

PRESS RELEASE  
28.10.2021

Experience Adriaen Willaert together with Léon Spilliaert at Mu.ZEE in Ostend with Dionysos Now! & Tore Tom Denys

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**Tore Tom Denys**, tenor and cultural ambassador of his hometown of Roeselare, with his ensemble **Dionysos Now!** wants to restore **Adriaen Willaert's** music to the place it deserves in the contemporary musical landscape after more than 450 years, while also making it accessible to a wide audience. Willaert (1490-1562), from Rumbeke, was the kapellmeister at the San Marco Basilica in Venice for 35 years, and the most important composer of his time.

One of Tore Tom Denys' interdisciplinary initiatives between music and painting is the result of collaboration between Dionysos Now! and Mu.ZEE in Ostend. Two compositions by Adriaen Willaert have been placed next to two paintings by Leon Spilliaert (1881-1946) as "musikalische Untermalung".

From 2 November, by scanning the QR code next to *De Windstoot* and *Pietà* by Léon Spilliaert – now on display in the collection of Mu.ZEE - you can listen to the music of Adriaen Willaert, as conceived by Tore Tom Denys. The music can be downloaded from the Mu.ZEE website so that you can also enjoy it at home.

The LPs **Adriano 1** (Adriaan Willaert and Honoré d'O) and **Adriano 2** (Adriaan Willaert and Léon Spilliaert) and the accompanying folder **Adrianotes 1** (publication about Adriaan Willaert with QR codes) **will be on sale in the Mu.ZEE shop** (Adriano 2 will be available from the end of November).

Tore Tom Denys about his choice of the work of Adriaan Willaert to accompany the Spilliaert Works:

***De Windstoot - Passa la Nave mia***

"I chose *Passa la Nave mia* by Willaert (based on a text by Francesco Petrarca) as accompanying music for *De windstoot* (1904) by Léon Spilliaert.

The gusts of wind that tear the sails of Petrarca's ship here make the clothes and hair of the young woman on the dyke billow. We see the sea from a different perspective compared to Petrarca. Unlike his ship, which seems unable to moor in any harbour, the girl is safely on land, on shore, on the dyke, in the harbour. On closer inspection, you can see that she is looking in our direction with an astonished look of surprise exaggerated by Spilliaert at an unexpected gust of wind, an approaching thunderstorm... She is oblivious to what appears to be happening on the high seas.

For me, this woman is Laura de Noves, the unattainable young lady who Petrarca 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 the grief after her death. *Passa la nave mia* allegorically describes his moral and mental state of mind in his passionate desire for his muse: the poet's soul like a ship of oblivion, 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 mooring. The two guiding lights represent the unattainable young girl's eyes."

### ***Passa la nave mia***

My ship, laden with oblivion,  
Sails in the middle of the night on the bitter, wintry sea  
between Scylla and Charybdis,  
and at the helm sits the lord, or rather, my enemy.

To each oar clings a clear and impetuous thought  
That scorns the storm and its demise;  
The sail is torn by an eternal damp wind  
of yearning, hope and desire.

A rain of tears, a mist of disdain  
drench and slacken the already weary ropes,  
woven from error and ignorance.

My two guiding lights are concealed;  
Reason and Art so drowned by the waves  
that I begin to despair of finding the harbour.

(From: Canzoniere, Francesco Petrarca, sonnet 189)  
Dutch translation: Tore Tom Denys

### ***Pietà - Ave Maria***

"I have chosen the six-part vocal composition *Ave Maria* by Adriaen Willaert as the musical setting for the *Pietà* (1912) by Leon Spilliaert. The traditional prayer set to music has its origin in the Gospel according to Luke and is based on the visit of the Archangel Gabriel to Mary, the Annunciation.

Both the *Ave Maria* and the *Pietà* are about Jesus, in both cases Jesus is either not yet or no longer there. The emotions evoked by the painting are even stronger than those Spilliaert actually painted; the scene is universal and timeless. A powerful example of symbolism. Although composed a few centuries earlier, when I perform or listen to this *Ave Maria*, it moves me in the same way. This cathedral of sound of a work is just as captivating, compelling and startlingly beautiful today. The link between the two works is daring, but it works."

### ***Ave Maria***

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

Sante Maria, regina coeli,  
Dulcis et pia, o Mater Dei,  
Ora pro nobis, peccatoribus  
Ut cum electis te videamus.  
Amen.

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For more information

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

more information about Willaert in Roeselare : discover the experience route with Tore Tom  
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[www.beleefadriaenwillaert.be](http://www.beleefadriaenwillaert.be)

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