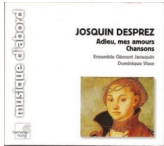


Josquin Desprez - Adieu Mes Amours. Chansons (1988)

Written by bluesever

Thursday, 22 October 2009 11:57 - Last Updated Sunday, 27 October 2013 09:21

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[01] Douleur me bat - 5 voix (Hc, T, T, Ba, B) et violes 2'54 [02] Adieu mes amours - 4 violes 2'03 [03] Plusieurs regretz - 2 voix (Hc, Ba) et violes 2'32 [04] Petite camusette - 3 voix (Hc, T, Ba) et 3 violes 1'07 [05] Mille regretz - 4 voix (Hc, T, Ba, B) et luth 1'59 [06] Mille regretz - luth solo 2'31 [07] En non saichant - 5 voix (Hc, T, Ba, Ba, B) 2'23 [08] J'ay bien cause de lamenter - 3 voix (Hc, T, B) et luth 1'24 [09] Nymphes, nappés - tutti: 6 voix, violes, luth 2'36 [10] Ile fantazies - violes 1'59 [11] La plus des plus - violes 1'20 [12] Plus n'estes ma maistresse - 4 voix (Hc, T, Ba, B) et luth 2'21 [13] Cueurs désolez - cantus (Hc) et violes 1'41 [14] Plaine de dueil - 5 voix (Hc, T, T, Ba, B) et violes 2'03 [15] Fortuna desperata (Busnois/Josquin) - violes 1'39 [16] Faulte d'argent - 5 voix (Hc, T, T, Ba, B) et luth 2'05 [17] Cueur langoreulx - 2 voix (Hc, T) et violes 1'59 [18] Fors seulement - luth 1'53 [19] Je me complains - 5 voix (Hc, T, T, Ba, B) et violes 1'44 [20] Si congié prens - 2 voix (T, Ba) et violes 2'51 [21] Tenez moy en vos bras - tutti 1'50 [22] El grillo - 4 voix (Hc, T, Ba, B) et luth 1'33 [23] Si j'ay perdu mon amy - violes 2'22 [24] Parfons regretz - 5 voix (Hc, T, T, Ba, B) 2'33 [25] Vous l'arez s'il vous plaist - 3 voix (Hc, T, Ba) et violes 1'49 [26] Allégez moy - 6 voix (tutti) et luth 1'05 [27] Déploration sur la mort de Johannes Ockeghem 5'54 (Nymphes des bois) - 5 voix (Hc, T, Ba, Ba, B) DURÉE TOTALE 59'54

Ensemble Clément Janequin: dir. Dominique Visse, haute-contre Bruno Boterf, Jean-Paul Fouchécourt, ténors Philippe Cantor, Josep Cabré, barytons Antoine Sicot, basse Claude Debóves, luth Ensemble Les Eléments: Ariane Maurette, Nanneke Schaap, René Stock, Erin Headley, violes

Although I have quite a few Josquin CDs, this one is rather unusual among them: where most look 'back' and see Josquin in the context of his medieval predecessors, this CD looks 'forward' and sees Josquin as predecessor of the madrigalists. Songs are accompanied by a consort of viols or a lute (or both), creating a sound-world that matches the Italian madrigals of a generation (or two) later, or that of Dowland and the English lute/consort songs. And it is quite an eye-opener, because it really works, and thus reminds us that Josquin was in some respects

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transitional, too.

I would, though, recommend the Hilliards' disc of songs and religious pieces as a still better introduction to Josquin, and for their livelier performances of several of the chansons too. (And, as a minor complaint, I personally would have preferred vocal versions of some of Josquin's best songs which are only offered in lute/viol transcriptions here - Fortuna desperata, Fors seulement for instance.) ---D. Wyatt, amazon.com

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