

A hand holding a quill pen is the central focus, set against a background of a globe. The globe is rendered in a painterly style with soft, blended colors of green, yellow, and blue, suggesting a world map. The hand is dark, and the quill is a deep brown. The overall composition is artistic and evokes a sense of global history and music.

Musica
nova

Direction Lucien Kandel

SONG OF THE SPHERES

Guillaume de Machaut (1365) | Daniele Ghisi (2014)

Song of the Spheres

Guillaume de Machaut
Messe Nostre Dame (XIV^e siècle)
9 voices a capella (30')
Conductor: Lucien Kandel

Daniele Ghisi
Nostre (2014)
8 voices and electronics (30')
Conductor: Nicolas André

Ensemble Musica Nova
Artistic direction : Lucien Kandel

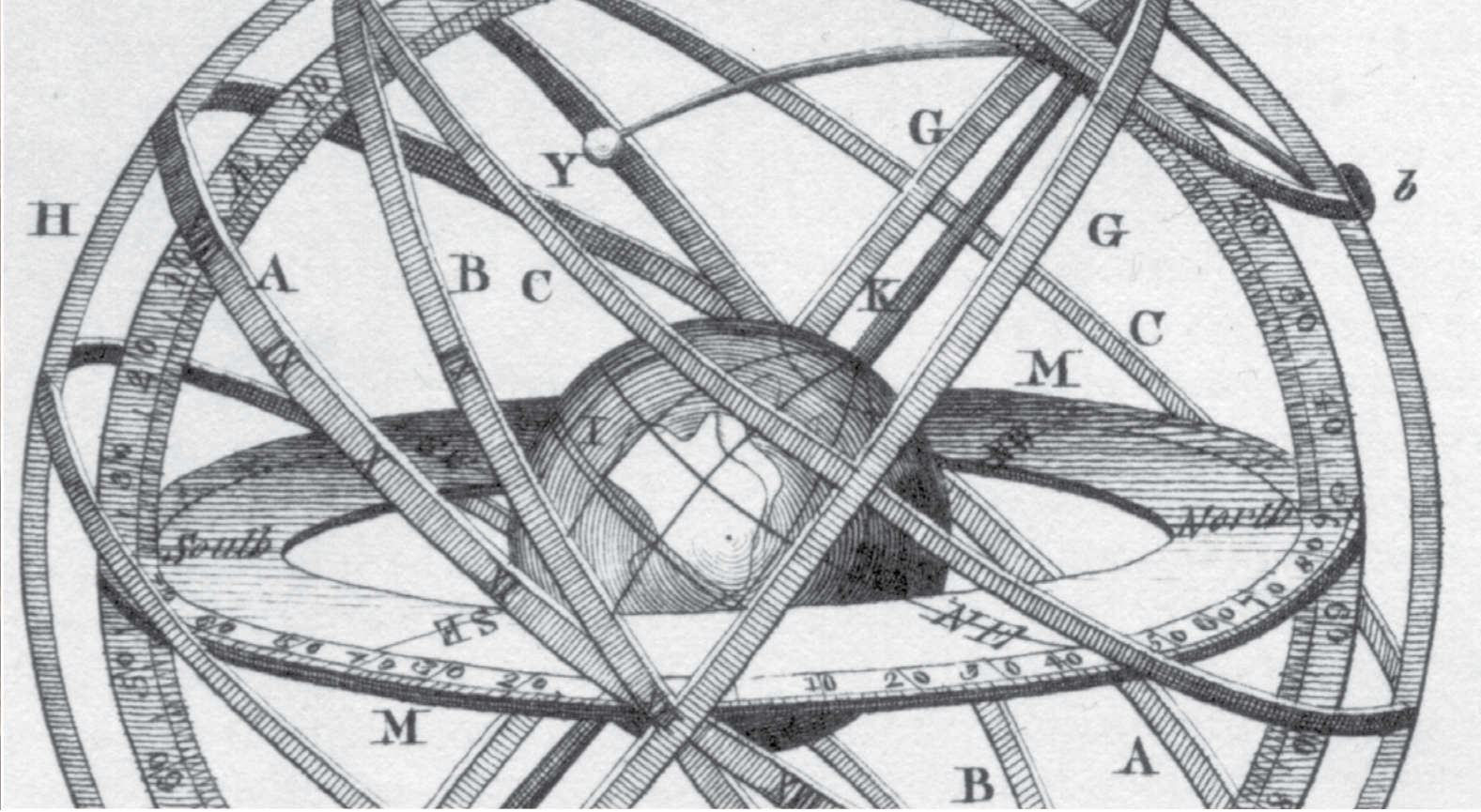
Christel Boiron, Esther Labourdette, Cantus
Lucien Kandel, Xavier Olagne, Josquin Gest, Contratenors
Jérémy Couleau, Thierry Péteau, Tenors
Eric Chopin, Antonio Guirao Valverde, Bassus

In the space of one evening, modern music travels back through the centuries to reach one of the masterpieces of medieval music: the famous Nostre Dame Mass by Guillaume de Machaut, still considered today as the most beautiful work of the fourteenth century.

Early Music remains an important reference for a great number of contemporary composers. It is the reason why the young Italian musician Daniele Ghisi decided to reinterpret Machaut's opus. Its many subtleties are uncovered in a new musical composition for nine voices and electronics, a piece that alternates between the instrumental and the vocal, following the different movements of Machaut's Messe.

The Musica Nova ensemble, recognised worldwide for its original interpretation of the work of Guillaume de Machaut, communicates equally with the two composers, and the six hundred years of distance between them.

Coproduction: Biennale Musiques en Scène / Grame | Fondation Royaumont | La Cité de la Voix (Conseil Régional de Bourgogne) | Cumulus | Musica Nova.
Foundation Coupleux-Lasalle Award: a foundation under the aegis of the Foundation de France.
State order : French governmental support for the composition of original music.



MESSE NOSTRE DAME

Musica Nova, rich of his experience in the interpretation of the ballads and motets of Guillaume de Machaut puts back on the trade the most emblematic of his works, the famous Messe said of Notre Dame. Its elaborate construction as well as its strange and subtle harmonies, force the admiration of all. But do we really know what its true sound was?

We are not sure. To interpret this music, the singers worked on the various existing sources using the reading techniques of the time, in order to find a phrasing and a vocal gesture closer to the contours of the pen of the author.

The manuscript reading immediately imposes a broad breath and interpretation, related to the use of the long value and its ternary division (modus perfectus). The Mass of Machaut alternates two styles of writing: that of the conduit (Gloria and Credo), form inherited from the previous century where the voices progress in homorythmia, and that

of the motory isorythmic (Kyrie, Sanctus, Agnus Dei and Ite missa is, Amen of Gloria and Credo), specific to Ars Nova. Did Machaut show a deep desire to go down in posterity? Certainly. When one has had the chance to consult his manuscripts and to note the care brought to the arrangement of his work, one can only go to the evidence. But in the fourteenth century, the composer often remains anonymous and is not yet quoted himself in his musical works. He leaves it to his disciples and fellow musicians to venerate his art.

O flours flour of any melody
O guillaume worldly diex darmonia

O flower of the flowers of any melody
O Guillaume, secular god of harmony

Eustache Deschamps (1340 - 1404)

NOSTRE

Composer's Notes

Is there a perspective to understand our universe, in which time, space, eras are somehow parameters that are little more significant than a network of shared things across geography and history? Is there ever a chance for music to be not "mine" nor "yours", but – in a very deep sense – "ours"? Nostre (which means "ours", both in ancient French and in modern Italian) is a collection of four pieces for eight voices and electronics, which was conceived with the intention to be interlaced with the movements of Machaut's Nostre Dame Mass. The lyrics of Nostre are a selection of Machaut's secular rondeaux. The theme of love is in counterpoint with the sacred texts of the Mass, yielding the following structure:

Messe Nostre Dame – Kyrie

[Nostre – Se vos courrous me dure longuement](#)

Messe Nostre Dame – Gloria

[Nostre – Se li espoirs, que maint en moy, ne ment](#)

Messe Nostre Dame – Credo

[Nostre – Se par amours n'amiez autrui ne moy](#)

Messe Nostre Dame – Sanctus

[Nostre- Douce Dame, tant com vivray](#)

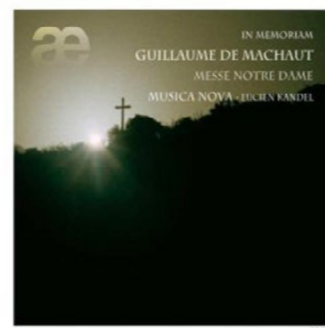
Messe Nostre Dame – Agnus Dei

Ite missa est

Between some episodes, several electroacoustic solos complete an almost constant electronic presence: the electronics appear almost like a 'third choir' (beside the choir of the Mass and that of the rondeaux), projecting and putting the remaining elements into a perspective of the 'elsewhere'.

Daniele Ghisi

With this new interpretation of the *Messe de Nostre Dame*, we hope to celebrate the genius of Machaut, the greatest composer of his time, while continuing to reveal the secrets of his peerless oeuvre. This recording took place at the Royaumont Abbey in 2010 (Aeon-AECD 1093)





Guillaume de Machaut

compositeur

Guillaume de Machaut (d.1377) is one of the undisputed pinnacle geniuses of Western music, and the most famous composer of the Middle Ages. Today his fourvoice Mass of Notre Dame is a textbook example for medieval counterpoint, and has served sufficiently to maintain his reputation across shifts in fashion. However Machaut's work is extensive, with his French songs & poetry dominating the fourteenth century by both their quality and volume. A series of carefully prepared illuminated manuscripts, undertaken for members of the French royalty, preserve his complete artistic output. Along with these major sources, various pieces are duplicated in scattered sources throughout Europe. His life and work are thus extremely well-preserved for the period, and his position as the most distinguished composer of the century has never wavered.

Machaut marks the end of the lineage of the trouvères, and with it the development of the monophonic art song in the West. This aspect of his work is found in the virelais and especially the lengthy lais. He also acted decisively to refine the emerging polyphonic song forms ballade & rondeau, and these were to become the dominant fixed forms for the following generations. What Machaut achieved so eloquently is an idiomatic and natural combination of words with music, forcefully compelling in its lyrical grace and rhythmic sophistication. His songs are immediately enjoyable, because he was able to shape the smallest melodic nuances as well as to conceive forms on a larger scale.

The latter is reflected especially in his poetic-musical creations *Le Remède de Fortune* and *Le Voir Dit*, as well as in his *Messe de Notre Dame*. One must not lose sight of Machaut's position within the sweep of medieval history, as his great "multimedia" productions have clear precedents in the *Roman de la Rose* and especially the *Roman de Fauvel*. It is Machaut's ability to unite cogent and elegant melodic thinking with the new rhythmic possibilities of the *Ars Nova* which ultimately makes his musical reputation.



Daniele Ghisi

compositeur

Daniele Ghisi was born in Trescore Balneario, near Bergamo (Italy), in 1984. He studied mathematics at the University of Milan-Bicocca, graduating with 1st class honours. He also studied composition at the G. Donizetti Conservatory in Bergamo and in 2007 took a diploma with 1st class honours, winning the J. S. Mayr prize.

He has participated in numerous seminars on composition with Billone, Solbiati, Corghi, Lachenmann and, in particular, at the IEMA with George Benjamin and the Ensemble Modern (Frankfurt, 2005) and at Voix Nouvelles with Brian Ferneyhough, Michael Jarrell and François Paris (Royaumont, 2006).

He returned to the Royaumont Foundation in 2008-2009 for the choreographic session *Transforme*. He also writes for theater and dance. He has won numerous awards (Concorso V. Bucchi, Rotary Prize, JS Mayr Prize, F. Donatoni Prize) and has received various commissions, among which, recently, those of the French Ministry of Culture, the Divertimento Ensemble, the Archipel Festival and the Vortex ensemble, Royaumont.

His music has been performed at festivals Archipelago, Venice Biennial, Rondò, MiTo. In 2008-2009, he follows IRCAM's Composition and Computer Curriculum. In 2009 he was composer-in-residence at the Akademie der Künste in Berlin.

In 2011-2012, he is composer-in-residence in Spain, member of the Academie de France in Madrid- Casa de Velázquez. In 2012 he is a composer in research at IRCAM. Since 2010 he has been developing, with the composer Andrea Agostini, the library for computer-assisted composition *bach: automated composer's helper*.

He is co-founder of the blog www.nothing.eu, in which he writes. His first opera, *La notte poco prima della foresta* was premiered in September 2009 as part of the MiTo festival (Milan). With the cycle of *Lieder* abroad, created at the Festival Agora in 2011, he begins his collaboration with Casa Ricordi.



Musica Nova

Formed in 2000, the Musica Nova ensemble unites singers and musicians under the artistic direction of singer and conductor Lucien Kandel.

A passionate quest in search of emotion through music drives the group to produce a diverse musical programme.

From the Middle Ages to Baroque, Musica Nova departs into various musical periods and universes. The ensemble approaches its music with an eye for historical accuracy, through the use of original manuscripts. Working with the documents from the era is conducted with reflection upon the musical rules of the time (such as *musica ficta* and pronunciation) as well as the intended nuances of the pieces. The singers and musicians read their

music in facsimile and their interpretation of it is thus inevitably modified.

The result is a sound, a movement, a line, which makes Musica Nova so exceptionally rich and vibrant; the acoustic of which transports the listener; temporally and spiritually.

The Musica Nova Ensemble appears on prestigious stages in France and all over the world. Recordings of their works are available, some of which have set the standard for current adaptations of the musical style.



Lucien Kandel

Artistic director

After studying German and Linguistics at the University of Limoges, Lucien Kandel turned to singing. Between 1991 and 1996 he was trained at the Conservatoire National Supérieur de Musique (CNSM) in Lyon, where he studied classical, romantic and contemporary repertoires under Jacqueline Bonnardot and subsequently ancient chant under Marie-Claude Vallin. He has performed all types of music from Gregorian chant to present-day works. He has sung regularly with A Sei Voce, The Huelgas Ensemble, Elyma, The Bernard Tétu Solistes de Lyon and Douce Mémoire.

Lucien Kandel is particularly committed to the pedagogy of singing and he has taught at the ENS-LSH in Lyon as well as at the Académie des Cuivres in Le Monastier. He is also regularly invited to direct master classes at Royaumont Abbey on the repertoires of the fourteenth and fifteenth centuries. He has been teaching ancient music at the Haute Ecole de Musique in Geneva since 2011.



Nicolas André

Musical director

Nicolas André is Kent Nagano's assistant for the Audi Summer Festival, with the London Symphonic Orchestra, the KlangVerwaltung Orchester and the Staatsoper Hamburg for the creation of Hosokawa's *Stilles Meer*, Wagner's *Tristan und Isolde*, Boulez's *Answers*, Brahms's *Deutsches Requiem*.

During the 2012-2016 seasons, he is guest conductor of the Montpellier National Orchestra, the Nancy Symphony Orchestra, the Cannes Orchestra, the Avignon Provence Region Orchestra, the Brussels Philharmonic, the new Philharmonie, Paris Scoring Orchestra, Lyon CNSMD Orchestra, Lyon CNSMD Workshop XX-XXI, spiritual concert, he conducts the Royal Liverpool Philharmonic. Since 2017 Nicolas André is Associate Director of the spiritual concert.

Since 2013 he is associate conductor of Vlaams Radio Koor and teaches choir conducting at the Higher Education Pole of Brittany, Pays de la Loire.

Since 2009, Nicolas André is artistic director of the Arromanches Festival

First prize unanimously from the jury of the Conservatoire National Supérieur de Musique de Lyon in Bernard Tétu's choir conducting class in 2008

In 2005, he joined Pierre CAO's conducting class in Dijon. Founded in 1999 the baroque ensemble Les Enchantemens.

Directs the vocal ensemble with 12 mixed voices, Diakhrôma, for which he collaborates with composers of his generation: Vincent Manac'h, Sébastien Lecornu, Raphaële Biston

Studies at the National Conservatory of Caen in the classes of organ, writing, singing, harpsichord, basso continuo and choir conducting



The press

Guillaume de Machaut – In memoriam – Messe Notre Dame (Cd Æon, 2010)

La *Messe* de Machaut n'a suscité au disque que des *unica*, mais cette nouvelle version peut se réclamer d'une singularité assez radicale grâce à la nouvelle lecture qu'elle propose des altérations non écrites du contrepunt du XIV^e siècle. La surprise éclate dès le *Kyrie* initial où les sonorités modifiées avec art font découvrir comme une autre œuvre.

Classica, December 2010 - January 2011, by Marc Desmet

On y retrouve toutes les qualités qui ont précédemment valu les plus hauts éloges à Musica Nova, qu'il s'agisse de la perfection de la mise en place, de la souplesse et de la luminosité vocale, de l'intelligence naturelle des répertoires abordés. Le plus étonnant, qui ouvre des horizons insoupçonnés à l'auditeur sous réserve qu'il ait l'humilité de déposer ses certitudes à la porte du disque, est le travail effectué par les musiciens, avec l'aide du contrapuntiste Gérard Geay, sur la *musica ficta* dont jamais, à ma connaissance, les possibilités n'avaient été explorées à ce point dans la *Messe*. (...) [Ce] programme audacieux, aux choix cohérents et assumés, s'impose comme un enregistrement majeur qui renouvelle l'approche d'une œuvre sur laquelle tout est loin d'avoir été dit.

Passé des arts, November 8, 2010, by Jean-Christophe Pucek

(U)ne véritable reconstitution historique, dont les principes sont exposés clairement dans le livret accompagnateur. Les neuf vocalistes de Musica Nova offrent amplitude et équilibre à ces compositions à quatre voix, sans verser dans la bouillie sonore. La largeur relative des tempi utilisés n'enlève rien à la précision des attaques, et accentue encore le mysticisme de l'œuvre. La texture vocale et le grand travail musicologique effectué sur la pratique des altérations à l'époque de Machaut mettent parfaitement en valeur les chromatismes surprenants de cette musique [...] Un très beau disque en définitive, et qui atteint parfaitement ses deux objectifs assumés : savante

exigence et plaisir d'écoute.

Muse Baroque, December 2010, by Gilles Grohan

L'ensemble Musica Nova de Lucien Kandel, versé dans l'interprétation des ballades et motets de Machaut, propose cette lecture intense, basée sur l'état actuel - sinon ultime- de la recherche musicologique, et restituant l'œuvre dans son contexte musical plus large, la précédant et la faisant suivre de quelques œuvres (soigneusement sélectionnées) de ses contemporains.

La Libre.be, October, 20, 2010

(C)'est notamment en comparaison avec les autres enregistrements disponibles de la même œuvre que cette version se distingue, ce dès les premières secondes du *Kyrie* [...] Les nombreuses couleurs « harmoniques » (sonorités verticales) inédites qui découlent [de cette lecture] apportent littéralement un nouvel éclairage sur l'œuvre.

Forum Opéra, December 2010, by Lars Nova

All in all, this is a superb release, one that can easily be argued as a good recommendation for first exposure by someone new to medieval music.

medieval.org, January 2011, by Todd M. McComb

Como en la ocasión anterior, la atención a la fonética es una de las apuestas fuertes del conjunto dirigido por Lucien Kandel, dedicándole al efecto varias páginas en las notas al programa justificando su versión, redactadas por uno de los tenores del grupo. Más reflexiones, pedagógicas y legibles, por otra parte, a cargo del musicólogo Gérard Geay, cuyas teorías sobre la interpretación de la música del siglo XIV pone en práctica Lucien Kandel con su grupo, a modo de laboratorio de ensayo. [...] El resultado merece la pena.

Diverdi, December 2010, by Josemi Lorenzo Arribas



Technical dossier

DURATION OF THE CONCERT : 1H10

Planning Type pour une représentation à 20H30

Date	Horaire	Désignation
-----		Prémontage Lumière
J	9-13h	Installation plateau – son– réglages lumière– réglages bandes musique électronique
	14h30-18h30	Balances et Raccords Musicien
	19-20h	Mise / Clean Plateau
	20H30- 23H00	Représentation et démontage

Montage en 2 services, représentation le 3ème service.

Démontage : 1h environ.

Planning prévisionnel du personnel technique

– Ce planning nécessite un pré-montage lumière effectué avant notre arrivée .

Date	Horaire	Personnel			Désignation
		Plateau	Lumière	Son	
J	9-13h	1	1	1	Installation plateau- Réglages lumière- Installation son et calage système et bandes électroniques
	14h30- 18h30			1	Balance et Raccords
	19h30- 21h45	1	1	1	Mise et représentation 20h30
	22h00- 23h00	2	1	1	Démontage

Plateau

Espace scénique :

- 6m de mur à mur minimum, 5 m d'ouverture (au cadre) et 5 m de profondeur.
- Hauteur minimum au cadre : 4 m
- Hauteur minimum sous perche : 4 m
- Un pendrillonnage noir à l'italienne est nécessaire (dans un théâtre)
- La scène doit être en bois noir et régulière (si possible)
- Pour la disposition du plateau se référer au plan en annexe 1

Backline :

- 9 pupitres noirs type manhasset
- 1 pupitre de chef (grand plateau de lecture!)
- 1 chaise de chef- (haute!)
- 10 lampes de pupitres graduables reliées sur un seul et même circuit.

Lumière

Personnel nécessaire : 1 régisseur lumière et 1 électro.

Nous venons avec un boîtier dmx et un ordinateur dédié pour la conduite. Le câble dmx doit venir près de la régie son pour le pupitrage .
CF plan de feu en annexe 1 – Il doit être monté, gélatiné et patché avant l'arrivée de notre régisseur.

Projecteurs

- 4 PC 2kW avec porte filtre
- 13 PC 1kW avec porte filtre
- 3 Découpes 1 kW avec porte filtre

Gélatines

- 4 x L205 +R119 format PC 2kW
- 6 x L205 +R119 format PC 1kW
- 7x L204 format PC 1Kw
- 3 x L205 format découpe 1KW

SON

Personnel nécessaire : 1 régisseur son

Note : Prévoir une Table suffisamment grande en régie pour poser 3 ordinateurs et 2 cartes son côte à côte en plus des consoles ou autres périphérique

Informatique (fourni) :

- 2 macbookpro Core2Duo / 2,6Ghz / 4 Go Ram -
- 2 Fireface 800
- 1 BCF2000 + câble usb
- 2 fibres optiques ADAT

Audio (à fournir) :

1 console numérique type Yamaha 01V96, DM1000, DM2000 ou sinon M7CL, LS9,PM5D, CL3... avec carte adat MY16AT. Si console numérique type Soundcraft, Allen&health, midas, digico, veuillez nous contacter svp.

5 haut-parleurs large bande **Ex** : C.Heil MTD115, Martin UPA-1P, D&B E12. Se décompose comme suit :

1. Façade = **LS3 et 4** (stéréo out)
2. Sur pied au plateau (2m~2,5m) = **LS1 et 2** (Bus1+2 -> omni1+2)
3. En salle sur pied (2m~2,5m) ou au sol (selon possibilités) : tournée vers un mur en indirect et visible par le public = **LS5** (Bus3 -> omni 3)
4. 2 subwoofers en mono = **LS6** sur un envoi console séparé (Bus 4----> omni 4)

2 WEDGES type Heill 115XT Hiq, d&b Max12 ou 15, Nexo Ps15 sur 2 envois indépendants (Aux 1 & 2)

4 micros électrostatiques cardioïde petite membrane type Neumann KM184 – Sennheiser MKH40 – Schoeps CMC6+MK4

5 jack-jack Symétrique (si 01V96, DM1000) ou 5 jack symétrique-XLR male (si M7CL, LS9)

dédié à la carte son de l'ordinateur de secours. A cabler en line in.

1 multipaire 4 ins XLR au plateau pour micro

4 petits pieds de micros avec perchette télescopique type K&M noirs

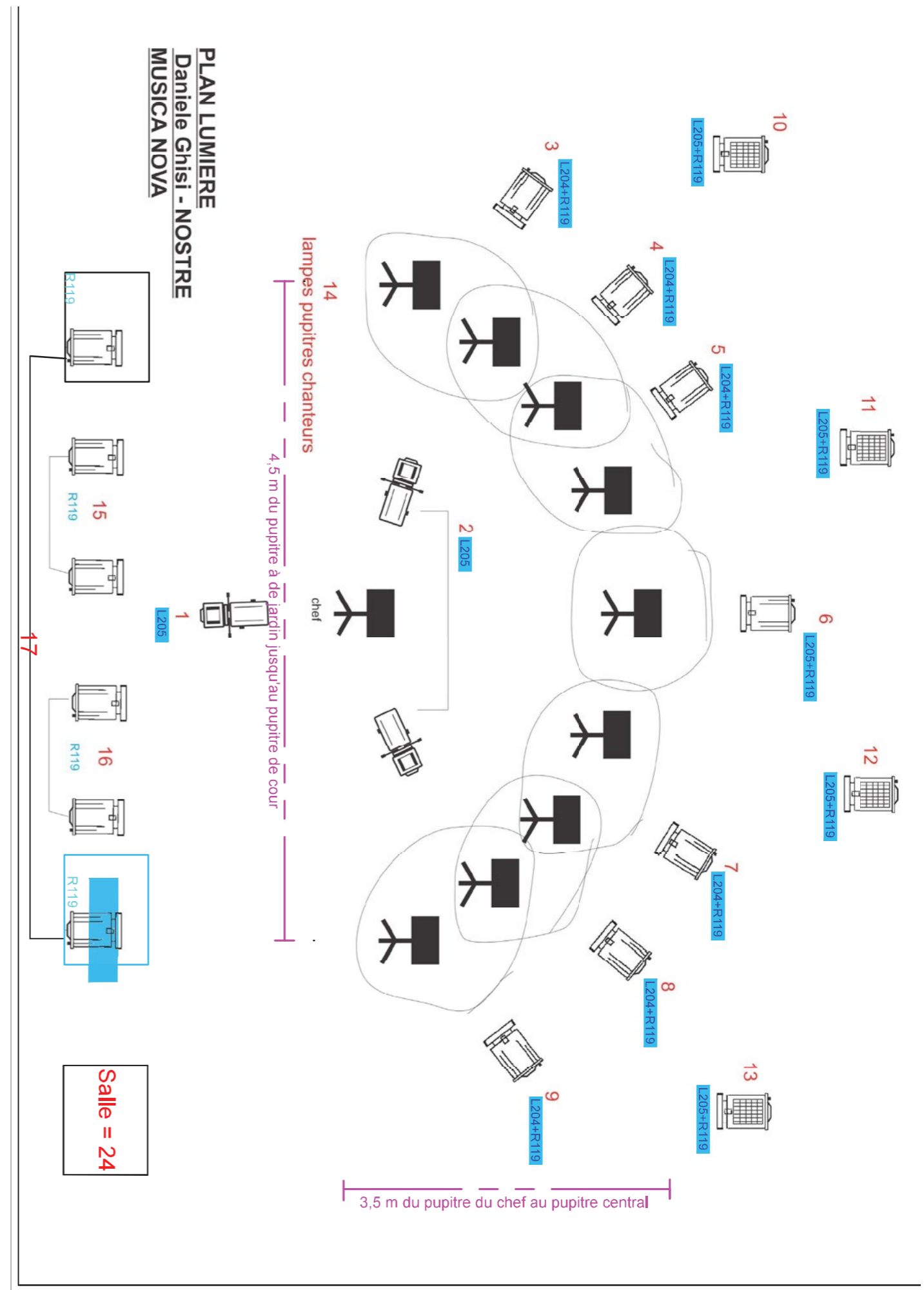
PATCH

N°	Désignation	Source	Pied	SEND/ASSIGNATION
1	Choeur jardin	KM184	Petit	ST L/R – BUS7/8 – AUX1/2(pre)
2	Choeur centre-jardin	KM184	Petit	ST L/R – BUS7/8 – AUX1/2(pre)
3	Choeur centre cour	KM184	Petit	ST L/R – BUS7/8 – AUX1/2(pre)
4	Choeur cour	KM184	Petit	ST L/R – BUS7/8 – AUX1/2(pre)
5	Spare Centre L	Jack1	x	BUS1 – BUS4 – AUX1/2(pre)
6	Spare Centre R	Jack2	x	BUS2 – BUS4 – AUX1/2(pre)
7	Spare Face L	Jack3	x	STL – BUS4 – AUX1/2(pre)
8	Spare Face R	Jack4	x	STR – BUS4 – AUX1/2(pre)
9	Spare Public	Jack5	x	BUS3
10	Centre L	Adat1	x	BUS1 – BUS4 – AUX1/2(pre)
11	Centre R	Adat2	x	BUS2 – BUS4 – AUX1/2(pre)
12	Face L	Adat3	x	STL – BUS4 – AUX1/2(pre)
13	Face R	Adat4	x	STR – BUS4 – AUX1/2(pre)
14	Public	Adat5	x	BUS3
15	Retour RVERBL	Adat7	x	ST L – BUS1
16	Retour RVERBR	Adat8	x	ST R – BUS2

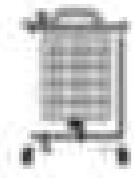
Loges

5 loges pour 2 personnes si l'infrastructure le permet avec :

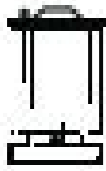
- Tables, miroir, chaises, douche, prise électrique 16A, ainsi qu'un catering copieux (Charcuterie, fromages, fruits, fruits secs, gâteaux ou barres de céréales, bouteilles d'eau...).



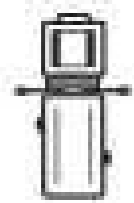
Légendes:



PC 2kw x 4



PC 1KW x 11



Découpes 1kw x 3

Indications lumières:

état Machaut: 3+4+5+6+7+8+9

état Ghisi: 3+4+5+7+8+9 +10+11+12+13

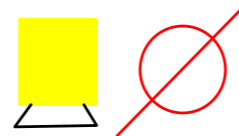
+ chef 1+2 état électro : juste lampes pupitres 14

Indications réglages :

- 3/4/5/7/8/9 prendre chanteurs + pupitres en forme de fer à cheval 2 pupitres /2 chanteurs par projecteurs sans prendre pupitre+chanteur centrale
- 6 : prendre chanteur + pupitre centrale dans la continuité du fer à cheval
- 10/11/12/13 ambiance générale large
- 2 faire un rectangle qui prend partition du chef +chef légèrement flouté
- 1 faire rectangle sur l'autre mais sans prendre les partitions du chef juste chef (légèrement flou)
- 15/16/17 Face Générale qui ne prend pas les haut-parleurs du plateau.

PLAN SON
Musica Nova - Daniele Ghisi
Nostre (2014)

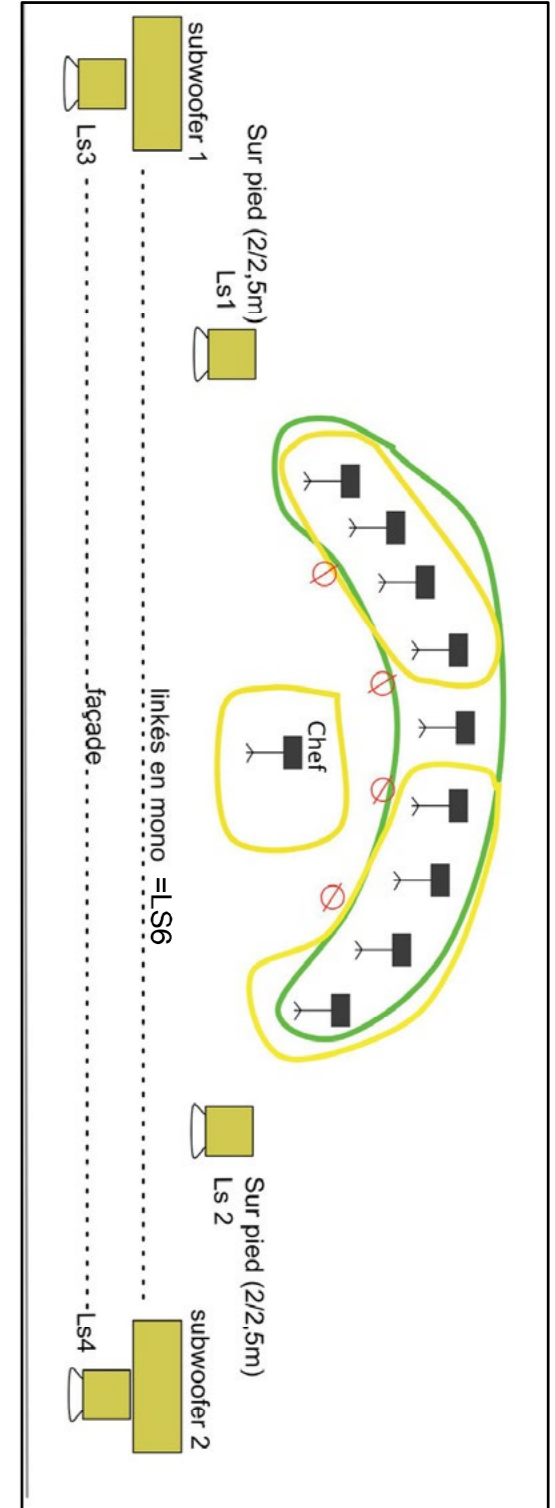
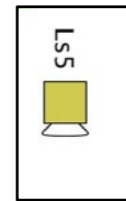
Légende:



Microphone statique type KM184

Haut-parleur large-bande type 115XT

haut-parleur visible par le public en indirect dans la salle



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