



Missa concertata

Celebrate Christmas with splendour!

TWO FESTIVE WORKS FOR THE CHRISTMAS SEASON

Durant son séjour à Leipzig, Bach compose la Missa brevis BWV 233. Par le faste de son écriture et sa tonalité pastorale en fa majeur, elle semble destinée au temps de l'Avent. Cette page festive et concertante déploie une orchestration riche et éclatante, où cors et hautbois occupent une place de choix.

En regard de l'œuvre du Cantor de Leipzig, la Missa concertata de Pergolesi apparaît comme un véritable miroir. Par une tonalité et une orchestration similaires, elle révèle le talent du compositeur napolitain pour les fresques chorales à la fois imagées et théâtrales, à rebours de l'intimité de son célèbre Stabat Mater.



Le Concert de l'Hostel Dieu
Franck-Emmanuel Comte

Programme



- Giovanni Battista Pergolesi** (1710-36)
Missa Concertata (for double choir and double orchestra) (Naples, c. 1733)
- Johann Sebastian Bach** (1685-1750)
Sinfonia, Cantate BWV 154 (Leipzig, 1724)
- Johann Sebastian Bach** (1685-1750)
Missa brevis, BWV 233 (Leipzig, 1738)

Distribution



Emmanuelle de Negri, soprano
Logan Lopez Gonzalez, contertenor
Jean-Denis Piette, bass-baritone

Le Concert de l'Hostel Dieu
Franck-Emmanuel Comte, artistic
direction & conductor
Reynier Guerrero, 1st violin

Le Chœur de Chambre de Namur
Thibault Lenaerts, chorus preparation

On stage



42 artists
20 musicians, 21 singers including 3 soloists,
1 conductor

Duration



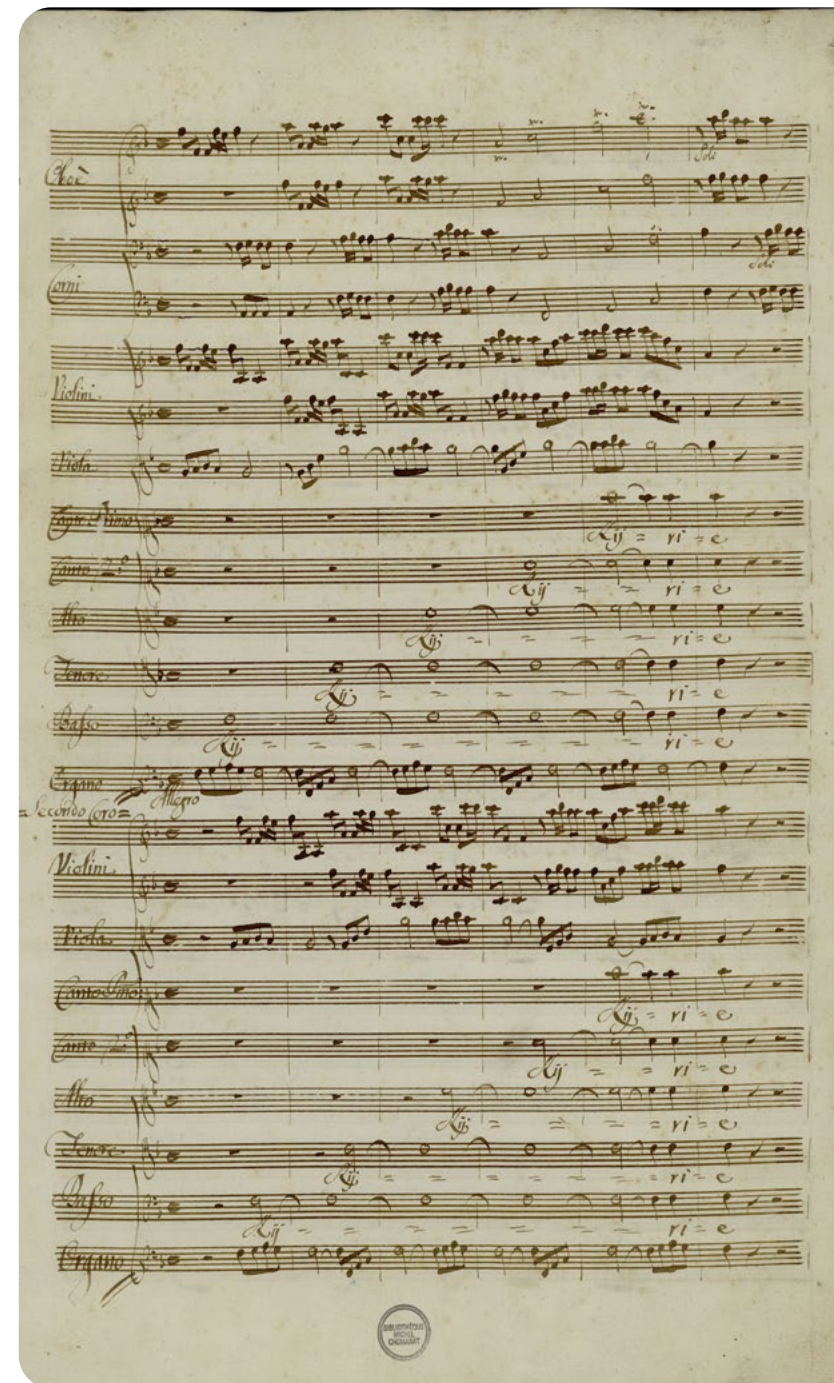
1 H 30

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output: sometimes referred to as *Missa Romana* or *Missa di Sant'Emidio*—linked to a later reuse—it is preserved as an unpublished manuscript in the Rare Books Collection of the Lyon Municipal Library.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* (J.S. 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.

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.



Franck-Emmanuel Comte

Artistic direction & conductor

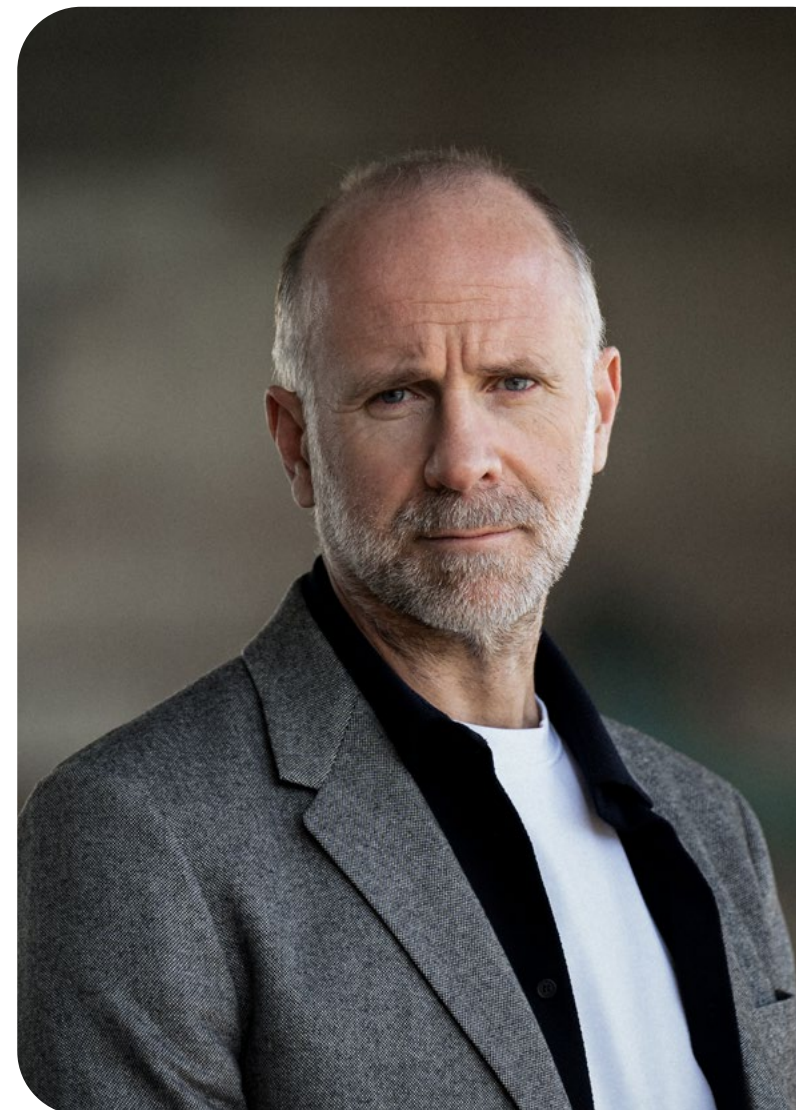
A conductor specializing in the interpretation of the Baroque repertoire on period instruments, **Franck-Emmanuel Comte** seeks above all to share his passion with the widest possible audience.

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...).

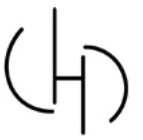
Regularly invited to conduct in major European and international capitals (Barcelona, London, Moscow, Montreal, New York, Washington, Helsinki, Krakow, Rome, Brussels, Madrid, Tel Aviv, Beijing...) and at numerous international festivals (Ambronay, La Chaise-Dieu, Halle Handel Festival, Bayreuth Baroque 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 and unconventional projects, such as *Folia*, a dance production co-created with choreographer Mourad Merzouki, performed before more than 100,000 spectators over 160 performances.

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 more than **1,800 concerts** and recorded around twenty albums. *The Ghost of Hamlet*, released on the Arcana/Outthere label in 2025 with soprano Roberta Mameli, received numerous distinctions from the international press. In spring 2026, *Furioso*, featuring countertenor Xavier Sabata and devoted to the many faces of Orlando in Baroque opera, was released.

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**.



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 Sant'Agnese, she has collaborated extensively with William Christie and Les Arts Florissants on works by Purcell, Handel, Monteverdi and Rameau. She has also performed with Pygmalion, Le Poème Harmonique and Le Concert d'Astrée, exploring the music of Monteverdi, Cavalli, Rameau, Mozart, Offenbach and Dukas. On both the operatic and concert stages throughout Europe, Asia and the United States, she is renowned for the beauty of her timbre, her expressive artistry and her musical sensitivity, and has made recordings devoted to Caldara, Rameau, Lully, Gluck and William Christie.

Logan Lopez Conzalez **Contertenor**

Belgian countertenor Logan Lopez Gonzalez is renowned for his radiant timbre and remarkable versatility, spanning repertoire from the Baroque to contemporary music. Praised for the intensity of his performances ("no praise is too high", *Opera Magazine*), he collaborates regularly with Cappella Mediterranea, Le Concert Bourgeois, Il Groviglio and the Orchestre Royal de Versailles. He has taken part in several contemporary creations, including *Be My Superstar*, *SOLAR*, *OGRES* and *555: Verlaine en prison*, and will appear as Ottone in Handel's *Ottone* at the Opéra de l'Impératrice and as Sesto in *Pompeo Magno* with Cappella Mediterranea. Trained in Mons, at the Royal Academy and the National Opera Studio, he made his debut at the Théâtre de la Monnaie at the age of 21.



Jean-Denis Piette **Bass-baritone**



Winner of the 2nd Namur International Vocal Competition in 2024, Belgian bass-baritone Jean-Denis Piette began his musical training studying organ and music theory at the Conservatory of Huy and the Academies of Visé and Welkenraedt, before earning a Master's degree in organ performance from IMEP Namur in 2023. At the same time, he studied voice there with Benoît Giaux and Françoise Viatour. He went on to join the Opéra Studio of the Palais des Beaux-Arts de Charleroi and later the MM Soloists Academy at La Monnaie, taking part in productions of *Parsifal*, *Falstaff* and *The Queen of Spades*. Most recently, he performed the role of Sarastro in *Die Zauberflöte* at Opéra Grand Avignon.

Chœur de Chambre de Namur



Since its founding in 1987, the Chœur de Chambre de Namur has been dedicated to promoting the musical heritage of its native region while embracing the great master pieces of the choral repertoire. Regularly invited to Europe's most prestigious festivals, it has collaborated with conductors such as Christophe Rousset, René Jacobs, Alexis Kossenko, Julien Chauvin, Reinoud Van Mechelen and Gergely Madaras. Its extensive discography has earned widespread critical acclaim, receiving distinctions including nominations for the Victoires de la Musique Classique, a Choc de Classica, Diapason d'Or, Joker de Crescendo, 4F from Télérrama, Gramophone Editor's Choice, ICMA and the Belgian Press Caecilia Prize. The choir has also been awarded the Grand Prix of the Académie Charles Cros (2003), the Académie Française Prize (2006) and the Octaves de la Musique in 2007 and 2012 in the "Classical Music" and "Performance of the Year" categories.

In 2010, Argentine conductor Leonardo García Alarcón was appointed Artistic Director of the Chœur de Chambre de Namur. In 2016, the ensemble took part in its first staged production at the Paris Opera. The 2017–2018 season marked the choir's 30th anniversary, celebrated with Monteverdi's *L'Orfeo*, performed throughout Europe and South America. In 2018, highlights included productions of Lully's *Grands Motets*, Veneziano's *Passio del Venerdì Santo*, masses and motets by Jacques Arcadelt, and Handel's oratorio *Samson*, accompanied by several television recordings and CD releases, all conducted by Leonardo García Alarcón.

From 2020 to 2025, the Chœur de Chambre de Namur has continued its exploration of Handel's great choral works, expanded its repertoire under the guidance of its Artistic Director and ventured into new genres, including operetta. It has also strengthened its longstanding collaborations with Christophe Rousset and Les Talens Lyriques, Julien Chauvin and Le Concert de la Loge, Reinoud Van Mechelen and A Nocte Temporis, while initiating new partnerships with Alexis Kossenko and Les Ambassadeurs, as well as René Jacobs and B'Rock Orchestra.

The choir's repertoire is remarkably broad, ranging from medieval music to contemporary works.

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 **Ville de Lyon**, the **Région Auvergne-Rhône-Alpes**, the **Centre National de la Musique**, the **SPEDIDAM** and the **ADAMI**.*



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