



(LAS 8082, formerly released as 7266)

Music of the Florentine Renaissance

Francesco Layolle

Missa Ces fascheux sotoz

Motets – Madrigals – Chansons

Capella Cordina

Alejandro Planchart, *director*

Until the recent publication of his collected works by Frank D'Accone (*Music of the Florentine Renaissance*, III-VI, *Corpus mensurabilis musicae*, 32), the Florentine organist Francesco de layolle (1492-1540) had remained one of the most shadowy figures among the early masters of the Italian madrigal. Now, however, he is revealed as a composer of rare lyrical gifts and sensitivity.

Layolle was born and educated in Florence, where he lived until 1518. That year he left Italy and eventually settled in Lyons, where he became organist at the Florentine church of Notre Dame de Comfort (1521) and music editor for Jacques Moderne (1530), who published almost all of his extant works. A number of his madrigals also appeared in the collections of Jacob Arcadelt, published in Venice in 1539.

The music in this record covers Layolle's entire creative career, from the early ballata, *Questo mostrarsi lieta* to what is probably his last work, the parody Mass based on *Ces fascheux sotoz*, and ranges from the severe canonic motets for five voices to almost flippant spirit of *Ceme semblent*. It is perhaps in his madrigalian works, including his famous setting of Petrarca's *Lassar il velo*, the exquisite *Ave Maria*, or the chanson-like

Mass where Layolle's art shows at its best. These pieces are indeed among the loveliest products of the early Italian cinquecento.

The performance of Mass required some reconstruction. The piece was printed posthumously in what appears to be an incomplete and slightly garbled version. The Agnus is missing, and the Sanctus ends with a section for three voices instead of four. It is possible that the words 'Osanna in excelsis' at the end of the trio are a misprint, and that a return of the first Osanna was what Layolle wanted. Nevertheless, we have respected the text setting of the print, but provided the Mass with an Agnus by singing this text to the music of the Kyrie, a procedure found in several sixteenth-century Masses (cf. Josquin's Missa "Una musque").

We would like to thank professor D'Accone, who made available to us his transcriptions of the Mass and the motets long before they were published.

Track 1: Anonymous, Ces fascheux sutz

S: Julia Blue, Jeanine Dovell

A: Franck Avril, Christine Hunter

Those peevish fools who speak ill of love and yet know nothing of it all of their lives, I swear, upon my conscience, that they make a great mistake in despising such a pleasure.

Tracks 2-6: Missa "Ces fascheux sutz"

Five singers on a part except in the Christe, Genitum, Pleni sunt, Benedictus, and the Agnus II, which use two singers on a part.

Since the Mass texts are easily available in English they have been omitted here.

Track 7: Il vago e dolce sguardo

S: J. Blue, J. Dovell, A. Klorh

A: S. Addiss, C. Hunter, N. Lewin

T: F. Avril, S. Sametz, B. Ward

B: D. Carr, T. MacCracken, D. Weisbrod

When the sweet and beautiful glance of my lady turns towards me, I burn inwardly for the great joy that gathers within me. But when she hearkens to me and behaves more harshly or shy than I would wish. I almost become enraged. And yet she wants me to live this way, at once happy and miserable.

Track 8: Lassar il velo

Same singers as the previous piece.

I have not seen you without your veil, in sun or in shade, since you recognized in me the great desire that casts out all others from my heart. While I kept hidden the lovely thoughts that had my mind near death, I saw your face shine with tenderness, but when Love made you notice me, then was your golden hair veiled and the loving glance turned within. That which I most desired was taken away from me, so that your veil holds a

deathly power over me, in every season, casting a shadow over the sweet light of your beautiful eyes.

Track 9: Questo mostrarsi lieta

S: Jeanine Dobvell, Amy Klohr

A: Franck Avril, Christine Hunter

T: David Carr, Jack Zamboni

This showing yourself happy at all times, I know not if it pleases me, for I find no peace in laughs, glances, and other outward signs. If you do care for me, give me a real proof, and you will see that I will not disdain it, for the others are small comfort to one who burns and dies of desire.

Track 10: Dal bel suave raggio

S: M. Allison, S. Sanford, K. Shoos

A: R. Graziano, C. Hunter, B. Wheeler

T: F. Avril, S. Sametz, J. Zamboni

B: D. Carr, J. Graziano, C. Wall

From the beautiful, soft eyes, with heavenly words, came down tears among the snow and the flowers, such as I have never seen. I can no longer languish, for I have seen such sweet sorrow within her.

Track 11: Ce me semblent

Same singers as previous piece.

It seems to me a wasted effort to dress a woman in fine clothes, for when the time for pleasure comes, one wants her naked.

Track 12: Douce memoire

S 1: Millicent Allison, Jeanine Dovell

S 2: Julia Blue, Sally Sanford

Sweet memory of a bygone pleasure! Oh happy age that brings such wisdom! The constancy so beloved by us, which served as our shield against our sorrows, has now lost its power. The goal of my only hope is now broken, serving as a pitiful example to all: Once joy ends, sorrow immediately begins.

Track 13: Ave Maria

S 1: Jeanine Dovell, Karen Shoos

S 2: Julia Blue, Sally Sanford

S 3: Millicent Allison, Amy Klohr

A: Christine Hunter, Naomi Lewin

Hail Mary, full of grace, the Lord is with thee, blessed are thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Queen of Heaven, sweet and

merciful, O Mother of God, pray for us, sinners, so that we may see you in the company of the blessed.

Track 14: Ave virgo gratiosa, a 5

Two to four singers on a part.

Hail, gracious virgin, brighter than a star or the sun, glorious Mother of God, sweeter than honey, redder than the rose, whiter than the lily. All virtue is thy ornament, all holiness is thy honor, Jesus Christ crowns thee in the highest heaven.

Track 15: Ave virgo sanctissima, a 5

Two to four singers on a part.

Hail, most holy virgin, most pious mother of God, most clear start of the sea, o precious pearl, beautiful as a lily, red as a rose.

Track 16: Noe, noe, noe, a 4

Five singers on a part.

Noe, noe, noe. Unto us a small son is born today, the savior of the world. Noe, noe, noe. Let us sing and exult and rejoice saying: "Glory to God in the highest." Noe, noe, noe.

Singers

Sopranos: Millicent Allison, Julia Blue, Jeanine Dovell, Amy Klohr, Sally Sanford, Karen Shoos.

Altos: Susan Addiss, Roberta Graziano, Christine Hunter, Naomi Lewin, Sarah Mead, Kerala Snyder, Maria Vedder.

Tenors: Franck Avril, Steven Sametz, Benjamin Ward, Britt Wheeler, Jack Zamboni.

Basses: David Carr, John Graziano, Thomas MacCracken, Christopher Wall, David Weisbrod.

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