

GLOSSA 

Josquin Desprez (c.1450-1521)
Stabat Mater
Marian motets and instrumental songs

- 1 Stabat Mater 7:29
- 2 Bergerette savoyenne (instr.) 3:13
- 3 Ave Maria 5:45
- 4 La Bernardina (instr.) 2:30
- 5 Ecce tu pulchra es 4:25
- 6 De tous biens plaine (instr.) 1:59
- 7 Salve Regina 7:16
- 8 Entre je suis (instr.) 1:59
- 9 Benedicta es celorum regina 7:45
- 10 Fortuna desperata (instr.) 3:08
- 11-17 Vultum tuum deprecabuntur 21:07
- 18 Nymphes nappés – Circumdederunt me 2:34

total playing time 68:48

Cantica Symphonia / Giuseppe Maletto

Laura Fabris, Giulia Beatini *soprano*
Elena Carzaniga *alto*
Giuseppe Maletto, Gianluca Ferrarini,
Massimo Altieri, Livio Cavallo *tenor*
Marco Scavazza, Matteo Bellotto *bass*

Guido Magnano *organ*
Marta Graziolino *harp*
Efix Puleo, Laura Bertolino *fiddle*
Mauro Morini *slide trumpet & sackbut*
David Yacus *sackbut*

Recorded in Cumiana, Milo and Roletto, Italy,
in August 2018, February 2020 and June 2020
Engineered and produced by Giuseppe Maletto
Executive producer: Carlos Cester

Booklet essay by Marco Bizzarini
English – Français – Deutsch
Design: Rosa Tendero
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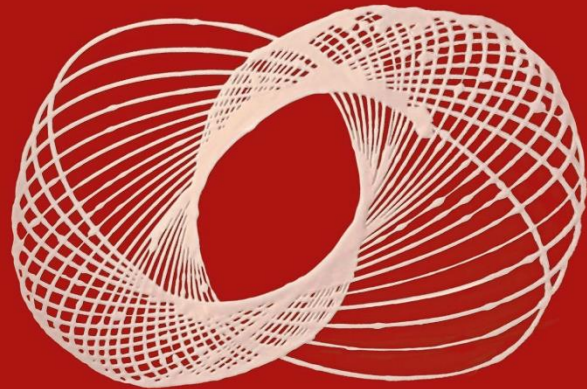
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GLOSSA Platinum

<p>Josquin Desprez STABAT MATER Marian motets and instrumental songs</p> <p>Cantica Symphonia Giuseppe Maletto</p>	GCDP31909	PC: 01Q
	1 CD 2020	
<p><u>Also available:</u></p> <p>Heinrich Isaac MISSA MISERICORDIAS DOMINI & MOTETS Cantica Symphonia/Giuseppe Maletto</p> <p>GCDP31908</p>  <p style="text-align: center;">8 424562 319080</p>		

For its new Glossa release of Josquin, **Cantica Symphonia** (which has given us recordings of Dufay, Isaac and Busnois in recent years) reflect modern performance thinking for one of the greatest composers in music. Giuseppe Maletto has united a strong group of Italian singers to provide distinctive accounts of motets including the Stabat Mater, the five-part Salve Regina, the seven-sectioned Vultum tuum cycle as well as the Ave Maria... virgo serena. To leaven this vocal density a team of organ, harp, fiddle, slide trumpet and sackbut add instrumental versions of a group of Josquin's secular compositions, as well as selectively combining with the voices in the polyphony.

Marco Bizzarini's booklet essay traces Josquin's elusive career path, which included Rome, Ferrara and possibly also Milan, and the importance in his output of sacred compositions of Marian works.