

COMPACT
DIGITAL AUDIO
PAC00022

NADIA BOULANGER

FRENCH RENAISSANCE VOCAL MUSIC

PRISTINE
AUDIO
XR

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| 1: Mille regretz (Josquin des Pres) | 1:38 |
| 2: Ce moys de may (Clement Jannequin) | 1:05 |
| 3: Helas, mon Dieu (Psalm from "Second livre des Meslanges") (Claude Le Jeune) | 6:13 |
| 4: Bon jour, mon coeur (from "Meslanges") (Orlando de Lassus) | 1:23 |
| 5: Noblese git au coeur ("Musique 1570") (Guillaume Costeley) | 4:02 |
| 6: Quand mon mary vient de dehors (Orlando de Lassus) | 1:10 |
| 7: A declarer mon affection ("31 Chansons Musicales") (anonymous) | 1:51 |
| 8: Mignonne, allons voir si la Rose ("Musique 1570") (Guillaume Coste ley) | 3:04 |
| 9: Hau, hau, hau le boys! ("31 Chansons Musicales") (Claudin de Serimsy) | 1:41 |
| 10: Revecy venite du Printemps ("Le Printemps, " 1513) (Claude Le Jeune) | 4:34 |
| 11: Vous me tuez si doucement ("Chansonnettes Mesures") (Jacques Mauduit) | 2:01 |
| 12: Tu ne l'enten pas, c'est latin (Claude Le Jeune) | 2:05 |
| 13: Au joly boys ("31 Chansons Musicales") (Claudin de Serimsy) | 2:50 |
| 14: Francion vint l'autre jour (Pierre Bonnet) | 1:31 |
| 15: Le Chant des Oyseaux (Clement Jannequin) | 7:13 |

Issued in 1950 as US Decca LP DL 9629

Transfer by Lynn Bayley from her private collection

XR remastering by Andrew Rose at Pristine Audio, December 2007

Cover artwork based on a photograph of Nadia Boulanger

Total duration: 42:20 © 2007 Pristine Audio.

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PACO022

Ensemble Vocale: Flore Wend, Monda Million, Geneviève Moassignon, sopranos;
Nancy Waugh, mezzo-soprano; Violette Journeaux, contralto. Hughes Cuenod,
Paul Derenne, tenors. Doda Conrad, Bernard Cottret, basses.

Ensemble Instrumentale: Luben Jordanoff, violin; Pierre Pasquier (solo),
C. Lequien, violas; Maurice Gendron (solo), N. Pasquier, M. Reculard, Jean
Reculard, William Klenz, cellos; Pierre Barthélemy, bass; Pierre Jamet, harp;
M. Piard, G. Grandmaison, bassoons; Roger Delmotte, trumpet.

"Every work of art is a triumph of technique. From a certain happy arrangement of words, lines, colors, or sounds, beauty is suddenly born. How? It would be very difficult to say, for the essence escapes analysis. The masters of the Renaissance, admirable artisans that they were, knew this well. To be sure, always having taken pains to do a good job wherever the responsibility and the dignity of the artist were concerned, they put themselves in the hands of the gods when it came to going beyond the limits where human control ends.

Even at the risk of offending some people, it is fair to assume that emotion is not the fruit of idle sentimentality but of a complete command of means. "Whoever wants to write down his dream owes it to himself to be infinitely awake" (Paul Valéry). It is certain that "this secret and almost incredible power of moving hearts in one way or another," as Calvin put it, results from the very nature of the form, of melodic curve, rhythmic life, lengthening and contracting of cadences, relation of intervals, both melodic and harmonic – in short, of the thousand and one elements of which music is made.

This is not the place to undertake a detailed study of these elements. The object of this short introduction is simply to invite the listener to take advantage of the joys that can be brought to him by the treasure of an art as much alive today as ever. In the preface to the first volume of his admirable collection, *Maîtres musiciens de la Renaissance Française*, Henry Expert says: "It is a question of rescuing the music of a great century from the oblivion in which until recently its poetry was still slumbering; and, while enriching the history of art, of uncovering an unexplored corner of the French spirit."

This record has been planned to highlight some representative types of this music and make a sort of synthesis of them."

NADIA BOULANGER, 1950

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