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presents



TRIPTYCH

The Musical World of

HIERONYMUS BOSCH

March 3 & 4, 2017



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TRIPTYCH

The Musical World of

HIERONYMUS BOSCH

Introitus – <i>Salve Sancta Parens</i>	Chant/polyphony (Anon. early 16th c.)
<i>Missa Cum jocunditate</i> – Kyrie	Pierre de la Rue (c. 1450-1518)
<i>Missa Cum jocunditate</i> – Gloria	Pierre de la Rue
Graduale – <i>Benedicta et venerabilis es</i>	Chant
Alleluia – <i>Ave Maria</i>	Chant
Sequentia – <i>Verbum bonum et suave</i>	Chant/polyphony (Anon. early 16th c.)
<i>Missa Cum jocunditate</i> – Credo	Pierre de la Rue

INTERMISSION

Raffle tickets, CDs, refreshments, and 2017-2018 subscription renewal forms are available during intermission.

Offertorium-motet – <i>Sub tuum presidium</i>	Anon.
Prefatio	Chant
<i>Missa Cum jocunditate</i> – Sanctus	Pierre de la Rue
with Elevation motet – <i>O salutaris hostia</i>	Anon.
<i>Pater noster</i>	Chant
<i>Missa Cum jocunditate</i> – Agnus Dei	Pierre de la Rue
Communio – <i>Beata viscera</i>	Chant
Motet – <i>Gaude Virgo</i>	Pierre de la Rue

THE TORONTO CONSORT

TONIGHT'S PERFORMERS ARE:

Cappella Pratensis

Olivier Berten, tenor

Stratton Bull, conductor, superius

Peter de Laurentiis, tenor

Pieter De Moor, contratenor

Andrew Hallock, superius

Lior Leibovici, contratenor

Lionel Meunier, bassus

Pieter Stas, bassus

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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 in this program), 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.

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

PROGRAM NOTES



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.

This program 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) set 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



Hieronymus Bosch, Singers in an Egg. Berlin, Kupferstichkabinett (with permission)

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.1450-1518), 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 6 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 gradual *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. 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 sung as chant, while a quartet 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 we have chosen 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.

After the chant *Pater noster*, embellished here with improvised counterpoint, 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.

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 in this program comes from the treasure-trove of extant manuscripts made expressly for the confraternity's worship services during the first 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 the 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'!

Prof. M. Jennifer Bloxam
Williams College



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.

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.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

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.
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.

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.
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.

Benedicta et venerabilis es

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

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

Alleluia

Alleluia.

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

Alleluia.

Alleluia.

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

Alleluia.

Verbum bonum et suave

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

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

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

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

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

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 lapso contulisti
vitam et imperium.

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

Ave, sponsa verbi summi,
maris portus, signum dumi,
aromatum, virgo fumi,
angelorum domina.

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

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

We pray you, remove our faults,
and, once faultless, commend us
to your son, to have
everlasting joys. Amen.

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,
Deum verum de Deo vero,
genitum, non factum;
consubstantiali 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
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.

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,
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.

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Sub tuum presidium

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

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.

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 justum 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 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:

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:

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.

Pater noster

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.

Our Father, who is 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.

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.

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.

Gaude Virgo

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

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.

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,
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.

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,
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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