

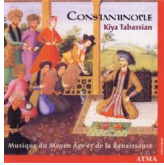
## Constantinople - Musique du moyen age et de la Renaissance (2001)

Written by bluesever

Saturday, 31 August 2019 14:26 -

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1. *Branle de la haye (Arbeau)* [4:20] 2. *Branle d'Escosse (Arbeau)* [2:57] 3. *Branle du village (Balard)* [5:58] 4. *Pazzo e Mezzo (anonyme)* [2:06] 5. *Hardi (Radif)* [2:20] 6. *Yekchoubeh (Radif)* [1:24] 7. *Saltarello (anonyme)* [2:58] 8. *Estampie anglaise (anonyme)* [4:39] 9. *Sospitati dedit egros (anonyme)* [2:52] 10. *Mignonne allons (anonyme)* [3:38] 11. *Saltarello (anonyme)* [2:44] Cancionero Musical de Palacio 12. *La Tricotea (Alonso)* [2:42] 13. *So el Enzina (anonyme)* [2:52] 14. *Tres morillas (anonyme)* [2:23] 15. *Danza alta (Torre)* [3:44] 16. *Un amiga tengo (Enzina)* [1:35] 17. *Tir'alla, que non quiero (Alonso)* [2:38] 18. *Callabaza no sé (anonyme)* [2:42] 19. *Al alva venid (anonyme)* [2:36] 20. *Rodrigo Martinez (anonyme)* [2:09] 21. *Fata la parte (Enzina)* [3:02] 22. *Pedro, i bien te quiero (Enzina)* [1:27] 23. *Todos los bienes del mundo (Enzina)* [5:10]

CONSTANTINOPLÉ: Kiyā Tabassian — setar Mike Cole — lute Isabelle Marchand — viola da gamba Matthew Jennejohn — recorders Ziya Tabassian — tombak, dayereh, daf, def, percussions

The Constantinople ensemble has been in existence for four years. Its name comes from the legendary city of Constantinople, which for centuries was the point of confluence and exchange between the cultures of East and West. This musical ensemble, of variable format, thus thrives on two geographically distant cultural and musical worlds, those of Iran and of Europe. These two cultures, although far apart today, were at certain times continually exchanging in areas such as the sciences, the arts, and philosophy, in some instances yielding fruitful results.

Constantinople seeks to rekindle this spirit by delving into the musical heritage of the Medieval and Renaissance periods. The ensemble especially endeavours to recreate a rich and living utterance, based on creativity and on the knowledge of classical Persian art music and the early music of Europe. This means creating a musical language that gives free reign to improvisation and fancy while upholding and respecting the basic forms of those musical eras.

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The ensemble's instrumentation is rather unique: The use of the setar as a solo instrument opens a new vista in the performance of Medieval and Renaissance music. ---sonusantiqva.org

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