

Douce Beauté

French lute-songs from the Renaissance and Early Baroque



Lutevoice

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Douce Beauté

Mignon, allons voir si la rose
Mon Mary m'a diffamée
Mille regretz
Jouyssance vous donneray
Tant que vivray
Dont Vient Cela
Puisqu' ainsi est que suis escondit
Has tu point veu
Passemeeze
Fortune laisse moy
O ma dame
Si l'on doit prendre
Ces fascheux soltz
Venes mes serfs
Entrée de Luth (lute solo)
N'espérez plus mes yeux
Yo soy la locura
Adorable princesse
Rio de Sevilla
Se tu veux apprendre les pas à dancer
Enfin la beauté;
Qu'on ne me parle plus d'amour;
El Baxel está en la playa
Passava amor su arco desarmado
Vuestros ojos

Anonymous
Josquin des Prez (c. 1450-1521)
Josquin des Prez
Claudin de Sermisy (c. 1490-1562)
Claudin de Sermisy
Claudin de Sermisy
Philip van Wilder (c. 1500-1553)
Adrian Le Roy (c. 1520-1598)
Adrian Le Roy
Anonymous (Published in 1529)
Adrian Le Roy
Claude Gervaise (?-1540-60)
Anonymous (Published in 1529)
Clemens non Papa (c. 1510–1556)
Robert Ballard (published in 1611)
Antoine Boesset (1586-1643)
Du Bailly (¿-1637)
Pierre Guédron (c. 1565-c. 1620)
Anonymous
Pierre Guédron
Etienne Moulinié (1600- after 1669)
Pierre Guédron
Anonymous
Anonymous
Anonymous

This programme presents an overview of French “song” and its development through the Early Renaissance until the beginning of the Baroque Era. The first part of the programme exemplifies the mostly contrapuntal style of the chansons from the early XVIth Century and a later tendency towards more homophonic songwriting.

Associated with the Early Baroque, the term “Air de Cour” began to appear around the last quarter of the XVIth Century replacing “chanson” without any apparent stylistical change in the compositions. Between 1608 and 1632, 15 volumes of “Airs de differents autheurs”, anthologies of solo airs de cour accompanied by lute were published, including some quite idiosyncratic Spanish songs. In the last year of Louis XIII's reign, the last book of solo airs de cour was published; here the editor and chief composer, A. Boesset, stated that all his publications of airs had been to amuse and satisfy the king, The second part of the programme is dedicated to this genre.