

PIERRE DE LA RUE

Missa Cum jocunditate



Visions of Joy | The Chapel of Hieronymus Bosch

Cappella Pratensis | Stratton Bull

Wim Diepenhorst Organ



SUPER AUDIO CD

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Stratton Bull, Andrew Hallock superius

Pieter De Moor, Lior Leibovici altus

Olivier Berten, Peter de Laurentiis tenor

Lionel Meunier, Pieter Stas bassus

PLAINCHANT/ANONYMOUS**[1] Introitus** Salve Sancta Parens**5:06****PIERRE DE LA RUE** (c. 1452-1518)**Missa Cum jocunditate****[2]** Kyrie**3:04****[3]** Gloria**5:02****PLAINCHANT****[4] Graduale** - Benedicta et venerabilis es**1:27****[5] Alleluia** - Ave Maria**2:33****ORGAN IMPROVISATION/ANONYMOUS****[6] Sequentia** - Verbum bonum et suave**6:28****PIERRE DE LA RUE****[7] Missa Cum jocunditate** - Credo**7:12****ORGAN IMPROVISATION****[8] O salutaris hostia****1:33****ANONYMOUS****[9] Offertorium-motet** - Sub tuum presidium**2:41****PLAINCHANT****[10] Prefatio****2:58****PIERRE DE LA RUE/ANONYMOUS****[11] Missa Cum jocunditate** - Sanctus
with Elevation motet - O salutaris hostia**7:57****ORGAN IMPROVISATION****[12] Pater noster****2:30****PIERRE DE LA RUE****[13] Missa Cum jocunditate** - Agnus Dei**5:13****PLAINCHANT****[14] Communio** - Beata viscera**1:09****ORGAN IMPROVISATION****[15] Cum jocunditate****1:46****PIERRE DE LA RUE****[16] Motet** - Gaude Virgo**7:37**

total time 64:24

Sources:

[1] [4] [5] [6] [14]: Brabants Historisch Informatie Centrum (BHIC) 1232, Inv. no. 152 (formerly Codex Smijers)

[2] [3] [7] [11] (Sanctus) [13]: BHIC 1232, Inv. no. 154 (formerly 's-HerAB 72B)

[9] [11] (O salutaris hostia): BHIC 1232, Inv. no. 155 (formerly 's-HerAB 72C)

[16]: Brussels, Royal Library of Belgium, MS 9126

In the chapel with Hieronymus Bosch

Music clearly fascinated the great Dutch artist Hieronymus Bosch (c.1450-1516); his sketches and paintings are peppered with closely observed depictions of music-making and musical instruments. But these pictures suggest a fraught relationship to the activity: representations of instruments put to lewd use and singers presented as fools or among hell's company far outnumber angelic harpists. A blush of guilty pleasure colours the gaily carousing company of lay and religious men and women in the Ship of Fools; the damned who sing from notes spewed on a man's naked posterior by a monstrous choirmaster in Hell do so with gusto. Bosch seems to have experienced music as at once dangerous and delightful.

Indeed, the artist regularly indulged his double-edged interest in music. Bosch, a native of 's-Hertogenbosch in the Duchy of Brabant, was a life-long sworn brother of the city's Brotherhood of Our Illustrious Lady, a large and prestigious organization for which sacred music was an essential and highly-valued part of its devotional life. Every Wednesday Bosch could gather with his Confraternity brothers in their opulent chapel in the church of St. John the Evangelist to celebrate a votive Mass in honour of the Blessed Virgin. There he would have heard their choir of men and boys sing not only the ancient plainsong melodies but also the most complex new music of his time, polyphonic Masses and motets by composers of both international and local reputation. The sounds of the organ too were integral to these occasions; the Confraternity employed an organist and kept their chapel organ in fine repair.

This recording aims to capture a sense of the devotional soundscape that Bosch experienced throughout his life as a member of this music-loving Marian brotherhood. Instead of the frightening cacophony conjured by the artist's vision of Hell, we encounter here the joy and serenity of the weekly Marian votive Mass liturgy with its prescribed progression of chants that praise and entreat the Blessed Virgin, the Confraternity's patroness. The opening acclamation of the introit chant *Salve sancta parens* (Salve – Hail!) salutes her as the celebrant enters the chapel, and the ornate polyphony that decorates the melody as it unfolds (the work of a local composer) sets the jubilant tone that will pervade the rest of the ceremony.

Confraternity singers could choose from many polyphonic settings of the Mass Ordinary contained in the three manuscripts they commissioned from the illustrious scriptorium of Petrus Alamire (c.1470-1536). From among the several Marian options, we have chosen the *Missa Cum jocunditate* by Pierre de la Rue (c.1452-1518), who was not only the most renowned composer of the Habsburg-Burgundian court but also an external member of the brotherhood from the early 1490s until his death in 1518. Indeed, La Rue may well have had occasion to meet Bosch during these years.

The *Missa Cum jocunditate* is based on the first six notes of the final Vespers antiphon for the feast of the Nativity of the Blessed Virgin, but the text associated with this short tune (*Cum jocunditate* – With Joy!) made this Ordinary setting suitable for any Mass in praise of the Virgin. As is immediately apparent in the *Kyrie* and *Gloria*, this catchy phrase saturates the musical fabric as a melodic

ostinato. Indeed, the tenor sings almost nothing but these six notes, over and over, oscillating happily between statements on G and D in endlessly varied rhythmic designs.

The collect prayer and the Old Testament reading would have followed the Gloria, leading to the graduale *Benedicta et venerabilis es*. Chant manuscripts of the confraternity reveal that local practice generally truncated this chant, omitting the verse – instead, the choir proceed directly into the ebullient *Alleluia: Ave Maria*, an expansive melismatic plainsong.

Confraternity custom requires the long sequence chant to be adorned with polyphony, and the singers' book of chants for the Mass instructs them to "ask the organist which one to sing," surely signalling the organ's participation in its performance. Of the three votive Marian sequences provided with polyphony in the confraternity's choirbooks, all by an unnamed and presumably local composer, we have chosen the sequence *Verbum bonum et suave*. Here the odd-numbered verses of the melody's paired stanzas are played on the organ, while the choir responds with intricate four-voice polyphony on the even-numbered verses.

The sequence prepared the gospel reading, which was then followed by the *Credo*. La Rue's *Credo* from the *Missa Cum jocunditate* pulls out all the stops, expanding the texture from four to five voice parts and highlighting the Creed's mention of Mary's essential role ("And was incarnate by the Holy Spirit from the Virgin Mary, and was made man") with luscious homophonic chords.

Quite exceptionally, no Offertory chant accompanied the preparation of the gifts of bread and wine; the chant books of the confraternity deliberately omit it. But music surely embellished this phase of the liturgy, and the organ likely played a role. An improvisation on *O salutaris hostia*, a stanza drawn from a Corpus Christi hymn by Thomas Aquinas, serves here to mark the beginning of the Eucharistic phase of the ceremony, and is followed by a motet appropriate to the occasion, an anonymous six-voice setting of the brief suffrage prayer *Sub tuum presidium* found in one of the confraternity's Alamire choirbooks. Like La Rue's *Credo* setting, this too highlights a special text phrase ("O Holy Mother of God") with a single long held chord that seems to allow time for the invocation to rise heavenward.

The *Preface*, intoned by the celebrant, prepares the ritual solemnity of the *Sanctus* section of *La Rue's Missa Cum jocunditate* which provided the sonic backdrop for the Elevation of the Host. At the outset La Rue presents a puzzle to the singers: in the tenor the entire written part of the opening section consists of just the six notes of the 'Cum jocunditate' motive followed by a playful profusion of repeat signs suggesting multiple repetitions at different pitches. The tenors must repeat this motive stepping down the scale from D to G, creating an audible descent suggesting the descent of the Holy Spirit to accomplish the miracle of Transubstantiation. Next, lively syncopation and rising motives permeate the three-voice *Pleni*, the "With Joy!" motive now disappearing as the tenor falls silent.

The first *Osanna* usually marked the ritual apex of the Mass, the Elevation of the Host. However, confraternity custom permitted the substitution of an Elevation

motet for the first *Osanna*, for which the singers were paid a little extra. Two of the Brotherhood's three Alamire choirbooks include an anonymous setting of *O salutaris hostia* expressly for this purpose. Here we have chosen the four-voice setting with lucid texture and long held chords that seem to suspend the listener in time and space, inviting contemplation of God's presence at this juncture of the ceremony. La Rue's intricate polyphony resumes with the three-voice *Benedictus*, followed by the concluding jaunty *Osanna* in which the tenor resumes its "Cum jocunditate" ostinato.

An organ improvisation on the *Pater noster* melody next conjures the prayer that the celebrant offered on the confraternity members' behalf, after which the choir sings the *Agnus Dei* from La Rue's *Missa Cum jocunditate*. In the confraternity's choirbook, the final invocation with the plea for peace appears in the final *Agnus Dei*, coinciding with a change to triple meter that brings this last section of the Mass Ordinary to a joyful conclusion. The simple communion plainsong *Beata viscera* again directs praise to the confraternity's patroness, and an organ improvisation on the *Cum jocunditate* antiphon evokes the glad temper of the post-communion prayer.

That confraternity members could sometimes enjoy a motet at the close of Mass is suggested by the interpolation of a motet after each Mass setting in one of their Alamire choirbooks. Thus we conclude our evocation of the confraternity's Wednesday votive Marian Mass with La Rue's motet *Gaude virgo mater Christi*, an exuberant setting of a poem enumerating the Seven Joys of Mary – a most appropriate theme for a votive Mass in her honour, by a composer who was himself a member of the organization.

Except for this final motet, all the music on this recording comes from the treasure-trove of extant manuscripts made expressly for the confraternity's worship services during the first four decades of the sixteenth century. Cappella Pratensis sings from the original notation, reading from scale copies of the confraternity's manuscripts of plainsong and polyphony, and adopts the Brabant pronunciation of Latin those singers surely employed. They also read together from one large music book, like the men portrayed in the Singers in an Egg sketch attributed to Bosch. Indeed, one can't help but wonder whether Bosch modelled the faces in his sketch on the confraternity singers he would have heard at Mass. They seem a merry bunch, but perhaps Bosch had some reservations about them too: they sit in the egg's yolk, or *door* in Middle Dutch – a word which also meant 'fool'!

M. Jennifer Bloxam



Hieronymus Bosch,
Singers in an Egg.
Berlin, Kupferstichkabinett
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Cappella Pratensis

The vocal ensemble Cappella Pratensis – literally ‘Cappella des prés’ – champions the music of Josquin des Prez and the polyphonists of the 15th and 16th centuries. Based in the Dutch city of ‘s-Hertogenbosch (also home to the painter celebrated on this recording), the group combines historically informed performance practice with inventive programmes and original interpretations based on scholarly research and artistic insight. As in Josquin’s time, the members of Cappella Pratensis perform from a central music stand, singing from the original mensural notation scored in a large choirbook. This approach, together with attention to such factors as the chant origins of the polyphonic repertoire, the modal system on which it is based, the influence of solmisation, and the linguistic basis, creates an intense engagement with the music. Founded in 1987, Cappella Pratensis is currently under the artistic direction of singer and conductor Stratton Bull.

Besides regular appearances at concert venues in the Netherlands and Belgium, Cappella Pratensis has performed 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. The group’s CD recordings have met with critical acclaim and distinctions from the press (including the Diapason d’Or and the Prix Choc).

Cappella Pratensis also passes on insights into vocal polyphony and performance from original notation – both among professionals and amateurs – through

masterclasses, multi-media presentations, collaboration with institutions, an annual summer course as part of the Laus Polyphoniae festival in Antwerp, and training young singers within the group itself. The ensemble is a partner with the universities of Leuven and Oxford in the digitization and valorisation of all the brilliant musical sources made in the workshops of the early sixteenth-century music scribe Petrus Alamire.

www.cappellapratensis.nl

Wim Diepenhorst

Wim Diepenhorst studied organ and church music at the Sweelinck Conservatorium in Amsterdam with Hans van Nieuwkoop and musicology at the Rijksuniversiteit Utrecht. After his studies he taught organ at the Sweelinck Conservatorium. He was also editor of the encyclopedia *Het Historische Orgel in Nederland* and organ advisor for the Commissie Orgelzaken of the Protestantse Kerk Nederland and the Stichting Oude Hollandse Kerken. Since 2003 he has been the organ specialist at the Cultural Heritage Agency of the Netherlands. In this function he coordinates restorations of historical organs. Wim Diepenhorst also gives courses in interpretation and improvisation at organ festivals throughout Europe, including Göteborg, Stralsund, Leuven, and Amsterdam.



Opening of the *Missa Cum jocunditate*. 's-Hertogenbosch, Brabants Historisch Informatie Centrum 1232, Inv. no. 154 (formerly 's-HerAB 72B), fol. 1v.

(With permission)

[1] **Salve sancta parens**

Salve sancta parens, enixa puerpera regem, qui celum terramque regit in secula seculorum.

V. Sentiant omnes tum juvamen quicumque celebrant tuam commemorationem.

Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in secula seculorum. Amen.

[2] **Kyrie**

Kyrie eleison.
Christe eleison.
Kyrie eleison.

[3] **Gloria**

Gloria in excelsis Deo,
et in terra pax hominibus
bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Hail, holy mother, who in childbirth brought forth the king who rules heaven and earth, world without end.

V. May all those who keep your commemoration enjoy your help and protection.

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.

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.

Gratias agimus tibi,
propter magnam gloriam tuam.
Domine Deus, rex celestis,
Deus Pater omnipotens,
Domine, Fili Unigenite Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus
tu solus Dominus
tu solus Altissimus
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

[4] **Benedicta et venerabilis es**

Benedicta et venerabilis es, Virgo Maria, que
sine tactu pudoris inventa es Mater salvatoris.

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.
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.

Blessed and venerable are you, O Virgin Mary,
who, without spot, were found the mother of
the saviour.

[5] **Alleluia**

Alleluia.
Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus.
Alleluia.

[6] **Verbum bonum et suave**

[Organ improvisation]

*[Verbum bonum et suave,
personemus illud ave,
per quod Christi fit conclave,
Virgo mater filia.]*

Per quod ave salutata
mox concepti fecundata
Virgo David stirpe nata,
inter spina lilia.

*[Ave, veri Salomonis
mater, vellus Gedeonis,
cujus magi tribus donis
lavant puerperium.]*

Alleluia.
Hail, Mary, full of grace, the Lord is with you,
blessed are you among women.
Alleluia.

*[Let us sing out the good
and sweet word, that 'hail',
through which the Virgin, mother, daughter
became the dwelling-place of Christ.]*

Greeted by this 'hail'
and impregnated, the Virgin soon conceived,
the Virgin born of David's race,
a lily among thorns.

*[Hail the mother of Solomon's truth,
hail fleece of Gideon,
of whom the magi with three gifts
praise the act of childbearing.]*

Ave, solem genuisti,
ave, prolem protulisti,
mundo lapsa contulisti
vitam et imperium.

*[Ave, sponsa verbi summi,
maris portus, signum dumi,
aromatum, virga fumi,
angelorum domina.]*

Supplicamus, nos emenda,
emendatos nos commenda
tue natu ad habenda
sempiterna gaudia. Amen.

[7] **Credo**

Credo in unum Deum,
Patrem omnipotentem,
factorem celi et terre,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum
Filium Dei unigenitum
et ex Patre natum ante omnia secula;
Deum de Deo, lumen de lumine,

Hail, you have given birth to the sun,
hail, you have produced the child,
to the fallen world you have given
life and order.

*[Hail, mother of the highest word,
safe harbour, sign of the bush,
pillar of aromatic smoke,
ruler of angels.]*

We pray you, remove our faults,
and, once faultless, commend us
to your son, to have
everlasting joys. 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
born of the Father before all ages;
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 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,
judicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre Filioque

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

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

[9] Sub tuum presidium

Sub tuum presidium confugimus,
Dei genitrix.
Nostras deprecationes ne despicias
in necessitatibus,
sed a periculis
libera nos semper,
Virgo benedicta.

[10] Prefatio

Per omnia secula seculorum.
Amen.
V. Dominus vobiscum.
R. Et cum spiritu tuo.

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.

We fly to your protection,
O holy mother of God;
Do not despise our petitions
in our necessities,
but deliver us always
from all dangers,
O glorious and blessed Virgin.

Through all ages of ages.
Amen.
The Lord be with you.
And with your spirit.

V. Sursum corda.
R. Habemus ad Dominum.
V. Gratias agamus Domino Deo nostro.
R. Dignum et justum est.

Vere dignum et justum est, equum et
salutare, nos tibi semper et ubique gratias
agere, Domine sancte pater omnipotens
eterne Deus, et te in commemorationem
beate Marie semper virginis, collaudare
benedicere et predicare. Que et unigenitum
tuum sancti spiritus obumbratione concepit,
et virginitatis gloria permanente lumen
eternum mundo effudit, Jesum Christum
Dominum nostrum. Per quem maiestatem
tuam laudant angeli adorant dominationes
tremunt potestates, celi celorumque
virtutes ac beata seraphim socia exultatione
concelebrant. Cum quibus et nostras voces
ut admitti jubeas deprecamur supplici
confessione dicentes:

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.

It is truly fitting and just, right and salutary,
that at all times and everywhere we should give
you thanks, holy Lord, almighty Father, eternal
God, and to praise you, bless you and tell forth
your greatness in the commemoration of the
Blessed Mary, ever Virgin. Overshadowed
by the Holy Spirit, she conceived your only-
begotten Son, and with the glory of her
virginity untouched, she poured out on all the
world the eternal light, Jesus Christ our Lord.
Through whom the angels praise your majesty,
the dominations adore it, the powers tremble
at it, and the heavens and the forces of the
heavens and the blessed Seraphim magnify it
with shared exultation. We pray that you may
bid our voices also to be admitted with them as
we say in humble acknowledgement:

[11] Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt celi et terra gloria tua.
*O salutaris hostia,
que celi pandis ostium:
bella premunt hostilia,
da robur, fer auxilium.*
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy
Lord, God of Hosts.
Heaven and earth are full of your glory.
*O saving victim,
who opens the gate of heaven:
hostile wars press upon us,
give strength, bring help.*
Blessed is he who comes
in the name of the Lord:
Hosanna in the highest.

[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.

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] Beata viscera

Beata viscera Marie virginis,
que portaverunt eterni Patris Filium.

Blessed be the womb of the Virgin Mary
which carried the son of the eternal father.

[16] Gaude Virgo

Gaude Virgo, mater Christi,
tu que sola meruisti,
o Virgo dulcissima,
esse tanto dignitatis,
ut sis sancte Trinitatis
sessione proxima.

Gaude flore virginali,
que honore speciali
transcendis splendiferum
et Sanctorum decoratum
angelorum principatum
dignitate numerum.

Gaude nexu voluntatis
et amplexu caritatis;
juncto sic altissimo;
ut ad votum consequaris,
quod vis totum ac precaris
ab illo dulcissimo.

Gaude splendens vas virtutum,
cujus prudens est ad nutum
tota celi curia,

Rejoice O Virgin, mother of Christ,
o most sweet Virgin, you alone
have merited
the great honour
of being seated
next to the Holy Trinity.

Rejoice in your virginal blossoming;
you transcend
with special glory
the hosts of angels
and the company of saints
adorned with honour.

Rejoice in the bonds of will
and the embrace of love,
that being united thus with the most high,
you may obtain the wish that
you desire so wholly, and pray for fulfilment
from him, the most sweet.

Rejoice, shining vessel of virtue;
the whole court of heaven
awaits your bidding,

te benignam et felicem,
Jesu dignam genitricem
venerans in gloria.

Gaude sponsa cara Dei,
nam ut clara lux diei
solis datur lumine,
sic tu facis orbem terre
tue pacis resplendere
lucis plenitudine.

Gaude mater miserorum,
quia Pater seculorum
dabit te colentibus
congruentem hic mercedem
et felicem poli sedem
regnis in celistibus.

Gaude parens, Virgo pura,
certa manens et segura,
quod hec tua gaudia
non cessabunt, nec decrescent,
sed durabunt et florescent
per eterna secula. Amen.

venerating you in glory,
the beneficent and propitious,
worthy mother of Jesus.

Rejoice, precious bride of God;
for just as the sunlight
gives brightness to the day,
so you make the world
to shine with the full
light of your peace.

Rejoice, mother of the wretched;
for the eternal Father
shall give to those worshipping you
a fitting reward here,
and a happy resting place
in the celestial kingdom of heaven.

Rejoice, mother, pure Virgin,
stay sure and firm;
for these your joys
will not cease or decrease,
but will endure and blossom
for everlasting ages. Amen.

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We gratefully acknowledge the help of M. Jennifer Bloxam, Véronique Roekvink, Jan Sanders, Tom Witlox, Volker Jänig and Luc Monmart

Special thanks to the Kickstarter backers:

Margaret Hodges, Elke van Campenhout, Ellie Roux, Marcel Korpel, Ann Kelders, Michael Zumoff, Anne W. Robertson, Thomas Schmidt, Susan Parisi, Etienne Debaisieux, Bert Brunninkhuis, Rob van Tour, Hans Hartmann, Marijke van Campenhout, Jos van de Sande, Frans Joosten, Myriam van Bellingen, Augusto de Laurentiis, Jessie Ann Owens, Jan Klerkx, John Hewes, Katelijne Schiltz, Susan Willams, Ellen Farrell, Joao Chambers, Fré Thissen, Stephen Burnie, Paolo Scarnecchia, Hadewej de Quaasteniet, Ronald van Rossum, Peter Krengel, Frank De Moor, Herlinde Deloof, Stef Joosen, Veronique Nosbaum, Alda Pellemans, Christine van den Branden, Nuno Filipe Rodrigues, Valerie Burke, Elizabeth Melanson, Karin Frieman, Ankie Til, Grazia Santaniello, Harvey Kivel, Rebecca Adriaansz-Stewart, Marianne Filip, Garrett Webb, M. Jennifer Bloxam, Ronald Woodley, Marien Bruno, Marc Symoens, Sis Huiskamp, Bert van den Boomen, Kees de With, Eugeen Liven d'Abelardo, Harrie A.J. Govers, Valerie Horst, Anja Garritsen, Francesco Cefalu, Erwin Poppen, Heesung Yang, Arthur Bull, Patrick Macey, Ada Fierens, Titta de Vogel, Ralph Buxton, Els Spanhove, J. Raymakers, Sam Bull, P.J.M. de Goede, Jean-Michel Sterdyniak, Valentina Cefalu & Pietro Pisarra.

Executive producer: Anne de Jong

Recording location: Church of Franc-Warêt, Belgium

Recording dates: 23-25 November 2015

Organ: Swallow's Nest Organ, Mariënkirche, Lemgo, Germany (late sixteenth century)

Audio engineer: Piotr Furmanczyk

A&R Challenge Records International: Anne de Jong

Liner notes: M. Jennifer Bloxam

Translations: Edward Tambling, John Kelly, Alison Peden, Stratton Bull

Booklet editing: Sarina Pfister

Cover photo: Hans Morren

Product coordination: Boudewijn Hagemans

Graphic Design: Natasja Wallenburg & Juan Carlos Villarroel, newartsint.com

Art direction: New Arts International

Cappella Pratensis Business Manager: Ankie Til

www.challengerecords.com / www.cappellapratensis.nl

