NORTHSTAR RECORDING by BERT VAN DER WOLF

THE DEN BOSCH CHOIRBOOKS, VOL. 3

Apostola apostolorum

A Renaissance brotherhood celebrates St Mary Magdalene

NICOLAS CHAMPION Missa de Sancta Maria Magdalena

Cappella Pratensis | Stratton Bull

SUPER AUDIO CD

THE DEN BOSCH CHOIRBOOKS, VOL. 3

Apostola apostolorum

A Renaissance brotherhood celebrates St Mary Magdalene

NICOLAS CHAMPION Missa de Sancta Maria Magdalena

Cappella Pratensis | Stratton Bull

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

Stratton Bull artistic director

PLAINCHANT

[1]	**Introitus** Gaudeamus omnes	**5:07**

NICOLAS CHAMPION (c. 1475-1533)
Missa de Sancta Maria Magdalena

[2]	Kyrie	**3:25**
[3]	Gloria	**5:19**

PLAINCHANT - GOTTSCHALK OF AACHEN (fl. 1071-98)

[4]	**Sequentia** Laus tibi Christe	**5:31**

NICOLAS CHAMPION
Missa de Sancta Maria Magdalena

[5]	Credo	**7:32**

PLAINCHANT/ANONYMOUS

[6]	**Prefatio**	**2:57**

NICOLAS CHAMPION/PIERRE DE LA RUE (c. 1452-1518)
Missa de Sancta Maria Magdalena

[7]	Sanctus with **Elevation motet** O salutaris hostia	**7:00**

PLAINCHANT

[8]	Pater noster	**1:25**

NICOLAS CHAMPION
Missa de Sancta Maria Magdalena

[9]	Agnus Dei	**4:40**

PLAINCHANT

[10]	**Communio** Diffusa est gratia	**0:54**
[11]	**Invitatorium** Deus in adiutorium	**0:46**

PLAINCHANT/ANONYMOUS

[12]	**Antiphon** Mundi fastum abdicavit **Ps. 112** Laudate pueri	**5:12**
[13]	**Antiphon** Quando Martha satagebat **Ps. 109** Dixit Dominus	**5:29**
[14]	**Hymnus** Sydus solare	**5:07**
[15]	**Antiphon** Fidelis sermo - Magnificat	**16:20**

Total time 76:52

Sources:
[1] [4] [10] Brabants Historisch Informatie Centrum (BHIC) 1232, Inv. no. 152 (formerly Codex Smijers)
[2] [3] [5] [7] [9]: BHIC 1232, Inv. no. 153 (formerly 's-HerAB 72A)
[6] Prefatio: *Missale Leodiensis ecclesiae* (Speyer: 1502), adapted to the text of the new Vatican preface for the feast approved in 2016; polyphonic responses: Leiden, Gemeentearchief Ms. 1443
[7 - O salutaris hostia]: Brussels, Royal Library of Belgium, Ms. IV.922 (Occo Codex)
[8] Rome, Biblioteca Apostolica Vaticana, Arch.Cap.S.Pietro.A.47
[11] [12-13 - psalms]: *Liber usualis*
[12-13 - polyphonic antiphons] [14 - polyphonic verses] [15 - Magnificat]: BHIC 1232, Inv. no. 158 (formerly 's-HerAB 73)
[12 & 13 - plainchant antiphons] [14 - plainchant verses] [15 - antiphon]: BHIC 1232, Inv. no. 162

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

The Den Bosch Choirbooks

At the dawn of the Renaissance the southern Dutch city of 's-Hertogenbosch, with its abundance of churches and monasteries, was 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 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).

Stratton Bull and Peter de Laurentiis

Apostola apostolorum
Celebrating St Mary Magdalene with the Brotherhood of Our Illustrious Lady

The cult of St Mary Magdalene was in full bloom towards the end of the fifteenth century. Her dramatic story grew from the conflation of three different Gospel women, initiated in the sixth century by Pope Gregory the Great and enriched over time by enthusiastic hagiographers. The compelling narrative that coalesced in the late Middle Ages—that of a repentant prostitute who followed Jesus as a disciple, witnessed his crucifixion, was the first to encounter the resurrected Christ and proclaim the news to the apostles (hence her title 'Apostle to the Apostles'), and who later sailed to Provence to preach and convert, ending her life as a hermit—inspired Roman Catholics for centuries. It resonated with scholars and preachers, but also with artists, composers, and simple worshippers, offering them a model to follow and helping them to strengthen their faith.

The rich complexity of Mary Magdalene's character is also reflected in the great variety of her visual representations throughout the Middle Ages and Renaissance. She often appears in beautiful and even exotic dress, holding the *alabastrum*, the richly decorated jar of ointment with which she anointed the feet of Jesus. Given her biblical role in Christ's Passion, she is also depicted distraught in heart-wrenching Deposition scenes and in the risen Christ's presence, but also—following Jacopo da Voragine's *Legenda aurea* and other medieval accounts—as a strikingly hirsute penitent hermit.

Visitors to the Cathedral of 's-Hertogenbosch can still admire examples of the local devotion to the Magdalene. The chapel of the Brotherhood of Our Illustrious

Mary Magdalene on the Clouds, detail,
Lucas van Leyden, 1518
(Amsterdam, Rijksmuseum, RP-P-OB-1709)

Lady, consecrated in 1494 by the bishop of Liège in honour of the Virgin Mary, St John the Evangelist, St Anne, and St Mary Magdalene, features a nineteenth-century replica of the Magdalene statue made in Antwerp for the confraternity's new space. The chapel also once hosted precious stained-glass depicting the saint; these windows were destroyed either in the great fire of 1584 or during the siege of 1629. Today her image remains visible, lamenting beside the Blessed Virgin, in a spectacular carved wood and painted Passion-altar made c. 1500 in Antwerp and acquired by the Cathedral in 1901 from the collection of the nearby castle of Heeswijk.

St Mary Magdalene had a very special place in the liturgical program of the Brotherhood. Along with the most important Marian feasts and those of St John the Evangelist and St Anne, the Magdalene's feast day on July 22 was observed at the highest festal rank of *totum duplex*, requiring Vespers on the eve of the feast day followed by Matins, Mass, and Vespers on the day itself. Many details concerning this feast appear in the books and registers of the confraternity. This recording offers a bird's-eye view of the July 22 feast as celebrated by the Brotherhood of

Our Illustrious Lady in the early sixteenth century, with a focus on the Mass and Vesper services.

We are fortunate indeed that a tangible musical heritage of this feast survives in no fewer than two books of polyphonic music and three books of plainchant from the Brotherhood's collection. One of the choir books, Inv. no. 153, is from the famous Alamire workshop, and was probably bought by the confraternity in 1530. This book contains Nicolas Champion's five-voice *Missa de Sancta Maria Magdalena*. The other book of polyphony, Inv. no. 158, contains primarily music for the Office, especially the Vespers service. It was copied by Philippus de Spina, the Brotherhood's precentor for many years who also fulfilled duties as a music scribe. Many of its mostly anonymous works seem to have been composed especially for the liturgical needs of the confraternity. The plainsongs around which the polyphony of the Mass and Vespers is woven are universal in origin, but were collected in chant books made specifically for the confraternity's liturgy and used by its singers.

The relatively rare Masses that celebrate saints other than the Virgin Mary were usually composed in response to an individual's or an institution's particular devotional interest. There is good reason to believe that Nicolas Champion composed his *Missa de Sancta Maria Magdalena* expressly for Margaret of Austria, whose devotion to Mary Magdalene is well known. Champion (c. 1475-1533) worked for the Habsburg-Burgundian chapel from 1501 to 1524; this Mass was probably written between 1507 and 1515, when Margaret served as Regent of the Netherlands for her young nephew Charles (who became Charles V, Holy Roman Emperor).

In the *Missa de Sancta Maria Magdalena* the tenor quotes both the melody and the Proper text of seven different Office antiphons from the liturgy of Mary Magdalene. This multiple cantus firmus technique allowed Champion to play with polytextuality by meaningfully combining different texts and narratives: while the tenor sings the texts and tunes of the different cantus firmi—which are highlighted in red ink in the two Alamire manuscripts of this Mass—the other voices deliver the words of the Mass Ordinary. The texts of the antiphons chosen by Champion refer to only three events in the Magdalene's life, all of biblical origin: her washing and anointing of Christ's feet at the house of Simon; her witness to the risen Christ; and the brief passage from Luke relating Christ's visit to Martha and Mary, in which Jesus praises the Magdalene for listening quietly to his words while Martha complains about preparing the food unassisted.

The Mass service begins with the multipurpose first mode **Introit *Gaudeamus omnes***, here in its version for Mary Magdalene. (See below for a note on Cappella Pratensis' polyphonic embellishment of this and other chants in this recording.) The **Kyrie** and **Gloria** of Champion's Mass follow, featuring the sumptuous five-voice texture with two bass parts that will characterize most of this setting of the Ordinary. The cantus firmi quoted in the Kyrie, Gloria and Credo present Mary Magdalene in her famous act of repentance. The Gloria is followed by the wonderfully evocative **sequence *Laus tibi, Christe***, composed by Gottschalk of Aachen at the end of the eleventh century. Here Christ is praised as the divine physician, able to heal all sinners. The early presence of this sequence in chant sources from Germanic countries but as well as England and Sicily testifies to the broad appeal of the Magdalene's cult.

Champion's **Credo** follows, in which the tenor quotes a long chant whose text is drawn from Luke's gospel account of the foot-washing. Unlike an earlier copy of Champion's Mass in another Alamire choirbook (Jena, Universitätsbibliothek, MS 8, copied for Frederick the Wise) in which the antiphon's text in the tenor cantus firmi is complete (if not always consistent), the Den Bosch source is less thorough. In fact, the cantus firmus appears with its correct text only on the first opening, whereas the following pages provide the tenor simply with the Mass Ordinary text, matching the surrounding voices. Because only two of the antiphons quoted by Champion appear to have been in use in 's-Hertogenbosch, and knowing that the confraternity's singers may not have been able to correct or complete the missing parts of the Proper text, Cappella Pratensis decided to follow the Den Bosch source as closely as possible.

The **Preface**, a prayer intoned by the celebrant to introduce the Sanctus, employs the common solemn tone of a 1502 Missal from Liège, whose diocese included 's-Hertogenbosch. Cappella Pratensis here adapts the preface tone to the new text written by the Congregation for Divine Worship in 2016, when Pope Francis decided to raise Mary Magdalene's memorial to festal rank. The simple anonymous polyphonic **responses** to the Preface appear in one of the Leiden choirbooks, which were copied in the Low countries at roughly the same time as the Den Bosch manuscripts.

Champion's **Sanctus** stands at the heart of the entire ritual, framing as it did at this time the Elevation, when Christ incarnate in the Host was raised up for all to adore. For this dramatic juncture, the antiphons chosen by Champion poignantly focus

on Magdalene's privileged role as the 'Apostle to the Apostles', even including a cantus firmus whose text declares her eye-witness testimony and also gives voice to the worshipper's experience of the Elevation: 'I have seen the Lord, Alleluia'! Following a documented confraternity tradition, the first 'Osanna' is here replaced with a solemn four-voice **O salutaris hostia,** from another Alamire manuscript, the Occo Codex. This Elevation motet was composed by Pierre de la Rue (c. 1452-1518), a fourteen-year colleague of Champion in the Hapsburg-Burgundian court chapel, and himself a member of the Den Bosch Brotherhood.

After the recitational ***Pater noster***, here ornamented with simple harmonies, comes the communion rite with the **Agnus Dei**. The plainsong on which Champion based its first invocation echoes the Magdalene's witness to the risen Christ, whereas in the second Agnus he quotes the words of Jesus praising the Magdalene for quietly attending to His teaching rather than busying herself with mundane matters like Martha: 'Mary has chosen the best part, which shall not be taken away from her'. This last, apparently incongruous narrative choice emphasizes the Magdalene's contemplative character, an attribute especially important to Burgundian noble women and to Margaret of Austria in particular. With the brief sixth mode **Communion *Diffusa est gratia*** the evocation of the Mass service comes to an end.

As noted above, Champion's Mass wasn't composed specifically for the Brotherhood, but was probably chosen by its members for their particular liturgical needs. The polyphony for Vespers, on the other hand, is unique to 's-Hertogenbosch and might well be the creation of a local composer. The short evocation of the Vespers service presented here begins with the recitational

versicle *Deus in adiutorium meum intende*. The following **antiphon *Mundi fastum abdicavit***, which appears in the Den Bosch sources both in both a plainchant and a four-voice polyphonic version, frames the **psalm *Laudate, pueri, Dominum***. Similarly, the **antiphon *Quando Martha satagebat*** encloses the **psalm *Dixit Dominus***. The sweet, transparent counterpoint of these anonymous polyphonic antiphons never obscures the chant melodies from which they arise. Likewise, the psalms' customary alternatim performance (the alternation of chant (or organ) and polyphony) is here realized with simple improvised harmonies in which the psalm tone remains audible. Alternatim practice is required again for the performance of the **hymn *Sydus solare***. Its monophonic melody appears in Inv. nos. 162 and 152, but Inv. no. 158 includes a polyphonic setting of its fourth verse, ***Cuius precamur precibus***, which Cappella Pratensis also adapted to the second verse, while singing the odd-numbered verses in chant. Both the hymn and the antiphons of this Office hour relate the principal events of the Magdalene's story.

The Vespers service concludes with the beautiful arching phrases of the **Magnificat antiphon *Fidelis sermo*** commending 'that Mary to whom many sins were forgiven, because she loved greatly'. This antiphon frames the splendid anonymous **Magnificat primi toni** ('in the first mode', as required by the mode of the antiphon), an alternatim setting of the Canticle of the Blessed Virgin unique to Inv. no. 158. Although scored mainly for four voices, the 'Fecit potentiam' phrase is set as a trio, and the last verse of the doxology, 'Sicut erat in principio', expands to an opulent five voices texture (with two basses, like Champion's Mass). The cantus firmus, often clearly audible in long notes, migrates between the parts. Also audible, at least to the discerning ears of Korneel Van Neste, one of the singers of Cappella

Pratensis, is a double quotation from Jean Richafort's exquisite Requiem. The first is placed at the beginning of the 'Sicut locutus est' section, and the second at the end of the 'Sicut erat in principio' verse. By closing his Magnificat setting with a quotation of the remarkable last passage of the Requiem's Gradual, in which Richafort himself relies on a quotation (from Josquin's chanson *Plusieurs regretz*), our anonymous composer gives us a glimpse into the dynamic and multifaceted musical world of 's-Hertogenbosch during the Renaissance.

Peter de Laurentiis with M. Jennifer Bloxam

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.

Stratton Bull and Peter de Laurentiis

Making polyphony
The careful listener will notice both monophonic and polyphonic realisations of the chant repertoire on the recording. Indeed the spontaneous and collaborative creation of polyphony plays an important role in the ensemble's approach. From the simple harmony generated in falsobordone around the recited psalm tones, to the more complex descants added to the sequence, the group demonstrates a variety of improvisatory approaches inspired by historical techniques.

Of particular interest is the elaborate polyphony derived from the *Gaudeamus* introit. Descriptions from the sixteenth century tell us that, at its best, collective improvisation could be almost indistinguishable from notated polyphony, whereas critics complained that a performance might have been better were it written down instead. Possible examples of such 'transcribed improvisations' can be found in collections such as the *Lyon contrapunctus* from 1528, which inspired our *Gaudeamus*, or in the later *Introiti* by Hippolito Chamaterò (1574).

In the same way that such 'transcriptions' avoid the possible imperfections of collective extemporisation, similar care has been taken with the preparation of material for this recording. While not therefore being 'improvised,' our polyphonic realisations aim to be 'improvisational' in their nature, representing a composed example of something that skilled singers may have been capable of creating 'extempore', while still having been 'made' under my guidance within the ensemble.

Tim Braithwaite

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] Gaudeamus omnes

Gaudeamus omnes in Domino
diem festum celebrantes
in honore Marie Magdalene
de cuius solemnitate gaudent angeli
et collaudant Filium Dei.

Let us all rejoice in the Lord
celebrating the feast
in honour of Mary Magdalene,
in whose solemnity the angels rejoice,
praising the Son of God.

Eructavit cor meum verbum bonum:
dico ego opera mea regi [Ps. 44:2].
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

My heart has uttered a good word:
I speak of my good works for the king.
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.

[2] Kyrie

Kyrie eleison.
Tenor: *Maria ergo unxit pedes Iesu*
Christe eleison.
Tenor: *et extersit capillis suis,*
Kyrie eleison.
Tenor: *et domus impleta est odore unguenti. Alleluia.*
[John 12:3]

Lord, have mercy on us.
Tenor: *Mary therefore anointed Jesus' feet*
Christ, have mercy on us.
Tenor: *and wiped them with her hair,*
Lord, have mercy on us.
Tenor: *and the house was filled with the odour of the ointment. Alleluia.*

[3] 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.
Tenor: *Maria ergo unxit pedes Iesu*
et extersit capillis suis

God the Father almighty,
Lord, the only begotten Son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
Tenor: *Mary therefore anointed Jesus' feet*
and wiped them with her hair

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.
Tenor: *et domus impleta est odore unguenti.*
[John 12:3]

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.
Tenor: *and the house was filled with the odour of the ointment.*

[4] Laus tibi Christe

Laus tibi Christe qui es creator
Et redemptor idem et salvator.

Praise to you, o Christ, who are the creator
and redeemer, and likewise saviour.

Celi terre maris angelorum et hominum,
Quem solum Deum confitemur et Dominum.

Of heaven, earth and sea, of angels and humankind,
whom alone we confess as God and Lord.

Qui peccatores venisti ut salvos faceres
Sine peccato peccati assumens formulam.

You who came to save sinful men,
assuming the form of a sinner though without sin.

Quorum de grege ut Chananaeam Mariam visitasti
Magdalenam,
Eadem mensa verbi divini illam micis †ac refove†
[hanc refovens] poculis.

In domo Symonis leprosi
conviviis accubans typicis,
Murmurat Phariseus
ubi plorat femina criminis conscia.

Peccator contemnit compeccantem
peccati nesciens, paenitentem exaudis,
emundas foedam adamas ut pulchram facias.
Pedes amplectitur dominicos
lacrimis lavat tergit crinibus,
lavanda tergenda
unguento unxit
osculis circuit.

Hec sunt convivia que tibi placent,
o Patris sapientia,
Natus ex virgine qui non dedignaris
tangi de peccatrice.

A Phariseo es invitatus
Marie ferculis satiates;
Multum dimittis multum amanti
nec crimen postea repetenti.

Demoniis eam septem mundans
†septiformis Spiritus† [septiformi Spiritu],

When you visited some of the flock of sinners, such
as the Canaanite woman, Mary Magdalene,
at that table of your divine Word, reviving her, the
very same one, with crumbs and the cup.

Reclining at one of the regular meals
at the house of Simon the leper,
the Pharisee muttered
as the woman guiltily lamented her sin.

He, a sinner, despises her, his fellow-sinner, unaware
of his own sin, but you hear the penitent, you purify
the unclean, and love her to make her beautiful.
She embraces her Lord's feet,
bathes them with tears and dries them with her hair,
and those things she was moved to wash and dry she
now anoints with ointment,
planting kisses all about them.

Such are the feasts that delight you,
o wisdom of the Father,
born of a Virgin, yet you did not disdain to be
touched by a sinful woman.

You were invited by the Pharisee,
but were satisfied by the dishes Mary supplied;
you forgave her much, who loved you much,
and never again returned to her guilty trade.

Cleansing her of seven demons
through your sevenfold Spirit,

Ex mortuis te surgentem
das cunctis videre priorem.

Hanc Christe proselitam signas ecclesiam
quam ad filiorum mensam
vocas alienigenam,
Quam inter convivia legis
et gratie spernit Pharisaeus
fastus lepra vexat heretica.

Qualis sit tu scis,
tangit te quia peccatrix
quia venie optatrix.
Quidnam haberet egra
si non accepisset,
si non medicus adesset?

Rex regum dives in omnes
nos salva peccatorum tergens cuncta crimina,
sanctorum spes et gloria.
Amen.

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

[5] Credo
Credo in unum Deum,
Patrem omnipotentem,
factorem celi et terre,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum
Filium Dei unigenitum

you grant her to see you before all others
when you were raised from the dead.

O Christ, you designate this foreign woman as your
church, whom you invited to a meal given by a son of
your nation, though she was foreign-born,
and though the scrupulous Pharisee, whom the
leprosy of heresy tortures, spurns her at this meal
attended by law and grace.

You know what kind of a woman she is,
she touches you because she is a sinner,
because she desires mercy.
What would she have to heal her disease
if she had not received it there,
if you, the physician, had not been present?

King of kings, whose riches are enough for all,
save us, blotting out all the guilt of our sins,
o hope and glory of the saints!
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.
Tenor: *In diebus illis mulier que erat in civitate peccatrix.* [Luke 7:37]

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:
cuius 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,

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.
Tenor: *And in those days there was a woman in the city, a sinner.*

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,

et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi seculi. Amen.

[6] 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.

Vere dignum et iustum est, equum et salutare, nos te, Pater omnipotens, cuius non minor est misericordia quam potestas, in omnibus predicare per Christum Dominum nostrum. Qui in hortu manifestus apparuit Marie Magdalene, quippe que eum dilexerat viventem, in cruce viderat morientem, quesierat in sepulcro iacentem, ac prima adoraverat a mortuis resurgentem, et eam apostolatus officio coram apostolis honoravit ut bonum nove vite nuntium ad mundi fines perveniret. Unde et nos, Domine, cum Angelis et Sanctis universis tibi confitemur, in exsultatione dicentes:

[7] Sanctus
Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

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.

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.

It is truly right and just, our duty and our salvation, to glorify you in all things, almighty Father, whose mercy is not less than your power, through Christ our Lord. He appeared in the garden and revealed himself to Mary Magdalene, who had loved him in life, witnessed him dying on the Cross, sought him as he lay in the tomb, and was the first to adore him, newly risen from the dead. He honoured her with the office of being an apostle to the apostles, so that the good news of new life might reach the ends of the earth. And so, Lord, with all the Angels and Saints, we, too, give you thanks, as in exultation we acclaim:

Holy, Holy, Holy
Lord, God of Hosts.

Tenor: *Surgens Iesus mane prima sabbati apparuit primo Mariae Magdalena de qua eiecerat septem demonia, alleluia.* [Mark 16:9]
Pleni sunt celi et terra gloria tua.
[Elevation motet:]
O salutaris hostia,
que celi pandis ostium:
bella premunt hostilia,
da robur, fer auxilium.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.
Tenor: *Venit Maria nuntians discipulis: quia vidi Dominum, alleluia.* [John 20:18]

Tenor: *Jesus rising early on the first day of the week appeared first to Mary Magdalene from whom he had cast seven demons, alleluia.*
Heaven and earth are full of your glory.
[Elevation motet:]
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.
Tenor: *Mary came and told the disciples: I have seen the Lord, alleluia.*

[8] Pater noster
Per omnia secula seculorum.
Amen.
Oremus.
Preceptis salutaribus moniti, et divina institutione formati, audemus dicere:

Through all ages of ages.
Amen.
Let us pray.
Directed by saving precepts, and formed by divine institution, we make bold to say:

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 in heaven, may your name be holy. 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.

[9] Agnus Dei
Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the sins of the world,
have mercy on us.

Tenor: *Dum flerem ad monumentum vidi Dominum meum. Alleluia.*
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Tenor: *Optimam partem elegit sibi Maria, que non auferetur ab eain eternum. Alleluia.*
[Luke 10:42]
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Tenor: *While weeping at the tomb I saw my Lord. Alleluia.*
Lamb of God, who takes away the sins of the world,
have mercy on us.
Tenor: *Mary has chosen the best part, which shall not be taken away from her forever. Alleluia.*
Lamb of God, who takes away the sins of the world,
grant us peace.

[10] Diffusa est gratia
Diffusa est gratia in labiis tuis:
propterea benedixit te Deus in eternum.

Grace flows from your lips:
because God has blessed you forever.

[11] Deus in adiutorium
Deus in adiutorium meum intende:
Domine ad adiuvandum me festina.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen. Alleluia.

O God, come to my assistance:
o Lord, make haste to help me.
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. Alleluia.

[12] Mundi fastum / Psalm 112
Mundi fastum abdicavit
seque totam mancipavit
divinis obsequiis
quando pedes Christi lavit
cum Symonis subintravit
domum in conviviis.

She revoked the pride of the world
and subjected herself totally
to the Lord's service
by washing Christ's feet
when she entered the feast
in the house of Simon.

Laudate, pueri, Dominum:
laudate nomen Domini.

Praise the Lord, you children:
praise the name of the Lord.

Sit nomen Domini benedictum:
ex hoc nunc et usque in seculum.
A solis ortu usque ad occasum:
laudabile nomen Domini.
Excelsus super omnes gentes Dominus:
et super celos gloria eius.
Quis sicut Dominus Deus noster
qui in altis habitat:
et humilia respicit in celo et in terra?
Suscitans a terra inopem:
et de stercore erigens pauperem.
Ut collocet eum cum principibus:
cum principibus populi sui.
Qui habitare facit sterilem in domo:
matrem filiorum letantem.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

Blessed be the name of the Lord:
from henceforth now and forever.
From the rising of the sun until its setting:
the name of the Lord is worthy of praise.
The Lord is high above all nations:
and his glory above the heavens.
Who is as the Lord our God,
who dwells on high: and looks down on the low
things in heaven and on earth?
Raising up the needy from the earth:
and lifting up the poor out of the dunghill.
That he may place him with princes:
with the princes of his people.
Who makes a barren woman to dwell in a house:
the joyful mother of children.
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.

[13] Quando Martha / Psalm 109

Quando Martha satagebat
circa ministerium,
soror eius audiebat
divinum eloquium,
corporali praeferebat
spiritale pabulum.

When Martha bustled about
at her tasks,
her sister listened
to the divine discourse,
preferring spiritual food
to that of the body.

Dixit Dominus Domino meo:
sede a dextris meis.
Donec ponam inimicos tuos:
scabellum pedum tuorum.

The Lord said to my Lord:
sit at my right hand.
Until I make thy enemies:
your footstool.

Virgam virtutis tue emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tue in splendoribus
sanctorum: ex utero, ante luciferum, genui te.

The Lord will send forth the sceptre of your power
from Sion: to rule in the midst of your enemies.
With you is the principality in the day of your
strength, in the brightness of the saints: from the
womb before the morning star I conceived you.

Juravit Dominus, et non penitebit eum:
tu es sacerdos in eternum secundum ordinem
Melchisedech.
Dominus a dextris tuis:
confregit in die ire sue reges.
Judicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri et Filio:
et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in secula seculorum. Amen.

The Lord has sworn, and he will not repent:
you are a priest forever according to the order of
Melchisedech.
The Lord at your right hand:
has broken kings in the day of his wrath.
He shall judge among nations, he shall fill ruins:
he shall crush the heads in the land of the many.
He shall drink of the torrent in the way:
therefore shall he lift up the head.
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.

[14] Sydus solare

Sydus solare revehit
optate festa diei
qua Maria Magdalene
arcem polorum subiit.

The sun in its course draws back
the feast of this longed-for day,
on which Mary Magdalene
ascended the vaults of heaven.

Peccatricem se Domino
que fatetur in publico,
spretis mundi illecebris
veniam sic promeruit.

She who publicly confessed herself a sinner
to the Lord,
and by spurning the enticements of the world,
thus earned mercy.

Hec prima pedes Domini
postquam a morte surrexit

After the Lord rose from death,
she first joyfully held his feet in devotion,

quos laverat iam lachrimis
leta devote tenuit.
Cuius precamur precibus
nos Christe solve nexibus
tergendo nostra crimina
donando indulgentiam.

Deo Patri sit gloria
eiusque soli Filio,
cum Spiritu Paraclito
et nunc et imperpetuum. Amen.

which she had once
bathed with her tears.
Release us from our bonds, o Christ,
we pray, by the strength of her prayers,
by wiping away our offences
and by granting us indulgence.

Glory be to God the Father,
and to his only Son,
with the Spirit, our Advocate,
both now and forever. Amen.

[15] Fidelis sermo / Magnificat

Fidelis sermo et omni acceptione dignus: quia Christus Jesus venit in hunc mundum peccatores salvos facere [1 Tim 1:15], et qui nasci dignatus est de Maria Virgine tangi non dedignatus est a Maria peccatrice. Hec est illa Maria cui dimissa sunt peccata multa quia dilexit multum. Hec est illa Maria que resurgentem a mortuis prima omnium videre meruit dominum nostrum Jesum Christum, quem pro nostris reatibus oret quesumus in eternum.

This is a reliable story and entirely worthy of belief: that Jesus Christ came into this world to save sinners, and that he who deigned to be born of Mary the Virgin did not disdain to be touched by Mary the sinner. This is that Mary to whom many sins were forgiven, because she loved greatly. This is that Mary who was found worthy to see our Lord Jesus Christ first as he rose from the dead. We beseech that she might pray to him eternally for our sins.

Magnificat anima mea Dominum,
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancille sue,
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.

My soul magnifies the Lord,
and my spirit has rejoiced: in God my saviour.
For he has regarded the humility of his handmaid,
behold, from henceforth all generations
shall call me blessed.
For he who is mighty has done great things for me,
and his name is holy.
And his mercy lasts from generation to generation
to them that fear him.

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae sue.
Sicut locutus est ad patres nostros,
Abraham et semini eius in secula.
Gloria Patri et Filio,
et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
et in secula seculorum. Amen.

He has shown might with his arm, he has scattered
the proud in the conceit of their heart.
He hath put down the mighty from their seat,
and has exalted the humble.
He has filled the hungry with good things,
and has sent the rich away empty-handed.
He has supported Israel his servant,
and has been mindful of his mercy.
As he promised to our forefathers,
to Abraham and his descendents forever.
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.

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

A MERGING CLOCK RECORDING

www.northstarconsult.nl

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.

's-HERTOGENBOSCH simac ALAMIRE FOUNDATION

Recording location: Catharijnekerk, Heusden (NL)
Recording dates: 6-9 November 2021
Recording: Northstar Recording Services
Recording producer, engineer, editing & mastering: Bert van der Wolf
A&R Challenge Classics: Marcel Landman & Valentine Laout
Liner notes: Peter de Laurentiis with M. Jennifer Bloxam, Tim Braithwaite
Translations: Grantley McDonald, Peter de Laurentiis, M. Jennifer Bloxam, Stratton Bull
Booklet editing: Stratton Bull, Peter de Laurentiis, Jan Willem Rodenburg
Cover image: Illustre Lieve Vrouwe Broederschap
Photo page 16: Hans Morren
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

CC72879