

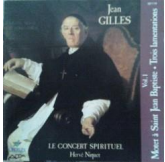
## Jean Gilles - Motet À Saint Jean Baptiste • Trois Lamentations (1989)

Written by bluesever

Sunday, 16 September 2018 12:56 - Last Updated Sunday, 16 September 2018 16:27

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Motet À St Jean Baptiste 1 *Symphonie Et Chœur «Cantate Jordanis Incolae»* 5:18 2  
*Quatuor «Ut Nunciatus»* 2:33 3 *Air Ténor «O Res Mirabilis»* 2:42 4 *Chœur «Qui Gestat»*  
2:37 5 *Air Contre-ténor «Redemit Christus»* 2:44 6 *Duo Soprane-Basse «Quantus Amor»*  
1:20 7 *Chœur Final «Gaudeat Caelum»* 3:50 Lamentation Du  
Mercredi Soir 8  
*Entrée* 2:14 9 *Beth* 3:37 10 *Ghimel* 2:06 11 *Daleth* 4:26 12 *Heth* 1:57 13 *Jerusalem*  
*Convertere* 1:42  
Lamentation Du Jeudi Soir  
14 *Entrée* 3:04 15 *Teth* 3:22 16 *Caph* 2:05 17 *Jerusalem Convertere* 1:37  
Lamentation Du Vendredi Soir  
18 *Entrée* 3:08 19 *Teth* 3:27 20 *Jod* 2:00 21 *Jerusalem Convertere* 1:43  
Véronique Gens - soprano Francine Gédéon - soprano Douglas Nasrawi, Jean-Paul  
Fouchécourt - tenor Jean-Louis Paya - baritone Jean-Claude Saragosse - bass Chœur Et  
Orchestre Le Concert Spirituel Hervé Niquet - conductor

Jean Gilles - Born: January 8, 1668 Died: February 5, 1705. Poitevin was his teacher at Cathedral of St Sauveur at Aix-en-Provence. (Poitevin also taught Campra and Blanchard.) Gilles succeeded Poitevin as the master of music at Aix-en-Provence and later appointed as the master of music at the Cathedral of St Etienne at Toulouse. In 1701 (because his fame had spread) he was offered the choral direction at Notre Dames des Doms, Avignon. The position was temporarily filled by Rameau but Gilles never vacated his position at Toulouse. The "Messe de Morts," which was performed for the funerals of both Louis XV and Rameau, begins in the key of F-dur through the Kyrie, and the remainder is set in G-mol. This structure follows the tradition of the Gregorian modal form. Gilles' compositions were described in terms of deep orchestral pathos combined with fugues worked with care. Like Lalande, Gilles' orchestras were not contingent upon the chorus which may also be an indication of Lalande's influence. Gilles superbly blended polyphony with homophony, the latter being employed for emphasis.  
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