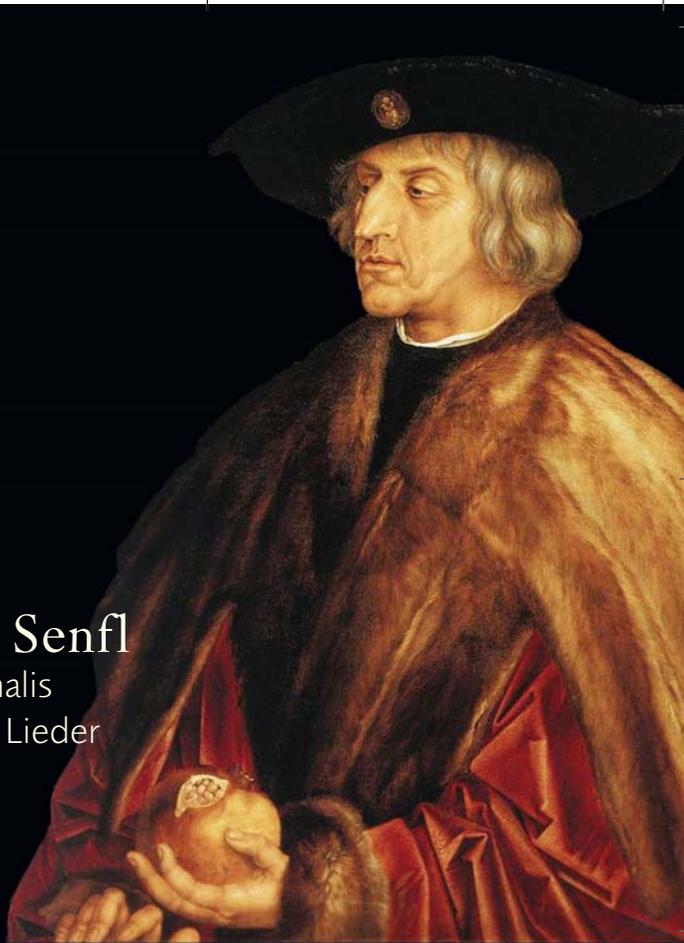


OBSIDIAN

Ludwig Senfl  
Missa Paschalis  
Motetten & Lieder



# Ludwig Senfl

## Missa Paschalis, Motetten & Lieder

- |  |         |                            |
|--|---------|----------------------------|
| 1. Missa Paschalis (Kyrie)                 | (5'36)  | QuintEssential             |
| 2. Missa Paschalis (Gloria)                | (10'35) | Andrew Lawrence-King       |
| 3. So ich sie dann                         | (1'36)  | Christopher Watson, TENOR  |
| 4. Carmen in Re                            | (1'41)  | Robert Macdonald, BASS     |
| 5. Im Maien                                | (1'55)  | THE CHOIR OF SIDNEY SUSSEX |
| 6. Missa Paschalis (Sanctus)               | (6'11)  | COLLEGE, CAMBRIDGE         |
| 7. Missa Paschalis (Agnus Dei)             | (3'06)  | Directed by David Skinner  |
| 8. Ach Elslein                             | (1'45)  |                            |
| 9. Ich stueud                              | (2'55)  |                            |
| 10. Wohl auf                               | (3'15)  |                            |
| 11. Ave Maria (super Josquin)              | (11'41) |                            |
| 12. Was wird                               | (2'01)  |                            |
| 13. Carmen in La                           | (1'33)  |                            |
| 14. So man lang macht                      | (4'30)  |                            |
| 15. Fortuna ad voces musicales             | (3'28)  |                            |
| 16. Quis dabit oculis (Festa; arr. Senfl?) | (5'46)  |                            |
| Total time                                 |         | (66'51)                    |

### OBSIDIAN

CD704

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Cover image: *Emperor Maximilian I* (oil on panel) Albrecht Dürer (1471–1528) Kunsthistorisches Museum, Vienna/The Bridgeman Art Library

Recorded in the chapel of Sidney Sussex College, Cambridge, 25–26 May 2008 by kind permission of the Master and Fellows and in the church of St Emmeram, Regensburg, 9–11 July 2008 by kind permission of H.H. Prälat Robert Thummerer  
Recording engineer John Duggan  
Production assistant Anna Souter  
Produced by Martin Souter

# Ludwig Senfl

## Missa Paschalis

## Motetten & Lieder

Next to theology I give to music the highest place and honour. Music is the art of the prophets, the only art that can calm the agitations of the soul; it is one of the most magnificent and delightful presents God has given us.

*Ich liebe die Musik, und es gefallen mir die Schwärmer nicht, die sie verdammen. Weil sie erstens ein Geschenk Gottes und nicht der Menschen ist, zweitens weil sie die Seele fröhlich macht, drittens weil sie den Teufel verjagt, viertens weil sie unschuldige Freude weckt. Darüber vergeben die Zornanwandlungen, die Begierden, der Hochmut. Ich gebe der Musik den ersten Platz nach der Theologie.*

Martin Luther

## LUDWIG SENFL

### THE SWISS ORPHEUS

Ludwig Senfl was born around 1490, as an inscription on his gravestone reveals that he died in 1543 in his 53rd year. It is thought that he originated from Basel and spent his later infancy in Zürich, as various dedications among his works refer to both places. He began his musical life as a chorister in the itinerant *Hofkapelle* of the Holy Roman Emperor, Maximilian I (whose portrait appears on the cover of this CD), where he quickly rose through the ranks to become a respected singer and *Notist*, a copier of music. Certainly he came to the attention of Heinrich Isaac, the Court Composer: when Isaac was given his famous commission in 1508 by Constanze Cathedral to write the cycle of propers which were to become the *Choralis Constantinus*, it is now believed that the young Senfl actually collaborated on the cycle rather than act as a copier or editor. Following his time as a chorister Senfl found his way to Vienna, where, in common with many church musicians of the period, he trained for the priesthood and took minor orders. But when Isaac retired to Florence in 1514 in search of

warmer weather and diplomatic work on behalf of Maximilian, Senfl stepped into his shoes as Court composer.

With Georg Slatkonja as his *Kapellmeister* and the choir building up a fine reputation, Senfl was poised for an exciting career. The Augsburg *Reichstag* in 1518 was his first major showcase; unfortunately it was the Emperor Maximilian's last public occasion, as he died on his way back to Vienna. The members of the Kapelle were not retained by the new Emperor, Charles V, and Senfl and his friends thus had to seek appointments elsewhere. As his pension agreement required him to wait four years before accepting another post, Senfl used this time composing music for prospective patrons and publishing the *Liber Selectarum Cautionum* of 1520. In 1523 he accepted a post at the Bavarian Ducal Chapel of Wilhelm IV in Munich. It was here that his greatest motet collections were produced, some copied out from those at the Imperial Chapel and many written specially for Wilhelm and for Duke Albrecht of Prussia who also became his patron.

Much has been written about whether Senfl had Reformist sympathies. There is a small amount of correspondence extant

from Martin Luther to Senfl from 1530, entirely concerned with music and with a commission Luther gave Senfl after hearing the composer's music with much admiration. While it is likely that Senfl respected Luther and agreed with some of his ideas for reforming the Catholic Church, in retrospect it is possible to see that neither of them wholly wanted to form a new church, unlike some of their more radical colleagues, on whom Senfl turned his back. Senfl, like many of his contemporaries, decided to leave the priesthood in order to marry and start a family, particularly as he had made his career in music and not the church. This he had done by 1530, by which time, ironically, his wife must have died: he had married again before his daughter was born in 1537. His last years were spent in frantic editing activity and he was clearly finding it difficult to keep up with new commissions. He died in the spring of 1543, and his tombstone was inscribed in Latin rather than German, which for that period and his milieu denoted a man of some importance.

Adapted with permission from a new biography on Senfl by Kathleen Berg, *The Swiss Orpheus: an appraisal of the life and music of Ludwig Senfl (1489/91-1543)*, Peacock Press, 2009.

## THE MUSIC & THE RECORDING

This recording highlights Senfl's mastery of the many musical styles within which he worked. The centrepiece is his *Missa Paschalis* (or Easter Mass), scored for five voices including two equal upper parts. Following earlier traditions, the *Kyrie* and *Gloria* [1 & 2] and the *Sanctus* and *Agnus Dei* [6 & 7] are paired, though it would appear that the latter set was extracted from another of Senfl's masses. Each pair are in different modes, and while the *Kyrie* and *Gloria* are based on the chant for Easter Day, the chant present in the *Sanctus* and *Agnus Dei* is assigned to Sundays in Advent and Lent, hence their separation on this recording. Senfl's Mass is open to many interpretations regarding instrumentation and performance. Numerous woodcuts from the period indicate that early German music (sacred and secular) was often accompanied by cornets and sackbuts and this solution is explored here. Certainly when the plainsong *cantus firmus* is present in each movement the composed voices surrounding that part become more animated and more instrumental in character - and the mixture of full choir, solo voices and instruments heard here

seems to provide a satisfactory series of contrasts within what could otherwise be a full, and perhaps relentless texture.

The other choral works include Senfl's famous re-working of Josquin's 4-part *Ave Maria* into a grand 6-part motet [11], where one of the inner voices (here played by a solo shawm) repeats the opening phrase as a compositional anchor to the entire work. Senfl's part-writing is dense, (though the musical fingerprints of Josquin's original are clearly heard throughout) and this complexity suggests that the work is one of the most industrious of the many tributes to Josquin from the period. *Quis dabit oculis* [16] is attributed to Senfl in a printed edition of 1538. The music was actually composed by Costanzo Festa, but the motet was lightly reworked for performance, probably by Senfl himself, at Emperor Maximilian's funeral in 1519.

Standing in stark contrast to the sacred works are Senfl's secular songs. Again several performance options are here possible. For the bass songs cornets and sackbuts take the upper voices leaving the tune at the bottom of the texture to the soloist; the three songs recorded here

[3, 10, 14] follow familiar themes of unrequited love and the chase. The tenor songs are accompanied by gothic harp, which is most effective in decorating the chant-like melodies of *Ieb stuend an einem Morgen* [9] and the popular Italian song *Fortuna desperata* [15]. Totally different in character and mood is the boisterous and often 'blue' setting of Senfl's most infamous song *Im Maien* [5], which, rather than following more traditional themes of courtship, boldly highlights the 'kill'!

The harp solos and songs were recorded in the chapel of Sidney Sussex College, during Andrew Lawrence-King's residency in Cambridge, while the remaining pieces were recorded in the church of St Emmeram in the town of Regensburg (not far from Augsburg where Senfl was a chorister). The Choir and Obsidian Records are most grateful to Herr Christof Hartmann of the Regensburger Domspatzen and the community of St Emmeram for their help and support in realising this project.

*David Skinner*  
*Sidney Sussex College, Cambridge*

### KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.*  
*Christ, have mercy.*  
*Lord, have mercy.*

### GLORIA

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex celestis, Deus pater omnipotens. Domine fili unigenite, Iesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei patris. Amen.

*Glory be to God on high. And in earth peace towards men of good will. We praise thee. We bless thee. We worship thee. We glorify thee. We give thanks unto 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. Thou that takest away the sins of the world, have mercy on us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy on us. For thou only art holy. Thou only art the Lord. Thou only, O Jesus Christ, art most High. With the Holy Ghost, in the glory of God the Father. Amen.*

### SO ICH SIE DANN FREUNDLICH GRÜEß',

sie dankt mire mit Worten süeß,  
tuet mich lieb lich anblicken.  
Ach Glück, tue es bald schickken,  
das ich ihr dien' in ewig' Zeit:  
das wär' allzeit mein' höchste Freud'.

*When I greet her kindly*  
*She thanks me with sweet words*  
*and regards me fondly*  
*Ah, may Fortune grant that it will soon come*  
*to pass*  
*That I may serve her for evermore:*  
*That would be ever my greatest joy.*

### IM MAIEN, IM MAIEN HÖRT MAN DIE HAHNEN KRAIEN.

Freu' dich, du schönes Bauernmeidl, wir  
wölln den Haber saien.  
Du bist mir lieber denn der Knecht,  
du tuest mir meine alte Recht.  
Pumb, Maidlein, pumb!  
Ich freu' mich dein ganz umb und umb,  
wo ich freundlich zue dir kumm,  
hinter dem Ofen und umb und umb.  
Freu' dich, du schönes Bauernmaidl: ich  
kumm!

*In May, in May we hear the cockerels crow*  
*Rejoice you pretty peasant maid, it's time for us*  
*to sow our oats*  
*You are dearer to me than the farmland*  
*You give me my ancient right*  
*Boom little maid boom*  
*I take pleasure in all of you from every side*  
*wherever I come to you bringing love*  
*behind the oven and every which way*  
*Rejoice, you pretty little peasant maid, here I*  
*come!*

**SANCTUS**

Sanctus, Sanctus, Sanctus: Dominus Deus  
Sabbaoth.

Pleni sunt caeli et terra, gloria tua.  
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Holy, Holy, Holy: Lord God of Sabbaoth.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

*Blessed is he who cometh in the name of  
the Lord.*

*Hosanna in the highest.*

**AGNUS DEI**

Agnus Dei qui tollis peccata mundi,  
miserere nobis.

Agnus Dei qui tollis peccata mundi,  
miserere nobis.

Agnus Dei qui tollis peccata mundi, dona  
nobis pacem.

*Lamb of God, that takest away the sins of the  
world, have mercy on us.*

*Lamb of God, that takest away the sins of the  
world, have mercy on us.*

*Lamb of God, that takest away the sins of the  
world, grant us thy peace.*

**ICH STUEND AN EINEM  
MORGEN**

heimlich an einem Ort,  
da hätt' ich mich verborgen,  
ich hort klägliche Wort  
von einem Fräulein,  
hübsch und fein  
Sie sprach zue ihrem Buehlen:  
"Es meuß gescheiden sein."  
"Ich mueß in fremde Lande,  
tuet meinem Herzen weh.  
Buet mire dein' weisse Hande.  
Ich sich dich nimmer meh.  
Geseg'n dich Gott, mein's Herzen Kron'.  
Ich dank dir deiner Trüwe,  
die du mir hast geton'."

*One morning I stopped stealthily in a place that  
concealed me. I heard a pretty and fine young  
woman lamenting. She spoke to her sweetheart.*

*We must part. I have to go away to a foreign  
country though it breaks my heart. Give me  
your white hands, for I shall never see you  
again. May God bless you, crown of my heart I  
thank you for the steadfastness you showed me.*

**WÖHL AUF, WIR WÖLLEN'S  
WECKEN,**

dann es ist an der Zeit,  
daß wir sie nit erschrecken,  
wo Lieb' bei Liebe leit.

Ich hort ein Wasser fleißen,  
ich meint', es wär' der Rhein.  
Zwei braune Äuglein schießen  
der Lieb'n zuem Fenster ein.

Ich brach drei Lilienblättlein,  
ich warf ihr's zuem Fenster ein:  
"Schlafest du oder wachest?  
Steh' auf [, feins Lieb,] unt laß' mich ein!"

*Arise we must awake them  
(For it is time when)  
So that we do not startle them  
Where lover lies with lover.  
I heard water flowing  
And thought it was the Rhine  
Two little brown eyes dart  
At their love through the window.  
I brought three lily leaves  
And threw them to her through the window  
Are you awake or are you asleep?  
Get up dear love and let me in!*



*Photo: Adam Nall*

**AVE MARIA**

Ave Maria, gratia plena,  
Dominus tecum, virgo serena.

Ave cuius conceptio,  
Solemni plena gaudio.  
Caelestia, terrestria  
Nova replet laetitia.

Ave cuius nativitas,  
Nostra fuit solemnitatis,  
Ut Lucifer lux oriens  
Verum solem praeveniens.

Ave pia humilitas,  
Sine viro fecunditas,  
Cuius annunciatio  
Nostra fuit salvatio.

Ave vera virginitas,  
Immaculata castitas,  
Cuius purificatio  
Nostra fuit purgatio.

Ave praeclara omnibus  
Angelicis virtutibus,  
Cuius fuit assumptio  
Nostra glorificatio.

O mater Dei, memento mei.  
Amen.

*Hail Mary, full of grace,  
may the Lord be with thee, O serene Virgin.*

*Hail, whose conception,  
full of solemn joy, fills the heaven, the earth,  
with new rejoicing.*

*Hail, whose birth was our solemn feast,  
as the light-bringing rising sun  
didst thou come before the true sun.*

*Hail, blessed humility,  
fertility without a man,  
whose annunciation was our salvation.*

*Hail, true virginity,  
unspotted chastity,  
whose purification was our purging.*

*Hail, foremost with all angelic virtues,  
whose assumption was our glorification.*

*O Mother of God, remember me. Amen.*

**SO MAN LANG MACHT,**

betracht't und acht't  
viel Kurzweil treibt,  
in Freuden bleibt,  
ist gwohlich das  
und allweg was:  
Vielbesser und ohn' Sorgen  
ein Abend dann drei Morgen.

Daß dem so sei,  
spürt man gar frei  
des Abends Zeit.  
Viel mehr die Leut'  
in Freud' wegen,  
Weisheit pflegen  
in allem unverborgen  
des Abends dann am Morgen.

Schickt' sich nit wol,  
daß man tuen soll  
gselliglich' Ding',  
wann nit so ring  
dieselben geschäh'n,  
würd' nit geseh'n  
mancherlei der Leut' Sitten,  
blieb' groß' Kurzweil vermitten.

*When one lies at rest  
brooding and pondering,  
diverts oneself merrily  
keeping joyful –  
it is generally so  
and always was:  
far better without cares  
one evening than three mornings.*

*That this is so  
one sees without trouble  
at evening time:  
far more do people  
go about in joy,  
do the wise thing  
in every respect and openly,  
in the evening than in the morning.*

*If it was not fitting  
that one should make merry  
in company,  
because such things  
might not be done so easily,  
then one would not see  
so much of people's ways,  
and great entertainment would be avoided.*

**FORTUNA DESPERATA**

Fortuna desperata  
iniqua e maledetta,  
che de tal donna eletta  
la fama ai denegata.

*Wretched fortune,  
wicked and cursed,  
who has undone the reputation  
of so fine a lady.*

**QUIS DABIT OCULIS**

Quis dabit oculis nostris fontem  
lacrymarum et plorabimus coram Domino?  
Germania, quid ploras? Musica, cur siles?  
Austria, cur induta veste reproba moerore  
consumeris?

Heu nobis, Domine, defecit nobis  
Maximilianus!

Gaudium cordis nostri conversum est in  
luctum, cecidit corona capitis nostri.

Ergo ululate pueri, plorate sacerdotes,  
lugite cantores, plangite milites, et dicite:  
Maximilianus requiescat in pace.

*Who will give our eyes the fount of tears, and  
shall we weep before the Lord? Germania, what  
is it you weep for? Music, why are you silent?  
Austria, why are you consumed with  
lamentation in an ignoble garb?*

*Alas upon us, O Lord, Maximilianus is lost to  
us. The joy of our heart is turned to  
lamentation; the crown of our head has fallen.*

*Therefore howl, boys; prelates weep; cantors  
lament, soldiers and nobles[1] bewail it and  
say: Maximilianus rest in peace.*

[1] Discantus and Bassus parts: 'plangite milites'/  
Contratenor and Tenor parts: 'plangite nobiles'.

German translations by Dr Mark Chinca. Obsidian  
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various ways with translations of the texts.



*Photo: Anna Sauter*

**THE CHOIR OF SIDNEY SUSSEX  
COLLEGE, CAMBRIDGE**

**Directed by David Skinner**

Sidney Sussex rose from the ruins of a Franciscan Friary in 1596 and has long been a nest for professional musicians. One of the earliest was the Royalist pamphleteer, author, and violist Roger L'Estrange (1616–1704), whose family were patrons of the composer John Jenkins. Earlier still, the great Elizabethan composer William Byrd would have been well-known to the foundress, Lady Frances Sidney; two very fine elegies by Byrd survive for her nephew, the poet and courtier Sir Philip Sidney. The College now boasts one of the finest mixed choirs in Cambridge, which has recently made a niche in making professional recordings for specialist markets, including museums, art galleries, and national libraries. The Choir sings evensong during University terms, gives regular concerts and tours at home and abroad, and records exclusively for Classical Communications and Obsidian Records.

**David Skinner** is known primarily for his combined role as a researcher and performer of early music, and is Fellow,



*Picture credit: Stuart Bonce*

Director of Studies and the Osborn Director of Music at Sidney Sussex College, Cambridge, and an Affiliated Lecturer in the Faculty of Music. He teaches historical and practical topics from the medieval and renaissance periods. From 1997 to 2001 he was a Postdoctoral Fellow of the British Academy at Christ Church, Oxford (where he was a Choral Scholar from 1989 to 1994), and was the Lecturer in Music at Magdalen College, Oxford, from 2001 to 2006. At Cambridge he conducts the Choir of Sidney Sussex College, with whom he has toured and made professional recordings (their CD of Thomas Tomkins on the Obsidian label, of which he is Artistic Director, received Gramophone Editor's Choice and CD of the Month in February 2008). He also

directs the professional consort Alamire ([www.alamire.co.uk](http://www.alamire.co.uk)). David has published widely on music and musicians of early Tudor England, and his most recent projects include the collected works of Nicholas Ludford (Early English Church Music, 2003 & 2005) and The Arundel Choirbook (Duke of Norfolk: Roxburghe Club, 2003). He is currently editing the Latin church music of John Sheppard for publication in 2009, and co-authoring a book on Foundations of the English Choral Tradition.

*Soprano 1*

Abigail Armstrong  
Freyja Cox-Jensen  
Miri Gellert  
Eve Ridgeway

*Soprano 2*

Grace Capel  
Jennifer Morgan  
Sarah Robbins  
Pippa Woodrow

*Tenors*

Thomas Athorne  
Robert Busch  
Robin Horgan  
Paul Kilbey

*Altos*

Georgie Baker  
Clare Buckley  
Rachel Dilworth  
Kathryn Harris  
Sarah Latto

Pippa Morton  
Michelle Oyen  
Emma Parnes  
Jamal Sutton

*Basses*

James Freeman  
Duncan Hewitt  
Ronald Horgan  
Guy Willis

**QuintEssential** was formed in 1993 by an organist and five wind players. Its members have performed with some of the leading British period instrument groups, while QuintEssential has collaborated with vocal ensembles such as the Oxford Camerata, Concertare, the Choir of the Brompton Oratory and the Choir of the Chapel Royal at the Tower of London. Participation in various early music festivals such as those in York, Beverley, Warwick & Leamington and Norfolk & Norwich and tours throughout Europe have ensured a growing and dedicated following for the group and enhanced their growing reputation as an inventive and expressive young period instrument ensemble.

*Richard Thomas - cornett*

*Samuel Goble - cornett*

*Phillip Dale - sackbut*

*Adam Woolf - sackbut*

*Andrew Harwood-White - sackbut*

*Ann Allen - shawm*

**Andrew Lawrence-King** is recognized as one of Europe's leading early music artists, and is currently leader of The Harp Consort. He has recorded with nearly all the leading specialist ensembles, and has made over 100 recordings of music ranging from Troubadour lyrics (with Paul Hillier for ECM) to 15th and 16th century repertoire (Gothic Voices) to new music for early harp (John Paul Jones' 'Amores Pasados' with The Harp Consort for DHM). Also on record are two accounts – with The Sixteen and the Taverner Players – of the Handel Harp Concerto.

**Christopher Watson**, tenor, studied music at Exeter University, and went on to hold lay clerkships at Durham, Oxford and latterly Westminster Cathedrals. He now lives in Oxford and divides his time between solo and consort work. Christopher is a member of Tenebrae, Alamire and the Gramophone Award winning ensembles The Clerks' Group and The Binchois Consort. He has worked with the viol consorts Fretwork and Phantasm, sings regularly with Polyphony, The Gabrieli Consort, Theatre of Voices, the Soloists

of Collegium Vocale Gent and the Netherlands Bach Society, and has made more than 150 appearances with The Tallis Scholars.

**Robert Macdonald**, bass, began singing professionally at an early age as a chorister at Hereford Cathedral under the direction of Dr Roy Massey. Later he was a choral scholar at Christ Church, Oxford where he read Biochemistry and Music. After a short period of study at The Royal Academy of Music, Robert has developed a diverse career as both a consort singer and a soloist. In the former capacity he sings regularly with most of the prominent period vocal ensembles of this country Alamire, The Tallis Scholars, The King's Consort, and The Hilliard Ensemble while he is also a founder member of two ensembles which have recently won the coveted Gramophone award for Early Music; namely The Cardinal's Musick and The Clerks' Group.

