



## « POLYPHONIES OUBLIÉES »

Forgotten polyphonies  
French faux-bourçons  
(16<sup>th</sup>-19<sup>th</sup> c.)

Already in the middle-ages but mostly from the Renaissance, the chant in the french Church dressed in polyphony to magnify the solemnity of a celebration. This vocal pieces were called « Faux-bourçons » or simple contrapunct and they enlightened the melody and the text of the chant. Mostly anonymous, coming from a musical practice of improvisation, those pieces were sometimes attributed to well-known composers but they remained unknown and underestimated until today. Nevertheless, this practice has been one of the most appreciate during centuries in the french parishes.

At the term of a 3 years' research, in collaboration with the musicology department of the Toulouse University, the ensemble Gilles Binchois brings to life in this programme the strength, the simplicity and the moving beauty of those forgotten sonorities.



AMONG THE POLYPHONIC CHURCH PRACTICES, THE *FAUX-BOURDON* IS THE ONE WHICH LASTED THE LONGEST IN THE EUROPEAN CHURCHES. IT IS NO EXAGGERATION TO SAY THAT, FOR CENTURIES, IT REPRESENTED THE SOUND IMAGE THAT IDENTIFIED CHURCH MUSIC FOR THE BELIEVERS.

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