



# CAPPELLA PRATENSIS & SOLLAZZO ENSEMBLE

## THE FEAST OF THE SWAN

### **CAPPELLA PRATENSIS**

**SUPERIUS** Stratton Bull\*

**SUPERIUS** Timothy Braithwaite

**SUPERIUS** Andrew Hallock

**CONTRATENOR** Lior Leibovici

**TENOR** Peter De Laurentiis

**BASSUS** Marc Busnel

### **SOLLAZZO ENSEMBLE**

**VIHUELA DE ARCO** Anna Danilevskaia\*

**VIHUELA DE ARCO** Filipa Meneses

**RENAISSANCE LUTE** Christoph Sommer

**TRAVERSO** Mara Winter

\*Ensemble leaders

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Philadelphia Episcopal Cathedral

Thursday, October 19 @ 7:30 PM

There will be no intermission.

This performance is co-sponsored by the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania Libraries.

## PROGRAM

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### **Antoine Brumel (c. 1460-1512)**

Sicut lilium inter spinas

### **Jacobus Clemens non Papa (c. 1510-1555/56)**

Ave Maria

### **Anonymous**

Ick had een boelken uutvercoren

(new text by Eric Alink; reconstruction of music by Marc Busnel)

### **Benedictus Appenzeller (1480 - 1551/58)**

Missa Ick had een boelken uutvercoren – Kyrie, Gloria

### **Tilman Susato (1510/15 - after 1570)**

Mijns liefkens bruyn ooghen

### **Jheronimus Vinders (fl. 1526 - 1526)**

Parts from Missa Mijns liefkens bruyn ooghen

### **Loyset Compere (c. 1445 - 1518)**

Dictes moi toutes vos pensées

### **Matthaeus Pipelare (c. 1450 - c. 1515)**

Een vroulic wessenn

### **Loyset Compere**

Le grant desir d'aimer me tient

### **Benedictus Appenzeller**

Missa Ick had een boelken uutvercoren - Agnus Dei

### **Jacobus Clemens non Papa**

Ave Maria - reprise with instruments (grand finale)

### **INSIGHTS Event**

Stay after the show for a discussion with the musicians, Dot Porter of the Schoenberg Institute for Manuscript Studies, and Mary Channen Caldwell from Penn's Department of Music.

## PROGRAM NOTES

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### **The Feast of the Swan**

At the beginning of the Renaissance, the southern Dutch city of 's-Hertogenbosch, with its abundance of churches and monasteries, was also known as 'little Rome.' A central place on this religious scene was occupied by the Confraternity of our Illustrious Lady. This pious organization had one of the best choirs in Europe, which performed a wide range of polyphonic choral music in its own chapel in the mighty St. John's Cathedral. However, it owes its folk name Zwanenbroeders ('Swan Brothers') to the grand banquets that were organized every year, where one or more swans were on the menu, a very exclusive delicacy at the time.

From the Confraternity's well-kept and highly detailed archives, we know that their musicians were brought in to add luster to their banquets and perform secular music. But no matter how exuberant, these events always remained embedded in a religious context, with Marian songs and prayers at the beginning and end.

Founded in 1318, the Confraternity still exists today. Swans are no longer on the menu, but the precious collection of choirbooks it commissioned more than five centuries ago is still in its possession. In recent years, Cappella Pratensis has taken over the honorable role of the brotherhood's in-house vocal ensemble, literally sitting on top of this incredible musical treasure.

With six singers and four instrumentalists, Cappella Pratensis and Sollazzo Ensemble take you back to late medieval Brabant. Imagine yourself in the middle of the grand banquet and experience the festive music that was played and sung.

## ABOUT THE ARTISTS

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### **Cappella Pratensis**

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 performs straight from the source, reading from facsimiles of original partbooks or choirbooks, the latter placed on a central music stand or projected on a large screen. The ensemble's programs 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 whole approach creates an intense engagement with the music, in performances that aim to reveal the essence of this extraordinary repertoire. Cappella Pratensis also puts this approach into surprising new contexts, regularly collaborating with such partners as dance companies, jazz musicians, theatre makers and composers.

Through the end of 2024, Cappella Pratensis is unrolling the five-year project entitled The Den Bosch Choirbooks, in which the ensemble will revive the magnificent choirbook collection of the Confraternity of Our Illustrious Lady in 's-Hertogenbosch after centuries.

### **Sollazzo Ensemble**

Sollazzo Ensemble brings together musicians with a keen interest in late medieval and early renaissance music. Founded in 2014 by Anna Danilevskaia, the ensemble benefits from the diverse musical backgrounds of its members, who not only not work in the early music field but also modern classical, folk and jazz music.

Critically acclaimed for its highly expressive delivery, the group relies on historical repertoires and informed performance criteria to convey feelings its members have personally experienced, or to make statements that are meaningful to them. This process of appropriation is the basis of their communication with the public, as they aim to give every piece a strong, timeless identity which goes beyond purely musical intentions.

Since 2014, Sollazzo has won many prestigious competitions and awards, including the York Early Music Competition, and received the NCEM Prize in addition to the Cambridge Early Music Prize. The ensemble was the beneficiary of the Emerging Young Artists program, supported by Creative Europe, followed by a collaboration with the CCR d'Ambronay as associated ensemble between 2017 and 2020.

Sollazzo leads an active concert schedule, performing throughout Europe, the USA and Asia.