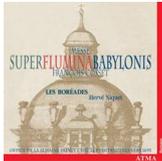


Cosset - Messe Super Flumina Babylonis (2001)

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Czwartek, 19 Kwiecień 2018 15:54 -

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1. *Introit - Rubum que viderat* (Guillaume-Gabriel Nivers) 2:19 2. *Missa Super flumina Babylonis - Kyrie* (François Cosset) 4:09 3. *Cantique* (Etienne Moulinié) 5:19 4. *Missa Super flumina Babylonis - Gloria* (François Cosset) 6:28 5. *Graduel* (Pierre Bouteiller) 4:04 6. *Missa Super flumina Babylonis - Credo* (François Cosset) 9:09 7. *Offertoire* (Nicolas Clérambault) 5:35 8. *Missa Super flumina Babylonis - Sanctus* (François Cosset) 3:45 9. *Motet O Dulcissime Domine - Élévation* (Jean-Baptiste Lully) 5:52 10. *Missa Super flumina Babylonis - Agnus Dei* (François Cosset) 2:58 11. *Motet Laudate Pueri - Communion* (Jean-Baptiste Lully) 7:59 12. *Motet Laudate Pueri - Ite Missa Est* (Jean-Baptiste Lully) 0:39 13. *Motet Pour Le Roy Domine* (Jean-François Lalouette) 2:25 14. *Conduit Beata Viserere Mea* (Anonyme) 3:35
Les Boréades Montreal: Danièle Forget, Devon Wastle, Dominique Cousineau, Dorothea Ventura, Éthel Guéret, Teresa van der Hoeven - soprano Francis Colpron - recorders, traverso Hélène Plouffe - violin Susie Napper - viola da gamba Hervé Niquet - conductor and organ

François Cosset (c. 1610-1664) composed a proportion of his music for performance in a convent. It is therefore scored for high voices, and this includes the present work - a polyphonic *Missa Super flumina Babylonis* for six high voices and small complement of period instruments. Interspersed among the Mass movements here are a number of 'petits motets' by Lully and others, also for soprano voices, along with a few instrumental pieces.

The works are performed by six soprano voices of the Montreal-based Les Boréades ensemble, with flute, recorder, violin, viola da gamba, all directed by Hervé Niquet at the organ. The Mass itself is a beautiful work, its melodic lines graceful and its high-voiced textures complemented very effectively by the instrumental accompaniment. The effect is greatly enhanced by the very well-judged performance, the singers in particular possessing pure, clear, steady voices with a strong resemblance to boy treble quality and their characteristic air of unsophisticated youth and innocence.

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The other works also come off well, with an especially attractive Chaconne from Nicolas Clérambault (track 7) among them, but with some other pieces of lesser interest. Recording quality, in a Quebec church, is lovely, booklet notes are excellent, but there are no texts or translations. Altogether, this programme offers a distinct and enlightening departure from the usual baroque fare, and will certainly be of interest to enthusiasts of baroque sacred music in search of something a bit different. ---Stephen Midgley, amazon.com

François Cosset was a French composer. Born in Picardy around 1610, Cosset first worked in Saint-Quentin and in Laon before becoming director of music at Notre-Dame Cathedral in Reims. Apparently without leaving this position, he took on a like post at Notre-Dame in Paris, succeeding Jean Veillot in 1643. However, following criticism from Queen Anne of Austria concerning two flawed performances of a Te Deum in 1646, he returned to Reims, as indicated by a deed of 1650. Cosset wrote eight masses in 4, 5 and 6 parts published as of 1649 by Robert III Ballard; the last mass was published posthumously in 1673 under the title Missa sex vocum super flumina Babylonis. Few of these polyphonic masses were published after this date. ---grainger.de

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