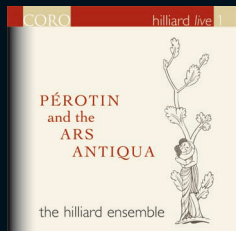
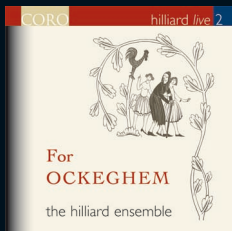


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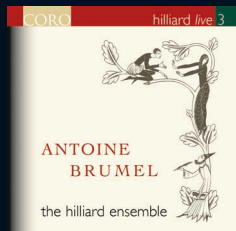
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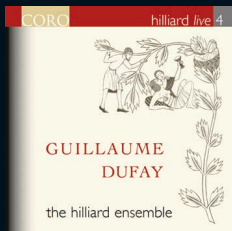
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the hilliard ensemble



The **hilliard live** series of recordings came about for various reasons. At the time self-published recordings were a fairly new and increasingly common phenomenon in popular music and we were keen to see if we could make the process work for us in the context of a series of public concerts. Perhaps the most important motive for this experiment was our desire to capture the atmosphere and excitement of concert performances of some of our favourite repertoire. Performance rather than recording is, after all, what music is about. There is the unavoidable risk that all will not be perfect; audience noise or human frailty on our part may detract from the polished perfection that can be achieved with a studio recording but such risks are part of our daily life of concert giving and lend to the event an added degree of excitement and, we hope, engagement with the audience.

We are happy to make this series of discs more widely available on CORO.

Gordon Jones

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## GUILLAUME DUFAY (c.1400-1474)

- |                           |  |              |
|---------------------------|--|--------------|
| 1                         | Kyrie and Gloria<br>(Missa Se la face ay pale) | 12:06        |
| 2                         | Flos florum                                    | 4:08         |
| 3                         | Credo  | 8:33         |
| 4                         | Anima mea                                      | 3:09         |
| 5                         | Moribus  | 9:32         |
| 6                         | Sanctus and Benedictus                         | 6:01         |
| 7                         | Vergene bella                                  | 4:34         |
| 8                         | Ave regina                                     | 7:43         |
| 9                         | Agnus Dei                                      | 5:22         |
| 10                        | Exultet celum laudibus                         | 4:06         |
| <b>Total playing time</b> |  | <b>65:23</b> |

Dufay is better documented than any other major composer before the sixteenth century. We can follow his travels around Europe with sometimes astonishing precision; and the geography of his music is important. He was a composer who constantly picked up new ideas, absorbing them into his own style. So his moves and international contacts may be among the reasons why he stands as the key figure in the creation of a broadly accepted European mainstream in musical style. English, Italian, Flemish and French elements all play their part in the grand manner of his last years, a manner that is perhaps first heard in his Mass *Se la face ay pale*.

Like so many composers of those years, Dufay came from the north of France - what we call the Franco-Flemish area, dominated by the Dukes of Burgundy - and spent much of his time in Italy, the land of generous musical patronage. But he seems to have had a special relationship

with the Dukes of Savoy, rulers of that improbable duchy that spanned parts of present-day Italy, France and Switzerland. Given the difficulties of crossing the alpine passes between the main centres in Turin, Chambéry and Geneva, it is astonishing that the duchy remained intact for some two centuries in an age when physical presence was necessary for political power.

Twice in the late 1430s Dufay left an apparently secure position in the Papal Chapel itself to spend time with the Dukes of Savoy; much later in his life, as a senior canon of Cambrai Cathedral, he even more surprisingly returned to the Savoy court in the mountains for another seven years. It was probably on his first visit to Savoy that he composed the highly unusual ballade *Se la face ay pale*. It may even have been written on behalf of the young Louis, soon to be duke, on the occasion of his marriage to the fabulously beautiful Anne de Lusignan in 1434. It is almost certain that his much later Mass *Se la face ay pale* was composed while he was again at the Savoy court in the early 1450s. It would have been singularly appropriate to base it on the song he had written for the duke

so many years before, a song that seems to have had a special success, to judge from its exceptional appearance in manuscripts well into the 1460s.

Dufay took just the tenor line of this ballade, presented in all four-voice sections of the Mass without any changes apart from three tiny cadential additions. However, there are two odd features of his use of the tenor. Firstly, he never allows the materials of the original song to carry into any of the other voices or any of the three-voice sections: that is, the work is an exceptionally strict tenor-based Mass. Secondly, he creates a kind of bifocal tonality: the song and its tenor are based on the (written) note C, whereas the Mass always closes on F.

Before returning to the Mass *Se la face ay pale*, it would be as well to consider the other music on this disc and see how it feeds into this work that seems to open his last stylistic period.

*Vergene bella* must have been composed during the 1420s while Dufay was in Italy, first with the Malatesta family of Pesaro and then in the Papal Chapel. It sets the

famous opening stanza of the poem that concludes the greatest cycle of medieval love-poetry, Petrarch's *Canzoniere*. There has been much discussion about whether Dufay's work should be considered a secular song or a sacred prayer. In many ways it is both, since the text is a prayer addressed to the Virgin Mary and at the same time an ecstatic consummation of Petrarch's love for Laura. The music is quite unlike what we otherwise know of Dufay's secular work, following the manner of some of the sacred cantilenas, such as *Flos florum*, also addressed to the Virgin and surely composed at about the same time. While any listener can hear that the two include much of the same musical language - similar textures, touches of imitation, glorious unwinding melodic flourishes, clear changes of mood for each new line of the text - there is just as obviously a far more personal approach in *Vergene bella*, expressive details that go well beyond the norms of devotional music at the time. What both works demonstrate is the way the young composer has absorbed the floridity of Italian music, the sheer sensuousness that he inherited from the composers of the Italian Trecento. It is as

though he was revelling in an Italianate freedom of invention that was so different from the stern contrapuntal logic of his northern training.

The antiphon *Anima mea liquefacta est* may be earlier still. In some ways it may sound as though it has a similar freedom of invention, even if it lacks the Italianate flourishes; but the special detail here is that all three voices are based on the Gregorian chant for this heavily perfumed Song of Songs text. With immaculate musical logic, he generates all three voices from the melody, though the bass line has it in the longest note-values and most easily audible form. That use of a long-note bass line underpinning the texture is truly novel for its time and perhaps looks forward indirectly to the cantus firmus Masses of his last years. But what is most intriguing here is the way Dufay seems actively to avoid creating any sense that the voices are imitative: they all have the same melody, but they treat it quite differently from one another.

The hymn *Exultet celum laudibus* is rather later, from those years in the mid-1430s

when Dufay retreated to a far sparser kind of music. It is as though, with his reputation established by the astonishingly inventive works of the 1420s, he wanted to rebuild his technique, to achieve similar expressive ends with the simplest possible means. Here the hymn tune is presented literally in the top voice, gently rhythmicised with a very small number of cadential decorations. Below it the two other voices generate a simple support in which every note is absolutely essential. He composed a large body of this relatively simple music during those years; and it surely prepared the ground for the more outward and showy music that was to follow.

A prime example of his next style is the motet *Moribus et genere*, perhaps the last work he wrote in the ceremonial motet style inherited most particularly from the English composer John Dunstable. My own earlier suggestion that it was composed for the installation of Jean de Bourgogne as Bishop of Cambrai has been superseded by arguments that its explicit mention of John the Evangelist and of the city of Dijon makes it hard to reject the likelihood that it was for an event during one of the Duke

of Burgundy's rare visits to that city. But either way the date was probably 1442-3, soon after Dufay had re-established himself in the north at Cambrai after all those years in Italy and Savoy. Its text is a clumsily written attempt to emulate the classical dactylic hexameter, though with elements of rhyme and strophic structure. The music is in three broad sections, each of those sections comprising two halves that are rhythmically identical in all voices, though with different notes. The three main sections all have the same tenor line, taken from a Gregorian chant, presented progressively faster in the three sections in the proportion 3:2:1 - again in the manner of the quintessential 'isorhythmic' motet of the early fifteenth century; and that line is underpinned by a lower voice, called 'second tenor', which is independent of any chant but similarly remains identical in all three sections. But the true glory of the work is the way Dufay shows an effortless freedom in treating this theoretically dry-as-dust structural basis. Textures, tonal progressions, imitation and melodic style all show a miraculously fluid invention.

So when Dufay came to compose his

Mass *Se la face ay pale* a decade or so later he had assembled a wide range of technical mastery. What strikes the ear first is the sheer simplicity and clarity of the textures, when compared with *Moribus et genere*. But there is a remarkably rigorous underpinning. In both the Gloria and the Credo the borrowed song tenor is presented three times and treated in the same 3:2:1 proportions found in *Moribus*. For the other three movements he presents the chant in the same metre throughout, though in long note-values double those of the other voices, so that there is a strangely smooth manner to the predominantly triple time of the music.

The dominating works of Dufay's late years are the four Mass cycles in four voices, of which this is assuredly the first. It is these, not the more loosely organised Masses that he had composed earlier, that lay the foundations for the extraordinary series of Mass cycles that were to become the main works of most great composers from then until the death of Victoria in the early seventeenth century. Their design is undoubtedly taken from the English composers, with 'mottos' that open

each movement, a consistent cantus firmus (though rarely as consistent as this) and a structure that lays out the materials in the Kyrie, develops them more elaborately in the wordy Gloria and Credo, deploys them compactly in the five shorter movements of the Sanctus and Benedictus and then attempts a serene (or sometimes startling) conclusion in the Agnus Dei. While we do not yet know whether Dufay was the first continental composer to follow this pattern, he does seem to be the one who established it as a norm.

It remains only to mention the four-voice *Ave regina celorum*, in which Dufay includes his own name as praying for intercession, the work that he asked to be sung at his deathbed. It may share materials with his Mass *Ave regina caelorum*, but it is in many ways a far simpler work. Rather like the Mass *Se la face ay pale*, it uses that simplicity to create expressive power. Its expression may be more restrained than that of *Vergene bella*, composed some forty years earlier; but it is that very restraint that makes the work so astonishingly moving.

© David Fallows

## TEXTS and TRANSLATIONS

### 1 Kyrie (Missa Se la face ay pale)

*Kyrie, eleison.*

*Christe, eleison.*

*Kyrie, eleison.*

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

### Gloria (Missa Se la face ay pale)

*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.*

Glory to God in the highest

and on earth peace

to men of good will.

We praise you, we bless you,

we worship you, we glorify you,

we give you thanks

for your great glory.

Lord God, heavenly King,

almighty God and Father:

Lord Jesus Christ, only Son of the Father;

Lord God, Lamb of God, Son of the Father;

you take away the sin of the world:

have mercy upon us;

you take away the sin of the world:

receive our prayer.

*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.*

You are seated at the right hand of the  
Father; have mercy upon us.

For you alone are Holy,

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.

### 2 Flos florum

*Flos florum*

*Fons hortorum*

*Regina polorum*

*Spes veniae*

*Lux laetitiae*

*Medicina dolorum*

*Virga recens*

*Et virgo decens*

*Forma bonorum*

*Parce reis*

*Et opem fer eis*

*In pace piorum*

*Pasce tuos*

*Succurre tuis*

*Miserere tuos.*

Flower of flowers

fount of gardens

Queen of the heavens

Hope of grace

light of joy

healer of sorrows

New growth

and comely virgin

image of goodness

Spare the guilty

and bring them aid

in the peace of the pious

Feed your people

succour them

have mercy upon them.

### 3 Credo

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilium omnium et invisibilium.  
Et in unum Dominum Iesum 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,*

We believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
of all that is, seen and unseen.  
We believe in one Lord Jesus Christ,  
the only Son of God,  
eternally begotten of the Father;  
God from God, Light of Light,  
true God from true God,  
begotten, not made,  
of one Being with the Father.  
Through him all things were made.  
For us men and for our salvation  
he came down from heaven:  
by the power of the Holy Spirit he  
became incarnate from the Virgin Mary,  
and was made man.  
For our sake he was crucified under  
Pontius Pilate;  
he suffered death and was buried.  
On the third day he rose again in  
accordance with the Scriptures;  
he ascended into heaven and is seated on  
the right hand of the Father.  
He will come again in glory  
to judge the living and the dead,

*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 baptismum  
in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum,  
et vitam venturi saeculi. Amen.*

and his kingdom will have no end.  
We believe in the Holy Spirit,  
the Lord, the giver of life, who proceeds  
from the Father and the Son.  
With the Father and the Son  
he is worshipped and glorified.  
He has spoken through the Prophets.  
We believe in one holy catholic and  
apostolic Church.  
We acknowledge one baptism  
for the forgiveness of sins.  
We look for the resurrection of the dead,  
and the life of the world to come. Amen.

### 4 Anima mea

*Anima mea liquefacta est,  
ut dilectus locutus est:  
Quaesivi, et non inveni illum,  
Vocavi et non respondit mihi.  
Invenerunt me custodes civitatis,  
Percusserunt me et  
vulneraverunt me;  
Tulerunt pallium meum custodes  
murorum.  
Filiae Hierusalem, nuntiate dilecto  
quia amore languo.*

My soul turned to water  
when my beloved spoke:  
I sought him, but I could not find him;  
I called him, but he gave me no answer:  
The watchmen that went about the city  
found me, they smote me,  
they wounded me;  
the keepers of the walls took away my veil  
from me.  
O daughters of Jerusalem,  
tell my beloved that I am sick of love.

## 5 Moribus

*Moribus et genere Christo coniuncte Iohannes,  
Huc ades affluereque iube dictaminis amnes.  
Exercet plebs ista choros tibi, carmina pangit,  
Angelicos tangit cetus cantando decoros.*

*Virgo, virga virens, vires virtutibus offer  
Arteriisque pluens cantorum guttura profer,  
Ut bene coniuncti concordi voce canentes  
Astra sonent celi que boent hoc nectare fontes.*

*Pectora, Christe, tua nimio veneranda decore  
Discipuli pectus tetigit pietatis honore;  
Pectore discipulus domini cenando Iohannes  
Incubat et lenes dulcis sopor occupat artus.*

*Circumfulsit eum rerum cognito clara  
Ut Patris hic filium cognovit origine mira.  
Extasis hec felix, hec visio certe beata,  
Qua nexus cuiusque patet cognitio tanta.*

*Gaudeat ecclesia, letetur chorus et omnes  
Letentur populi per climata cuncta beandi;  
Divio, divitiis nunc afflue, Divio dives,  
Huius et obsequiis plus donativaque vives. Amen*

*Tenor: Virgo electus est a domino.*

John, linked by birth and character to Christ, be present here,  
and bid the streams of eloquence abound.

This congregation sings in chorus to thee, composes songs,  
and with its singing reaches the beautiful choirs of angels.

Virgin, flowering rod, bring strength with thy virtues,  
and, dropping like rain into their windpipes, prosper the singers' throats,  
that as, joined well together, they sing with concordant voice,  
the stars may resound and the fountains of heaven shout with this nectar.

Thy breast, O Christ, to be revered for its exceeding beauty,  
the disciple's breast touched in honourable piety;  
the disciple John reclines in dining on the Lord's breast,  
and sweet sleep overcomes his sluggish limbs.

Clear knowledge of all things shone round about him,  
when he recognised the Father's son of wondrous origin.  
This is a happy ecstasy, this is indeed a blessed vision,  
whereby so much knowledge is revealed of every connection.

Let the church rejoice, let the chorus be cheerful,  
and merry be all the peoples, to be blest over all the earth.  
Dijon, abound now with riches, rich Dijon,  
and thou shalt live in his obedience and more generous. Amen.

The virginal man hath been chosen by the Lord.

Translation by Leofranc Holford-Strevens

## 6 Sanctus and Benedictus

*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.*

Holy, Holy, Holy  
Lord, God of Sabaoth,  
heaven and earth are full of your glory.  
Hosanna in the highest.

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

## 7 Vergene bella

*Vergene bella, che di sol vestita,  
Choronata di stelle al sommo sole  
Piacesti, si, che'n te sua luce ascose;  
Amor mi spigne a dir di te parole:  
Ma non so incominzar  
senza tua aita,  
E di colui ch'amando in te si pose*

*Invoco lei che ben sempre rispose  
Chi la chiamò con fede.  
Vergene, s'a mercede  
Misera estrema dell'humana chose  
Gia mai ti volse al mio prego  
t'inchina. Soccori a la mia guerra  
Bench'i sia terra,  
e tu del ciel reina.*

Beautiful virgin, clothed by the sun,  
crowned with stars at the sun's apogee,  
blessed that He hid His light in you;  
Love urges me to address you  
but I do not know how to begin  
without your help  
and that of him whom you bore.

I pray to the one who always answers those  
who call upon her with faith.  
Virgin, be bountiful  
you never turn away from the misery of our  
human state, hear my prayer.  
Help me in my struggle  
even though I am earth  
and you the Queen of Heaven.

## 8 Ave regina

*Ave regina caelorum,  
Ave domina angelorum,  
Miserere tui labentis Dufay,  
Ne peccatorum ruat  
in ignem fervorum.*

*Salve radix sancta,  
Ex qua mundo lux est orta,  
Miserere, genitrix Domini,  
Ut pateat porta caeli, debili.*

*Gaude (virgo) gloriosa,  
Super omnes speciosa.  
Miserere supplicanti Dufay  
Sitque in conspectu tuo  
mors eius speciosa.*

*Vale, valde decora,  
Et pro nobis semper Christum exora,  
In excelsis ne damnemur,  
Miserere nobis.  
Et iuva ut in mortis hora  
Nostra sint corda decora.*

Hail Queen of Heaven,  
Hail mistress of the angels.  
Have mercy on thy stumbling Dufay  
lest he fall into the fire  
which is the fate of sinners.

Hail Holy root,  
from whom light is born into the world.  
Have mercy, mother of the Lord, that  
Heaven's gate may be open for the weak.

Rejoice, glorious virgin,  
beautiful above all.  
Have mercy on thy petitioner Dufay  
that his death may be  
beautiful in thy sight.

Hail, most beautiful of all,  
and ever plead for us with Christ  
on high that we may not be damned.  
Have mercy on us.  
And help us so that in the hour of death  
our hearts may be worthy.



## 9 Agnus Dei

*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.*

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:  
have mercy on us.

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

## 10 Exultet celum laudibus

*Exultet celum laudibus,  
Resultet terra gaudiis,  
Apostolorum gloriam  
Sacra canant solemnia.*

*Vos, secli iusti iudices  
Et vera mundi lumina,  
Votis precamus cordium,  
Audite preces supplicum.*

Let Heaven exult with praise,  
May Earth echo with rejoicing,  
The glory of the Apostles  
Is hymned in the sacred feast.

O you, just judges of the ages  
And true light of the world,  
We pray you, from our hearts,  
To hear the supplicants' prayers.

*Qui celum verbo clauditis  
Serasque eius solvitis  
Nos a peccatis omnibus  
Solvite iussu, quesumus.*

*Quorum precepto subditur  
Salus et languor omnium,  
Sanate egros moribus  
Nos reddentes virtutibus.*

*Ut, cum iudex advenerit  
Christus in fine seculi,  
Nos sempiternis gaudiis  
Faciatur esse compotes.*

*Deo Patri sit gloria  
Eiusque soli Filio  
Cum Spiritu Paraclito  
Et nunc et in perpetuum. Amen.*

You, who by your word can open  
And close the gates of Heaven  
Free us from all our sins  
By your command, we pray.

The health and sickness of all  
Is subject to your will;  
Heal us who are sick  
And give us back our strength.

That when Christ comes in judgement  
At the end of time,  
He may make us sharers  
In eternal joy.

To God the Father be glory  
And to his only Son  
With the Holy Spirit,  
Now and for ever. Amen.



# The Hilliard Ensemble



For more than three decades now The Hilliard Ensemble has been active in the realms of both early and contemporary music. As well as recording and performing music by composers such as Pérotin, Dufay, Josquin and Bach the ensemble has been involved in the creation of a large number of new works. James MacMillan, Heinz Holliger, Arvo Pärt, Steven Hartke and many other composers have written both large and small-scale pieces for them.

The ensemble's performances frequently include collaborations

with other musicians such as the saxophonist Jan Garbarek, violinist Christoph Poppen, violist Kim Kashkashian and orchestras including the New York Philharmonic, the BBC Symphony Orchestra and the Philadelphia Orchestra.

John Potter's contribution was crucial to getting the Hilliard Live project under way. John has since left to take up a post in the Music Department of York University. His place in the group has been filled by Steven Harrold.

[www.hilliardensemble.demon.co.uk](http://www.hilliardensemble.demon.co.uk)

# The Hilliard Ensemble

David James	countertenor
Rogers Covey-Crump	tenor
John Potter	tenor
Gordon Jones	baritone

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Recorded by BBC Radio 3 at a concert given in Saint Alban's Church, Brooke Street, London on 22nd January 1998

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