



Chœur de Chambre de Namur



Le Concert de l'Hostel Dieu
et le Comte

Bach/Pergolesi: Missa Concertata

From Leipzig to Naples, celebrating Advent.

In the 18th century, Advent was a time for writing choral, festive and concert works. During his stay in Leipzig, Bach composed cantatas and oratorios for this highlight of the liturgical calendar. But what about his four short masses? In the absence of clear indications, we cannot say that these magnificent choral frescoes were conceived for Christmas. However, the splendour of the writing, the musical borrowings from cantatas composed for previous Christmases, the pastoral key of F major, and so on all suggest that, while we cannot be sure of the exact purpose of these works, it is reasonable to attribute them to a musical celebration of Advent.

On the other hand, we do know the precise context and intention of Pergolesi's composition: the city of Naples having suffered a violent earthquake, Giovanni-Battista composed a jubilant work at the end of 1732 to celebrate the return to better times. It is this beautiful choral fresco with double choir and orchestra, dedicated to San Egidio, that musicologists have named Missa concertata, so virtuosic and jubilant is its writing. We will perform it from a manuscript version held by the Bibliothèque municipale de Lyon, where other works by the Neapolitan master, such as the celebrated Stabat Mater, can also be found.

Sharing the same tonality and the same instrumentarium, coloured by the presence of some fine parts for wind instruments, the two short masses form the two sides of this concert filled with the luminous spirit of Christmas. Locatelli's surprisingly nostalgic concerto grosso forms the instrumental middle section of this festive concert.



Programme

Johann Sebastian Bach:

Missa brevis BWV 233 (30')

Pietro Locatelli:

Concerto n°8 per natale (15')

Giovanni Battista Pergolesi:

Missa Romana for double choir
and double orchestra (35')



Cast

Emmanuelle de Negri, soprano

Blandine de Sansal, mezzo-soprano

Jean-Denis Picotte, bass

Chœur de Chambre de Namur

Le Concert de l'Hostel Dieu

Franck-Emmanuel Comte, direction

On Stage: 44 artists (20

instrumentalists, 20 choristers, 3
soloists, 1 director)



Duration

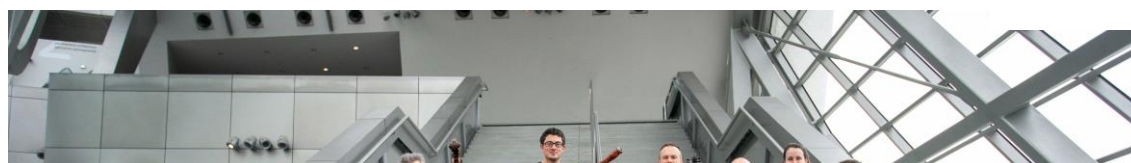
1h30



Since it was founded in 1987, the Chœur de Chambre de Namur has been committed to preserving the musical heritage of its home region while performing the great works of the choral repertoire. Invited to perform at some of Europe's most renowned festivals, it works under conductors such as Christophe Rousset, René Jacobs, Alexis Kossenko, Julien Chauvin, Reinoud Van Mechelen and Gergely Madaras. He has made a number of recordings, all of which have been widely acclaimed by the critics (nominations for the Victoires de la Musique Classique, Choc de Classica, Diapason d'Or, Joker de Crescendo, 4F de Têlerama, Editor's Choice de Gramophone, ICMA, Prix Caecilia de la presse belge, etc.). The Chœur de Chambre de Namur was also awarded the Grand Prix de l'Académie Charles Cros in 2003, the Prix de l'Académie Française in 2006, and the Octave de la Musique in 2007 and 2012 in the 'classical music' and 'show of the year' categories.

In 2010, the artistic direction of the Namur Chamber Choir was entrusted to the Argentinian conductor Leonardo García Alarcón. In 2016, he took part in its first stage production at the Paris Opera. The 2017-2018 season was marked by the Choir's 30th anniversary. Monteverdi's Orfeo, in 2017, was the first stage of this anniversary, throughout Europe and in South America. In 2018, productions of Lully's Grands Motets, Veneziano's Passio del Venerdi Santo, masses and motets by Jacques Arcadelt and Handel's oratorio Samson were the other highlights, conducted by Leonardo García Alarcón.

From 2020 to 2025, the Chœur de Chambre de Namur will continue its journey through Handel's great choral works, tackling a varied repertoire with its artistic director and opening up its repertoire to operetta, among other things. It is also continuing its privileged collaborations with Christophe Rousset and the Talens Lyriques, Julien Chauvin and the Concert de la Loge, Reinoud Van Mechelen and A Nocte Temporis, and beginning new ones with Alexis Kossenko and the Amabassadeurs, as well as René Jacobs and the B'Rock Orchestra.



Transposing the richness and diversity of baroque music into our era is also one of the principal

Le Concert de l'Hostel Dieu

Le Concert de l'Hostel Dieu is a major player in the French baroque scene. The ensemble is known for its sensitive and dynamic interpretation of 18th-century vocal and instrumental repertoire driven by its systematically historically-informed, philological approach. Under the direction of Franck-Emmanuel Comte, the ensemble particularly promotes the originality and uniqueness of the baroque manuscripts conserved in the libraries Auvergne-Rhône-Alpes region, and has produced numerous reconstructions and editions of previously unknown works, rich music marked by Lyon's privileged relationship with Italy.

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Franck-Emmanuel Comte, harpsichord & direction

Conductor and harpsichordist specialized in the performance of baroque and classical repertoires on historical instruments, Franck-Emmanuel Comte strives above all to share his passion with the broadest possible audience. His artistic projects are habitually developed in tandem with musical outreach initiatives.

In 1992, he founded Le Concert de l'Hostel Dieu (CHD), a Lyon-based instrumental ensemble dedicated to the baroque repertoire, which he continues to lead as artistic director. He has directed the orchestra in more than 1700 concerts and recorded more than 20 CDs. Regularly invited to conduct in cultural capitals in Europe and worldwide, Franck-Emmanuel Comte is particularly interested by regional baroque repertoires and interdisciplinary or out-of-the-ordinary projects.

Strongly committed to transmission and professional integration, he teaches baroque aesthetics at the Université Catholique de Lyon and is a member of the jury of the Concours international de chant baroque de Froville, which discovers new vocal talents every year.

Franck-Emmanuel Comte is also the artistic director of the Centre Musical International J.-S. Bach de Saint-Donat and of the Festival baroque du Pays du Mont-Blanc.