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veritas



THE ART OF THE NETHERLANDS

1450-1520

- I. Secular songs
- II. Mass movements
- III. Motets

131:44

The Early Music Consort of London

David Munrow director

ADD

EDITION

THE ART OF THE NETHERLANDS . DAVID MUNROW

2CDs

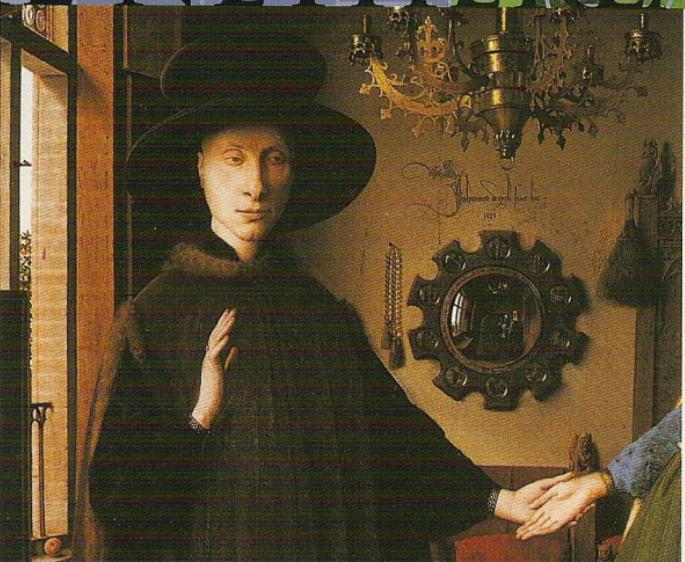
The David Munrow Edition

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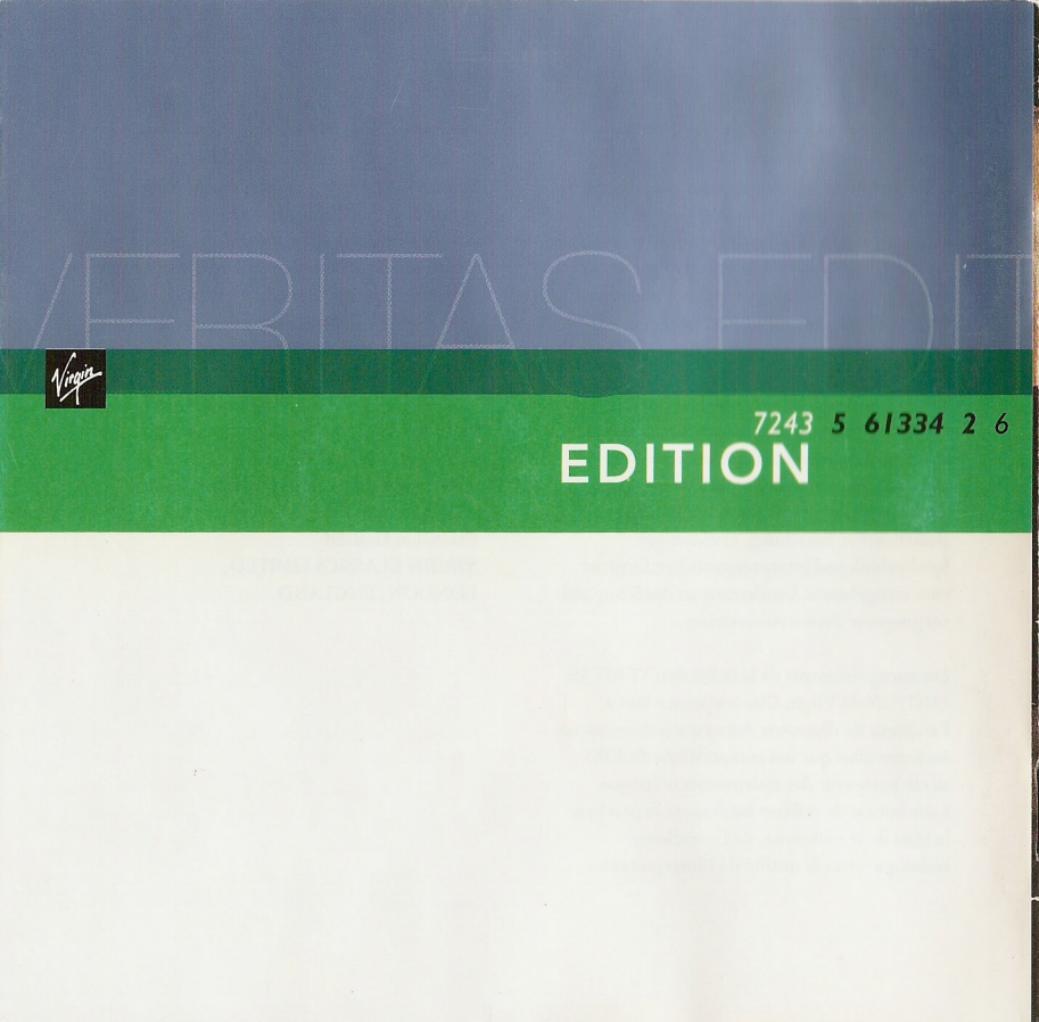


The Early Music Consort of London
David Munrow

THE ART OF THE NETHERLANDS



*Josquin Desprez
Antoine Brumel
Johannes Ockeghem
Hayne van Ghizeghem
Jacob Obrecht
Heinrich Isaac
Pierre de La Rue*



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EDITION



David Munnrow
THE ART OF THE NETHERLANDS

EDITION

The Art of the Netherlands

CDI 60:23

I. Secular songs

Josquin Desprez c1440-1521

- 1 Scaramella va alla guerra (villotta) (2:07)
*countertenor, two tenors, baritone
soprano recorder, two alto recorders, bass viol,
guitar, harp, tambourine*

Josquin

- Allegez moy, doulce plaisant brunette
2 1 Original six-part chanson (2:06)
countertenor, three tenors, two baritones
3 2 Lute duet version (Anon early 16thC) (2:10)
two lutes

Josquin

- 4 El grillo è buon cantore (frottola) (1:42)
countertenor, two tenors, baritone

Heinrich Isaac c1450-1517

- 5 Donna di dentro della tua casa
(quodlibet) (1:35)
*two sopranos, countertenor, four tenors,
two baritones*

Hayne van Ghizeghem c1445-1472/97

- De tous biens plaine (rondeau)
6 1 Original three-part chanson (6:45)
with additional *si placet* from Ottaviano
Petrucci's 'Harmonice musices odhecaton A'
(Venice, 1501)

- countertenor, tenor rebec, two bass rebecs, harp*
7 2 Four-part instrumental version (Josquin)
with canon a 2 (1:39)
bass recorder, fiddle, two tenor viols

- 8 3 Three-part instrumental version I
(Alexander Agricola ?1446-1506) (1:15)
two lutes, fiddle, harp
9 4 Three-part instrumental version II
(Agricola) (1:22)
treble recorder, lute, fiddle, harp

Antoine Brumel c1460-c1515

- 10 Du tout plongier – Fors seulement l'attente
(after Johannes Ockeghem) (rondeau) (10:28)
tenor, baritone, two bass viols

Anon c1500

- 11 Mijn morken gaf mij een jonck wijff
(quodlibet) (1:38)
countertenor, tenor, baritone, bass

Johannes Ghiselin (Verbonnet)

- fl early 16thC*
12 Ghy syt die wertste boven al (2:05)
countertenor, two tenors, baritone

Jacques Barbireau c1420-1491

- or Isaac or Jacob Obrecht c1450-1505
Ein fröhlich wesen

- 13 1 Original three-part chanson (2:33)
*countertenor, tenor, baritone, alto recorder, lute,
bass viol*
14 2 Keyboard solo version
(ascr. Paul Hofhaimer 1459-1537) (1:36)
regal
15 3 Four-part chanson (Obrecht) (3:38)
*countertenor, two tenors, baritone, cornett,
alto sackbut, tenor sackbut, bass dulcian*

Johannes Ockeghem c1410-1497

- 16 Prenez sur moi vostre exemple amoureux
(canon a 3) (1:54)
countertenor, tenor, baritone
17 Ma bouche rit (virelai) (5:47)
countertenor, tenor viol, bass viol, two lutes, harp

Anon (formerly attrib. Josquin)

- Guillaume se va chauer (1:03)
*two countertenors, baritone, lute, bass viol, harp,
bass dulcian*

Josquin

- Adieu mes amours
19 1 Original four-part chanson (2:04)
from Petrucci's 'Harmonice musices
odhecaton A' (Venice, 1501)
tenor, treble viol, tenor viol, bass viol, harp
20 2 Keyboard solo version (Anon 16thC) (2:16)
organ

Antoine Busnois c1430-1492

- Fortuna desperata
21 1 Original three-part chanson (1:38)
countertenor, tenor, baritone
22 2 Six-part version (Agricola) (1:49)
*countertenor, tenor, baritone, tenor viol,
two bass viols*
23 3 Three-part instrumental version
(Anon formerly attrib. Josquin) (1:13)
tenor dulcian, treble rebec, tenor rebec, two lutes

CD2 71:21**II. Mass movements****Johannes Tinctoris c1435-?1511**

- 1 Kyrie from Missa sine nomine (i) a 3 (4:31)
tenor, baritone, bass

Brumel

- 2 Gloria from Missa 'Et ecce terrae motus'
 (7:59)
three countertenors, six tenors, two baritones, bass

Josquin

- 3 Credo super 'De tous biens' (6:33)
two countertenors, four tenors, two baritones

Pierre de la Rue c1460-1518

- 4 Sanctus from Missa 'Ave sanctissima Maria'
 (4:13)
two countertenors, two tenors, two baritones

Isaac

- 5 Agnus Dei from Missa 'La bassadanza' (4:32)
two countertenors, four tenors, two baritones

III. Motets**Obrecht**

- 6 Haec Deum caeli (1:29)
two countertenors, two tenors, baritone

Loyset Compère c1445-1518

or **Juan de Ancheta** 1462-1523
 or **Francisco de Peñalosa** c1470-1528

- 7 O bone Jesu (3:11)
countertenor, two tenors, baritone

Josquin

- 8 De profundis a 5 (5:00)
countertenor, two tenors, baritone, bass

Josquin

- 9 Benedicta es caelorum regina (5:35)
countertenor, three tenors, two baritones

Jean Mouton c1459-1522

- 10 Nesciens mater virgo virum (4:15)
three countertenors, three tenors, baritone, bass

Anon (formerly attrib. Josquin)

- 11 Inviolata integra et casta es Maria (3:23)
*two sopranos, two countertenors, six tenors,
 two baritones, bass*

Ockeghem

- 12 Intemerata Dei mater (7:49)
two tenors, two baritones, bass

Obrecht

- 13 Laudemus nunc Dominum (7:59)
two countertenors, five tenors, two baritones, bass

La Rue or Philippe Verdelot

- 14 Ave sanctissima Maria (3:57)
two countertenors, two tenors, baritone, bass

The Early Music Consort of London

- Sally Dunkley *soprano* CD1: 5. CD2: 11
 Rosemary Hardy *soprano* CD1: 5. CD2: 11
 James Bowman *countertenor* CD1: 1, 2, 4, 6, 13,
 15-18, 21, 22. CD2: 2-8, 10, 11, 14
 Charles Brett *countertenor* CD1: 11, 12, 18.
 CD2: 2-6, 9-11, 13, 14
 David James *countertenor* CD1: 5. CD2: 2, 10, 13
 Martyn Hill *tenor* CD1: 1, 2, 4, 5, 10-13, 15, 16, 19, 21,
 22. CD2: 1-14
 Paul Elliott *tenor* CD1: 1, 2, 4, 5, 12, 15. CD2: 2-14
 Rogers Covey-Crump *tenor* CD1: 2. CD2: 2, 11
 Leigh Nixon *tenor* CD1: 5. CD2: 2, 3, 5, 11, 13

John Potter *tenor* CD1: 5. CD2: 2, 3, 5, 9-11, 13Ian Thompson *tenor* CD2: 2, 11, 13

Geoffrey Shaw *baritone* CD1: 1, 2, 4, 5, 10-13, 15, 16,
 18, 21, 22. CD2: 1-9, 11-14

Maurice Bevan *baritone* CD1: 2, 5. CD2: 2-5, 9-13
 Terry Edwards *bass* CD1: 11. CD2: 1, 2, 8, 10-14

David Munrow *soprano recorder, treble recorder,
 alto recorder, bass recorder, tenor dulcian*

Alan Lumsden *alto recorder, tenor sackbut*
 Andrew van der Beek *alto recorder, bass dulcian*
 Michael Laird *cornett*

Roger Brenner *alto sackbut*
 Eleanor Slaon *treble rebec*

Nigel North *tenor rebec, bass viol, lute*
 Trevor Jones *tenor rebec, bass rebec, tenor viol, bass viol*

Oliver Brookes *fiddle, bass rebec, bass viol*
 James Tyler *tenor viol, guitar, lute*

Robert Spencer *lute*
 Christopher Hogwood *harp, regal, organ*
 David Corkhill *tambourine*

David Munrow *director*

THE DAVID MUNROW EDITION

Twenty years after his sudden death at the age of only thirty-four, David Munrow's recordings can take their place alongside those of Thurston Dart and Alfred Deller from an earlier generation (both were his close friends and influenced him greatly) as classics of the early music revival. Their sheer diversity is breathtaking – from medieval estampies on raucous Chinese shawms to English broken consort music, as well as albums devoted to Dutch, Spanish, Burgundian and Italian music. In addition to his hectic recording schedule, Munrow undertook numerous tours and recitals in the UK and abroad, teaching (both academic and practical) at Leicester University and the Royal Academy of Music, no less than 655 editions (all personally scripted with midnight oil) of Radio 3's revelatory *Pied Piper*, the research for his book on instruments... The list is endless.

The spur for such effervescent energy was a total wonder and enthusiasm for the music and the instruments on which it was played. If, consummate showman that he was, he did not hesitate to take liberties in presentation, he

nonetheless always armed himself with the latest academic information on his chosen topic.

Munrow's principal instrument at school had been the bassoon, but his real love affair was with the recorder, which he played with verve and virtuosity. A year in Peru (VSO), before going on to Pembroke College Cambridge to read English, provided the opportunity to amass the nucleus of a collection of folk wind instruments which swelled continually throughout his career, and the influence of folk traditions on his own music-making was potent. Latterly the emphasis moved from the smaller consort and particularly instrumental music to vocal works and the large scale sacred choral repertoire, but without any loss of his electric power of communication.

In the intervening years, scholarship and performance practices have moved on healthily (Munrow would have relished the new challenges) and it is no surprise that several of his colleagues (James Bowman, Martyn Hill and Christopher Hogwood included) continue today to occupy a central position in Britain's musical life. But beyond his wide-ranging talents, Munrow's beguiling personality transformed the lives of a whole generation of present day music lovers.

John Turner

THE ART OF THE NETHERLANDS

The Art of the Netherlands is a collection of early Renaissance secular and sacred vocal music. Certain aspects of Flemish culture from this time remain familiar today – particularly the paintings by the Van Eyck brothers, Hieronymus Bosch and Pieter Bruegel – yet many of the composers are little more than obscure names despite their collectively being the first really international school of composers. Their style was universally accepted, and their impact on the development of music between about 1450 and 1520 was enormous.

This two-disc set falls into three sections. The first disc is devoted to secular songs, while the second disc examines Mass movements and motets. The collection provides a survey of one of the most fascinating periods of the early Renaissance, contrasting the age-old preoccupation of love in all its aspects with the fervour of the new style of Church music and the cult of the Virgin Mary.

I. SECULAR SONGS

During the period from 1450 to 1520 the Italian language challenged the pre-eminent

position which French had held since the time of the troubadours. Although French texts continued to be the most common, Flemish composers also wrote songs in Italian and German as well as a few in their own native tongue. Because few of their royal patrons actually spoke Flemish, composers felt discouraged from setting Flemish texts. Jacob Obrecht, who produced as many as sixteen or seventeen Flemish songs, is the exception rather than the rule. Nevertheless, the style and form of song composition was nothing if not varied.

It is fascinating to observe the way in which some musical material was used and re-used over and over again. Not just anonymous popular tunes like *L'homme armé* or *T'Andernaken* but complete chansons by known composers became the subject for all kinds of re-working. The more popular a particular chanson, the greater was the desire of other composers to have a go at it too, and a handful of songs achieved the status of international hits.

Josquin Desprez, like the other migrant Franco-Flemish composers, mastered most of the foreign styles of the day. *Scaramella* is a street song of the *villotta* type, and its references to the accoutrements of war have the usual amorous *doubles entendres*. The popular melody (which Josquin places in the tenor part) also took the fancy of other composers such as

Loiset Compère and Ludovico Fogliano. The refined and languorous mood of *Allez moy* lends an extraordinary intensity to the frank sexuality of the text. *El grillo è buon cantore*, a delightful *frottola*, dates from the 1570s and was written in Milan while Josquin was working for Cardinal Ascanio Sforza. Besides imitating the cricket, it contains what is probably a surreptitious dig at the cardinal himself who was renowned for his meanness. Through a misreading of the treatise *Dodecachordon* (1547) by the Swiss monk and theorist Heinrich Glarean (1488–1563), it was once thought that the brief chanson *Guillaume se va chaufier* was by Josquin, but its authenticity is now questioned. The lovely *Adieu mes amours*, however, is without doubt by Josquin but has an unusual layout. It is based on a pre-existent melody heard (in rather free canon) in the lower two parts. The upper parts are more instrumental in character, although provided with independent texts in some sources. The version in this performance is based on that published by Petrucci in 1501.

Heinrich Isaac arrived in Florence around 1484 and was organist at several churches. He also served Lorenzo de' Medici ('il Magnifico'), contributing a number of *canti carnascialeschi* to his magnificent carnival seasons. Under Lorenzo's patronage the carnival became a

lavish spectacle with all manner of processions and masquerades. Unfortunately none of Isaac's carnival songs has survived complete, though this *quodlibet* belongs to the same genre. Among the melodies included are *Fortuna d'un gran tempo* and *Dammene un pocho di quella maza crocha*.

Hayne van Ghizeghem, who may have come from the village of Gijzegem (near Ghent), served Charles the Rash, Duke of Burgundy, for whom he fought at the siege of Beauvais in 1472. Although he may have died there, it seems more likely that he survived for a further twenty or more years. The rondeau *De tous biens plaine* was by far his most popular chanson, and was used by many other composers including Busnois, Compère, Agricola, Obrecht and Josquin. The recorded version of the chanson is the 'modernised' one with an additional fourth part, printed by Petrucci in 1501.

Antoine Brumel is much less well known today than Ockeghem, Obrecht or Josquin, yet his music is often of the highest quality. After service in Chartres, Laon and Lyons he eventually became *maestro di cappella* to Alfonso I, Duke of Ferrara. His gloomy love song *Du tout plongiet*, one of the finest of all medieval rondeaux, is remarkable for its expressive and wide-ranging upper voice part as well as for

the low tessitura of the accompanying parts. The second text is in fact the *superius* part of Ockeghem's famous chanson *Fors seulement l'attente* but used by Brumel as an inner part. In this song, Brumel transcends the limitations of the *formes fixes* to achieve a timeless quality.

Another composer to spend some time at the court of Ferrara was Johannes Ghiselin, also known as Verbonnet. The register of the Ss Annunziati in Florence bears a signature confirming the common identity of the two names: 'Johannes Ghiselin alias Verbonnet'. When the plague struck Ferrara in 1505 Ghiselin and Josquin returned to the Netherlands unlike Obrecht, who remained in the city and succumbed.

Jacques Barbireau was Obrecht's predecessor at Antwerp Cathedral, where he was *magister choralium* for forty-three years until his death in 1491. Unlike many of his contemporaries he travelled little, apart from a diplomatic mission to Hungary in 1490. By far the most popular of his chansons was *Een vrolyc wes'en*, though the possibility remains that the original might either be by Isaac or Obrecht. The piece survives in over forty sources, more often in French or German than the original Flemish. Of the three contrasted versions presented here, the two vocal ones are sung to the more commonly known German text. The

virtuoso keyboard version bears the initials 'P.H.', probably referring to Paul Hofhaimer who was organist to the Holy Roman Emperor, Maximilian I. The additional fourth part in Obrecht's version gives an added dimension to the piece, converting the intimate chamber style into a more robust, ceremonial one.

Johannes Ockeghem delighted in the most complex musical devices of the time, particularly in the intricacies of canonic writing. Compared with some of his pieces, *Prenez sur moi* is relatively simple, yet Ockeghem still works out a subject that is both melodically and rhythmically quite involved. It impressed the great Italian patroness Isabella d'Este so much that she had the canon inlaid in marquetry on the wall of her study in Mantua. A simple flowing melody, however, is just as much an attribute of Ockeghem's style as mastery of technical devices. His chansons reveal the legacy of Binchois, Dufay and the other composers of the earlier generation. *Ma bouche rit* is old-fashioned in form and sentiment, adhering to one of the old *formes fixes* of the Middle Ages, the *virelai*. It describes that familiar plight of *amour courtois* poetry, the pangs of unrequited love.

Antoine Busnois was a poet and priest as well as a musician and held several church posts during his career; at the time of his death he

was *rector cantoriae* at St Sauveur in Bruges. *Fortuna desperata*, one of his two Italian songs, inspired arrangements and other compositions of all kinds. Both Josquin and Obrecht based complete settings of the Mass upon it, Agricola added three extra instrumental parts to produce a sonorous six-part texture, while Josquin's instrumental arrangement adheres to the original *superius* and tenor parts of Busnois but provides a new and wittily decorated *bassus*. The almost comic effect of this version is in marked contrast to the suave melancholy of the original, so typical of Busnois.

II. Mass movements

In his *Liber de arte contrapuncti* of 1477 Johannes Tinctoris makes it clear that the Mass was considered to be the highest category of composition. From Dufay's time onwards polyphonic settings of the Mass became a principal concern of most composers. No single Mass setting can truly represent so rich and fruitful a period, so the movements recorded here have been selected from different composers to reflect something of the range of techniques that were then in use. Five different types of Mass composition are illustrated: free composition without any borrowed material (Tinctoris), use of a plainsong cantus firmus (Brumel), use of a secular cantus firmus

(Josquin), parody technique (La Rue), and use of a secular cantus firmus coupled with large scale borrowing of pre-existing material (Isaac). The style of the music is on the whole conservative, and although the Flemish composers were quite capable of expressive word-setting they generally preferred to reserve it for their motets. Tinctoris believed *varietas* to be the main critical principle in judging the worth of a piece of music, and in this respect the Flemish composers demonstrated an amazing technical flexibility in handling their material.

Tinctoris evidently came into contact with both Dufay and Ockeghem, and like the latter seems to have had a fondness for the lower regions of the human voice. The manuscript of the *Missa sine nomine* (i) also contains a verse praising the 'pious godly Ferdinand' (i.e. King Ferdinand of Sicily and Aragon), whom Tinctoris served from about 1475 onwards. The work is freely composed throughout, and makes no use of cantus firmus or paraphrase techniques.

Brumel's *Missa 'Et ecce terrae motus'*, written in twelve parts throughout, is an astonishing work for its time and no other contemporary work on such a grand scale is known to survive, although in Leipzig the theorist Georg Rhau (1488-1548) reportedly

wrote a twelve-part Mass for the service that sparked off the disputation between Martin Luther and Johann Mayer von Eck in 1519. The sumptuous magnificence of Brumel's Mass evidently endeared it to succeeding generations, and it was performed at Munich under Orlande de Lassus around 1570.

Josquin's *Credo super 'De tous biens'* is an isolated Mass movement, with the tenor of Hayne van Ghizeghem's famous chanson as its cantus firmus. The melody, which lies in the tenor part, is heard three times altogether. There is one section without a cantus firmus, a duet starting at the words 'Et in Spiritum Sanctum'.

Pierre de la Rue (also known by the Flemish equivalent of his name, Peteren van Straeten) was a tenor in the cathedral at Bois-le-Duc ('s-Hertogenbosch). In 1492 he entered court employment, serving under Maximilian, Philip the Fair, Marguerite of Austria and Charles V, before retiring to Courtrai in 1516. The *Missa 'Ave sanctissima Maria'* is the oldest six-part Mass setting known, and the first to use a canon à 6. It is in fact a parody on a motet similarly written for three voices expanded into six, published in 1534 by Pierre Attaignant, with an attribution to Philippe Verdelot.

Isaac seemed to enjoy converting totally secular material into Mass settings. His *Missa 'La*

bassadanza' consists of nothing more nor less than a suite of *basses danses* all based on the tenor 'La spagna'. The three-part *Agnus Dei II* is identical to one of the few polyphonic *basse danse* settings to have survived. The extent to which Isaac may have composed some of the settings himself is uncertain. The *Missa 'La bassadanza'* may well preserve a number of other real *basses danses* which would otherwise not have survived. Although the idiom is very instrumental, with the rigorous syncopations so typical of the fifteenth-century *basse danse* style, it does also make very effective vocal music, though demanding a quite different approach from that normally associated with church music of this period.

III. Motets

It was on their motets that the Flemish composers lavished their most expressive and ingenious musical devices. Again and again the most recondite structural techniques are effectively concealed by the direct emotional appeal of the music. Through being able to choose his own text – instead of being tied to the same set of words, as in the Ordinary of the Mass – the composer felt able to respond more freely both to the general mood and to individual phrases. Many motets were conceived on a grand scale in two or three

separate sections, sometimes (as in Josquin's *Benedicta es caelorum regina*) employing the same sort of solo sections à 2 as are commonly found in the Masses. It will be noted that six of the nine motets recorded here are concerned with the Virgin Mary. It was above all in the Marian motets that the Flemish composers found their most eloquent and most personal expression.

Obrecht's brief motet *Haec Deum caeli*, marked 'In Purificatione Mariae', achieves considerable impact by a concentrated presentation of cantus firmus material.

Based on the plainsong hymn 'Iste confessor', the main cantus firmus statement occurs in two inner voices, whilst the uppermost part, although a freer treatment, almost constitutes a third voice in canon. At the last word of the text the canon is broken, the melody is ornamented and the piece ends with a free cadential extension.

Laudemus nunc Dominum is a large-scale motet evidently designed for the dedication of a church. Obrecht maintains a joyful mood throughout and makes extensive use of syncopation. There is a mixture of strict and ornamented cantus firmus: the antiphon 'Non est hic aliud' is given twice in differently ornamented forms, and is followed by the strict cantus firmus of 'Vidit Jacob scalam' and 'Exiret Jacob lapidem'.

Once thought to be by Loyst Compère,

the beautiful penitential motet *O bone Jesu*, published by Petrucci in 1519, is most likely to be the work of Francisco de Peñalosa, a Spanish composer described by the Sicilian humanist Lucio Marineo (c1460-1533) as 'the prince of musicians'. Some scholars, however, have attributed it to Juan de Anchieta, a compatriot of Peñalosa. Regardless of who actually composed it, this motet adopts a clear four-part texture similar to that established by the Flemish composers as their norm. Its developed sense of chordal writing and harmonic progression are also characteristics in common with the Flemish school.

Josquin twice set the famous text from Psalm 129 (130), *De profundis*. In this five-part setting the gloom rarely lifts and the texture rarely changes except for one short example of the composer's habitual 3 against 2. The ingenious canon à 3 imparts an inner drive to the piece, however, and adds considerable intensity to certain carefully placed key phrases, such as 'clamavi ad te', 'speret Israel' and 'Kyrie eleison'. The splendid *Benedicta es caelorum regina*, based on the plainsong sequence of the same name (one of the melodies eliminated from use at Mass by the Council of Trent), employs both cantus firmus and canon, though in a very flexible manner. Three fingerprints of Josquin's style may be

mentioned: the joyful triplet figure which bursts out on the word 'illuminaris', the close imitation of the middle section à 2, and the beautifully drawn out codas to both sections of the words 'Ave plena gratia' and 'Amen'. The authorship of the splendid motet *Inviolata integra et casta es Maria*, formerly attributed to Josquin, is uncertain. Nevertheless, the work shows confident handling of eleven independent voices round the plainsong fragment 'O Maria flos virginum', heard as a cantus firmus in the final section.

Jean Mouton was in charge of music at the collegiate church of St André in Grenoble when he came to the attention of Louis XII who visited the city in 1502. He eventually became a member of the king's chapel. Heinrich Glarean praised Mouton highly on account of his gift for flowing melody which is illustrated in *Nesciens mater virgo virum*. The motet also offers an example of a superbly worked-out canon. The overpowering mood of rapt devotion, effortless movement of individual voices, and wonderful richness of vocal texture lull the ear into forgetting that this motet is a compositional *tour de force*. Both intellectually and emotionally, this is one of the sublime achievements of the period.

Ockeghem is often regarded as a somewhat cerebral composer, disinclined to

wear his heart on his sleeve. Yet in *Intemerata Dei mater* he dispenses with any kind of canon or pre-existent material, providing instead one of the most extended free-compositions of the time. The dark, sombre, low tessitura explores the lower ranges of male voices, and each of the three sections reveals a careful sense of symmetry. The control of pace and texture, too, is masterly, varying complex polyphony with simpler chordal movement.

Although Pierre Attaignant attributed the motet *Ave sanctissima Maria* to Philippe Verdelot, it seems likely that Pierre de la Rue was the actual composer. This view is supported by the disparity between the apparent ages and careers of Verdelot and La Rue, for it is improbable that La Rue, the older and more famous of the two men, would base his work on that of a relatively obscure younger composer. This motet forms the basis of La Rue's own parody Mass the *Missa 'Ave sanctissima Maria'*.

David Munrow

Josquin Desprez**Scaramella va alla guerra**

- 1 Scaramella va alla guerra
colla lancia et la rotella,
la zombero boro borombetta,
la boro borombo.

Scaramella fa la gala
colla scarpa e la stivala,
la zombero boro borombetta,
la boro borombo.

Josquin**Allez moy, douce plaisant brunette**

- 2 Allez moy, doule plaissant brunette,
dessoubz la boudinette,
allez moy de toutes mes douleurs.
Vostre beaulté me tient en amourette,
dessoubz la boudinette.

Josquin
El grillo è buon cantore

- 4 El grillo è buon cantore
che tiene longo verso.
Dale beve, grillo, canta!
El grillo è buon cantore.
Ma non fa come gli altri uccelli;
come li han cantato un poco,

Scaramella is off to war
with lance and buckler,
la zombero boro borombetta,
la boro borombo.

Scaramella is on a spree
with boot and shoe,
la zombero boro borombetta,
la boro borombo.

Relieve me, gentle little sweetheart,
just below the navel,
relieve me of all my sorrows.
Your beauty holds me enraptured,
just below the navel.

The cricket is a good singer
who holds a long note.
Sing of good times, cricket!
The cricket is a good singer.
But he's not like the other birds;
as soon as they have sung a while,

van'de fatto in alto loco:
sempre el grillo sta pur saldo.
Quando la maggior el caldo,
alhor canta sol per amore.

Heinrich Isaac**Donna di dentro della tua casa**

- 5 Donna, di dentro della tua casa
son rose, gigli et fiori.
Dammene un pocho di maza chroca;
ne sente ghusto alcuno,
Fortuna, d'un gran tempo.

O gloriosa donna mia bella,
dammene un poch' di quella maza chroca.
Dammene un pocho di quella maza chroca
et mene dar troppo.

Hayne van Ghizeghem**De tous biens plaine**

- 6 De tous biens plaine est ma maitresse.
Chascun lui doit tribut d'onneur;
car assouyye est en valeur
autant que jamais fut deesse.

En la veant, j'ay tel leesse
que c'est paradis en mon cuer.
De tous biens plaine est ma maitresse.
Chascun lui doit tribut d'onneur.

they are off somewhere else:
the cricket always stays put.

When the weather is at its hottest,
then he just sings for love.

Lady, within your house
there are roses, lilies and flowers.
Give me a small bunch of crocuses;
for a long time
Fortune has had the scent of it.

O my proud, fine lady,
give me a small bunch of such crocuses.
Give me a small bunch of such crocuses
and give me much.

My mistress possesses every virtue.
Everybody pays her homage,
for she is as full of worth
as was ever any goddess.

On seeing her I am so overjoyed
that it is paradise in my heart.
My mistress possesses every virtue.
Everybody pays her homage.

Johannes Ghiselin (Verbonnet)**Ghy syt die wertste boven al**

- 12 Ghy syt die wertste boven al
int eertsche dal,
kuyisch ende smal,
gheen schoender creature.
Aenhoert myn claghen,
myn misval is sonder ghetal.
Tot aller huere,
schoen, edel, pure,
ghy syt myn troost alleine.
Nochtans sy dy der werelt ghemeine.

**Jacques Barbireau
or Isaac or Jacob Obrecht
Ein fröhlich wesen**

- 13 Ein fröhlich wesen hab ich erlesen
und sich mich um.
Wo ich hinkum in frömde land,
wird mir bekannt
mee args denn guots durch senes fluots,
glich hür als feren.
Uff diser erden tuo ich selbs erkennen.

**Obrecht
Ein fröhlich wesen**

- 15 Wo ich denn lend lang als behend
mit grosser gir,
begegnet mir mengs wunder da;
wie ich umschouw,

You are the worthiest above all
on earthly soil,
pure and slim,
there walks no prettier creature.
Listen to my complaints,
my misfortune is unending.
In every hour,
sweetheart, noble, pure,
you are my only comfort.
Even so thou art popular worldwide.

I have chosen a cheerful nature
and I look around me.
When I enter a foreign land,
I get to know
more bad than good through seeing so much,
the same here as when travelling.
On this earth do I so perceive myself.

So wherever I might find myself
with keen interest,
I meet many wonders there;
as I look around me,

gilt es mir glich in allem rich.
Kum, wo ich well: kein geld, kein gfell.
Doch tuo ich mich nit nennen.

Wenn es nun kem, das mir gezem,
gieng, wie es wöllte,
tet, was ich sollte,
recht willig geren in zucht und eren
für min person uff guoten won,
in trewer pflicht on args geschicht:
doch kümmerset mich gross senen.

**Johannes Ockeghem
Prenez sur moi vostre exemple
amoureux**

- 16 Prenez sur moi vostre exemple amoureux:
commencement d'amours est savoureux,
et le moyen plein de peine et tristesse,
et la fin est d'avoir plaisant maîtresse;
mais au saillir sont les pas dangereux.

**Ockeghem
Ma bouche rit**

- 17 Ma bouche rit et ma pensee pleure,
mon oeil s'esjoie et mon cuer maudit l'eure
qu'il eust le bien qui sa santé dechasse
et le plaisir qui la mort me pourchasse,
sans reconfort qui m'aide ne sequeure.

it seems to be alike in every realm.
Come where I will: no money, no luck.
But I never tell my name.

If it would happen that, in checking me,
things go as they would,
and I do as I choose,
readily, with discipline and honour
for my part, would I live in good faith,
in loyal service without evil fortune:
yet I am troubled by great longing.

Take me as your example in love:
the beginning of love is sweet,
the middle full of pain and sadness,
the end is to possess a pleasing mistress;
but the tricky bit is getting out of it.

My mouth laughs and my mind weeps,
my eye sparkles and my heart curses the day
it took the prize that eats at its health
and the pleasure which is the death of me
without consolation to aid or succour me.

Ha! cœur pervers, faulaire et mensongier,
dictes comment avez osé songier
que de faulcer ce que m'avez promis.
Puis qu'en ce point vous vous volez vengier;
pensez bien tost de ma vie abregier;
vivre ne puis au point ou m'avez mis.

Vostre pitié veult doncques que je meure,
mais rigueur veult que vivant je demeure;
ainsi meurs vif, et en vivant trespassse,
mais pour celer le mal qui ne se passe
et pour couvrir le deul ou je labeure.

Ma bouche rit et ma pensee pleure *etc.*

Anon (formerly attrib. Josquin)
Guillaume se va chauffer

- 18 Guillaume se va chauffer
auprès de la cheminee
a ung petit de charbon
qui ne fait point de fumee.

Josquin
Adieu mes amours

- 19 Adieu mes amours, a Dieu vous command,
adieu je vous dis jusques au printemps.
Je suis en souci de quoi je vivrai;
la raison pourquoi je le vous dirai.
je n'ai point d'argent: vivrai je du vent,
si l'argent du Roi ne vient plus souvent?

Oh! cruel, false and lying heart,
tell me how you dared to think
of breaking your promise to me.
Since you wish so much to gain revenge,
make sure you soon cut short my life;
living has no point when reduced to this.

Your mercy commands, then, that I die,
but severity commands that I must live;
so I die alive, and in living perish,
concealing the unceasing pain
and disguising the sorrow I suffer.

My mouth laughs and my mind weeps *etc.*

Guillaume goes to warm himself
by the fireplace
with a little piece of coal
that gives off no smoke.

Farewell passions, may God be with you,
I say farewell to you until the spring.
I worry about how I will live on;
I will tell you the reason why.
I haven't any money: shall I live on wind
if the King's money comes no more often?

Antoine Busnois
Fortuna desperata

- 21 Fortuna desperata,
iniqua e maledeta,
che de tal dona electa,
la fama hai denigrata.

Alexander Agricola
Fortuna desperata

- 22 O morte dispiatata,
inimica e crudele,
che d'alto, piu che stelle,
l'hai cusi abbassata.

Desperate Fortune,
foul and accursed,
that of so fine a lady,
besmirches her name.

O spiteful death,
hostile and cruel,
that from beyond the stars,
has humbled one thus.

CD2**Johannes Tinctoris****Kyrie from Missa sine nomine (i) a 3**

- 1 Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Antoine Brumel**Gloria from Missa 'Et ecce terrae motus'**

- 2 Et ecce terrae motus
factus est magnus:
angelus enim Domini
descendit de caelo.
Alleluia.
Gloria in excelsis Deo.

Et in terra pax
hominibus bona voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Iesu Christe.

Domine Deus, Agnus Dei,
Filius Patris.

And behold, there was a great
movement of the land;
for the angel of the Lord
was descended from heaven.
Alleluia.
Glory be to God in the highest.

And on earth peace
to men of goodwill.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.
We give thanks to Thee
for Thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son,
Jesus Christ.

O Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscede deprecationem nostram.

Qui sedes ad dextram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus altissimus, Iesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris. Amen.

Josquin
Credo super 'De tous biens'

3 Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo; Lumen de Lumine;
Deum verum de Deo vero;
genitum, non factum;
consubstantiale Patri,
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de caelis.

Who takest away the sins of the world,
have mercy upon us.

Who takest away the sins of the world,
receive our prayer.

Who sittest at the right hand of the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art Lord.
Thou alone art most high, O Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
and all things visible and invisible.
And in one Lord Jesus Christ,
only-begotten Son of God,
and born of the Father before all ages.
God of God, light of light
true God of true God;
begotten, not made,
consubstantial with the Father,
by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.

Et incarnatus est de Spiritu Sancto,
ex Maria Virgine;
et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas;
et ascendit in caelum;
sedet ad dexteram Patris;
et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem;
qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unum, Sanctam, Catholicam
et Apostolicam Ecclesiam.
Confiteor unum Baptisma
in remissionem peccatorum
et exspecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

And was incarnate by the Holy Spirit
out of 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 into heaven,
who sittest at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead,
of whose Kingdom there shall be no end.

And in the Holy Spirit,
the Lord and giver of life,
who proceedeth from the Father and the Son.

Who with the Father and the Son together
is worshipped and glorified;
who spake by the Prophets.
And in one holy catholic
and apostolic church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.

Pierre de la Rue
Sanctus from Missa ‘Ave sanctissima Maria’

4 Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria Tua.
Osanna in excelsis.

Isaac
Agnus Dei from Missa ‘La bassadanza’

5 Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Obrecht
Haec Deum caeli

6 Haec Deum caeli Dominumque terrae
virgo concepit peperitque virgo
atque post partum meruit manere inviolata.

Loyset Compère or Juan de Ancheta
or **Francisco de Peñalosa**
O bone Jesu

7 O bone Jesu, illumina oculos meos
ne unquam obdormiam in morte,
ne quando dicat inimicus meus:
praevaluui adversus eum.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full
of Thy glory.
Osanna in the highest.

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

The Lord and God of heaven and earth
was conceived by a virgin
who after the birth remained inviolate.

Gracious Jesus, enlighten my eyes
that I may not fall asleep in death,
that mine enemy shall never say:
I have prevailed against him.

In manus tuas, Domine,
commendo spiritum meum.
Redemisti nos, Domine,
Deus veritatis.
O Messias, locutus sum in lingua mea,
notum fac mihi Domine finem meum.
Amen.

Josquin
De profundis

8 De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationem meae.
Si iniuriantes observaveris, Domine,
Domine quis sustinebit?
Quia apud te propitiatio est;
et propter legem tuam
sustinui te, Domine.
Sustinuit anima mea in verbo eius;
speravit anima mea in Domino.
A custodia matutina usque ad noctem,
speret Israel in Domino;
quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israel
ex omnibus iniquitatibus eius.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Into Thy hands, O Lord,
I commend my spirit.
Thou hast redeemed us, O Lord,
God of truth.
O Messiah, I have spoken in my tongue,
make known unto me, Lord, my ending.
Amen.

From the depths have I cried to Thee, O Lord;
Lord, hear my voice.
Let Thine ears attend
to the voice of my calling.
If Thou O Lord shall mark our iniquities,
Lord, who shall abide it?
For there is a mercy with Thee;
and by reason of Thy law
I have waited for Thee, O Lord.
My soul hath relied on His word;
my soul hath hoped in the Lord.
From the morning watch even until night,
let Israel hope in the Lord.
For with the Lord there is mercy
and with him plenteous redemption.
And He shall redeem Israel
from all his iniquities.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

Kyrie eleison.
Christe eleison.
Kyrie eleison.
Pater noster.

Josquin
Benedicta es caelorum regina

9 Benedicta es caelorum regina,
et mundi totius domina
et aegris medicina.
Tu praecsla maris stella vocaris
quae solem justitiae paris
a quo illuminaris.
Te Deus Pater, ut Dei Mater
fieres et ipse frater,
cujus eras filia.
Sanctificavit sanctam servavit
et mittens sic salutavit;
Ave plena gratia.

Per illud ave prolatum
et tuum responsum gratum
est ex te Verbum incarnatum
quo salvantur omnia.

Nunc mater exora natum
ut nostrum tolat reatum
et regnum det nobis paratum
in caelesti patria.
Amen.

Lord have mercy,
Christ have mercy,
Lord have mercy.
Our Father.

Blessed art thou, queen of heaven,
mistress of the world,
comforter of the sick.
You are famed as the star of the sea,
you gave birth to the sun of justice
from whom you have your shining glory.
The Lord God, that you might become
the mother of God
and his daughter,
blessed you, preserving your sanctity,
and sent this salutation:
Hail, full of grace.

After your gracious reply to this greeting,
through you the Word,
the Saviour of the world,
became man.

Now Mother we exhort your son
to take away our sin
and bring us to the kingdom
prepared in his father's heaven.
Amen.

Jean Mouton**Nesciens mater virgo virum**

10 Nesciens mater virgo virum
peperit sine dolore
salvatorem saeculorum
ipsum regem angelorum,
sola virgo lactabat
ubere de caelo pleno.

Anon (formerly attrib. Josquin)**Inviolata integra et casta es Maria**

11 Involuta, integra et casta es, Maria,
quae es effecta fulgida caeli porta.
O Mater alma Christi carissima,
suscite pia laudum praeconia.

Te nunc flagitant devota corda et ora,
nostra et pura pectora sunt et corpora.

Tua per precata dulcisona nobis
concedas veniam per saecula.
O benigna! O Regina! O Maria!
Quae sola inviolata permansisti.

Cantus firmus

O Maria flos virginum.

A mother, though she had no knowledge of man,
the maiden gave birth without travail
to the Saviour of the world.
She alone suckled
the very king of the angels
with heavenly plenty.

Inviolate, immaculate and chaste art thou,
Mary, who art made glowing at heaven's gate.
O Mother of Christ, kind and so gentle,
hear our devoted hymns of praise.

We now beg with devoted heart and tongue
that we may be pure in soul and body.

Through thy sweet-sounding prayer,
obtain for us pardon for ever.
O Mary, benign, tender Queen,
who alone remained inviolate.

O Mary, flower of maidenhood.

Ockeghem**Intemerata Dei mater**

12 Intemerata Dei mater,
generosa puerilla,
quam stipant agmina divum,
respice nos tantum,
si quid jubilando meremur.
Tu scis, virgo decens,
quantum discrimen agatur
exulibus passimque
quibus jactemur arenis.

Nec sine te manet ulla quies,
spes nulla laboris,
nulla salus patriae,
domus aut potiunda parentis
cui regina praees.
Dispensans omnia laeto
suscipis ore pios,
dulci quos nectare potas
et facis assiduos epulis
accumbere sacris.
Aspiciat facito miseros pietatis
ocello filius, ipsa potes;
fessos hunc arripe sursum,
diva virgo manu,
tutos et in arce locato.

Undefined Mother of God,
noble girl,
round whom ranks of saints gather,
if only because we call out to thee,
be mindful of us.
You know, beautiful maiden,
what great danger is being aroused
about us poor
and in what deserts we flounder.

Without you, no quiet remains,
no rest from toil,
no safety for the state;
nor can we reach the Father's house,
where you preside as Queen.
Radiating with joy
you bring order to all things,
raise up the devout to drink nectar
and to partake always
of sacred feasts.
Make your son look upon the wretched
with piteous eye, for so you can;
snatch up the weary,
Blessed lady, and lead them
to where refuge has been secured.

Obrecht

Laudemus nunc Dominum

I

- 13 Laudemus nunc Dominum
in canticis et modulationibus sonoris
quoniam hodie salus huic domui facta est.

Cantus firmus (tenor)

Non est hic aliud nisi
domus Dei et porta caeli.

Num quid non David stare fecit
cantores contra altare
et in sono eorum dulces fecit modos
ut lauderunt nomen Domini sanctam
et amplificarent mane Dei sanctitatem?
Psallamus igitur singuli:
sint oculi tui, Domine,
super domum tuam
quam aedificavimus tibi
et exaudiatis deprecationem populi tui
sacrificia et holocausta
super altare tuum offerentis.
Alleluia.

Cantus firmus (tenor)

Non est hic etc.

II

Cantemus Domino canticum novum
laus ejus in ecclesia sanctorum.

I

Let us now sing praises to the Lord
with hymns and ringing measures
for today salvation came to this house.

This place is nothing less than
the house of God, and heaven's gate.

Did not David have singers
stand around the altar
and write sweet verses for them
to praise the Lord's holy name
and daily increase God's glory?
Let us therefore sing hymns:
May your eyes, O Lord,
be ever upon your house
which we have built for you,
may you hear your people's supplication
as they place before you on the altar
sacrifices and burnt offerings.
Alleluia.

This peace etc.

II

Let us sing a new song of praise
to the Lord in the house of his saints.

Cantus firmus (tenor)

Vidit Jacob scalam,
summitas ejus caelos tangebat
et descendentes angelos et dixit:
vere locus iste sanctus est.
Alleluia.

Num quid non patres nostri
Noe, Abraham, Aaron, David,
et Jesus Josedech in deibus suis
aedificaverunt altaria Domino
et nomen Domini invocantes
exaltaverunt templum sanctam Domino
paratum in gloria sempiterna?

Laudemus igitur Dominum,
quoniam hodie salus huic domui
a Deo facta est.
Alleluia.

Cantus firmus (tenor)
Erexit Jacob lapidem
in titulum fundens oleum desuper.
Alleluia.

Jacob beheld a ladder,
whose top touched the heavens
whence angels descended, and said:
truly this is a holy place.
Alleluia.

Did not our forefathers
Noah, Abraham, David
and Jesus Josedech, in their day,
build altars to the Lord?
Invoking His name
they extolled the Lord's sacred temple,
prepared in everlasting glory.

Let us therefore praise the Lord,
because today salvation of this house
has been brought by the Lord.
Alleluia.

Jacob set up a stone
to mark the spot and poured oil over it.
Alleluia.

La Rue or Philippe Verdelot

Ave sanctissima Maria

- 14 Ave sanctissima Maria,
Mater Dei, Regina caeli,
porta paradisi, Domina mundi.
Tu es singularis virgo pura.
Tu concepisti Jhesum de spirito sancto.
Tu concepisti creatorum mundi
in quo ego non dubito.
Ora pro me Jhesum delectum tuum
et libera me ab omnibus malis.

Hail, most holy Mary,
Mother of God, Queen of heaven,
gate of paradise, mistress of the world.
Thou art a maiden, unique, unsullied.
Thou conceived Jesus by the holy spirit.
Thou conceived the creator of the world,
in whom I firmly believe.
Pray for me to Jesus, your beloved son,
and deliver me from all evil.

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