



(LEMS 8012)

**FRENCH SACRED MUSIC OF THE 14TH CENTURY Vol.1:
Mass Settings from the Papal Chapel at Avignon**

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Countertenor: Bradford Findell, John Delorey
Tenor: Peter McCabe, Arthur Rawding
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TRACKS

1. Kyrie for 3 voices in F - 4:07
2. Kyrie for 3 voices in D - 2:10
3. Kyrie for 3 voices in G - 3:36
4. Kyrie for 4 voices in A - 5:39
5. Gloria for 3 voices in F - 2:47
6. Gloria for 3 voices in D - 3:33
7. Gloria for 3 voices in C - 3:10
8. Gloria for 3 voices in B flat - 6:26
9. Credo for 3 voices in F - 7:20
10. Credo for 3 voices in D - 5:18
11. Credo for 3 voices in C - 5:21
12. Sanctus for 3 voices in F - 3:54
13. Sanctus for 3 voices in D(1) - 3:48
14. Sanctus for 3 voices in D(2) - 2:36
15. Sanctus for 3 voices in G - 2:15
16. Agnus for 3 voices in D(1) - 1:43
17. Agnus for 3 voices in D(2) - 4:04

The purpose of this disc is to offer the modern-day listener for the first time a glimpse of the mainstream repertoire of French sacred music from the 14th century, which largely is comprised of independent settings of the various items of the Ordinary of the Mass. While it is true that the Mass cycle of the Tournai (compiled probably before 1330), as well as the famous four-voice cycle of the poet/composer Guillaume de Machaut (+1377), have been recorded and are easily available, neither reflects fully the variety of styles current during the 14th century, whereas the works recorded here prove to be far more typical of Mass composition at this time, even though none has ever been released previously on CD. The pieces on this disc were chosen from a surviving corpus of well over one hundred Mass settings. The selection was made not out of pure historical interest, however - each of these movements is quite affecting in its own right. Ideally, it would have been preferable to present on this CD an equal number of pieces from each sub-genre (Kyrie, Gloria, etc.), but due to the considerable length of most Credo settings, only three are included here. Also, only two independent Agnus could be presented on account of the lack of available independent specimens (most of the surviving Agnus are components of the recognized Mass cycles: Tournai, Sorbonne, Toulouse, Barcelona, and the Machaut Mass).

The chronological span represented by the settings recorded here probably exceeds 80 years: the earliest pieces were likely written at the height of the *Ars nova*, around 1320-30, whereas the latest ones date from the first decade of the 15th century. Most of the items stem from one or the other of the two great polyphonic Mass repositories of 14th century France, namely the manuscripts now kept respectively at the towns of Apt (in Provence) and Ivrea (an Italian town some 60 miles west of Milan). Related to these two sources are several others in Spain, France, Belgium, Italy, Germany, and elsewhere, which transmit works of the same stylistic orbit. Many, perhaps most, of the Mass settings on this disc were presumably sung at one time or another in the papal choir at Avignon during the so-called "Babylonian captivity" of the papacy (1309-77) or under the succeeding anti-popes there during the period of the papal schism (1378-1417), when there were popes at both Rome and Avignon.

Biographical data on the composers of this music is extremely scanty. For example, there is not a single composer attribution for any Mass setting in the Ivrea manuscript (Biblioteca Capitolare, MS 115), a source transmitting an earlier portion of the repertoire as it developed probably over the years 1320-70. The somewhat later Apt manuscript (Trésor de la Basilique Sainte-Anne, Ms 16bis) give names for about half of its 25 Mass settings, but biographical information is available only for a very few. Even where attributions exist, they are sometimes highly enigmatic, such as the assignation of the name "Baralipton" to the Gloria, Apt no.29 (track 6). This appears not to be a reference to a particular individual at all, but rather is a term drawn from contemporaneous treatises on logic! (See Commentary in PMFC 23B, p. 477.) Let it be made clear, however, that the lack of knowledge about specific composers does not imply that music is of inferior quality - after all, we know equally little about the architects and stonemasons of most of the medieval cathedrals, yet no one doubts the value of their work. Rather, anonymity is simply reflective of the medieval attitude towards artistic endeavors in the sacred sphere.

The two best – known composers in the Apt manuscript (whose extraordinarily attractive work is represented on this disc) are Baude Cordier and Jean Tapissier. It is perhaps not entirely coincidental that the Gloria by Cordier (track 7) and the Credo of Tapissier (track 11) are musically related, and that they are both transmitted solely in the same two manuscripts. The first of these two musicians is actually better known in the realm of secular music: besides the Gloria included here, Cordier (whose real last name may have been Fresnel) is celebrated as the composer of a famous Rondeau, notated in the shape of a heart, that opens the Chantilly codex. Also, several chansons in the manuscript Oxford 213 are attributed to him. He was clearly one of the most talented composers of the day, but seems to have died prematurely in 1397 or 1398. Jean Tapissier (real name Jean de Noyons) is known only as the composer of the Credo mentioned above, a Sanctus in the Apt manuscript, and one other motet. He was said by the contemporary poet Martin le Franc to have been one of three men who "astonished all Paris" with their singing early in the 15th century. He appears to have died in the fall of 1408. A fuller account of these and other composers can be found in the article by Craig Wright entitled "Tapissier and Cordier: New Documents and Conjectures," *Musical Quarterly* 49 (1973): p. 177-89.

Not surprisingly considering their chronological span, a fairly great variation of style characteristics is encountered on this disc. In general, the early Mass settings (as contained in the Ivrea MS) are conceived in a fashion that recalls the contemporary motet: two active upper voices of essentially equal range (both carrying text) move above a slower tenor which is untexted (tracks 1, 5, 9, 13). However, in contrast to the motet proper, the Mass movements in this style only occasionally incorporate a preexistent voice in the tenor, not is the tenor usually set in repeated rhythmic patterns, as is typical of the 14th century motet (exceptions are tracks 1 and 5). Also, the two upper voices generally declaim the same text in these mass settings, not two different texts as in the motet.

The later works reflected on this recording (centering around those in the Apt manuscript) tend to be written in a different style, reminiscent of the contemporary chanson, having a clearly dominant melodic voice carrying the text, supported by two lower voices of comparable range (usually untexted); typically these two lower parts are designated "tenor" and "contratenor", respectively.

From the standpoint of compositional technique, there is an interesting correlation between the two styles just outlined (i.e., the motet-like style of paired upper voices and the treble-dominated song style) and two specific techniques of counterpoint current at the time: On the one hand, the motet-like pieces are written in the older technique of "multiple two-voiced counterpoint" (a term derived from German musicologist Ernst Apfel), where the bottom line in the musical texture (usually the tenor) supports the frequently-occurring dissonances between the two upper voices. On the other hand, the song-like pieces are conceived as a strict two-voice framework between the top voice and the tenor, to which a contratenor voice is added. The two-voice framework is a complete contrapuntal entity unto itself, devoid of structural dissonances. It forms the basis of the composition, which is then "expanded" into a three-voice texture through the addition of a

contratenor. One characteristic of this technique is the possibility of fitting alternative contratenors, existing in different sources, each of which offers a different "interpretation" of the basic two-voice counterpoint. An example of this is realized in the performance of the Kyrie of Graneti (track 3).

All but one of the works recorded here are written for three voices; however, the Kyrie attributed to Defronciaco (track 4) is indeed a four-voice setting. The normal means of structuring four-voice works at this time was a combination of the methods described above: two texted upper voices of equal range are supported by two untexted lower voices - a tenor and contratenor. The Kyrie just mentioned is somewhat of a special case in that one of the two upper parts was left untexted in the source.

Generally speaking, only those voice parts having a share of the upper melodic profile are actually texted. For a long time scholars had assumed that the untexted lower parts were intended for instrumental performance, but recent research indicates that they, too, are to be sung. The problem thus lies in determining how to realize a vocal performance of these untexted lines. Often there are simply not enough notes in a given part to fit the number of syllables in the text (this is particularly a problem in the Credos, as they have by far the longest text of the sections of the Mass Ordinary). In this recording a variety of solutions to the problem have been adopted: sometimes we have added as many words of the liturgical text as would fit the number of notes, taking care to follow the text declamation in the texted voice(s) as closely as possible (track 9); in works whose texts have but few words, this procedure often works perfectly (examples: tracks 2, 8, 12, 15, 17) - this circumstance provides concrete evidence that even supporting voices were intended for vocal performance. In such works, all the voices often move primarily in the same rhythm (i.e., the pieces are "homophonic").

Another aspect of text setting in these Mass movements is the occasional presence of words that are added to the standard liturgical text (tracks 1, 3, 4, 8, 14). These additions are known as tropes. The purpose of adding the new words is usually to expand or comment upon the nominal liturgical text. Tropes are incorporated into the Mass settings in one of three basic ways: 1) a section of troped text is inserted between phrases of the nominal text (for example, track 8); or 2) the trope is incorporated as a set of repetitions ("strophes") over the same music - this fits particularly well with Kyrie settings (tracks 3, 4), since the Kyrie is normally conceived as three sets of three musical repetitions (see diagram below regarding contratenors in the Kyrie by Graneti - track 3) or 3) the troped text is placed simultaneously in different voices with the nominal text or with another troped text (track 1 sets two different voices against each other in the two upper voices).

Unfortunately, there is no room in these notes to include translations of the longer tropes (tracks 1, 3, 4), but the texts themselves have been provided below. Troping was a fairly common occurrence in the Mass settings of the period represented on this disc, but the practice died out shortly thereafter, early in the 15th century, and is rarely found in later works.

The large-scale musical articulation of polyphonic Mass settings almost always reflects

directly the grammatical sense of their texts, a practice consistent with the texts' original incarnation as chant. The five sections of the Mass Ordinary can be separated into two basic categories: 1) those with brief texts (Kyrie, Sanctus, Agnus) which are usually composed in a placid fashion, employing many melismas (several notes to a word); and 2) those with substantial texts (Gloria, Credo), whose many words necessitate a predominantly syllabic setting (one note per word). Moreover, each Ordinary section is itself broken up into smaller units by interior cadences reflecting the phrasing of the text. The texts themselves suggest three main sections within the Kyrie and Agnus, and these divisions are customarily observed. The Sanctus, Gloria and Credo are usually separated by musical stops into two to five sections apiece, although these interior breaks do not always occur at the same places. Of course, the presence of tropes (discussed above) may substantially alter the character of a given piece.

In this recording we have adopted a pronunciation of the Latin ecclesiastical texts such as might be presumed to have been encountered in southern France during the 14th century. The interpretations here are offered with a degree of diffidence, however, since any reconstruction of period pronunciations rests ultimately on speculation. For the listener's reference, the standard liturgical texts for each of the five items of the Mass Ordinary are given below:

[Kyrie I] Kyrie eleison, Kyrie eleison, Kyrie eleison.

[Christe] Christe eleison, Christe eleison, Christe eleison.

[Kyrie II] Kyrie eleison, Kyrie eleison, Kyrie eleison.

Gloria in excelsis Deo.

Et 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, Jesu 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.

Credo in unum deum,

Patrem omnipotentem, factorem caeli et terrae, visibilium omnium. et invisibilium. 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 et apostolicam ecclesiam. Confiteor unum

baptisma in remissionum peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus sabaoth: Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

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

Following are some points of interest regarding the various individual Mass settings. While datings of individual pieces must at this point be regarded as highly conjectural, an attempt has been made here to provide a likely time frame for the composition of each piece, based primarily on stylistic grounds.

Track 1 This anonymous Kyrie (stylistically related to motets composed before 1330) is contained in the same manuscript (Barcelona 971, no. 7) that preserves the cycle known as the Barcelona Mass. It is the only work recorded on this disc that incorporates two different texts in the upper voices, along with rhythmic repetitions of the tenor, in the manner of the contemporary motet - and the piece in fact sounds and acts like a motet. The non-liturgical tropes (beginning "Rex immense maiestatis" and "Dulcis potens", respectively) greatly extend the possibilities for composing a Kyrie, but the standard liturgical words are incorporated into the upper-voice texts as well. The tenor, untexted in the source, sings the nominal Kyrie text (see notes to track 2) in this performance.

Triplum text: Rex immense majestatis, et summe potencie. Vive fons virginitatis, magne providencie, spes cuncte felicitatis. Lavans unda venie, alme iudex equitatis, dispensator sobrie.

In die calamitatis, lumen refulgencie. Tua nobis convocaris, pande pulchra facie. Kyrie eleyson, Kyrie eleyson. Lux de sancta luce nata, mystico spiramine, et Maria preservata, pio conservamine. Que Christi lux levigata, a solari lumine. Noscitur inviolata, carnis turpitudine. Archa mire fabricata, Domino dicamine. hec nobis sit advocata. Te precamur Domine. Christe eleyson. Illustrator singularis, o tu sancte spiritus. Stupor orbis qui vocaris. Eternus paraclitus, summus clemens salutaris. Inspirator inclitus, omne bonum per te paris. Mortis fugans aditus. Deus unus adoraris, donis gratis deditus. Tu miscentes fluctus maris, huius placa celitus. Kyrie eleyson. Kyrie eleyson.

Motetus text: Dulcis, potens, pater pie: Meritis sancte Marie. Super astra sedens dux. Gencium dele peccata. Kyrie eleyson. Fili patris, o rex fortis. Qui es fuga mortis: tua nobis mentor sit, perpetim vite beata. Christe eleyson. Christe eleyson. Flamen sanctum, consolamen. Omni morbo medicamen: Regni tui reos, ad gaudia trahe parata. Kyrie eleyson. Kyrie eleyson.

Track 2 As in plainchant, the Kyries of the 14th century are often conceived as a threefold musical repetition of each of the three main sections of the Kyrie text. However,

the musical punctuation of this anonymous Kyrie from one of the Spanish sources (Barcelona 853c, no.3) allows for a setting of the text without repeating any musical sections. It was probably composed ca. 1340-70.

Track 3 The Graneti Kyrie (Apt no.35, probably composed ca. 1370) has two strophes for the high voice (successive verses of text sung to repeated music) for each of its three major sections (Kyrie I, Christe, Kyrie II). Here, the nominal Kyrie text is sung on the third repetition of each section. The tenor and contratenor are untexted in the source, and are performed here with the nominal Kyrie text throughout. In this performance, two alternative contratenors are utilized, according to the following pattern:

Kyrie I, verses 1-2; Christe, verses 1-2;

Kyrie II, verses 1-2=contratenor from Apt manuscript

Kyrie I, verse 3; Christe, verse 3;

Kyrie II, verse 3=contratenor from St. Genevieve manuscript

In this way, the more active St. Genevieve contratenor is placed in the third verse, corresponding to the place where the nominal (i.e., untroped) Kyrie text is sung in the top voice.

Discant text:

Kyrie, summe clementissime, rex eterne glorie eleyson.

Kyrie,[nostra] qui sub specie, natus es de Virgine, eleyson.

Kyrie eleyson.

Christe, confer opem venie, vere iudex inclite, eleyson.

Christe, ut possimus tecum vivere, in eternum Domine, eleyson.

Christe eleyson.

Kyrie, qui nos tuo sanguine, redemisti libere, eleyson.

Kyrie, Fac nos omni crimine, mundos tecum vivere, eleyson.

Kyrie eleyson.

Track 4 The Kyrie attributed to Defronciaco (Apt no.11), which is the sole example of four-voice writing recorded here, incorporates a strophic trope in the discantus in the manner of track 3 (discussed in the notes above), except that here there are three strophes rather than only two-enough to fill up all three musical repetitions of each major section. The other three voices are untexted in the source, and have again been underlaid with the nominal Kyrie text throughout. The tenor is based on an appropriate plainchant melody. The solemn and mystical effect of this Kyrie makes it one of the most striking works included on this disc. It could have been composed anytime between about 1340 and 1370.

Discant text:

Kyrie, Jesu [Deus] dulcissime, pater vere pietatis, eleyson.

Kyrie, eterne rex altissime, fons tocius bonitatis, eleyson.

Kyrie,salvator clementissime, patris regnum claritatis, eleyson.

Christe, splendor patris et figura, nostram carnem suscepisti, eleyson.

Christe, factor factus creatura, carnem nostram induisti, eleyson.

Christe, sit utraque stat natura, caute Deus [...], eleyson.
Kyrie, te saluto, te requiro, bone Jesu auctor lucis, eleyson.
Kyrie, te intuto, [te] perquiro, qui tuos semper ducis, eleyson.
Kyrie, te affecto, te suspiro, precedens super lignum crucis, eleyson.

Track 5 Despite the extended length of the Gloria text, this movement, attributed to Loys (Apt no. 28 = Ivrea no. 61) is relatively short, due to the rapid, usually simultaneous declamation of the text in the two upper voices. The tenor is isorhythmic (which means that it incorporates rhythmic and melodic repetitions). In this performance, the untexted tenor line is vocalized on neutral vowels. The movement's style, and its presence in the Ivrea manuscript point to a date of composition ca. 1320-40.

Track 6 The Gloria (Ivrea no. 26) is attributed to "Baralipton" in its only other source (Apt no. 29, where it unfortunately exists in an incomplete state). This is one of the earliest of the truly "chanson-like" compositions for the Mass during the period, probably stemming from about 1340-50. It seems to be musically related in a general sense to the Credo, Ivrea 52 (track 10) and the Sanctus, Apt 27 (track 14). The untexted lower voices are here performed as vocalizations on the predominant vowel of each successive section of music.

Track 7 Cordier's Gloria (Apt no. 38) is a full-fledged chanson-style piece which, stylistically, was quite advanced for its presumed time of composition (1380s or 1390s). It incorporates a songlike melody that makes good counterpoint with the tenor, and an added contratenor that is rhythmically complex and extremely difficult to sing. The result, however, is one of the loveliest Mass settings included on this disc. The untexted lower voices are vocalized here on a neutral vowel.

Track 8 Notable elements of this anonymous Gloria (Ivrea no. 62) include: 1) the low tessitura of the voices (sung by two tenors and a baritone); 2) the final - Bb - which is the only occurrence of this final in the entire repertoire of polyphonic Mass settings from this period; 3) the presence of text in all three parts; 4) the almost homorhythmic character of all the parts; 5) untexted "interludes" in the lower voices (see notes to track 10); and 6) the presence of an interpolated troped section ("Et verus homo deus de Maria Virgine natus" - "and truly was God born of the Virgin Mary [as] man"), amplifying the liturgical text after the words "Jesu Christe". The confluence of these factors creates an extremely powerful musical effect in this work, probably written in the 1330s or 1340s.

Track 9 This anonymous Credo (Ivrea no. 57) is the longest piece recorded here, but it is also one of the most tightly structured. Each of its three major sections ends with a long passage in hocket (rests and short note interjections coordinated between various voices to produce a strongly rhythmical effect), and there are untexted two-voice "interludes" consistently carried out through the piece, which signal a lower level of structural form. Also, the first few notes of the top voice clearly outline the melody of the chant known as Credo I. As was the case with the Gloria, track 5, this Credo has paired upper voices that simultaneously declaim the text. In this performance, the tenor is underlaid with selected portions of the Credo text. The work most probably stems from the same period as track

5 (ca. 1320-40)

Track 10 The anonymous Credo (Ivrea no. 52) has a significant musical affinity to the Sanctus, Apt no. 27 (track 14), a relationship that immediately will become audible if the two movements are programmed together. A less demonstrable affinity exists between this Credo and the Gloria, Ivrea 26 (track 6). All three movements probably stem from ca. 1340-50. Only the upper voice of this Credo is texted; the lower voices are vocalized on a neutral vowel. A characteristic feature of this movement is the presence of "interludes" in the lower voices that bridge successive text phrases in the upper voice.

Track 11 The Credo of Tapissier (Apt no. 42) is musically related to the Cordier Gloria (track 7), and is also one of the later works on this disc, probably originating in the years around 1400. Again, like the Cordier piece, this graceful Credo is designed around a songlike treble line forming a duet with the untexted tenor, and an added contratenor that provides rhythmic interest through syncopations and wide melodic leaps. The piece closes with the progressive "octave-leap" form of cadence, still a novelty at this time. It is performed similarly to track 7, with the lower voices vocalized on a neutral vowel.

Track 12 The anonymous Sanctus (Ivrea no. 58) is texted in all three parts, but the musical texture is that of paired upper voices with an accompanimental tenor (i.e., similar to the Credo placed immediately beforehand in the Ivrea codex - track 9, with which it shares a probable dating of ca. 1330-40). There is considerable rhythmic interaction between the two upper voices in this Sanctus, where quadruplets in one voice are often set against triplets in the other.

Track 13 One of the most beguiling movements on this disc is the anonymous Sanctus, probably written ca. 1340-60, from a manuscript now kept at Gerona, in Spain. The part writing of this piece is particularly smooth, and the inclusion of imitative monophonic sections (at "Dominus Deus", "gloria tua", and "in nomine Domini") is also noteworthy. There is a very short trope insertion that amplifies the liturgical text in the second section of the piece: "Benedictus Marie filius qui venit in nomine Domini" - "Blessed is He, son of Mary, who comes in the name of the Lord". Although not fully texted in the source, the tenor is underlaid here with the complete Sanctus text.

Track 14 The musical material of the Sanctus (Apt no.27) is almost entirely contained within the Credo, Ivrea 52 (track 10). Thus it is likely that the two are products of the same, albeit anonymous, composer, and that they were composed at approximately the same time (ca. 1340-50). However, this musical identity between Mass movements is not to be compared with the means of unification used in the 15th century, which are self-conscious "artistic" attempts to connect the various sub-genres in a given Mass cycle. Here, as is typical of the 14th century, it is more a question of utilitarian re-use of musical material, not an attempt at a grand overall design.

Track 15 A most intriguing story surrounds the beautiful Sanctus of Egidius de Thenis. The work is known from only one source, the manuscript Strasbourg 222 (no. 201) - a source that was entirely destroyed by fire in 1870 during the Franco-Prussian war. Yet,

thanks solely through the efforts of the pioneer French musicologist Edmond de Coussemaker, the work can still be performed today. The reason for this is that, in the process of making an inventory of the manuscript in 1866, Coussemaker copied out several of the pieces in their entirety, presumably to facilitate his own studies. This inventory, along with these few complete copies of works, are all that now remain of the manuscript today. Some of the copies turn out to have been of works unique to the Strasbourg manuscript (i.e., not otherwise surviving), and the Sanctus of de Thenis is one of these unique pieces. Because Coussemaker's copy was evidently done hurriedly, there are a few corrupt passages that have had to be amended for performance, but the fact that the piece still exists at all is a poignant testimonial to modern musicology. Incidentally, another aspect of this piece that is unique to the repertoire recorded here is its use of two lower voices in canon (both sung from the same line of music but beginning at different times); this fact leads one to presume that it may be the latest work recorded on this disc, written probably in the decade after 1400.

Track 16 While having no specific musical connection to tracks 6, 10, and 14, the anonymous Agnus Dei (Apt no. 14) shares their D tonality, is similar to them in general style, and is probably contemporaneous with them (ca. 1340-60). The upper voice is the only one texted in the source, but it presented no problem to provide full text underlay for the lower voices in this performance.

Track 17 This anonymous Agnus Dei is preserved in the recently reconstructed manuscript Cambrai 1328 (fourth fascicle, no. 1). It is texted in all three voices, with all the parts being rhythmically active and moving together. The resulting sense of energy is reminiscent of the Gloria, Ivrea 62 (track 8), and it is probably of similar date (ca. 1320-40). The piece is unusual in that it incorporates short imitative monophonic interjections (in the manner of the Sanctus, track 13).

One special property of this disc is that it allows the possibility - indeed desirability - of "interactive listening". This feature is made possible by the programmability of compact disc players, combined with the fact the works recorded here would have been performed in their original liturgical setting (alternating with various plainchant items) as collections of individual polyphonic movements - one each of Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. It is not even necessary that all five items be included in a given "Mass". Of course it goes without saying that the CD can also be enjoyed straight through without programming, but there are many permutations of single movements that might be selected. A list of several recommendations for programming (by no means exhaustive) follows. The listener is invited to experiment with various other combinations of the individual liturgical categories.

Track nos.

K	G	C	S	A	Remarks
1	5	9	12		All are older motet-style pieces in F tonality (either of the two Agnus could be added).

- | | | | | | |
|---|---|----|----|----|--|
| 2 | 6 | 10 | 14 | 16 | Complete cycle in D tonality, styles current ca. 1350; nos. 6, 10, 14 are musically related. |
| 3 | 7 | 11 | 15 | | Comprises the modern, song-like style, ca. 1400; nos. 7 and 11 are musically related. |
| 2 | 8 | | 13 | 17 | All are simultaneous-style pieces, fully texted in all voices. |

A second volume in this series of French Sacred Music of the 14th Century is planned. It will include some of the lesser-known Mass cycles, as well as a set of four-voice works from the period. The complete repertoire of 14th century French Mass settings (including those recorded here) is discussed at great length in the present author's Ph.D. dissertation, entitled "Structural Determinants in Polyphony for the Mass Ordinary from French and Related Sources (ca. 1320-1410)", Stanford University, 1994, available as an offprint through University Microfilms, Ann Arbor, Michigan. Additional information on contrapuntal techniques, performance practice, and other issues, as well as translations of the liturgical Mass Ordinary texts, can be found in the notes to the previous CD of Schola Discantus (Lyricord Discs LEMS 8010, entitled "Johannes Ockeghem: The Two Three-Voice Masses"), a world-premier release of two early works (Missa Sine nomine and the Missa Quinti toni) of Ockeghem (+1497).

-- KEVIN MOLL c1994

SCHOLA DISCANTUS ("The Choir of Discant", or part-singing) is an a cappella group specializing in the music of the Ars nova and early Renaissance, especially the Franco-Flemish, Burgundian, and English repertoire, ca. 1320-1500. The ensemble is comprised of professional musicians and scholars, dedicated to realizing authentic performances of the many unjustly-neglected masterworks from this period, which, for sheer purity and beauty, are unsurpassed in the entire literature of music. In the 20th century, musicologists have unlocked the technical secrets of this music, thus allowing it to be performed again after a lapse of half a millennium or more. As a result it has become obvious that a number of composers in the 14th and 15th centuries were in every respect the equals of the best artists of any medium and any age. And indeed, these composers prove to have been exact contemporaries of such paragons of literature and the visual arts as Petrarch, Chaucer, Erasmus, Donatello, Brunelleschi, the van Eycks, Botticelli, and Leonardo da Vinci.

"Cantemus praeclara oblitaque"

Recorded July 18, 20, 25, 27, 1994 at The Leslie Lindsay Memorial Chapel at Emmanuel Church, Boston
 Produced by Kevin Moll for TRIVIUM PRODUCTIONS
 Associate Producers: Gerald Gold and Arthur Rawding
 Recording Engineer: Alan Mattes
 Editing Engineer: Perry Cook
 Digitally recorded in Stereo using two B & K 4011 microphones

Digitally edited on Studer/Edtech Dyaxis System at CCRMA Studios, Stanford University

Track	Type	Voices	Final(1)	Signature	Composer
1	Kyrie	3	F	b--	anon.
2	Kyrie	3	D	---	anon.
3	Kyrie	3	G	bb-	Graneti
4	Kyrie	4	A	----	Defronciaco
5	Gloria	3	F	---	Loys
6	Gloria	3	D	---	"Baralipton"
7	Gloria	3	C	bb-	Cordier
8	Gloria	3	Bb	Eb b b	anon.
9	Credo	3	F	b--	anon.
10	Credo	3	D	---	anon.
11	Credo	3	C	bb-	Tapissier
12	Sanctus	3	F	b--	anon.
13	Sanctus*3	3	D	---	anon.
14	Sanctus	3	D	---	anon.
15	Sanctus	3	G	---	de Thenis
16	Agnus	3	D	---	anon.
17	Agnus	3	D	---	anon.

Main Source(2)	Edition(3)	Time	Performers(4)
Tr. 1 Barcelona 971 no. 7	no.23	3:59	1, 2, 4
Tr. 2 Barcelona 853c no. 3	no.25	2:03	1, 2, 5
Tr. 3 Apt no. 35	no.22	3:30	1, 2, 3
Tr.4 Apt no. 11	no. 7	5:31	1, 2, 3, 5
Tr.5 Apt no. 28	no. 29	2:42	1, 2, 5
Tr.6 Ivrea no. 26	no.30	3:28	2, 3, 5
Tr.7 Apt no. 38	no.33	3:05	1, 2, 3
Tr.8 Ivrea no. 62	no.37	6:00	3, 2, 5
Tr.9 Ivrea no. 57	no.60	7:13	1, 2, 5
Tr.10 Ivrea no. 52	no.12	5:12	2, 3, 5
Tr.11 Apt no. 42	no.53	5:12	1, 2, 4
Tr.12 Ivrea no. 58	no.67	3:47	1, 3, 5
Tr.13 Gerona no. 4	no.69	3:41	1, 2, 5
Tr.14 Apt no. 27	no.13	2:29	3, 4, 5
Tr.15 Strasbourg 222 no.201	no.71	2:07	1, 4, 3
Tr.16 Apt no. 14	no.10	1:35	2, 4, 5
Tr.17Cambrai 1328/IV no.1	no. 74	4:02	3, 4, 5

*The asterisked movements augment the standard text in the form of tropes (discussed in notes above).

(1) The written pitch is represented here, but the performances on this CD have all been transposed down a whole step

(2) Full information on the manuscript sources for the individual movements can be found in the present author's dissertation, cited in the last paragraph of the program notes.

(3) The works have been reedited, in some cases substantially, for performance in this CD. The most recent and complete modern edition (containing all of the above movements) exists as vols. 23A/B of the series Polyphonic Music of the Fourteenth Century, eds. Giulio Cattin, et. al. (Monaco: L'Oiseau-Lyre, 1989/91). The numbers given here reflect that edition. However, most of the movements (excluding only tracks 2 and 15) also exist in an earlier edition, from the series Corpus Mensurabilis Musicae, vol. 29, entitled Fourteenth Century Mass Music in France, ed. Hanna Stablein-Harder (American Institute of Musicology, 1962).

(4) Singers on each track are identified below; the order listed for each piece indicates the voice ranges - high to low.

1) Bradford Findell, countertenor

2) John Delorey, countertenor, tenor

3) Peter McCabe, tenor

4) Arthur Rawding, tenor

5) Paul Guttry, baritone

Be sure to get Schola Discantus' first LEMS CD, Johannes Ockeghem "The Two Three-Voice Masses: Missa sine Nomine and Missa Quinti Toni", directed by Kevin Moll.

Johannes Ockeghem (c.1410-1497) stands as perhaps the greatest of the Franco-Flemish composers of the 15th century. Digitally recorded in 1992, this disc presents a world premiere release of his two surviving 3-voice masses; presumably early works by the composer, and are among his most masterful creations. Complete program notes on the works and general issues of performance practice, along with the mass texts and translations are enclosed.

"These Masses add to our appreciation of Ockeghem's overall stature: a disc to hear again and again."

J.F.Weber, Fanfare September/October 1994

'Schola Discantus obviously spent a great deal of time preparing these works and the results are fully satisfying - a landmark recording...the performance choices are thoroughly grounded, and the dedication is high. The recorded sound is excellent, exceptionally clear and intimate, with a fine acoustic presence; larger record companies could take a lesson from Lyrichord's presentation. All in all, this is one of the finest discs of mid-15th century sacred music to be found anywhere.

T.M. McComb, Chorus! September, 1994

CD mastering, DSW Mastering Studios, NYC

Cover Illustration: "The Wilton Diptych" (right panel), French School (?), ca. 1395

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