lost worlds of Italian, Spanish, Anglo-Welsh and Irish baroque harps; as co-director of Tragicomedia and director of The Harp Consort, he led a revolution in historically informed improvisation and continuo-playing; his research into Tactus has redefined our understanding of baroque rhythm; as guest director and teacher, he inspires musicians around the world to reach new levels of technical precision and stylish historicity with fun, energy and passion.

### Acknowledgments

We are most grateful to our dear friend Stefan Schweiger, our host in Tanzenberg, for hosting the Choir as well as providing the recording equipment for this project.

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Project patrons: Richard Phillips and John Osborn  
Performing editions: Eric Jas

Booklet images: Detail of manuscript from Vinders's *Mass Myns liefkens bruyrn ooghen*, 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap, inv. no. 157 (Ms. 75), fol. 154v  
Cover image: *The Seven Deadly Sins* by Hieronymus Bosch (c.1450–1516)

