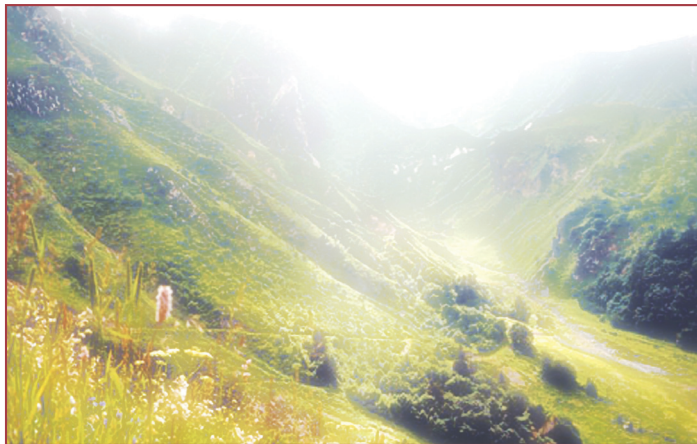


Joseph
CANTELOUBE
Chants d'Auvergne

Véronique Gens, Soprano
Orchestre National de Lille
Jean-Claude Casadesus



Joseph Canteloube (1879-1957)

Chants d'Auvergne

The mountainous province of Auvergne, its name derived from the Gallic tribe of the Arverni, victorious under Vercingétorix in resistance to Julius Caesar, has held an important position in the history of France, from its conquest in 1190 by Philippe Auguste. In the Middle Ages there remained a careful balance of power between local feudal lords, until Auvergne became crown territory in the sixteenth century. The region has its own patois and its own cultural traditions. It was from Auvergne that the family of Marie-Joseph Canteloube de Malaret stemmed. He himself was born in 1879 at Annonay and spent his childhood in the countryside of Malaret, in the south of Auvergne. It was there that he found his first interest in folk-song. As he later wrote '*Les chants paysans s'élèvent bien souvent au niveau de l'art le plus pur, par le sentiment et l'expression, sinon par la forme*' (The songs of the peasants very often reach the level of the purest art in feeling and expression, if not in form). In 1900, after the death of his mother, he went to Paris, where he had piano lessons with Amélie Daetzer, a pupil of Chopin. Two years later he began his study of counterpoint with César Franck's pupil Vincent d'Indy, later entering the Schola Cantorum that d'Indy had established, an institution of sound musical principles, but one that deliberately avoided the regulations and formalities of the Conservatoire. The Schola Cantorum gave particular encouragement to the development of regional musical traditions, an aim that was to suit very well the views of the monarchist Charles Maurras and *Action française*. Here Canteloube studied fugue, composition and orchestration, meeting another disciple of Franck, Charles Bordes, whose mismanagement of the affairs of the Schola later led to his own bankruptcy

and resignation, and the composer Dédot de Séverac, a regional composer of similar ambitions to his own. He was later to write biographies of both Vincent d'Indy and Dédot de Séverac.

Joseph Canteloube never won any great outstanding success as a composer, although his music was heard in Paris. Among his first compositions was a setting of Verlaine's *Colloque sentimental*, for voice and string quartet, followed by other works for voice and instrumental ensemble. His opera *Le Mas*, largely written by 1913, was staged in Paris only in 1929, a second stage work remained incomplete, and a third, *Vercingétorix*, had a prompter staging in Paris in 1933. He wrote a relatively small number of orchestral works and chamber music, devoting time increasingly to his folk-song researches. During the Occupation he was in Vichy, working for the Pétain Government on the revival of interest in folk-music, an aim that had, for him, and for others associated with *Action française*, an ethical, social and political importance.

Since his death in 1957 Canteloube has become widely known for his folk-song arrangements, in particular his *Chants d'Auvergne* for voice and instrumental ensemble, a series of five publications, the first two written in 1924, the third and fourth in 1927 and 1930, respectively, and the last in 1955. These settings, which have won increasing popularity, aptly present the original songs, with orchestral accompaniments that often suggest the instruments of the countryside. The songs, enhanced rather than damaged by their setting, speak for themselves.

Keith Anderson

Véronique Gens

Having dominated the international baroque scene over the last years, the French soprano Véronique Gens today is also regarded as one of the world's finest Mozart singers. In concert she has appeared at the Salzburg Easter Festival with the Berlin Philharmonic Orchestra under Claudio Abbado, at the Saint-Denis Festival with the Orchestre National de France and Charles Dutoit, with the Orchestre de Paris and Frans Brüggen, and at Rome's Santa Cecilia with Myung-Whun Chung. Other appearances have included collaboration with orchestras such as the Royal Flanders Philharmonic Orchestra, the Orchestre National de Lille, the Orchestra of the Lyon Opera, and with Il Giardino Armonico. She was heard at the Barcelona Liceu and in Aix-en-Provence with René Jacobs, sang Haydn's *Orfeo* in La Coruña and Honegger's *Jeanne d'Arc au bûcher* at the Salzburg Festival, among many other notable performances. Her career has continued with appearances in opera and in the concert hall throughout Europe, in the United States and in Tokyo. Elected Singer of the Year 1999 by the French Victoires de la Musique, she has a number of recordings to her credit, with a repertoire ranging from Purcell, Handel and Scarlatti to Berlioz and to Ravel.



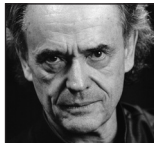
Orchestre National de Lille

Région Nord / Pas de Calais

Established in 1976 for the Région Nord / Pas de Calais, with government support, the Orchestre National de Lille has since then been under the direction of Jean-Claude Casadesus. The orchestra has a wide repertoire and gives special attention to contemporary music and to the promotion of young musicians. It has become one of the most distinguished French orchestras, with some 120 concerts annually, at home and abroad. The orchestra has collaborated with renowned conductors and soloists and has a touring programme in its own region that brings music to some two hundred communities and a population of some four million. Tours abroad have taken the orchestra to the Americas, Africa, the Far East, the former Soviet Union and to musical centres throughout Europe, and its work is widely known through broadcasts, television appearances and its many recordings.

Jean-Claude Casadesus

Born in Paris, Jean-Claude Casadesus studied percussion and composition at the Paris Conservatoire, composing several scores for cinema and the theatre. He studied conducting with Pierre Dervaux in Paris and Pierre Boulez in Basel. Appointed permanent conductor at the Paris Opéra and the Opéra-Comique in 1969, he contributed to the development of the Orchestre National des Pays de la Loire with Pierre Dervaux and remained its Assistant Director until 1976. In that year he founded the Orchestre National de Lille and, as Director, has devoted most of his time and energy to its development since then. Under his direction, the Orchestra National de Lille has become one of the leading orchestras in France, renowned in Europe, the United States, Canada and Japan for its wide repertoire, its dynamism and the quality of its artistic vision, based on ethical values and long-term projects. After an invitation to Salzburg in 1985, Jean-Claude Casadesus has taken the orchestra to Africa and toured Germany and the former Soviet Union to high acclaim. Further success came with tours to Brazil, Argentina, Uruguay, Chile, Hong Kong and Lebanon as well as regular visits to the Amsterdam Concertgebouw for the Summer Festival, and also to Belgium. In an international career Jean-Claude Casadesus has appeared in Philadelphia, New York, St Petersburg, Berlin, Moscow, Prague, London, Vienna, Dresden, Leipzig and Montreal, among other musical centres. His work in the opera-house has taken him to the Lille Opéra, the Opéra National de Paris, the Opéra National de Lyon, Opéra de Monte Carlo and the Flemish Opera in Antwerp and Ghent. He has made a considerable number of recordings, and is president of Musique Nouvelle en Liberté, reinforcing his strong commitment to contemporary music.



Joseph Canteloube (1879-1957): Chants d'Auvergne

La région montagneuse de l'Auvergne, dont le nom a pour origine la tribu gauloise des Arvernes, qui avec son chef Vercingétorix résista victorieusement à Jules César, a depuis sa conquête par Philippe Auguste en 1190 joué un rôle important dans l'histoire de France. Au Moyen-Age, un équilibre des pouvoirs y fut maintenu tant bien que mal entre les seigneurs féodaux, jusqu'à ce que l'Auvergne devienne au XVI^e siècle un territoire de la couronne. Cette région possède son propre patois et des traditions culturelles bien spécifiques. C'est d'Auvergne que provenait la famille de Marie-Joseph Canteloube de Malaret. Lui-même naquit en 1879 à Annonay et passa son enfance dans la campagne de Malaret, dans le sud de l'Auvergne. C'est là qu'il commença à s'intéresser aux chants populaires. Ainsi qu'il l'écrivit plus tard : 'Les chants paysans s'élèvent bien souvent au niveau de l'art le plus pur, par le sentiment et l'expression, sinon par la forme.' En 1900, après le décès de sa mère, il se fixa à Paris, où il prit des cours de piano avec Amélie Daetzer, qui avait été l'élève de Chopin. Deux ans plus tard, il commença à étudier le contrepoint avec le disciple de César Franck Vincent d'Indy, pour rejoindre ensuite les rangs de la Schola Cantorum que d'Indy avait fondée, institution dont les principes musicaux étaient bien ancrés mais qui gardait délibérément ses distances par rapport aux règles et aux formalités du Conservatoire. La Schola Cantorum encourageait tout particulièrement le développement des traditions musicales régionales, objectif qui correspondait parfaitement aux vues du monarchiste Charles Maurras et de l'*Action française*. C'est là que Canteloube étudia la fugue, la composition et l'orchestration, faisant la connaissance d'un autre disciple de Franck, Charles Bordes, dont la gestion malencontreuse des affaires de la Schola provoqua sa ruine et le força à démissionner ; il rencontra aussi Déodat de Séverac, compositeur régional qui voyait les

choses de la même façon que lui. Plus tard, il devait écrire des biographies de Vincent d'Indy et de Déodat de Séverac.

En tant que compositeur, Joseph Canteloube ne rencontra jamais un succès retentissant, même si sa musique fut jouée à Paris. Parmi ses premières compositions figurait *Colloque sentimental*, œuvre écrite sur un texte de Verlaine pour voix et quatuor à cordes, suivie d'autres morceaux pour voix et ensemble instrumental. Son opéra *Le Mas*, pratiquement achevé dès 1913, ne fut monté à Paris qu'en 1929 ; un second ouvrage scénique demeura inachevé et un troisième, *Vercingétorix*, connut une création plus immédiate à Paris en 1933. Il écrivit relativement peu d'œuvres orchestrales et de chambre, consacrant de plus en plus de temps à ses recherches de chants populaires. Pendant l'Occupation, il se trouvait à Vichy, travaillant pour le gouvernement à réveiller l'intérêt du public pour la musique populaire, objectif qui pour lui et pour d'autres personnes associées à l'*Action française*, revêtait une importance morale, sociale et politique.

Depuis sa mort en 1957, Canteloube est devenu très célèbre pour ses arrangements de chants populaires, et notamment ses *Chants d'Auvergne* pour voix et ensemble instrumental, série de cinq publications, les deux premières écrites en 1924, les troisième et quatrième respectivement en 1927 et 1930, et la dernière en 1955. Ces pièces, qui ont rencontré un succès de plus en plus important, présentent les chansons originales avec des accompagnements orchestraux évoquant souvent des instruments campagnards. Loin d'être desservies par leur instrumentation, ces chansons pleines d'éloquence n'en sont que mieux mises en valeur.

Keith Anderson

Traduction: David Ylla-Somers

1 La pastoura als camps

*Quon lo pastouro s'en bo os cams,
Gardo sèi moutounadoi,
Tidera la la la la loi!
Gardo sèi moutounadoi!*

*Guèlo rèscountr' un moussurèt,
Lou moussou l'ogatsavo,
Tidera la la la la loi!
Lou moussou l'ogatsavo.*

*'Ah! Daïssa mè bous ogatsa!
Sès ton poulido filho!'
Tidera la la la la loi!
'Sès ton poulido filho!'*

*'Estaco buostré cabalet,
O lo cambo d'un aôbré',
Tidera la la la la loi!
'O lo cambo d'un aôbré'!*

*È lo perdri, quon lo tènio,
Guèlo s'en ès onado,
Tidera la la la la loi!
Guèlo s'en ès onado!*

2 Baillèro

*Pastré, dè dèlāi l'aïo
a gaïré dè boun ten,
dio lou baillèro lèrò.
È n'aï pas gaïré, è dio, tu
baillèro lèrò.*

*Pastré, lou prat faï flour,
li cal gorda toun troupèl,
dio lou baillèro lèrò.
L'èrb ès pu fin' ol prat d'oïçi,
baillèro lèrò.*

*Pastré, couçi forai,
èn obal io lou bèl rïou,*

The Shepherdess in the Fields

When the shepherdess goes to the fields,
To look after her little sheep,
Tidera la la la la loi!
To look after her little sheep!

She meets a fine gentleman,
The gentleman looks at her,
Tidera la la la la loi!
The gentleman looks at her.

'Ah! Let me look at you!
You are such a pretty girl!'
Tidera la la la la loi!
'You are such a pretty girl!'

'Tie up your horse,
To a tree here',
Tidera la la la la loi!
'To a tree here!'

He lost her, when he held her,
She gave him the slip,
Tidera la la la la loi!
She gave him the slip!

Baillèro

Shepherd over the river,
you are not afraid,
sing the baillèro lèro.
I am not afraid, and you sing
baillèro lèro.

Shepherd, the field is in flower,
bring your flock over here,
sing the baillèro lèro.
The grass is finer in the field here,
baillèro lèro.

Shepherd, the stream is between us,
I cannot cross,

*dio lou baillèro lèrô.
Espèromè, tè, baò çirca,
baillèro lèrô.*

Trois Bourrées

3 L'aïo dè rotso

*L'aïo dè rotso té foro mourir, filhoto
l'aïo dè rotso té foro mourir!
Nè té cal pas bèir' ouèl aïo, quèl' aïo
mès cal prèndr' un couot d'ouèl aïo dè bi!*

*S'uno filhoto sè bouol morida, pitchouno,
s'uno filhoto sè bouol morida,
li cal pas doua d'ouèl aïo dè rotso,
aïmao miliour ouèl' aïo dè bi!*

4 Ound' onorèn gorda?

*Ound' onorèn gorda, pitchouno drooulèto?
Ound' onorèn gorda lou troupèl pèl moti?
Onorèn obal din lo ribèirèto
din lou pradèl l'èrb' è fresquèto;
païssèren lòi fèdoï pèl lòi flours,
al louón dèl tsour nous forèn l'amour!*

*Ogatso loui moutous, pitchouno drooulèto,
Ogatso loui moutous, lèis obilhé maï nous!
Ogatso lòi fèdoï què païssou l'èrbo,
è lèis obilhé què païssou lòi flours;
naòtrès, pitchouno, què soun d'aïma,
pèr viouvr' obon lou plosé d'amour!*

5 Obal din lou Limouzi

*Obal din lou Limouzi, pitchoun',
sé l'io dè dzèntoï drolloï, o bé, o bé!
sé l'io dè dzèntoï drolloï, oiçi to bé!*

'Golon, ton bèlo què siascou lèi drolloï dè toun poïs,

*lous nostrès fringairès èn Limouzi,
saboun miliour counta flourèt' o bé!'*

*sing the baillèro lèro.
Wait, I will get you downstream,
baillèro lèro.*

Three Bourrées

Spring Water

*Spring water will kill you, child,
spring water will kill you!
Do not drink water, water,
but take a drink of wine!*

*If a girl marries, little one,
if a girl marries,
she ought not to drink water,
she makes love better after a drink of wine!*

Where shall we find our flock?

*'Where shall we find our flock, little girl?
Where shall we find our flock in the morning?
We shall find it by the river bank
where the grass is fresh;
they will graze there among the flowers,
and all day we shall make love!*

*See the sheep, little girl,
See the sheep, the bees, and us!
See the sheep grazing on the grass,
and the bees on the flowers;
We, little one, make love
we live for the pleasure of love!*

Down in Limousin

*Down in Limousin, little one,
the young girls are beautiful, ah yes!
There are beautiful girls here too!*

*'Brave fellow, what matter if the girls are beautiful in
your country,*

*our men in Limousin
know how to make love to us!'*

*'Obal, din lou Limouzi, pitchouno, sé soun golons;
oïçi èn Aoubèrgno, din moun poïs,
lous omès bous aimoun è soun fidèls!'*

6 Pastourelle

*'È passo dè dessai!
È passo dellaï l'aïo!
Bendras olprès de ièu,
Qué d'ofaïre parlorèn,
È lou restan del jïour
N'en parlorèn d'amour!'*

*'Né pouodi pas passa!
Couçi bouos qué ièu passi?
N'aï pas de pount d'arcados
È n'aï pas dé batèu
Ni maï dè pastourel
Qué mé siasco fidèl!'*

*'Aurias lèu un batèu
Sè tu èros poulido!
Aurias un pount d'arcados,
Aurias un pastourel
Qué té serio fidèl
È maï djsuq' al toumbel!'*

7 L'Antouèno

*Quond onorèn o lo fièïro, ié!
Quond onorèn o lo fièïro, ô!
Li onorèn touï dous, l'Antouèno!
Li onorèn touï dous.*

*Croumporèn uno baquette, ié!
Croumporèn uno baquette, ô!
La croumporèn touï dous, l'Antouèno!
La croumporèn touï dous.*

*La baquette éro méouno, ié!
La baquette séro méouno, ô!
Lèi cornoï sèroun pèr bous, l'Antouèno!
Lèi cornoï sèroun pèr bous!*

*'Down in Limousin, little one, they are brave fellows;
here in Auvergne, in my country,
the men love us and are faithful.'*

Shepherdess

*'Come here to me!
Cross over the river!
Come over here
that we may discuss matters,
and the rest of the day
we shall only talk of love!'*

*'I cannot cross!
How can I cross?
I have no arched bridge,
I have no boat,
Nor do I have a shepherd boy
To be faithful to me!'*

*'You would have a boat
If you were pretty!
You would have an arched bridge,
You would have a shepherd boy
To be faithful to you
Even to the grave.'*

Antoine

*When we go to the fair, ié!
When we go to the fair, oh!
We shall go together, Antoine!
We shall go together.*

*We shall buy a cow, ié!
We shall buy a cow, oh!
We shall buy her together, Antoine!
We shall buy her together!*

*The cow shall be mine, ié!
The cow shall be mine, oh!
The horns shall be for you, Antoine!
The horns shall be for you!*

Deux Bourrées

8 N'aï pas iéu de mio

*N'aï pas iéu de mio, souï qu'un pastourel;
mè sé n'obio-z-uno li sério fidèl;
s'obio 'no mio qué m'aimesse plo,
de poutous, de flours iéu lo coubririo!*

*Mè sul pount d'Enraygo n'io dous áuzelous,
né fa què canta pel lous amoureux;
sès plo bertat cantarèn plo lèu
pel lo gento mio qu'es olprès de ièu!*

*Pel lous camps d'Endoun' io dé gentoï flours;
soun blugoi, roujoï, e dé toutous coulours;
li cal ana qué n'en culiarai,
o lo méouno mio lès poutoraï!*

9 Lo calhé

*'E, dio mè tu, lo calhé, ound as toun nïou?'
'Sul puèt dé lo Bostido dellaï lou rïou!'*

*'E, dio me tu, lo calhé, qué l'o bastit?'
'Es dé bourro dé lèbré è dé lopi!'*

*'E, dio me tu, lo calhé, qué l'io dédins?'
'Dès ious coumo lès àutrès mès plus pouilts!'*

10 La delaïssádo

*Uno pastourèlo èsper olaï al capt del bouès
Lou galan doguèlo, mè né bèn pas!*

*'Ay! souï delaïssádo!
Qué n'aï pas vist lou mio galant;
Crésio qué m'aïmábo, è ton l'aïmé iéu!'*

*Luziguèt l'estèlo, aquèlo qué marco la nuèt,
E lo pauro pastourelletto
Démouret à ploura ...*

Two Bourrées

I have no girl

*I have no girl of mine, I am only a shepherd;
if I had one, I would be faithful to her;
if I had one that loved me,
I would cover her with kisses, with flowers!*

*On the bridge of Enraygo are two birds
that only sing for lovers;
if this is true, they will soon sing
for the girl that is with me!*

*In the fields of Endoun there are fair flowers;
they are blue, red, and of all colours;
I shall pick them
and bring them to my girl!*

The Quail

*'Tell me, quail, where is your nest?'
'By the well of the farmhouse by the river!'*

*'Tell me, quail, what is it made of?'
'It is made of hare and rabbit fur!'*

*'Tell me, quail, what is in your nest?'
'Eggs, like others, but much prettier!'*

Deserted

*A shepherdess waits in the glade on the hill
Her gallant does not come!*

*'Ah! I am deserted!
I do not see my lover;
I thought he loved me, and I love him!'*

*The evening star shines, marking the night
and the poor little shepherdess
stays there in tears ...*

11 Passo pel prat

Lo lo lo lo lo ...

*Passo pel prat, bèloto,
lèu possorai pel bouos;
Quon li sèras, pouloto,
Mesperoras se vouos!*

Lo lo lo lo lo ...

*Nous porlorèn, filhoto,
Nous porlorèn toui dous;
Qu'os toun amour, drouloto,
Qué mé foro hurous!*

Lo lo lo lo lo ...

12 Lou boussu

*Dzanètou tsou'l poumièriou
Què sé soulumbravo,
Què sé soulumbravo si,
Què sé soulumbravo la,
Què sé soulumbravo.*

*Oqui possèt un boussu
Què lo mirolhavo,
Què lo mirolhavo si,
Què lo mirolhavo la,
Què lo mirolhavo.*

*'Ah! Poulido Dzanètou!
Bous sèrès mèouno!
Bous sèrès mèouno si!
Bous sèrès mèouno la!
Bous sèrès mèouno!'*

*'Per qué ieu lo bouostro sio
Cal coupa lo bosso!
Cal coupa lo bosso si!
Cal coupa lo bosso la!
Cal coupa lo bosso!'
'Oï! Pècairé, Dzanètou!*

Go through the meadow

Lo lo lo lo lo ...

*Go through the meadow, my fair one,
I shall go through the woods;
When you are there, my pretty one,
wait for me, if you will!*

Lo lo lo lo lo ...

*We shall talk, little girl,
We shall talk together;
That you love me, pretty one,
Makes me happy!*

Lo lo lo lo lo ...

The Hunchback

*Under an apple-tree Jeanneton
rested in the shade,
rested in the shade here,
rested in the shade there,
rested in the shade.*

*A hunchback passed by,
he gazed at her,
he gazed at her here,
he gazed at her there,
he gazed at her.*

*Ah! Pretty Jeanneton!
Will you be mine?
Will you be mine here?
Will you be mine there?
Will you be mine?*

*Why should I be yours?
Rid yourself of your hump,
Rid yourself of your hump here,
Rid yourself of your hump there,
Rid yourself of your hump.
Ah damn it, Jeanneton!*

*Gordorai mo bosso!
Gordorai mo bosso si!
Gordorai mo bosso la!
Gordorai mo bosso!'*

13 Brezairola

*Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, bèni, doun.
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, d'èn docon!
Lou soun, soun, bouol pas bèni, pècairé!
Lou soun, soun bouol pas bèni,
Lou neni s'en bouol pas durmi! Oh!*

*Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, bèni, doun.
Lou soun, soun buol pas bèni.
L'èfontou bouol pas durmi!
Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, o l'èfon! Oh! Oh!*

*Soun, soun, bèni, bèni, bèni;
Soun, soun, bèni, bèni, doun.
Atso lo qu'es por ouï, pècairé!
Atso lo qu'ès por ouï,
Lou neni s'en bouliou durmi ... Ah!*

14 Malurous qu'o uno fenno

*Malurous qu'o uno fenno,
Malurous qué n'o cat!
Que n'o cat n'en bou uno,
Que n'o uno n'en bou pas
Tradèra, ladèri, dèrèro, ladèra, ladèri dèra!*

*Urouzo lo fenno
Qu'o l'omé qué li caul!
Urouz' inquèro maito
O quèlo qué n'o cat
Tradèra, ladèri, dèrèro, ladèra, ladèri dèra!*

*I will keep my hump,
I will keep my hump here,
I will keep my hump there
I will keep my hump.*

Lullaby

*Sleep, sleep, come, come, come;
Sleep, sleep, come, come now.
Sleep, sleep, come, come, come;
Sleep, sleep, come, from wherever you are!
Sleep, sleep does not come, oh dear!
Sleep, sleep does not come
The baby will not sleep! Oh!*

*Sleep, sleep, come, come, come;
Sleep, sleep, come, come now.
Sleep, sleep does not come.
The child will not sleep!
Sleep, sleep come, come, come;
Sleep, sleep, come, for the child! Oh! Oh!*

*Sleep, sleep, come, come, come;
Sleep, sleep, come come now.
Here it is, ah,
Here it is,
The baby is falling asleep ... Ah!*

Unfortunate he who has a wife

*Unfortunate he who has a wife,
Unfortunate he who does not!
He who has not wants one,
He who has one does not
Tradèra, ladèri, dèrèro, ladèra, ladèri dèra!*

*Fortunate the woman
Who has the man she wants!
More fortunate is she
Who has not
Tradèra, ladèri, dèrèro, ladèra, ladèri dèra!*

15 Jou l'pount d'o Mirabel

*Jou l'pount d'o Mirabel
Cotorino lobabo.*

*Bengèrou o possa
Très cobolhès d'ormado.*

*Jou l'pount d'o Mirabel
Cotorino plourabo.*

16 Oi ayai

*'Oï ayai,
couçi ièu forai?
N'ai pas de couoiffu!'*

*Pierrou bo' lo fièyro,
Pierrou lo li croumpo,
Pierrou lo li pourto,
Pierrou lo li doun',
Inquèr ès pas lèvado,
Dzomaï ne se lèvo!
'Lèvo, lèvo, lou dzour bè!
Morgoridoto, lèvotè!'*

*'Oï ayai,
couçi ièu forai?
N'ai pas de coutilhou!'*

*Pierrou bo' lo fièyro,
Pierrou lo li croumpo etc.*

*'Oï ayai,
couçi ièu forai?
Que n'ai pas de comiè!'*

*Pierrou bo' lo fièyro,
Pierrou lo li croumpo etc.*

*'Oi, moun Dio!
Que fo frèt,
Me cal quitta lou lièt!'*

By the Bridge of Mirabel

By the bridge of Mirabel
Catherine was washing.

There passed by
Three mounted soldiers.

By the bridge of Mirabel
Catherine was weeping.

Oh! Ah!

'Oh! Ah!
What shall I do?
I have no hat.'

Pierre goes to the fair,
Pierre buys her one,
Pierre brings it back,
Pierre gives it her,
But she is not up yet,
She is never out of bed!
'Get up! Get up! It is day!
Margaret, get up!'

'Oh! Ah!
What shall I do?
I have no petticoat.'

Pierre goes to the fair,
Pierre buys her one etc.

'Oh! Ah!
What shall I do?
I have no chemise.'

Pierre goes to the fair,
Pierre buys her one etc.

'O, my God!
It is cold,
And I must leave my bed!'

*Prenguet lo comiò,
 E maï lou coutilhou,
 E maï lou boborel,
 E maï lou moutsodou,
 E sès poulidos caussos,
 E metèt la couoïffo.
 'Que soui bèlo!'
 So diguèt,
 E Morgorido se lèvet.*

17 Lou coucut

*Lou coucut oqu'os un auzel
 Que n'io pas capt plus de to bel
 Coumo lou coucut que canto,
 Lou mió coucut, lou tió coucut,
 E lou coucut dès autrès!
 Dio? Obès pas entendut canta lou coucut?*

*Per obai found del prat,
 Sé nió un áubré flourit è gronat,
 Qué lou coucut l'i canto.
 Lou mió coucut, lou tió coucut,
 E lou coucut dès autrès!
 Dio? Obès pas entendut canta lou coucut?*

*E se toutse les coucuts
 Bouliou pourta sonneto,
 O! foriôu çin cent troupetoï!
 Lou mió coucut, lou tió coucut,
 E lou coucut dès autrès!
 Dio? Obès pas entendut canta lou coucut?*

18 Quand z'eyrou petitoune

*Quand z'eyrou petitoune
 Ma miouna bourda do viouletta,
 Quand z'eyrou petitoune
 M'appelavoun Nanetou ...*

*N'en gardava las oulhas,
 Ma miouna bourda do viouletta,
 N'en gardava las oulhas*

She took her chemise,
 and her petticoat,
 and her bodice,
 and her handkerchief,
 and her pretty stockings,
 and put her hat on.
 'How beautiful I am!',
 she said,
 and Margaret got up.

The Cuckoo

The cuckoo is a bird
 than which none is more beautiful
 when the cuckoo sings,
 than my cuckoo, than your cuckoo,
 than the cuckoo of others!
 Say, have you not heard the cuckoo sing?

In the depth of the meadow
 there is a leafy tree blossoming,
 where the cuckoo sings,
 my cuckoo, your cuckoo,
 the cuckoo of others.
 Say, have you not heard the cuckoo sing?

If all cuckoos
 would carry a little bell,
 Oh, they would be like five hundred trumpets!
 My cuckoo, your cuckoo,
 the cuckoo of others.
 Say, have you not heard the cuckoo sing?

When I was little

When I was little,
 My dear one surrounded by violets,
 When I was little
 They called me Nanon ...

I looked after the sheep,
 My dear one surrounded by violets,
 I looked after the sheep

A l'ombretto d'in bouissou ...

*Le bouissou fay flouquetto,
Ma miouna bourda do viouletta,
Le bouissou fay flouquetto,
N'en dormiguèré dessous ...*

*Très cavalhès passèroun,
Ma miouna bourda do viouletta,
Très cavalhès passèroun,
Diguèroun: 'Belle, bonjour!' ...*

*'Passas, passas au lardji!'
Ma miouna bourda do viouletta,
'Passas, passas au lardji!
Mes amours soun pas per vous!'*

19 Là-haut, sur le rocher

*Là-haut, sur le rocher,
Là-haut sur la montagne,
Une jolie bergère
Gardait ses blancs moutons
Sur l'herbe du gazon.*

*Un jeune homme passa,
C'était un militaire,
Revenant de l'armée,
Voulant se marier.*

*Aussitôt qu'il l'a vue,
Il s'est assis près d'elle,
Et lui a demandé
'tes-vous mariée?'*

*'Mariée, je le suis,
Pas à ma fantaisie,
J'ai pris vieillard jaloux
Qui n'a pas mes amours!'*

*'Eh! laisse-le venir!
J'ai de quoi nous défendre!
J'ai pistolet en poche*

In the shade of a tree ...

*The tree was in bud,
My dear one surrounded by violets,
The tree was in bud,
I fell asleep under it ...*

*Three horsemen passed by,
My dear one surrounded by violets,
Three horsemen passed by,
They said: 'My beauty, good-day!' ...*

*'Pass on, pass far on!'
My dear one surrounded by violets,
'Pass on, pass far on!
My love is not for you!'*

Up there, on the rock

*Up there, on the rock,
Up there on the mountain,
A pretty shepherdess
Was looking after her white sheep
On the green grass.*

*A young man passed by,
He was a soldier,
Returning from the army,
Wanting to marry.*

*As soon as he saw her,
He sat down by her side
And asked her:
'Are you married?'*

*'Married I am,
But not to my liking.
I took a jealous old man
That I do not love!'*

*'Ah! Let him come!
I have means of defending us!
I have a pistol in my pocket*

*Et mon fusil garni;
Eh! laisse-le venir!*

20 Uno jionto postouro

*Uno jionto postouro,
Un d'ouècé motis,
Ossitadò su l'erbètò,
Plouro soun bel omi!*

*'Garo, sário bè ouro
Qué fougesso tournat!
Cáuco postouro mayto
Soun cur auro dounat!*

*'Ah! pauro postourèlo!
Délayssado soui yèn
Coumo to tourtourèlo
Qu'ò perdu soun poriou!'*

21 Lou diziou bé

*Lou diziou bé,
Pierrou, qu'aymay les drolloy,
Lou diziou bé,
Pierrou, qu'aymay lou bi!
You z'ayme tout,
Lou bi-t-omay ley drolloy,
Mè per cauzi,
Preferorio lou bi!*

*E leys omours
Bostidos su ley cèndré,
Ley foundomèn
Soun pro sudjèt ol bènt!
Sè lou bènt bé
Empourtoro ley cèndré,
May yèu to bé
Toutjour din ley trumèns!*

*Lou m'as ogut,
Pierrou, lou cur engadgé,
Lou m'as ogut,*

And my gun is loaded;
Ah! Let him come!

A pretty shepherdess

A pretty shepherdess
One morning
Sat on the grass,
Wept for her lover!

'This is the time
When he ought to be coming home!
To some other shepherdess
He has given his heart!

'Ah! Poor shepherdess!
I am deserted here
Like the turtledove
That has lost her mate!'

They said

They said,
Pierre, that you loved the girls,
They said,
Pierre, that you loved wine!
I love it all,
Wine and girls,
But for choice,
I would rather have wine!

If love
Is built on ashes,
Its foundations
Will give in the wind!
If the wind blows,
It will take the ashes,
As for me,
I am always in torment!

You have taken it from me,
Pierre, taken my heart set elsewhere,
Taken it from me,

*Né t'èro pas detsut!
Sé djomay pus,
Oquo né t'orribabo,
Omb' lou coutel
T'escourgorio lo pel!*

When it was not for you!
If you ever do that again,
Give that trouble,
I will take my knife
And skin you alive!

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Since his death in 1957, Canteloube has become widely known for his folk-song arrangements, particularly his enchanting *Chants d'Auvergne* which have won increasing popularity. Written between 1924 and 1955, they comprise a series of original folk-songs, some accompanied by instrumental ensemble, others by full orchestra, evoking the sounds of the countryside. The charming and sensual songs on this disc are all accompanied by full orchestra, and given a ravishing performance by Véronique Gens, herself native to the Auvergne region.



Joseph
CANTELOUBE
(1879-1957)

Chants d'Auvergne (Selection)

1 La pastoura als camps	2:47	10 La delaïssádo	4:08
2 Baïlèro	5:14	11 Passo pel prat	3:23
Trois Bourrées		12 Lou boussu	2:25
3 L'aïo dè rotso	3:09	13 Brezairola	3:15
4 Ound'onorèn gorda?	2:34	14 Malurous qu'ò uno fenno	1:33
5 Obal din lou Limouzi	1:15	15 Jou l'pount d'o Mirabel	4:00
6 Pastourelle	3:19	16 Oi ayaï	3:03
7 L'Antouèno	3:16	17 Lou coucut	1:52
Deux Bourrées		18 Quand z'eyro petitoune	2:57
8 N'aï pas iéu de mio	4:41	19 Là-haut, sur le rocher	3:48
9 Lo calhé	1:43	20 Uno jionto postouro	2:41
		21 Lou diziou bé	1:21

Véronique Gens, Soprano
Orchestre National de Lille-Région Nord/Pas-de Calais
Jean-Claude Casadesus

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