

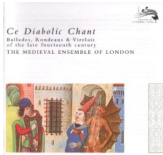
## Ce Diabolic Chant - Ballades, Rondeaux & Virelais (2007)

Written by bluesever

Wednesday, 03 November 2010 20:07 - Last Updated Monday, 17 February 2014 21:42

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1. Johannes Suzoy (Jo Susay) Ballade: *Prophilius, un des nobles de Roume* [play](#)
2. Ballade: *A l'arbre sec puis etre comparé*
3. Ballade: *Pictagoras, Jabol et Orpheüs*
4. Jacob (Jacquemin de) Senleches Ballade: *Je me merveil / J'ai pluseurs fois*
5. Virelai: *En ce gracieux tamps joli*
6. Ballade: *Fuions de ci, fuions, povre compaingne*
7. Guido: Rondeau: *Dieux gart qui bien le chantera*
8. Ballade: *Or voit tout en aventure*
9. Jacob (Jacquemin de) Senleches Virelai: *La Harpe de melodie*
10. Ballade: *En attendant esperance conforte*
11. Virelai: *Tel me voit et me regarde*
12. Johannes Olivier Ballade: *Si con cy gist mon cuer en grief martire*
13. Johannes Galiot Ballade: *Le sault perilleux a l'aventure prins* [play](#)
14. Rondeau: *En atendant d'avoir la douce vie*
15. Anon. Ballade: *En Albion de fluns environee*
16. Anon.: Rondeau: *Se j'ay perdu toute ma part*

The Medieval Ensemble of London:

Margaret Philpot (alto), Rogers Covey-Crump (tenor), Paul Elliott (tenor), Michael George (baritone), Geoffrey Shaw (baritone),

Robert Cooper (rebec, fiddle), Peter Davies (dulcian, harp), Timothy Davies (gittern, lute)

Peter Davies & Timothy Davies – director

Kingsway Hall, London, UK [01/1982]

Rel.: 1983

In the history of western music, the works of the late Medieval period are among the most foreign-sounding to modern ears -- they can delight those who love musical novelty, but can

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seem just plain odd to listeners who are most at home in the Baroque/Classical/Romantic repertoire. The music often has a strong but irregular or shifting pulse, with what feels like dropped or extra beats; an exaggeratedly melismatic style of text setting, in which a single syllable can be stretched over what seems like pages; an angular style of counterpoint, in which the voices may appear to have little logic in their relationships; and harmonies that operate on principles that might have come from a distant culture, if not another planet. Welcome to the world of the *ars subtilior*, the musical avant-garde of the late fourteenth century.

This recording, made in 1982 by the Medieval Ensemble of London, led by Peter and Timothy Davies, is historic because it was the first to apply the principles of the historical performance movement to this repertoire, and it includes the complete works of five of the most significant French composers of the period. The vocal ensemble performs some of the ballades, rondeaux, and virelais a cappella, and some accompanied by a small instrumental ensemble. (Most recent research has determined that all of these pieces are appropriate to be sung unaccompanied.) The group sings with purity and precision, gives the oddly metered music the punch it needs to make a full impact, and doesn't shy away from its contrapuntal and harmonic eccentricities. The music is so engagingly original, and it's performed with such spark and high energy, that this CD should appeal to adventurous listeners who enjoy being challenged by music from off the beaten path. ~ *Stephen Eddins, Rovi All Music Guide*

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