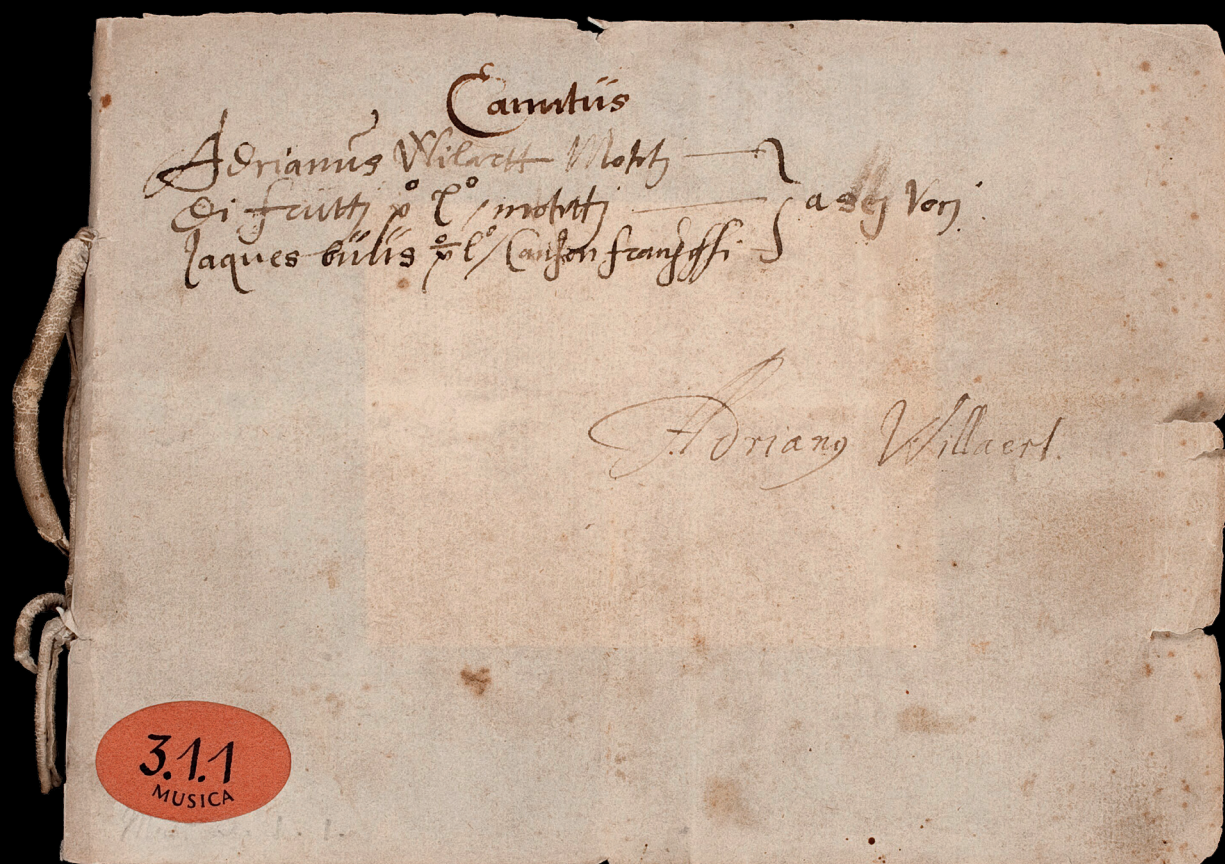


For Dirk Snellings (1959-2014)



Dionysos  
Now!





## Adriaen Willaert (°Roeselare, Rumbeke 1490-1562)

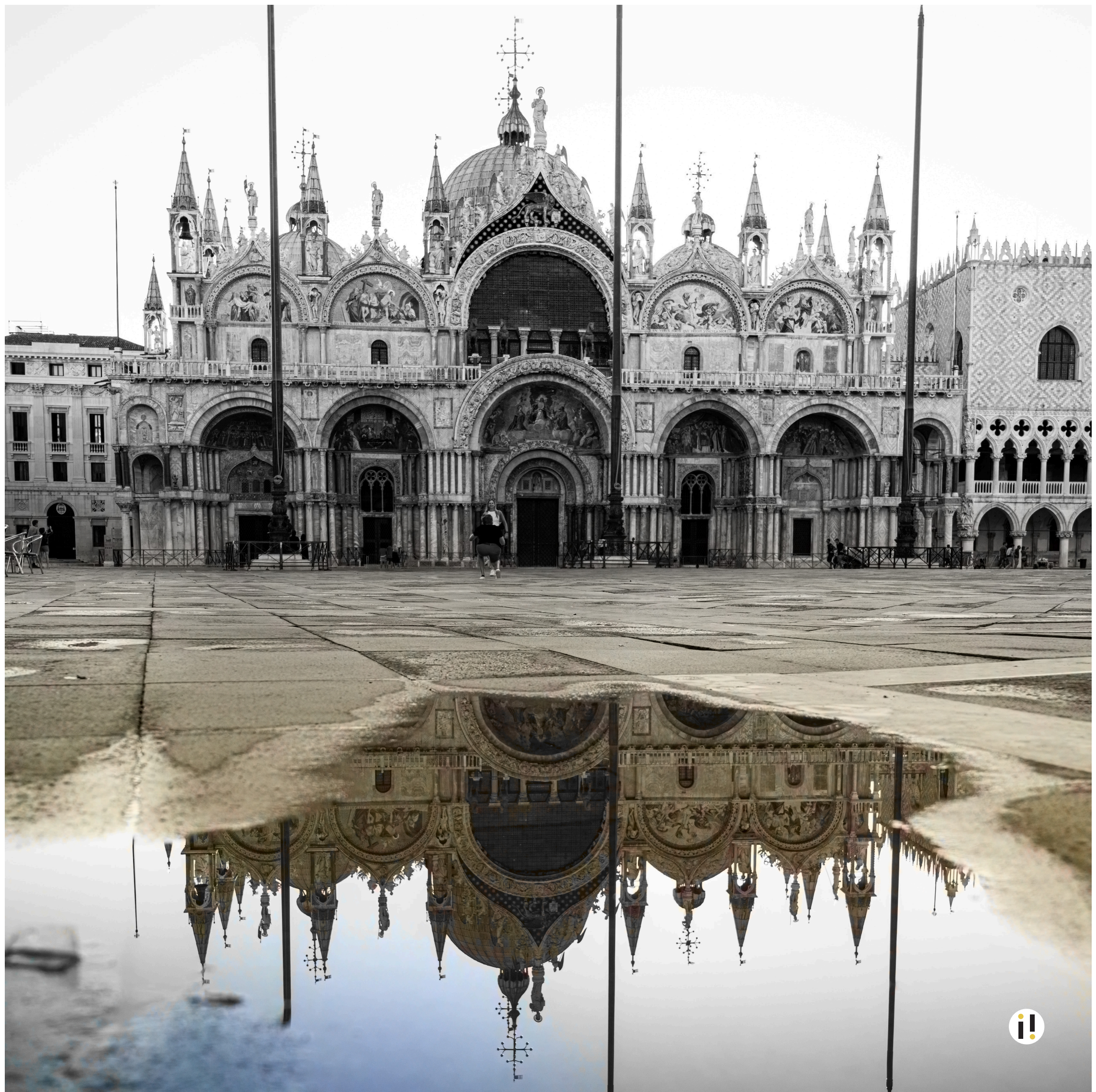
**Adrian - Adriaan - Adriaen - Adrianus - Adriano cantore - Adriano Flamengo - Messer Adriano - Maestro Adriano - Hadriaen - Hadrianos Willaert - Vuilaert -Vuuigliart - Villaert - Villar - Vuillardus**

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On the title page of a partbook (Venice, 1542) with polyphony by various composers, but mainly by Adriaen Willaert, there is a signature that might be of the composer himself. It may be his reaction to the spelling of the name above. A unique piece?

The publisher of the book, Antonio Gardano, a great admirer of the maestro, who also printed the majority of his compositions, did not spare any words of praise and enthusiastically wrote in the foreword of the book, which had a great sales success (in slightly poor Latin) :

*Adriani Willaert musicorum omnium qui hactenus & nostro, & maiorum Euo floruerint. Longè, ac sine controversie principis celeberrimi, & in presenti Illustrissime Reipublicae venetiaru[m] in ede Diui Marci Capelle Rectoris eminentissimi, Musicorum Sex vocum, que vulgo Motecta dicuntur, nuper omni studio, omniq[ue] indagine in lucem editorum.*



It's a great pleasure and honour for me to invite you into a journey in the live and work of Adriaen Willaert (1490–1562), the great master of Flemish polyphony from Rumebeke near Roeselare.

Willaert was maestro di cappella of the San Marco Basilica in Venice for 35 years until his death and was known as the best composer and pedagogue of his time. His music quickly spread beyond Italy — thanks in part to advances in printing technology — and was performed at many of Europe's grandest courts and cathedrals, even at the Vatican. At the same time, numerous composers were coming in the opposite direction from places like Flanders, France, and Germany into Italy to study with 'Maestro Adriano' in 'La Serenissima' or to become acquainted with his new compositional techniques. It has been more than 500 years since Willaert's music could be heard every day somewhere in Europe in a church or chapel. For centuries, it has been (too) silent around the beautifully decorated choirbooks where his masses and motets occupy an eminent place and the printed partbooks that bear witness to the most beautiful madrigals and chansons of that time.

With my new ensemble Dionysos Now!, I want to literally take Adriaen Willaert's music out of Europe's libraries and let it sound again. With Dionysos Now!, I wish to show that Renaissance vocal polyphony is wonderfully captivating music that deserves to be heard by a wider audience. We want to build cathedrals out of sounds, letting you experience the music as though you were flying far above those cathedrals with a drone. The individual bricks are all there, but they seem to merge together with the whole, into the gestalt: the radiant music generates much more effervescent energy than the sum of its tones, and the music's contagious flow is sought and captured, like a surfer who seems to have found the perfect wave and seizes his chance to ride it before it again ebbs away...

It is my uttermost pleasure to combine music from the renaissance with contemporary art as in the work of Honoré d'O for the first album and by the famous Belgian painter Leon Spilliaert for the second album. Ancien music but contemporary performances.

**TORE TOM DENYS**  
*founder Dionysos Now!*

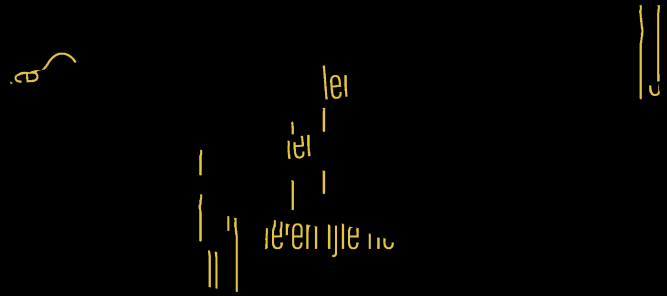


“We want to build cathedrals out of sounds”

**Dionysos  
Now!**



7 aarde vnloudzigt hoe zintlaalt hoe



het huir

### Honoré d'O, Gent (B) - geïnspireerd door muziek van Adriaen Willaert.

Hoe een klank als boodschapper van een of ander mysterie zich in de kromme van het gewelf omhoog trekt langs onzichtbare krachten om zich dan in het buigend lijnperspectief van een kleiner wordend schip omlaag te laten glijden in een zee van heldere afspraken met de volgende reeks geluidsgolven die vier of zeven zuilen ver meanderend meewandelen naar een achtergelegen parabolconstructie om in cadans met een nieuw gezelschap op te doemen vanuit het stillere transept dat eerder geabsorbeerde tonen vlecht met de collega-klanken uit het plots bijtredend koor dat vanuit onverlichte nissen via de schelp van ons oor binnendringt in een melodische architectuur van bedwelmende dieptes en ijle hoogtes die ontsnappen aan ons innerlijk controlerend oog en onze tastzin lam legt. De legende verhaalt hoe zingende stemmen aanwezige personen meenemen en ergens getransformeerd achterlaten. Willaert is echt gevaarlijk.

gepeerd.  
 D'sformpeerd.  
 nrmu'ieen.  
 sfnl rdsformmeerd.  
 i'een.  
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 i'een.  
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 isformpeerd armet' oog  
 isformpeerd in  
 isformpeerd ach.  
 i'een.  
 Willaert is echt gevaarlijk.

Willaert is echt gevaarlijk.

og en onze

erlat en. rerlat en.

en. erlat en.

og en onze en.

erlat en.

ord. en.

og en onze



Adrianus Will...



Handwritten musical notation on a five-line staff, featuring large, black, square neumes. The text below the staff includes the words "ne" and "CLE".



## Ancient Music / Contemporary Performance

For me, this was and still is the most important task when exploring Adriaen Willaert's music. It's an exciting journey through Masses, motets, madrigals, and chansons. Every composition is different, and it usually takes quite a bit of effort to understand how the composer wanted the musical ideas he wrote down to actually sound. Polyphony is a form of composition from the distant past. It is music that is filled with puzzles, expressed in Latin, a now-dead language. Still, I believe that if you have enough affinity with today's music and you really understand and feel the workings of contemporary life, then it is possible to find a musical gateway into the music of the Renaissance.

At first, Willaert's music might seem inaccessible. It takes time and effort to perform the (sometimes quite long) Masses or motets in such a way that they do not become too heavy for either the listener or the performer. To avoid this, finding a tempo *guisto* is a helpful first step. The next step is to seek out the pillars that support the vault of ornamented themes, so that the music becomes more transparent and all notes do not sound equally heavy.

The contrapuntal variations against the *cantus firmus*, which is sung simultaneously in another voice as a supporting foundation, are uncovered separately, one by one. An attempt is made to perform the melodic sentences so fluently and naturally that the beat or *tactus* that everyone bases themselves on is almost inaudible, but can nonetheless be felt synchronously by everyone. This is the only way to get the music to really flow.

A real experience for the listener arises when the singers' overtones are projected high and far, thereby making it possible to literally fill a cathedral with music.

Different dynamics are achieved not by singing louder or quieter, but by adding or removing one or more voices. The voices of the vocal ensemble are used like the pipes of an organ's various registers. The many gradations from soft to loud and vice versa become very tangible.

For example, the *Sanctus* of a Mass, will be composed with a full texture and many voices, while the *Pleni sunt caeli* part of it might be for only 2 or 3 voices (perhaps evoking the lightness of the angels flying in the sky), followed by the full tutti sound of the subsequent *Hosanna in excelsis*.

For Dionysos Now!'s first recordings, I deliberately chose Willaert's Masses. Their structure is clear; the elements, building blocks from which their different movements are constructed, are recognizable and ideal for forming an ensemble sound. Listening while singing, and singing while listening. Finding each other in the waves of music. Once the ensemble sound is created and a common feeling for the music has been established, it's not such a big step towards Willaert's motets (with their sometimes more complicated form), madrigals (where *Wortmahlerei* and the precision of musical interactions become a greater task), and chansons.

**TORÉ TOM DENYS**

“The voices of the vocal ensemble are used like the pipes of an organ's various registers.”

**Dionysos  
Now!**



# ADRIANO1

## Mass

### Missa 'Mittit ad virginem'

#### KYRIE

Kyrie Eleison  
Christe Eleison  
Kyrie Eleison

#### 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 caelestis,  
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,  
Iesu Christe, cum Sancto Spiritu: in gloria Dei Patris. Amen.

#### CREDO

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium et invisibilem.  
Et in unum Dominum, Jesum 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, consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines et propter nostram salutem  
descendit de caelis.  
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,  
iudicare vivos et mortuos,  
cuius 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 unam, sanctam, catholicam aet apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.

# ADRIANO2

## Mass

### Missa sex vocum super 'Benedicta'

#### SANCTUS

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

#### AGNUS

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.



**Caroline Pauwels, rector VUB, Brussels (B) -  
inspired by a live performance of the Missa 'Mittit ad Virginem'**

Divine and in ecstasy... I now know more of what that means. How that feels. What polyphony set in motion. Both literally, in society and in the churches, and figuratively, in the heart, body, and soul. Senses put on edge.

That Willaert, previously unknown to me, was a revolutionary who inspired the greatest. And who absolutely deserves the homage and vitality / revival / resurgence that Tore Tom Denys and his Dionysos ensemble are again breathing new life into.

Absolutely right, and not a moment too soon.  
Unparalleled beauty.

That's it.

Hemels en in vervoering... Ik weet nu meer wat dat betekent. Hoe dat aanvoelt. Wat polyfonie op gang bracht. Zowel letterlijk, in de maatschappij, in de kerken, als figuurlijk, in het hart, lijf en leden. Zintuigen op scherp.

Dat de voor mij onbekende Willaert een revolutionair was, die de grootsten inspireerde.

En die absoluut de hulde en levendigheid / revival / heropleving verdient die Tore Tom Denys en zijn Dionysosgezelschap hem opnieuw inblazen.

Heel terecht, niets te vroeg.

Van een ongeëvenaarde schoonheid.

Dat vooral.



## Madrigal

### PASSA LA NAVE MIA

Passa la nave mia colma d'oblio  
Per aspro mare,  
a mezza notte, il verno  
Enfra Scilla e Caribdi; et al governo  
Siede'l signor, anzi 'l nimico mio.

A ciascun remo  
un pensier pronto e rio  
Che la tempesta e 'l fin par c'habbi à scherno;  
La vela rompe un vento humido, eterno,  
Di sospir, di speranza e di desio.

Pioggia di lagrimar, nebbia di sdegni  
Bagna e rallenta le già stanche sarte,  
Che son d'error con ignorantia à torto.

Celansi i duo miei dolci usati segni:  
Morta fra l'onde è la ragion e l'arte,  
Tal ch'incomincio a desperar del porto.

Mijn schip, beladen met vergetelheid,  
vaart in het midden van de nacht  
op de winterse, ruwe zee  
tussen Scylla en Charybdis,  
en aan het roer zit de heer, of liever, mijn vijand

Aan elke roeispaan kleeft een heldere  
en onstuimige gedachte,  
die storm en ondergang bespotten  
een eeuwige natte wind van smacht,  
hoop en verlangen, verscheurt het zeil

Een tranenregen, een nevel van misprijzen  
drenkt en verslapt de reeds vermoeide touwen,  
uit misslag en onwetendheid getwijnd...

Mijn twee leidende lichten verbergen zich;  
verdronken zijn Rede en Kunst,  
zoeer, dat ik aan de haven begin te vertwijfelen

*Canzoniere*, Francesco Petrarca, sonnet 189  
Vertaling: Tore Tom Denys

## As a musical accompaniment for *De windstoot* (1904) by Léon Spilliaert, I chose the madrigal *Passa la nave mia* by Adriaen Willaert (1490-1562).

Gusts of wind tear the sails of Petrarch's ship, but in Spilliaert's painting, they blow through the clothing and hair of the young woman on the dike. We see the sea from a different perspective compared to Petrarch.

Unlike the ship, which seems to be unable to moor in any harbour, the girl is safely ashore on the dike.

If you look more closely, you'll see that she is looking in our direction with a surprised look, exaggerated by Spilliaert, towards an unexpected gust of wind, an approaching storm... She is unaware of what seems to be going on on the high seas.

To me, this woman is Laura de Noves, the unattainable young lady whom Petrarch only met once in his life, in Avignon in 1327. She became his source of inspiration for writing his *Canzoniere*, a cycle of 366 Italian poems in which he expresses his love for her and his grief after her death.

*Passa la nave mia* allegorically describes his moral and mental state of mind in this passionate desire for his muse: the soul of the poet as a ship of neglect, piloted by his enemy Amor. Like Odysseus, he sails past the Strait of Messina, where the mythical Greek monsters Scylla and Charybdis prevent his ship from docking. The two guiding lights are in front of the young, unreachable girl's eyes.





## Motet

### AVE MARIA

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

Sancta Maria, regina Coeli  
dulcis et pia, O mater Dei,  
Ora pro nobis, peccatoribus  
ut cum electis te videamus,  
Amen.

---

## To musically frame Léon Spilliaert's *Pietà* (1912), I chose the vocal composition *Ave Maria* for six voices by Adriaen Willaert (1490-1562).

This traditional Catholic prayer set to music has its origins in the gospel of Luke and is based on the archangel Gabriel's visit to Mary (the Annunciation).

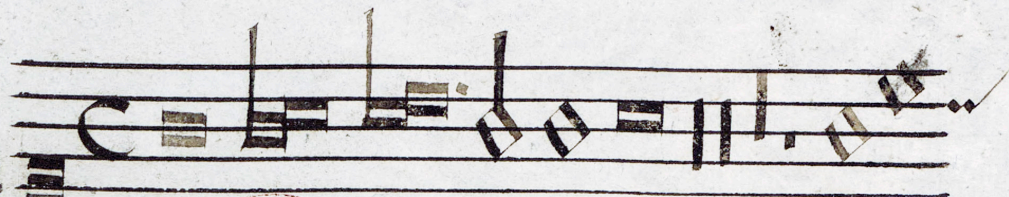
Both the *Ave Maria* and *Pietà* are about Jesus, but in both cases, Jesus is either not there yet or is there no longer.

The emotions evoked by the painting are even stronger than what Spilliaert actually painted; the scene is universal and timeless. A masterpiece of Symbolism.

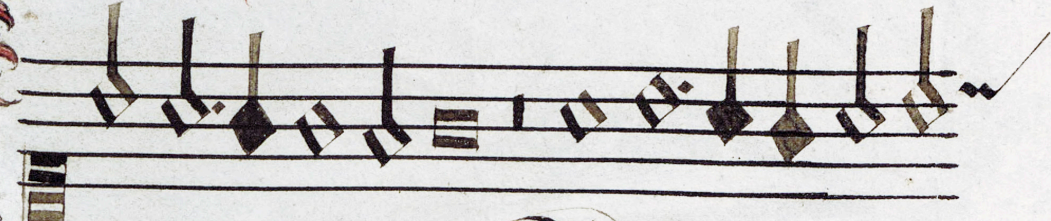
Although Willaert's *Ave Maria* was composed a few centuries earlier, I feel moved in the same way when I perform or listen to it. Today, this awe-inspiring work is just as captivating and surprisingly beautiful.

The connection between the two works is bold but effective.

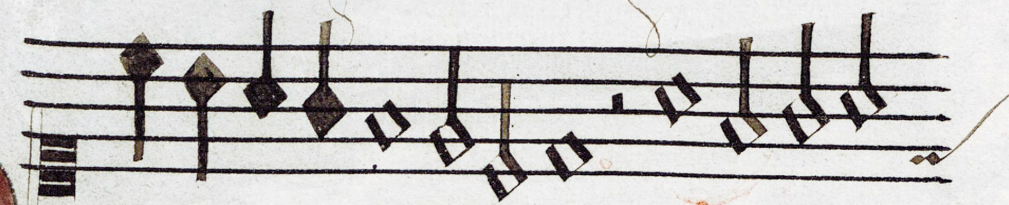
*Missæ sex vocum Super benedicta  
Adriannus Willart.*



*Irie Benedicta*



*elcyson Kyrie*



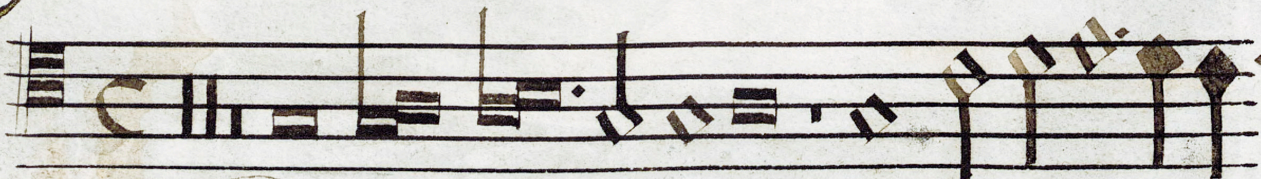
*elcyson*



*elcyson.*



*Enoz.*



*Kyrie Benedicta*

## ADRIANO<sup>2</sup>

The warm reception and the positive feedback we received following the release of our debut album Adriano 1 have inspired us to dive further into the unexplored work of this Flemish master. Our fascination with Adriaen Willaert's almost infinitely radiant oeuvre led us to this beautiful, polyphonic monument of a Mass.

The combination with the other works on this LP is no coincidence: it illustrates how the composer was acutely aware of what was going on musically in Venice, even outside the church walls of St. Mark's Basilica. He turned folk songs, called Canzone Villanesche, into four-voice musical gems that to this day leave no one unmoved.

It is striking how Willaert takes different approaches to turning spiritual texts, on the one hand, and secular songs, on the other, into gripping compositions. For example, the Mass has a polyphonic structure: one voice begins, the second voice imitates, embellishes, and passes the torch to a third, fourth, and fifth voice. A braid of melodies arises; a wall of vocal sounds that seems to never end is erected. The text is difficult to understand, but here and there you recognize a snippet of the main melody, the Gregorian melody 'Benedicta es,' on which all movements of this Missa Benedicta es are based.

It is different with the chansons: they sound polyphonic, but homorhythmic. Everyone sings the same text at the same time, so you can hear and understand the lyrics of the different verses very clearly.

Musicologists still debate to this day whether or not it was composed by Willaert. Some say that it could have come from the pen of Nicolle de Celliers de Hesdin... In any case, the fact that the mystery surrounding this music may never be solved is no reason for us not to enjoy it to the fullest in the meantime!

**TORE TOM DENYS**

“a wall of vocal sounds that seems to never end is erected”

**Dionysos**  
**Now!**



Venise juillet 1932

L. Spilliaert

# ADRIANO

## Chanson

### A LA FONTAINE DU PRES

Margot s'est beignie,  
Son amy passit par la,  
Qui la regarde, et hip!

Belle que faictes vous la,  
Margo Marguerite?  
'J'arouse mon persinet,  
Et ma souriette, et hip!

## Cansone Villanesche

### A QUAND'A QUAND'HAVEVA UNA VICINA

A quand'a quand'haveva una vicina  
Ch'era a vedere la stella Diana.

Che veramente pare una regina  
Ogn'uno ne faria innamorare.

*Refr.:* Tu la vedevi  
Tu li parlavi  
Beato te se la basciavi tu l

Che quando se levava la matina  
Phebo per scorno se ne ritornava.

Mo mi credeva starne contento  
Et trovomi le mani pien di vento.

*Refr.:* Tu la vedevi  
Tu li parlavi  
Beato te se la basciavi tu l

### O DOLCE VITA MIA

O dolce vita mia  
Che t'haggio fatto,  
Che mi minaccio ogn'hor  
Con tue parole  
Et io mi struggo come neve al sole

Se sai, ca per tuo amor  
Son quasi morto,  
Car te del ardor mio,  
Niente ti dole  
Et io mi struggo come neve al sole

Mo sono perduto  
E tengo mi disfatto,  
Chè m'hai mandato  
A coglier le viole  
Et io mi struggo come neve al sole

## Motet

### VENATOR LEPORES

Venator lepores miittet tibi,  
maxime princeps,  
rusticus ex agris munera laeta suis.  
Devectas merces  
Seris mercator ab Indis  
Velocem mittet Sarmata quadrupedum.

At Francisce, ducum dux maxime  
mitto ego vates  
Et cantor numeris carmina vincta suis  
Esse leve hoc fateor munus  
saneque pusillum.  
Magnum erit at magni principis auspiciis.  
Canon: Argentum et aurum non est mihi. Quod  
autem habeo, hoc tibi do.

### IN DIEBUS ILLIS

In diebus illis mulier quae erat  
in civitate peccatrix  
ut cognovit quod Jesus accubuit  
in domo Simonis leprosi,  
attulit alabastrum unguenti:

Et stans retro secus pedes Domini Jesu,  
lacrmis coepit rigare pedes ejus,  
et capillis capitis sui tergebat:  
et osculabatur pedes ejus et unguento ungebat.

### MARIA MATER DOMINI

Maria mater Domini, Maria soror Lazari  
Due matrone coelitus, collate sunt fidelibus

Impar ancila domine sed pari fulget nomine  
Hec forma penitentiae, sed illa mater venie

Est illa virgo virginum,  
sanctorum princeps omnium,  
Hec peccatorum conscia,  
et criminosis commoda

Maria pedes genuit, quos ista plorans tenuit  
quia dilexit nimium, purgata labe criminum

Herens homo miserima, complectitur vestigia,  
undas quis fudit oculis, piis de sicans osculis  
Accessit eius merito, mirabilis dignatio  
unguento nardi pistici, perfudit caput domini.

Huic se resurgens dominus,  
manifestavit primitus,  
in famem quondam feminam,  
constituens apostolam

Gloria sit unigenito eiusque unigenito,  
cum spiritu paraclito, nec nato ingenito.



**Inge Braeckman, Gent (B)**  
**geïnspireerd door muziek van Adriaen Willaert**

Messer Adriano,

Als een nieuwe Prometheus van de hemelse harmonie bereik je het toppunt van de vocale polyfonie. Je bezingt de Annunciatie als een

zending naar de Maagd in een soggetto cavato waarbij de tonen van de melodie zijn afgeleid uit de klinkers van de tekst. e als re, i is mi, a

wordt fa. De bovenstem als leidende melodie, de bas als drager van de harmonie. Een langere noot komt op een geaccentueerde lettergreep.

Je wordt erom geroemd, beroemd. In je hulde aan de hertogen en aan het hof kan muziek voor je niet bestaan zonder de eisen van de tekst. Kyrie,

Sanctus, Agnus Dei, een onvergelyklijk evenwicht tussen alle elementen. Zo laat het geheel ook individuele stemmen horen.

Technisch meesterschap paart

aan een ingehouden, indringende expressiviteit zonder de aartsengelachtige schoonheid ooit uit het oog te verliezen. Benedictus. Ave Maria.

Messer Adriano,

Like a new Prometheus of heavenly harmony you reach the zenith of vocal polyphony. You celebrate the Annunciation

as a mission to the Virgin in a soggetto cavato, with the tones of the melody derived from the vowels of the text. e as re, i is mi, a

turns into fa. The treble as lead melody, the bass supporting the harmony. A longer note is sung on an accented syllable.

You are praised, you are famous. In your homage to dukes and at the court, for you music cannot exist without the demands of the text. Kyrie,

Sanctus, Agnus Dei, an unparalleled equilibrium between all elements. Thus in the whole we also hear individual voices.

Technical craftsmanship

combined with a restrained, probing expressivity without ever forgetting about the archangelic beauty. Benedictus. Ave Maria.





## ADRIANOTES

NOTES BOOK ADRIANO 1 & 2

Idea

**Tore Tom Denys**  
Dionysos Now!

Content

Tore Tom Denys  
Sophie Cocquyt

Artwork

Brand ink. Stefaan Van Damme

Translations

Rachel Perfecto, Dirk Verbiest

[www.dionysosnow.com](http://www.dionysosnow.com)



This recording is digitally available on  
[dionysosnow.evilpenguin.eu](http://dionysosnow.evilpenguin.eu)

# Dionysos Now!