

YALE INSTITUTE OF SACRED MUSIC PRESENTS

CAPPELLA PRATENSIS

STRATTON BULL, ARTISTIC DIRECTOR

Missa Aurea

OCTOBER 23, 2024

7:30 PM

DWIGHT CHAPEL

NEW HAVEN



Please silence all mobile devices.

The use of photographic, recording, or electronic equipment during the performance is prohibited.

Your courtesy is appreciated.

CAPPELLA PRATENSIS

Missa Aurea

STRATTON BULL, ARTISTIC DIRECTOR

Tim Braithwaite, Andrew Hallock *superius*
Lior Leibovici, André Pérez Muíño *contratenor*
Peter de Laurentiis, Korneel Van Neste *tenor*
Marc Busnel, Jonty Coy *bassus*

Introitus <i>Rorate celi</i>	Plainchant
Missa Ecce ancilla Domini Kyrie Gloria	Guillaume Du Fay (1397–1474)
Graduale I <i>Tollite portas</i>	Plainchant
Graduale II <i>Prope est Dominus</i>	Plainchant
Gospel: Luke 1: 26–38	Plainchant
Missa Ecce ancilla Domini Credo	Du Fay
Offertorium <i>Ave Maria</i>	Plainchant
Prefatio	Plainchant
Missa Ecce ancilla Domini Sanctus	Du Fay
Pater noster	Plainchant
Missa Ecce ancilla Domini Agnus Dei	Du Fay
Communio <i>Ecce virgo concipiet</i>	Plainchant
Regina celi II	Antoine Busnoys (1430–92)

Introitus *Rorate celi*

Rorate celi desuper,
et nubes pluant justum:
aperiatur terra, et germinet salvatorem.

Ps. Et iustitia oriatur simul:
ego Dominus creavi eum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper:
et in seculi seculorum.
Amen.

Kyrie

Kyrie eleison.

TENOR: Ecce ancilla domini:
Fiat mihi secundum verbum tuum

Christe eleison.
Kyrie eleison.

TENOR: Beata es Maria quae credidisti
Perficiuntur in te quae dicta sunt tibi a domini.
Alleluia

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus
bone voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi,
propter magnam gloriam tuam.
Domine Deus, rex celestis,
Deus Pater omnipotens,
Domine, Fili Unigenite Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

TENOR: Ecce ancilla domini...

Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus

*Drop down like dew, o heavens above, and let the
clouds rain down righteousness: let the earth open
and bring forth a saviour.*

*And let righteousness flourish with it,
for I, the Lord, have created it.
Glory be to the Father and to the Son
and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be, world without end, Amen.*

Lord, have mercy on us.

TENOR: *Here I am, the servant of the Lord;
let it be with me according to your word*

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

TENOR: *Blessed are you, Mary, for you believed
that which was to be fulfilled through you, as the
Lord promised. Alleluia*

*Glory be to God on high,
and on earth peace
to men of good will.
We praise you. We bless you,
We worship you. We glorify you.
We give thanks to you
for your great glory.
Lord, God, heavenly king,
God the Father almighty,
Lord, the only begotten Son, Jesus Christ,
Lord God, Lamb of God,
Son of the Father.*

TENOR: *Here I am, the servant of the Lord*

*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,*

tu solus Dominus
tu solus Altissimus
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

TENOR: Beata es Maria...

*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: *Blessed are you, Mary...*

Graduale I *Tollite portas*

Tollite portas, principes, vestras, et elevamini
porte eternas: et introibit rex glorie.

V. Quis ascendet in montem Domini? Aut quis
stabit in loco sancto ejus? Innocens manibus et
mundo corde.

*Lift up your gates, princes, and and raise up your
eternal gates: and the king of glory will enter.*

*Who will ascend to the mountain of the Lord? Or
who will stand in his holy place? The one with
innocent hands and a pure heart.*

Gradual II *Prope est Dominus*

Prope est Dominus omnibus invocantibus eum:
omnibus qui invocant eum in veritate.

V. Laudem Domini loquetur os meum: et
benedicat omnis caro nomen sanctum ejus.

*The Lord is close to all those who call upon his
name in righteousness.*

*The praise of God is on my lips: let all flesh praise
his holy name.*

Gospel: Luke 1: 26–38

In mense autem sexto, missus est angelus
Gabriel a Deo in civitatem Galilaeae, cui nomen
Nazareth, ad virginem desponsatam viro, cui
nomen erat Joseph, de domo David, et nomen
virginis Maria. Et ingressus angelus ad eam
dixit:

“Ave gratia plena, Dominus tecum: benedicta tu
in mulieribus.”

Quae cum audisset, turbata est in sermone ejus,
et cogitabat qualis esset ista salutatio. Et ait
angelus ei:

“Ne timeas, Maria, invenisti enim gratiam
apud Deum. Ecce concipies in utero, et paries
filium, et vocabis nomen ejus Jesum. Hic erit
magnus, et Filius Altissimi vocabitur, et dabit
illi Dominus Deus sedem David patris ejus. Et
regnabit in domo Jacob in aeternum, et regni
ejus non erit finis.”

Dixit autem Maria ad angelum:

“Quomodo fiet istud, quoniam virum non
cognosco?” Et respondens angelus dixit ei:

“Spiritus Sanctus superveniet in te, et virtus
Altissimi obumbrabit tibi.

*And in the sixth month, the angel Gabriel was sent
from God into a city of Galilee, called Nazareth, to
a virgin espoused to a man whose name was Joseph,
of the house of David: and the virgin's name was
Mary. And the angel being come in, said unto her:
Hail, full of grace, the Lord is with thee: blessed
art thou among women. Who having heard, was
troubled at his saying and thought with herself what
manner of salutation this should be. And the angel
said to her: Fear not, Mary, for thou hast found
grace with God. Behold thou shalt conceive in thy
womb and shalt bring forth a son: and thou shalt
call his name Jesus. He shall be great and shall be
called the Son of the Most High. And the Lord God
shall give unto him the throne of David his father:
and he shall reign in the house of Jacob for ever.
And of his kingdom there shall be no end.*

*And Mary said to the angel: How shall this be
done, because I know not man? And the angel
answering, said to her: The Holy Ghost shall come
upon thee and the power of the Most High shall*

Ideoque et quod nascetur ex te sanctum,
vocabitur Filius Dei.

Et ecce Elisabeth cognata tua, et ipsa concepit
filium in senectute sua: et hic mensis sextus
est illi, quae vocatur sterilis: quia non erit
impossibile apud Deum omne verbum.”
Dixit autem Maria: “Ecce ancilla Domini, fiat
mihi secundum verbum tuum.” Et discessit ab
illa angelus.

Credo

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

TENOR: Ecce ancilla domini...

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

TENOR: Beata es Maria...

*overshadow thee. And therefore also the Holy which
shall be born of thee shall be called the Son of God.*

*And behold thy cousin Elizabeth, she also hath
conceived a son in her old age: and this is the sixth
month with her that is called barren. Because no
word shall be impossible with God. And Mary said:
Behold the handmaid of the Lord: be it done to me
according to thy word. And the angel departed from
her.*

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
And in one Lord, Jesus Christ,
only begotten Son of God
born of the Father before all ages;
God of God, light of light,
true God of true God
begotten, not made;
being of one substance with the Father:
through whom all things were made.
Who for us men
and for our salvation
came down from heaven.*

TENOR: *Here I am, the servant of the Lord...*

*And was incarnate by the Holy Spirit
from the Virgin Mary:
and was made man.
He was crucified also for us
under Pontius Pilate,
he suffered and was buried:
And the third day he rose again
according to the scriptures,
and ascended to heaven,
and sits at the right hand of the Father,
and he shall come again in glory,
to judge both the quick and the dead:
whose kingdom shall have no end.*

TENOR: *Blessed are you, Mary...*

Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre Filioque
simul adoratur et conglorificatur;
qui locutus est per prophetas.
Et in unam, sanctam, catholicam,
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi seculi. Amen.

TENOR: Ecce ancilla domini...

Offertorium Ave Maria

Ave Maria gratia plena, Dominus tecum:
benedicta tu in mulieribus et benedictus
fructus ventris tui.

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 justum est, equum et salutare,
nos tibi semper et ubique gratias agere,
Domine sancte pater omnipotens eterne
Deus, et te in commemoratione beate Marie
semper virginis, collaudare benedicere et
predicare. Que et unigenitum tuum sancti
spiritus obumbratione concepit, et virginitatis
gloria permanente lumen eternum mundo
effudit, Jesum Christum Dominum nostrum.
Per quem maiestatem tuam laudant angeli
adorant dominationes tremunt potestates,
celi celorumque virtutes ac beata seraphim
somnia exultatione concelebrant. Cum quibus
et nostras voces ut admitti jubeas deprecamur
supplici confessione dicentes:

*And in the Lord, the Holy Spirit,
the giver of life,
who proceeds from the Father and the Son.
Who with the Father and the Son
together is worshipped and glorified,
who spoke through the prophets.
And in one holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead and the
life of the world to come. Amen.*

TENOR: *Here I am, the servant of the Lord...*

*Hail Mary full of grace, the Lord is with you:
blessed are you among women and blessed is the
fruit of your womb.*

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 fitting and just, right and salutary, that
at all times and everywhere we should give you
thanks, holy Lord, almighty Father, eternal God,
and to praise you, bless you and tell forth your
greatness in the commemoration of the Blessed
Mary, ever Virgin. Overshadowed by the Holy
Spirit, she conceived your only-begotten Son, and
with the glory of her virginity untouched, she
poured out on all the world the eternal light, Jesus
Christ our Lord. Through whom the angels praise
your majesty, the dominations adore it, the powers
tremble at it, and the heavens and the forces of the
heavens and the blessed Seraphim magnify it with
shared exultation. We pray that you may bid our
voices also to be admitted with them as we say in
humble acknowledgement:*

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt celi et terra gloria tua.

TENOR: Ecce ancilla domini...

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

TENOR: Beata es Maria...

*Holy, Holy, Holy
Lord, God of Hosts.
Heaven and earth are full of your glory.*

TENOR: *Here I am, the servant of the Lord...*

*Blessed is he who comes
in the name of the Lord:
Hosanna in the highest.*

TENOR: *Blessed are you, Mary...*

Pater noster

Pater noster, qui es in celis, sanctificetur nomen
tuum. Adveniat regnum tuum. Fiat voluntas
tua, sicut in celo et in terra. Panem nostrum
quotidianum da nobis hodie, et dimitte
nobis debita nostra sicut et nos dimittimus
debitoribus nostris. Et ne nos inducas in
tentationem, sed libera nos a malo. Amen.

*Our Father, who are in heaven, hallowed be your
name. May your kingdom come. May your will be
done on earth as it is in heaven. Give us this day
our daily bread and forgive us our trespasses, as we
forgive those who trespass against us. And lead us
not into temptation, but deliver us from evil.
Amen.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

TENOR: Ecce ancilla domini...

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

TENOR: Beata es Maria...

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

Tenor: *Here I am, the servant of the Lord...*

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

*Lamb of God, who takes away the sins of the world,
grant us peace.*

TENOR: *Blessed are you, Mary...*

Communio – Ecce virgo concipiet

Ecce virgo concipiet, et pariet filium,
et vocabitur nomen ejus Emmanuel.

*Behold, a virgin shall conceive and bear a son,
and his name shall be called Emmanuel.*

Regina celi II

Regina celi letare, Alleluia,
Quia quem meruisti portare, Alleluia,
Iam resurgens sicut dixit, Alleluia,
Ora pro nobis Deum, Alleluia.

*Queen of heaven, rejoice, Alleluia,
For today you are worthy to bear, Alleluia,
Him who has risen again as he promised, Alleluia,
Pray to God for us, Alleluia.*

Music for the Golden Mass: The Blessed Virgin Sings

The Blessed Virgin's voice is seldom heard in the Gospels. In the accounts by Mark and Matthew, she says not a single word. John includes just two brief remarks made by Mary at the wedding at Cana, while in Luke's gospel she speaks on only three occasions. Luke reports her distressed reaction after finding her missing twelve-year-old son Jesus preaching in the temple, and he records the *Magnificat*, her long, ecstatic greeting to Elizabeth at the Visitation. By far the most momentous scriptural record of the Virgin's voice, however, appears in Luke's account of the Annunciation (Luke 1:26-38), when the angel Gabriel appears to Mary with the news that she will bear the Son of God. She asks the angel one question ("How shall this be, seeing I know not a man?"), and upon hearing Gabriel's reassuring explanation, she responds decisively ("Behold the handmaid of the Lord; be it done unto me according to Your Word"). Catholic theology teaches that when Mary spoke these words, Christ became incarnate in her womb through the power of the Holy Spirit.

Ecce ancilla Domini, fiat michi secundum verbum tuum. Over the centuries, this brief declaration has captured the hearts and minds of countless Christians, including artists, composers, writers, and poets. The ideas of an innocent girl conversing with an angel, and the incomprehensible wonder of God robed in human flesh, stimulated a wide array of creative responses during the Middle Ages. The *Missa aurea* was one of the most dramatic of these responses, a multi-sensory experience of ritual theater that inspired both artists and composers.

Missa aurea means "Golden Mass" in Latin; since the Middle Ages this appellation has described the Adventide Mass ceremony whose gospel relates Luke's account of the Annunciation. This Mass was generally held on the Wednesday before the fourth Sunday of Advent, the first of three Ember days in Advent set aside for fasting and prayer. These were especially solemn days, intended to prepare the faithful for the upcoming Christmas celebration.

In medieval times, the designation "golden" signaled something extraordinarily important (for example, the largest and most popular collection of saints' lives was known as the *Legenda aurea*, the "Golden Legend"). The "Golden Mass" thus invited extraordinary treatment, and because Luke's lively story of Gabriel's appearance to Mary consists mostly of dialogue, it is not surprising that people early on took steps to dramatize the gospel story.

The surviving descriptions occasionally offer precious insights into the vocal qualities, gestures, and props employed by the boys who took on the roles of Gabriel and Mary. Peter Cotrel's endowments for Bruges and Tournai, for example, specify that the boys have "sweet and high" voices (*voces dulcis et altas*), and that Mary query Gabriel in a firm, questioning tone (*in tono competenti et interrogative*). At various points in the presentation Mary is instructed to kneel, fix her lowered gaze on the book before her, slowly turn her head, and stand to face the altar with hands extended in the *expansis manibus* gesture while singing "Ecce ancilla Domini"; Gabriel is told to bow three times, stand holding a golden

scepter, and to raise it on high as the figure of a dove is lowered down to Mary, representing the descent of the Holy Spirit at the moment of Incarnation.

Some French and Flemish paintings of the Annunciation from the time set the scene in a church, and incorporate details and even text that seem to capture key moments from such dramatizations of Luke's gospel. Jan van Eyck's *Washington Annunciation* of c. 1434 is just such a painting: Gabriel, holding a scepter, genuflects as he says "Ave gratia plena," while Mary, with head inclined and kneeling before her prie-dieu, spreads her hands as she says "Ecce ancilla Domini" and the dove descends towards her. Such images invite us to imagine the music that might have accompanied the *Missa aurea* as well as music more generally inspired by the desire to convey the miraculous wonder of Christ's Incarnation.

The centerpiece of this concert, the *Missa Ecce ancilla Domine* by Guillaume Du Fay (1397-1474), finds its inspiration in the Franco-Flemish tradition of the *Missa aurea*. Du Fay, the most famous composer of his day, trained as a choirboy at the cathedral of Cambrai and spent the bulk of his career in the service of that church. He also enjoyed strong ties with the Burgundian court throughout his life, so it is not surprising that the earliest complete copy of his *Missa Ecce ancilla Domine* is found in the manuscript Brussels, Bibliothèque royale MS 5557, a choirbook of music assembled for the Burgundian court chapel choir. The copy is so meticulous that musicologists suspect that it may have been written by Du Fay himself.

In the *Missa Ecce ancilla Domine*, Du Fay takes the dramatic presentation of the Annunciation story within the Mass to a new level: the Virgin's voice resounds not only in the gospel reading, but also within polyphonic settings of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. How is this accomplished? Du Fay builds his Mass setting on a chant with the text "Ecce ancilla Domini, fiat michi secundum verbum tuum," placing the plainsong melody in the tenor voice as a cantus firmus. Most remarkable is the fact that he retains the words of the chant in the tenor voice; Mary's words therefore sound simultaneously with those of the Mass Ordinary (for example, the Mass begins with the superius, altus, and bassus voices singing "Kyrie" while the tenor sings "Ecce ancilla Domini").

What is more, Du Fay captures the dialogic essence of the *Missa aurea* ceremony by incorporating a second cantus firmus with the text *Beata es Maria, que credidisti perficientur in te que dicta sunt tibi a Domino, Alleluia* (Blessed are you, Mary, for you believed that in you would be perfected those things said to you by the Lord. Alleluia.). Like the *Ecce ancilla Domini* antiphon, this is a short office chant sung during the Advent. The text draws on Elizabeth's words of praise offered to Mary at the Visitation; in Du Fay's Mass, they are always heard in the tenor as a response to Mary's words of assent. Du Fay thus builds dialogue into his Mass setting, Elizabeth's words serving to express the worshipping community's grateful praise for the Virgin's acceptance of the Lord's will that she bear the Son of God. Both antiphon texts are clearly indicated in the Brussels manuscript choirbook from which Cappella Pratensis will sing Du Fay's Mass.

Just as our understanding of Van Eyck's Annunciation painting grows when we imagine it back over the altar, so our appreciation of Du Fay's Annunciation Mass is enriched when we hear it within the ritual frame of the Golden Mass liturgy. Cappella Pratensis thus surrounds Du Fay's polyphony with chant drawn from the *Missa aurea* liturgy familiar to the Burgundian chapel choir, which followed the Paris rite; they will sing most of the melodies from a notated missal of Paris usage once used by the Burgundian court chapel. The flavor of liturgical ceremony is suggested by the solemn recitation of the Preface prayer that prepares Du Fay's settings of the Sanctus, and by the simple improvised polyphony for the recitational *Pater noster* prayer that follows the Sanctus.

At the heart of tonight's program is the Annunciation gospel, whose presentation is inspired by accounts of late medieval *Missa aurea* dramatizations in Tournai and Bruges. The third person narration will be intoned, while the conversation between Gabriel and Mary will be sung by "sweet and high voices" to the appropriate chant melodies.

A motet based on the beloved Marian antiphon *Regina caeli* by Du Fay's younger contemporary Antoine Busnoys concludes the program. Here the chant melody permeates the polyphonic fabric, paraphrased in the bassus, tenor, and superius voices. Like Du Fay, Busnoys enjoyed an ongoing relationship with the Burgundian court that endured for many years. This motet is preserved in the same Brussels manuscript that transmits Du Fay's *Missa Ecce ancilla Domini*, probably copied into the book by Busnoys himself.

Although the *Missa aurea* ceremony of centuries past can only shimmer in the background of a modern concert presentation of this music, something of the sublime mystery of Incarnation expressed in Annunciation images of the Virgin Mary in conversation with an angel can reach our hearts as we listen this evening to the voice of the Virgin and music made to praise her.

M. Jennifer Bloxam

Musicologist **M. Jennifer Bloxam** is Herbert H. Lehman Professor of Music Emerita at Williams College and past president of the Society for Christian Scholarship in Music. Her research focuses on fifteenth- and sixteenth-century sacred music in its social and ritual context, with particular attention paid to the interaction of plainsong and sacred polyphony. She finds the Masses and motets of Du Fay, Busnoys, Ockghem, Regis, Obrecht, and Josquin endlessly fascinating, and greatly admires music by lesser known composers such as Barbireau and Champion. Her ongoing collaboration with Stratton Bull and the Dutch vocal ensemble Cappella Pratensis has resulted in film, recording, website, and concert projects dedicated to evoking the original spiritual context of early sacred music.

For almost forty years, **Cappella Pratensis** has been renowned for its innovative approach to the performance of Renaissance polyphonic music, being one of only a handful of professional ensembles in the world who perform directly from historical notation,

as opposed to transcriptions in the form of a modern choral score. In recent years, the ensemble has dived further into the musical traditions surrounding this repertoire by exploring historical methods of improvisation and pedagogies, as well as working within the contexts of liturgical reconstruction. The result is an inherently immersive approach, in which the performers draw on a truly embodied relationship with past musical cultures in order to provide convincing and engaging performances.

The singers of Cappella Pratensis all specialise in Renaissance music, and many hold positions at higher educational institutions at European universities and conservatoires, including the Conservatoire of Amsterdam, the University of Vienna, and the Schola Cantorum in Basel. Cappella Pratensis also enjoys a formal partnership with the Alamire Foundation, International Centre for the Study of Music in the Low Countries (Leuven) as ensemble in residence. The ensemble's programming draws on both the wealth of knowledge and experience within the ensemble, as well as collaborations with leading scholars in the field. Cappella Pratensis increasingly combines this approach with innovative performance contexts, including regular collaboration with actors, digital animators, dance companies, and composers.

In addition to regular appearances at concert venues in the Netherlands and Belgium, Cappella Pratensis has performed at leading international festivals and concert series throughout Europe, North America, South America, and Japan, including the Boston, Utrecht, and York Early Music Festivals. The group was recently honoured to perform for Pope Francis as part of the 600th anniversary celebrations of the University of Leuven.

The ensemble's recordings have met with critical acclaim and distinctions from the press, including the Diapason d'Or, the Prix Choc and, for the last three CDs, three consecutive *Gramophone* Editor's Choice mentions. *Gramophone* magazine recognized the ensemble's recording of the Ockeghem Requiem as the best out of more than twenty recordings made over the last forty years. In 2022, Cappella Pratensis won the prestigious REMA-EEMN Heritage Project of the Year Award with the CD recording *Apostola apostolorum*. The ensemble's 2023 recording of Obrecht's *Missa Maria zart* was awarded multiple distinctions by international reviewers, culminating in the *Gramophone* Award for Early Music CD of the Year.

Cappella Pratensis makes it a priority to pass on the wealth of knowledge and experience within the group through an established educational program, which ranges from introductory outreach sessions in local schools to appearances at international conferences and festivals, including an annual 'Summer School' hosted by the Antwerp-based festival Laus Polyphoniae, the group engages in regular workshops at a higher educational level, which have been held with great success at such notable institutions as Yale, Harvard, Princeton, and Oxford.

www.cappellapratensis.nl