



"Le Printemps"

CLAUDE LE JEUNE (1528-1600)

composer at the court of Henri III

"Le Printemps" is a posthumous collection, a compilation of works by Claude Le Jeune, a sort of artistic testament of the composer, published three years after his death.

Among the musicians associated with the work of the Académie de Poésie et de Musique, whose destinies were mainly guided by Antoine de Baïf, Claude Le Jeune was indisputably the most brilliant.

The accomplishments of this Academy were to revive the metric rules directly inspired by Greek and Latin poets, which brought about a new approach to combining music and poetry.

The excellent edition of "le Printemps", published by Henry Expert at the very beginning of the 20th century, initiated a wave of interest among theorists, musicians and composers such as Maurice Emmanuel or Olivier Messiaen. This work became an essential reference for the humanist movement at the end of the 16th century.

This collection continues to impress through the diversity of its contents. It contains airs "measured in the ancient way" whose prosody is enhanced with a surprising fluidity. This new writing ensured the fame of Claude Le Jeune, or Claudin as he is often called, enshrining him in the burgeoning aesthetic movement of the 17th century.

"Le Printemps" also contains large-scale polyphonic songs that testify to his ability to handle 16th century techniques. Here he takes pieces by various authors - Jannequin and Willaert - and develops them by adding an additional voice and composing new sections.

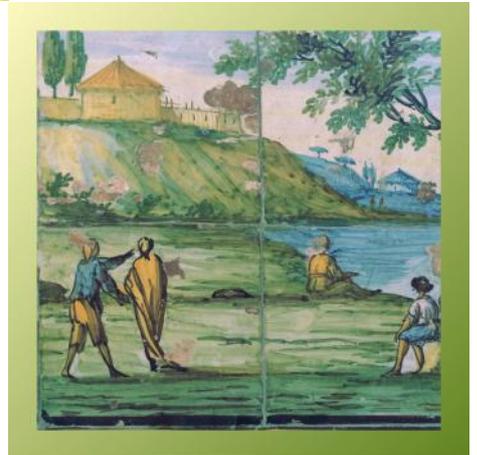
As heir to the Renaissance aesthetic, Claudin uses this musical material in all its diversity and projects it, through his airs, into what will become the "air de cour", one of the most prized musical forms of the 17th century.

To underline Claudin's consummate art, we complete this programme with his 3 instrumental fantasies, which testify to his art in the field of counterpoint, once freed from prosodic and textual constraints.

According to the Academy's precepts, artistic success requires a combination of three elements: quality of composition, quality of interpretation and the enlightened sensibility of the listener.

Just as in the 16th century, to prove his consummate art, the interpreter is asked to master polyphony while magnifying prosody. He must therefore use the vocal and instrumental means required to find the flexibility and naturalness that Claudin so ardently sought.

Claude Le Jeune's unparalleled sense of prosody makes his work one of the most beautiful musical settings of the French language, just like Debussy's "Pelléas et Mélisande".



ARTISTIC TESTAMENT OF THE COMPOSER, "LE PRINTEMPS" BECAME EMBLEMATIC OF A NEW ESTHETICS RELATED TO THE HUMANISTIC CURRENT OF THE ACADEMY OF POETRY AND MUSIC, AT THE END OF THE 16TH CENTURY.

CLAUDE LE JEUNE MASTERS WITH A CONSUMMATE ART THE CONTREPOINT AS WELLE AS THE POLYPHONY ANS HIS UNEQUALLED SENSE OF PROSODY MAKES HIS WORK ONE OF THE MOST BEAUTIFUL MUSICAL SETTINGS OF THE FRENCH LANGUAGE.



ensemble GILLES BINCHOIS

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