



Sunday 26 May 2013

7.30pm

St Cecilia's Hall

Ensemble Les Meslanges

Thomas van Essen · baritone (and director)

Eva Godard · cornetto

Volny Hostiou · serpent

Françoise Ménéssier · organ

Sacred and secular love in European music around 1600



The Sypernt Summer Concert Series

Ego dormio et cor meum vigilat (Sacri affetti, Rome 1625)

Claudio Monteverdi (1567-1643)

Ego dormio et cor meum vigilat. Vox
dilecti mei pulsantis, aperi mihi soror
mea, amica mea, columba mea,
immaculata mea.

*I sleep, and my heart is awake.
Open to me, my sister, my dove,
my immaculate one*

Ancor che col partire Divisions by Giovanni Bassano (vers 1558-1617) (*Motetti, Madrigali* Venice 1591)

Cipriano di Rore (1515-1565)

Recercada primera e secunda sobre tenores italianos

Diego Ortiz (1510-1570)

Diferencias sobre la Gallarda Milanesa

Antonio de Cabezón (1510-1566)

**Canto Llano de la Inmaculada Concepción de la Virgen Maria
Glosas sobre el Canto Llano**

Francisco Correa de Arauxo (1583-1654)

Salve Regina (Ghirlanda Sacra, 1625)

Claudio Monteverdi

Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra salve.
Ad te clamamus, exules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac
lacrimarum valle.
Eja ergo advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris
tui, nobis post exilium ostende.
O clemens, o pia, o dulcis Virgo Maria.

*Hail, holy Queen, mother of mercy,
our life, sweetness and hope, hail.
To thee we cry, exiled children of Eve.
To thee we send up our cries and
mourning
in this vale of tears.
Turn then, o gracious advocate, thine
eyes of merci towards us,
and after this our exile show unto us
the blessed fruit of thy womb, Jesus.
O merciful, o holy, o sweet Virgin
Mary.*

Canzon passeggiata per soprano e basso: Vestiva i colli (Giovanni Pierluigi da Palestrina)

Divisions by Bartholomeo De Selma Y Salaverde (?-1638)

Amarilli mia bella (Le Nuove musiche, 1602 et 1614)

Giulio Caccini (1551-1618),

Amarilli mia bella
Non credi, ò del mio cor dolce desio
D'esser tu l'amor mio.
Credi lo pur, e se timor t'assale
Prendi questo mio strale
Aprim' il petto, e vedrai scritto il core
Amarilli è'l mio amore.

*Amaryllis, my lovely one,
do you not believe, o my heart's
sweet desire, That you are my love?
Believe it thus: and if fear assails
you, Doubt not its truth.
Open my breast and see written on
my heart:
Amaryllis, Amaryllis, Amaryllis,
Is my beloved.*

Nigra sum sed formosa (Venice, 1624)

Tarquino Merula (1595-1665)

Nigra sum sed formosa, filiae
Jerusalem, annunciate dilecto meo.
Quam magnum caritatis sit incendium
et ingens amoris flamma. Admiramini
gentes. Alleluia.

*Dark am I, yet lovely,
Daughters of Jerusalem
tell me for my pleasure. How big
is the fire of charity, and the
strong flame of love. All people,
admire me! Hallelujah.*

INTERVAL

Inviolata integra et casta es Maria (French plainchant with faux bourdon)

[Jean de Bournonville *Octo Cantica*, 1612]

INVIOLATA, integra, et casta es Maria,
quae es effecta fulgida caeli porta.

*INVIOLATE, spotless and pure art thou,
O Mary Who wast made the radiant gate
of the King*

O Mater alma Christi carissima,
suscipe pia laudum praeconia.

*Holy mother of Christ most dear,
receive our devout hymn and praise.*

Te nunc flagitant devota corda et ora,
nostra ut pura pectora sint et corpora.

*Our hearts and tongues now ask of thee
that our souls and bodies may be pure.*

Tu per precata dulcisona,
nobis concedas veniam per saecula.

*By thy sweet sounding prayers
obtain for us forgiveness forever.*

O benigna! O Regina! O Maria,
quae sola inviolata permansisti.

*O gracious queen, O Mary,
who alone among women art inviolate.*

Oculus (Novae aliquot et ante hac non ita usitatae cantiones suavissimae, 1577)

Roland de Lassus (1532-1594)

Suzanne ung jour

Roland de Lassus, divisions by Giovanni Bassano

Vingtneufiesme Fantasie a trois sur Une jeune fillette, Trentiesme Fantasie a trois, seconde partie

Eustache Du Caurroy (1549-1609)

The Queenes Alman

William Byrd (1543-1623)

Sonata sopra La Monica (Sacra partitura, 1651)

Philippe Friedrich Boddecker (1615-1683)

Panis angelicus voce sola, vel à 4. Voc aut instrumenti from Cantica Sacra (1652)

Henry Du Mont (1610-1684)

Panis angelicus fit panis hominum,
Dat panis caelicus figuris terminum,
O res mirabilis ! manducat
Dominum,
Pauper servus et humilis.

*The bread of angels becometh the bread
of men,
The bread of heaven giveth form to the
body.
O wonder! God is the food
Of a poor, humble servant.*

Te trina deitas, unaque poscimus,
Sic nos tu visita, sicut te colimus
Per tuas semitas duc nos quo
tendimus,
Ad lucem quam inhabitas.

*O holy Trinity, together we call upon
thee,
As thou visitest us, do we dwell in thee,
Lead us by thy paths wither we go,
To the light in which thou dwellest.
(From *Sacris solemnibus*, translation by
Benjamin Singer)*

Allemanda à 3 - Quae est ista

Quae est ista, quae ascendit de
deserto deliciis affluens, innixa
super dilectum suum? Tota pulchra
es, amica mea, suavis et decora;
veni de Libano sponsa mea, veni
coronaberis.

*Who is that cometh up from the
desert, flowing with delights, leaning
upon her beloved?
Thou art fair, O my love, pleasant and
comely; Come, come from Libanus my
spouse, come, thou shalt be crowned.
Canticles of canticles*

The organ used tonight is made in England around 1680. Although built fairly closely in the style of the famous builder "Father" Smith, the actual maker is unknown. Although few chamber organs from the 17th century survive, they must have been comparatively common, and were regularly used to accompany other instruments such as viol or recorder ensembles. Characteristic of these instruments are narrow-scaled wooden pipes (the few metal pipes in this instrument are modern replacements from the mid-twentieth century) which give a soft sound, ideal for their supporting role. The instrument has three registers, 8'4'2', all of which divide in the middle of the compass to allow different registrations in the bass and treble. The grey colour on the exterior is not original, but it is most likely that the scenes inside the doors date from the 17th century.

Dr Darryl Martin, Curator, EUCHMI

Ensemble Les Meslanges

'Meslanges', an antiquated spelling of 'mélanges' or 'mixtures', designates a collection of works of several authors, of different styles and languages. The singers and musicians gathered around Thomas Van Essen share a common fascination for the variety and diversity of Baroque music and culture.

L'ensemble Les Meslanges is supported by the City of Rouen

Thomas Van Essen, baritone

Thomas Van Essen first studied History and Musicology. Passionately interested in the Baroque period, he obtained a *Diplôme d'Études Approfondies* at Paris IV Sorbonne and continued his research, in particular on Charpentier (articles, seminars as in 2004 at the Versailles Centre de Musique Baroque...). In parallel he studied recorder with Hugo Reyne and Sébastien Marq at the Conservatory of the 7th arrondissement in Paris. At the City of Paris Conservatory he completed the Superior Diploma of Early Music in 1998.

Under the influence of Jean-Louis Paya and Howard Crook, he then turned to singing and, in Master Classes, he met Guillemette Laurens, Jill Feldmann, Max van Egmond, Margreet Honig... He has participated as soloist or in small ensembles with groups such as *La Fenice* (dir. Jean Tubery) and *Akademia* (dir. Françoise Lasserre), in which he had the role of Jesus in *The Last 7 Words of Christ* and *The History of the Resurrection* by Schütz in Paris and Anvers (March 2008). He also sang the role of Jesus in the *Saint John* and *Saint Matthew Passions* by Bach, directed by Barthold Kuijken. His passion for French music has led him to participate in staging the Grand Motets by Charpentier and de Lalande with *Le Parlement de Musique*, directed by Martin Gester (C.D *Opus 11* and DVD *Armide*) as well as Lully's musical tragedies *Isis* and *Amadis* with the *Simphonie du Marais*, directed by Hugo Reyne. With this ensemble, in June 2007 he was chief choir assistant for Revel's *Ulysses* at the Cité de la Musique. In August 2005, *Les Musiciens de Monsieur Croche*, directed by Alexis Kossenko, invited him for two recitals of French music in Poland.

As musicologist, flutist and singer, he played an active part in the *La Fenice* Charpentier project, which included concerts at the Ambronay festival and a recording for *Ricerca* (October 2004). In 2009 he made a CD of French baroque music with the organist Benjamin ALARD.

In recital with pianist Emmanuel REIBEL, Thomas Van Essen favours programmes of *melodies françaises* (Duparc, Fauré) and German lieder (Schubert, Mahler). They were invited by Stéphane GOLDET on France Musique in May 2012.

Eva Godard, cornetto and recorder

Eva Godard began recorder studies with François Defours and Pierre Hamon at the Erik Satie Conservatory in Paris. Passionate about sixteenth and seventeenth century repertoire, she studied the cornetto with William Dongois, then with Jean-Pierre Canihac at the National Conservatory of Music in Lyon (CNSM). Thereafter, she continued studies with Bruce Dickey at the Scola Cantorum Basiliensis, while also studying Sociology at the University of Paris X-Nanterre. In addition, she earned a Masters Degree in Sociology and a Masters Degree in Music at the Sorbonne University in Paris (1995-97).

Eva Godard has performed and recorded with numerous ensembles. These include *Suonare e Cantare (Alla Napoletana)*, Alpha, 2005), *Doulce Memoire* (Requiem for Anne of Brittany, Zig-Zag Territoires 2011), *Concerto Vocale* directed by René Jacobs (*Orfeo*, *Vespers* and *Il ritorno d'Ulisse* of Monteverdi, *Capilla Flaminca*, *Le Concert Spirituel*, and *Le Poème Harmonique* (Florence 1616, Alpha 2007). She regularly performs with *Les Meslanges* ensemble, as well as the organist Arnaud Van De Cauter (The Brussels Organ Festival in 2009, the *Journées européennes du patrimoine* in Mont St Aignan in 2009 and recently at St Louis en l'Île, Paris). With Arnaud Van De Cauter she realised a disc *Canzoni e Madrilagi Passaggiati* (Hybrid Music H1827) devoted to Italian music: Gabrieli, dalla Casa, Frescobaldi...

Volny Hostiou, serpent

Volny Hostiou was born in 1981 in Quimper. Holder of a premier prix in saxhorn from the Paris Conservatory, he teaches the tuba and the serpent, and directs the brass ensembles and the chamber music class of the Rouen Conservatory early music department.

He studied the serpent with Michel Godard at the Paris Conservatory before going on to study the serpent and the bass cornet with Jean Tubéry. Wishing to develop the use and knowledge of the serpent he pursued organological and musical research on the subject and received a Masters and a postgraduate certificate from Paris Sorbonne University. As a researcher he collaborates regularly with the Institut de Recherche sur le Patrimoine Musicale en France - CNRS (French musical patrimony research institute). He participates in conferences throughout Europe and has published articles on the serpent and the usage of instruments in church music in France.

He performs regularly in public and records with various early music ensembles such as : *La Fenice* (recording of the mass for instruments by M.A. Charpentier), *Sagittarius* (recording of the *Te Deum* by Ch. Levens), the baroque music centre of Versailles (recording of the grands motets by P. Robert, Requiem by A. Campra...), *La Compagnie Baroque*, *Les Passions* (recording of the work by J. Gilles), *Les Meslanges...* and is pursuing numerous projects in connection with the Paris Music Museum where he was a lecturer.

As a tuba player - notably on nineteenth century instruments - he plays with *Les Cuivres Romantiques* and *La Chambre Philharmonique* directed by E. Krivine.

François Ménissier, organ

François Ménissier studied the organ under Françoise Billiot, Bernard Lagacé, Norbert Pétry, André Stricker and Louis Thiry. Laureate of the Concours International J.S. Bach de Toulouse and organist from 1989 to 2003 at Saint-Thomas church in Strasbourg with its Silbermann great organ, he currently teaches the organ at the Rouen Conservatory. He is the organist of Saint-Nicolas-des-Champs church in Paris's Clicquot great organ, and conservator of the Renaissance organ of Mont-Saint-Aignan in Seine-Maritime. He has performed in France, Switzerland, Germany, Belgium, Austria, the Netherlands, Denmark, Italy, Spain, Finland and Japan both as a soloist and with such musicians as la Psalette de Lorraine, la Maîtrise de Haute-Bretagne, Luc Marchal (baroque oboe), Volny Hostiou (serpent), Jacques Bona (bass), l'Ensemble Gilles Binchois and Dominique Vellard, le Chœur de Chambre de Namur, l'Ensemble Les Meslanges and Thomas van Essen, and l'Ensemble A Sei Voci. His passion for historical organs has led him to complement his musical activity with a lively interest in the restoration and conservation of early instruments and in the history of organ manufacture. Author of research on the Verschneider line of eighteenth and nineteenth century organ builders, and the historical and technical inventory of the organs of Moselle (1988-1999), François Ménissier is a member of the Commission supérieure des orgues historiques du Ministère de la Culture (higher historical organ commission of the French Ministry of Culture); he is also the organ advisor to the city of Rouen.

Discography: Bach, Boëly, Brahms (Diapason d'Or 2004), Mendelssohn, Rheinberger, Boehm (Tempéraments/Radio-France, Hortus, Wergo/Schott, K.617, Adda). Radio recordings for France Musique, Radio Südwestfunk, K.-Radio-Omroep-Holland, and Radio Télévision Belge Francophone.

Forthcoming concerts in the Syper Summer Concert Series:

Saturday 15 June, 7.30pm, St Cecilia's Hall
Musicians of London Wall
Programme to include music by Handel and Telemann.

Sunday 7 July, 7.30pm, St Cecilia's Hall
The Marian Consort
'The Paths to Heav'n above' – sacred chamber music by Purcell and contemporaries.

Tickets £14 / senior citizens £10 / students and unwaged £5.
Available on the door or from the Queen's Hall Box Office 0131 668 2019.

These concerts are generously supported by Dr George and Dr Joy Syper.
Thanks also to the Friends of St Cecilia's Hall.