



Missa Concertata

Celebrate Christmas with splendour!

TWO FESTIVE WORKS FOR THE CHRISTMAS SEASON

J.S Bach, *Missa brevis BWV 233*

In the 18th century, the Advent season was particularly conducive to the composition of choral works, festive and concertante in character. During his stay in Leipzig, Bach composed cantatas and oratorios for this important moment in the liturgical calendar. But what about his four short masses? In the absence of clear indications, it cannot be asserted that these magnificent choral frescoes were specifically intended for Christmas. However, the grandeur of the writing, the musical borrowings from cantatas composed for previous Christmases, and the pastoral key of F major allow us—without being able to affirm their exact purpose—to attribute them to a musical celebration of Advent. Much like Pergolesi's *Missa romana*, the rich and luminous orchestration, dominated by horns and oboes, emphasizes its joyful and pastoral character.

G.B Pergolesi, *Missa concertata*

In the 1730s–1740s, Pergolesi already enjoyed a strong European reputation. His *Stabat Mater*—of which the Lyon Municipal Library preserves a unique manuscript version—was widely circulated, and his opera *La serva padrona* would soon fuel the famous *Querelle des Bouffons*, pitting supporters of Italian taste against defenders of French tradition. The mass on this program occupies a special place in his sacred output: sometimes referred to as *Missa Romana* or *Missa di Sant'Emidio*—linked to a later reuse—it is preserved as an unpublished manuscript in the Rare Books Collection of the Lyon Municipal Library. The *Missa concertata*, a term also used by biographers of the Neapolitan master due to the virtuosity of its writing, belongs to the form of the *Missa brevis* (JS Bach), centered around the introductory prayer of the Kyrie and a rich development across the seven sections of the Gloria. A luminous and festive work, it was likely composed to celebrate a return to calmer times shortly after the 1732 earthquake in Naples: a piece both deeply expressive and closely tied to its context.



Le Concert de l'Hostel Dieu
Franck-Emmanuel Comte

Program



1 Johann Sebastian Bach (1685–1750)

Missa brevis, BWV 233 (Leipzig, 1738)

2 Giovanni Battista Pergolesi (1710–1736)

Missa Concertata (for double choir and double orchestra, Naples, 1733 ?)

Cast



- **Emmanuelle de Negri**, soprano
- **Logan Lopez Gonzalez**, countertenor
- **Jean-Denis Piette**, bass-baritone
- Chœur de Chambre de Namur
- Le Concert de l'Hostel Dieu
- **Franck-Emmanuel Comte**, artistic direction & conductor

On stage



42 ARTISTS

20 instrumentalists, 21 singers including
3 soloists, 1 conductor

Duration



1H 30

Franck-Emmanuel Comte



Harpsichord & Direction

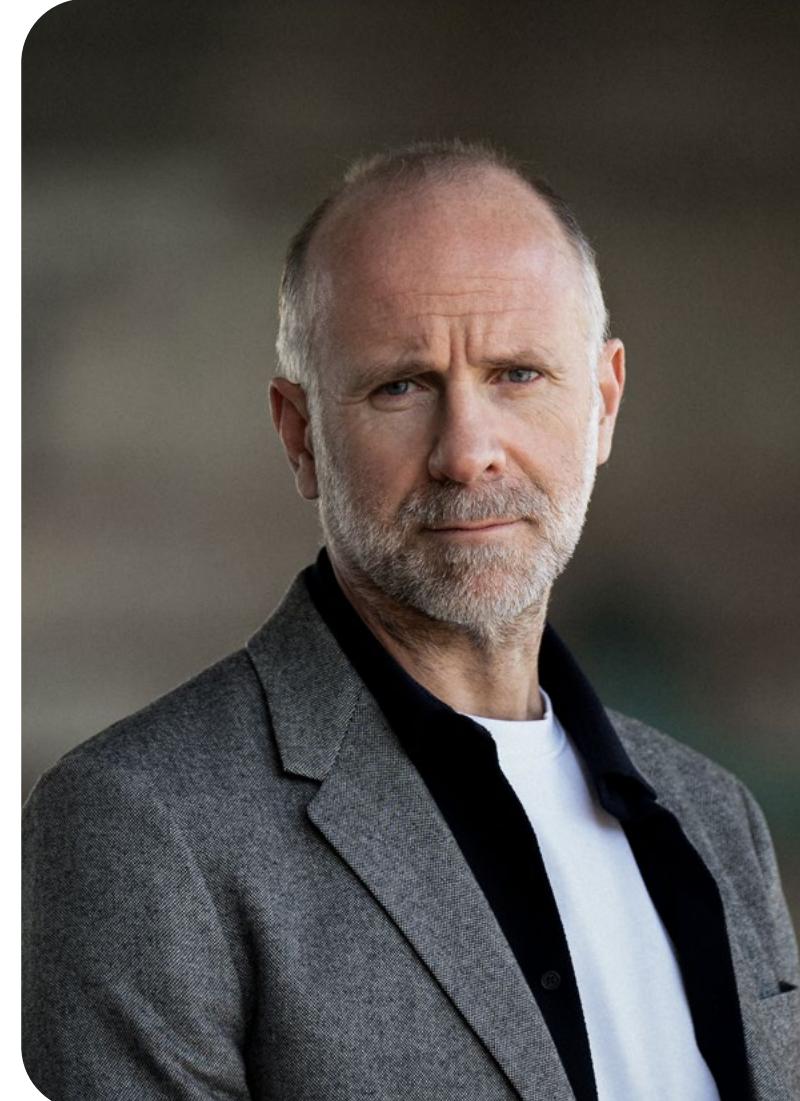
A conductor specializing in the interpretation of the Baroque repertoire on period instruments, **Franck Emmanuel Comte** seeks above all to share his passion with the widest possible audience.

After graduating from the CNSMD in Lyon, he quickly held key positions and received invitations from major opera houses (Nantes, Lyon, Paris Opera Studio...) and orchestras (Orchestre des Pays de Savoie, Ensemble Orchestral Contemporain, University of Auckland Orchestra, Collegium Musicum Riga, Arion Baroque Orchestra in Montreal...).

Regularly invited to conduct in major European and international capitals (Barcelona, London, Moscow, Montreal, New York, Washington, Helsinki, Krakow, Rome, Brussels, Madrid, Tel Aviv, Beijing...) and at numerous international festivals (Ambronay, La Chaise-Dieu, Halle Handel Festival, Bayreuth Baroque Festival, Bruges Early Music Festival, London Baroque Festival, Granada Sacred Music Festival...), Franck-Emmanuel Comte is deeply passionate about Baroque music as well as cross-disciplinary or unconventional projects—such as *Folia*, a dance production co-created with choreographer Mourad Merzouki, performed before more than 150,000 spectators in 160 shows.

In 1993, he founded **Le Concert de l'Hostel Dieu (CHD)**, a Lyon-based ensemble of international renown, of which he remains the Artistic Director. He has conducted the ensemble in over **1,700 concerts** and recorded around twenty albums. *The Ghost of Hamlet*, his latest recording released on the Arcana/Outhere label, has received wide acclaim from the international press.

In 2025, he became Artistic Director of **La Trinité**, a concert season dedicated to early and “irregular” music, co-organized by Le Concert de l'Hostel Dieu and Superspectives. Franck-Emmanuel Comte is also Artistic Director of the **Centre Musical International J.-S. Bach** in Saint-Donat and the **Festival baroque du Pays du Mont-Blanc**.



 [Discover our musicians](#)

Emmanuelle de Negri **soprano**



From the outset of her career, Emmanuelle de Negri has captivated audiences with her expressive range and ease across a wide variety of repertoires. Acclaimed for her performances as Yniold (*Pelléas et Mélisande*) and in *Sant'Agnese*, she collaborates closely with William Christie and Les Arts Florissants in works by Purcell, Handel, Monteverdi and Rameau. She also appears with ensembles such as Pygmalion, Le Poème Harmonique and Le Concert d'Astrée, exploring music by Monteverdi, Cavalli, Rameau, Mozart, Offenbach and Dukas. On the operatic and concert stages alike, across Europe, Asia and the United States, she stands out for the beauty of her timbre, her expressiveness and her musicality, with recordings devoted to Caldara, Rameau, Lully and Gluck, as well as collaborations with William Christie.

Logan Lopez Conzalez **counter tenor**

Belgian countertenor Logan Lopez Gonzalez stands out for his luminous timbre and versatility, spanning repertoire from baroque to contemporary. Praised for his intensity ("no praise is high enough," *Opera Magazine*), he collaborates with ensembles such as Cappella Mediterranea, Le Concert Bourgeois, Il Groviglio, and the Orchestre Royal de l'Opéra de Versailles. He is actively involved in contemporary creations (*Be My Superstar*, *SOLAR*, *OGRES*, *555: Verlaine en prison*) and will perform the title role in Händel's *Ottone* at l'Opéra de l'Impératrice, as well as *Sesto* in *Pompeo Magno* with Cappella Mediterranea. Trained in Mons, at the Royal Academy of Music and the National Opera Studio, he made his professional debut at La Monnaie at the age of 21.



Jean-Denis Piette **bass-baritone**



Winner of the 2nd Namur International Lyric Singing Competition 2024, Belgian bass-baritone Jean-Denis Piette began his musical studies in organ and musicianship at the Huy Conservatory and the Academies of Visé and Welkenraedt, before obtaining a Master's degree in organ in 2023 from IMEP in Namur. At the same time, he studied singing there with Benoît Giaux and Françoise Viatour. He joined the opera studio of the Palais des Beaux-Arts in Charleroi, then the MM Soloists Academy at La Monnaie, taking part in productions of *Parsifal*, *Falstaff* and *La Dame de Pique*. More recently, he performed the role of Sarastro in *Die Zauberflöte* at the Opéra Grand Avignon.

Chœur de Chambre de Namur



Since its founding in 1987, the **Chœur de Chambre de Namur (Namur Chamber Choir)** has dedicated itself to promoting the musical heritage of its region of origin while also performing major works from the choral repertoire. Invited to the most prestigious festivals in Europe, it performs under the direction of conductors such as Christophe Rousset, René Jacobs, Alexis Kossenko, Julien Chauvin, Reinoud Van Mechelen, Gergely Madaras... It has made numerous recordings that have been highly acclaimed by the press (nominations at the Victoires de la Musique Classique, Choc de Classica, Diapason d'Or, Joker de Crescendo, 4F from Télérama, Editor's Choice from Gramophone, ICMA, Prix Caecilia from the Belgian press, etc.). The Namur Chamber Choir has also been awarded the Grand Prix of the Académie Charles Cros in 2003, the Prize of the Académie Française in 2006, and the Octave de la Musique in 2007 and 2012 in the categories "classical music" and "performance of the year."

In 2010, the artistic direction of the Namur Chamber Choir was entrusted to the Argentine conductor Leonardo García Alarcón. In 2016, the choir took part in its first staged 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 milestone of this celebration, performed 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 among the other highlights, together with various TV broadcasts and CD recordings, all conducted by Leonardo García Alarcón.

From 2020 to 2025, the Namur Chamber Choir continues its journey through Handel's great choral works, explores a varied repertoire with its artistic director, and opens its programmes, among other things, to operetta. It also deepens its special collaborations with Christophe Rousset and *Les Talens Lyriques*, Julien Chauvin and *Le Concert de la Loge*, Reinoud Van Mechelen and *A Nocte Temporis*, and initiates new ones with Alexis Kossenko and *Les Ambassadeurs*, as well as with René Jacobs and the *B'Rock Orchestra*. The choir's repertoire is very broad, ranging from the Middle Ages to contemporary music.

Le Concert de l'Hostel Dieu

Le Concert de l'Hostel Dieu is a leading ensemble on the French Baroque scene. It stands out for its sensitive and dynamic interpretations of 18th century vocal and instrumental repertoire, consistently guided by a historically informed and philological approach.

Under the direction of **Franck-Emmanuel Comte**, the ensemble is particularly committed to exploring the originality and distinctiveness of Baroque manuscripts preserved in the libraries of the Auvergne-Rhône-Alpes region, producing numerous reconstructions and editions of previously unpublished works that reflect Lyon's historic ties with Italy.

Transposing the richness and diversity of Baroque music into the contemporary world is also one of the ensemble's key artistic focuses. Through stimulating collaborations, Le Concert de l'Hostel Dieu fosters encounters between Baroque aesthetics and artists or traditions from a wide range of cultural backgrounds.

Education and outreach lie at the heart of the ensemble's creative work, with concert experiences complemented by numerous programs designed to engage diverse audiences.

Under Franck-Emmanuel Comte's direction, the ensemble has performed over **1,700 concerts** in major European and international capitals and at leading festivals worldwide.

Their recordings have been widely acclaimed by the international press.

Le Concert de l'Hostel Dieu's projects are supported by **La Ville de Lyon**,
the **Région Auvergne-Rhône-Alpes**, **DRAC Auvergne-Rhône-Alpes**,
the **Centre National de la Musique**, the **SPÉDIDAM**, the **ADAMI** and the **CPPF**.



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