

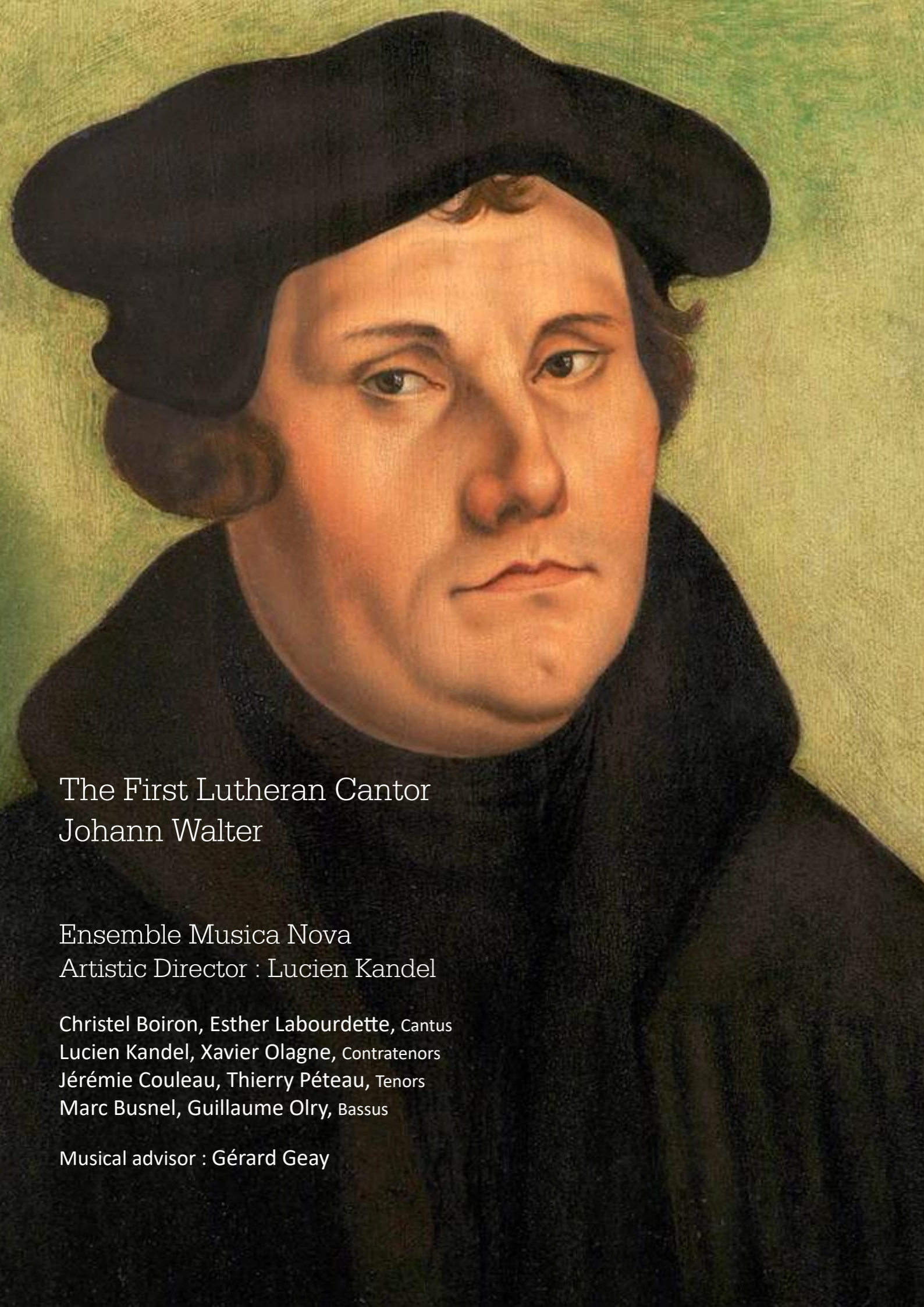


Musica
nova

Direction Lucien Kandel

The First Lutheran Cantor

Johann Walter (1496-1570)



The First Lutheran Cantor Johann Walter

Ensemble Musica Nova
Artistic Director : Lucien Kandel

Christel Boiron, Esther Labourdette, Cantus
Lucien Kandel, Xavier Olagne, Contratenors
Jérémy Couleau, Thierry Péteau, Tenors
Marc Busnel, Guillaume Olry, Bassus

Musical advisor : Gérard Geay

Ensemble Musica Nova puts forward a programme commemorating an unprecedented historical, political and religious event: the Lutheran Protestant Reformation. In 1517 Martin Luther published his *Ninety-five Theses on the Power and Efficacy of Indulgences* (original Latin: *Disputatio pro declaratione virtutis indulgentiarum*) with the purpose of reforming the Roman Church. The Papal reaction and the chaos that ensued compelled him to establish a New Reformed Church, dissenting from the Vatican. With the formation of the new church, a new liturgy was adopted and new chants were introduced. Luther created a choral repertoire in vernacular language so the worshipper could pray in his own language, while inviting polyphonist composers of his time to write motets inspired by the themes of these German chorales.

The focus of this project is precisely this first step in the development of the Lutheran repertoire, for several reasons: firstly, few recordings and concerts are dedicated to this music that constitutes the very foundation of all future German Lutheran production up to the XIXth century, including the compositions of J. S. Bach; secondly, due to the importance of the encounter and union between the Franco-Flemish polyphony and the German chorales; thirdly, it testifies to the significance of the Reform in Alsace and the Rhine basin, to which the numerous locally printed books and musical documents preserved in Strasbourg's National and Academic Library stand witness; last but not least, the high standard of these compositions.

To work in a didactic spirit similar to that of Martin Luther, some extracts of his correspondences will be read between the motets by Thierry Péteau.

These letters to Spalatin, Johann Walter, Conrad Rupff and composer Ludwig Senfl show very clearly the Reformer's strong link with the Ars Musica. In this way we can better understand the development of this new repertoire, the poetic inspiration, the choice of musical modes according to the texts, the place of the singers, the admiration for the Catholic Dukes of Bavaria ...

Luther's keen and sharp character is also evident, but likewise his doubts about his enterprise, his disgust for the world and the wars. These few lines give essential keys to music sung, like the German Credo and Sanctus.



The music

The chorales

The beginning of the Protestant Reformation marks the birth of the German chorale. The translation of biblical texts into German allows the faithful a more direct contact to God. With the help of Johann Walter, Martin Luther became himself involved in the formation of a repertoire of simple melodies. These melodies could be an adaptation of a Gregorian theme, but also a parody of an existing popular song, or even a brand new composition.

The chorales that have been chosen for this programme cover the entire liturgical year and represent some of the most popular melodies that quite a few composers have used since time and again (*Aus tiefer Not, Nun komm der Heiden Heiland, Vater unser, Christ lag in Todesbanden...*). The musical scale is that of Gregorian mode. The polyphonic writing follows the principles of Franco-Flemish music, such as the imitative counterpoint. The chorales' melody always remains perfectly audible despite the contrapuntal fabric, such as in the works of Josquin Desprez for example, that Luther described as the "Master of musical notes".

The motets

Besides the compositions in German language, the polyphonic motets in Latin had their place in the Protestant liturgy. Sixtus Dietrich's *Magnificat* is a perfect example of what was sung in the Lutheran parishes of Strasbourg. Johann Walter's other motets presented in this programme show the composer's capacity of writing very elaborate music, with a dense five-voice counterpoint.

Martin Luther engaged in privileged correspondence with a Swiss musician of Catholic belief, music director to the Bavarian Duke, Ludwig Senfl. His musical work resembles in many ways that of Josquin Desprez, even though the liturgical content shows a certain affiliation to Lutheran ideas. His sublime motet *Media vita In mitten unsers Lebenszeit* combines the Latin Gregorian theme and the German motet. Hence, his sacred pieces in German seem to belong to Protestant repertoire.

Josquin Desprez's music met an even greater success throughout Germany than in all the rest of Europe. Manuscripts and publications dedicated to his work abound. His works were parodied throughout the XVIth century, especially by German musicians who used *contrafactum* to replace the initial text. Ludwig Senfl, who was as great an admirer of Josquin's work as Luther, added two voices to the *Ave Maria* motet, initially written for four voices, without modifying a single note.



Les Propos de Table (Tischreden) de Martin Luther

In 1525 Luther retired to the Augustinian Monastery of Wittenberg with his wife. Broadly opening his table, he welcomed without counting. Thus many literate people were at table around Dr. Luther, and for 17 years, these most ardent admirers wrote down his words.

In this excerpt, Luther discourse on the art of music, «one of the most beautiful and most glorious gifts of God,» with singers and musicians.

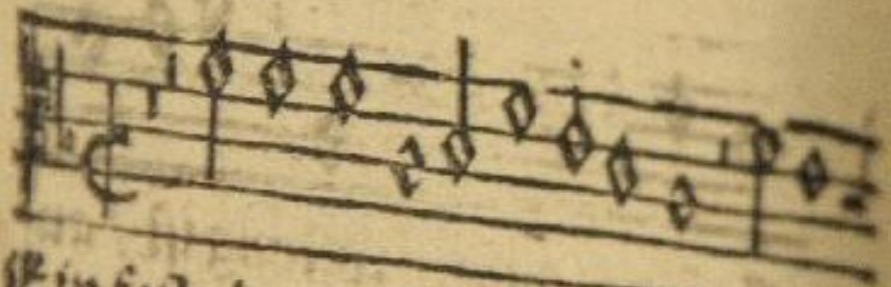
Le 17 décembre 1538, le docteur Luther invita les chantres et les musiciens à un souper, où ils chantèrent de belles et douces antiennes, et le docteur dit avec admiration : « Puisque le Seigneur Dieu nous accorde des dons aussi précieux durant cette vie (qui n'est qu'un véritable cloaque), que sera-ce donc dans la vie éternelle où tout sera disposé de la manière la plus parfaite et la plus accomplie ! J'ai toujours aimé la musique ; la connaissance de cet art est bonne, et elle sert à toutes choses ; il nous faut absolument encourager cette étude dans les écoles. Un maître d'école doit être un habile musicien, autrement, je ne ferai nul cas de lui, et nous ne devrions pas conférer à des jeunes gens le grade de prédicateur, si d'avance ils ne sont pas bien exercés et instruits dans la connaissance de la musique.

La musique est l'un des plus beaux et des plus glorieux dons de Dieu, et Satan en est l'ennemi déclaré. C'est un des meilleurs arts, et elle est alliée de près à la théologie. Les rois et les princes devraient favoriser et encourager la musique, car les souverains sont tenus de protéger les arts libéraux et les sciences utiles, et quoique les simples particuliers aient du goût pour les arts et y prennent plaisir, ils n'ont pas les ressources nécessaires pour les faire fleurir. Nous voyons dans la Bible que les rois bons et pieux entretenaient et payaient des chanteurs.

La musique est la meilleure consolation que puisse éprouver un esprit triste et affligé ; elle rafraîchit le cœur et lui rend la paix, ainsi que l'a dit Virgile : « Tu calamos inflare leves, ego dicere versus. » Chante les notes, moi je chanterai le texte. Les jeunes gens doivent être instruits dans cet art car la musique rend les gens plus aimables et plus doux, plus modestes et plus intelligents. Les musiciens et les chanteurs bas et mauvais servent à nous faire voir et entendre quel bel art est la musique, car le blanc n'est jamais mieux connu que lorsque le noir le fait ressortir.

Der xlvj. Psalm/ Deus
noster refugium et
virtus/ &c.

Martinus Luther.



Ein feste breg ist vuser Gott Ein got
Er hilfft vns frey aus aller not/ die vns



te wehr vnd waffen/
ist hat be troffen/ Der alt bö
se schid

Repertoire

Part I

Propos de table de Martin Luther (text)

Johann WALTER (1)

Avent

NUN KOMM DER HEYDEN HEYLANDT (XXV)

Antienne

SALVA NOS DOMINE (XLVIII)

Cantique de Siméon

MIT FRIED UND FREUD (XXXII)

Testimony of composer Johann Walter (text)

Deutsche Messe

Credo

WIR GLAUBEN ALL EYNEN GOTT (XXXVIII)

Sanctus

IESAYA DEM PROPHETEN (XXXVI)

Sixtus DIETRICH (2)

MAGNIFICAT QUARTI TONI



Part II

Johann WALTER
Carême
AUS TIEFFER NOTH (XII)

Letter of Martin Luther to Georg Spalatin (text)

Pâques
CHRIST LAG IN TODESBANDEN (VII)
CHRIST IST ERSTANDEN (XX)

Pentecôte
NUN BITTEN WIR DEN HEILIGEN GEIST (XXIII)

Letter of Martin Luther to Ludwig Senfl (text)

Ludwig Senfl
Fin des Temps
MEDIA VITA/IN MITTEN UNSER LEBENSZEIT

Johann WALTER
Hymne pour Complies
CHRISTE QUI LUX ES ET DIES (LIII)

Josquin DESPREZ/Ludwig SENFL
AVE MARIA VIRGO SERENA

(1) Chorales et Motets of Johann Walter (Wittenbergisch Gsangbiichli durch Johan. Waltern, Churfürstlichen von Sachsen senger meyster, vff ein newes corrigiert, gebessert, vnd gemeret, [Stimmen], Argentorati, 1537)

(2) MAGNIFICAT OCTO TONORVM AVTHORE XISTO THEODORICO, Liber Primus, Argentorati 1537



Biographies

Musica Nova

Founded in the year 2000, the Musica Nova Ensemble brings together a group of talented singers, and also sometimes instrumentalists, 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. The interpretation of period documents involves a serious reflection with respect to 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 very specific sound, a particular momentum, a musical line which make of Musica Nova one of the most exceptional Early Music ensembles in the world, a group whose energy seems to transport the listener; temporally and spiritually.

The Musica Nova Ensemble has performed on some of the most prestigious French and international stages, and several of its recordings are considered benchmark interpretations.



Lucien Kandel

Artistic director and conductor

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 Tetu 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 École de Musique in Geneva since 2011.

esther labourdette, cantus



After studying at the Master of Radio France, Esther Labourdette studied singing with Sylvie Sullé and Stéphanie Révidat and obtained a DEM from the city of Paris, in parallel with musicology studies. She perfected her training in medieval and renaissance singing with Katarina Livljanic, Benjamin Bagby, Lucien Kandel and Francis Biggi and in baroque singing with Julie Hassler, Agnes Mellon, Gabriel Garrido and Rosa Dominguez.

She performs as a soloist with early music ensembles such as Douce Mémoire, Les Folies du Temps and I Sospiranti. She interprets the Musician in «The Bourgeois Gentleman», the Second Lady in «Dido and Aeneas» and Sangaride in «Atys». She is also invited to participate in contemporary music creations.

In addition to her participation in the Musica Nova ensemble, she collaborates with Sequentia, Candor Vocalis, Breath Territories, Val-de-Grâce Chapel-Music, Aquilegia, Les Voix Animées and BelaVilo trio as well as the choir of Mikrokosmos soloists and the Namur chamber choir.

christel boiron, cantus



After studying at the Saint-Etienne Conservatory, she joins the CNSM of Lyon, specializing in Early Music under Marie-Claude Vallin, Dominique Vellard and Gérard Geay.

At the same time, she actively takes part in the creation of Musica Nova of which she is a permanent member. She regularly collaborates with ensembles such as «Gilles Binchois» (D. Vellard), «Huelgas Ensemble» (P. Van Nevel), «Les Solistes de Lyon» (B. Tétu), «Discantus», «Alla Francesca», «Quam dilecta», and «Douce Mémoire».

After studies of singing and conducting choirs at the CNR of Besançon, he joined the CNSM Lyon to obtain a diploma in choral direction. In addition to his activities at Musica Nova, he is choirmaster at the CRR Lyon and teaches conducting choirs at the ENS-LSH Lyon.

In parallel with the choral direction, he conducts a singing activity in different ensembles such as Douce Mémoire or Solistes de Lyon.

xavier olagne, contratenor



jérémy couleau, tenor



He stated his Early Music training at the Conservatory of Toulouse, later perfecting his skills with the help of Julie Hassler and Lucien Kandel. He is part of prestigious ensembles specializing in Early Music such as Douce Mémoire» or «Scandicus», performing in large music festivals (Saintes, Odyssud, Utrecht, Cathédrales en Picardie, Toulouse les Orgues, Thoronet, Sylvanes...). In addition to his singing career he is an associate professor and researcher. In particular, he is in charge of the programs of the “Scandicus” ensemble.

thierry peteau, tenor



Passionate about the polyphonic music of the 14th and 15th centuries, this singer is also an actor, specializing in the gestural language of baroque theater. Reputed for his competences, he has performed for the past several years at concerts or in the theater, in France and abroad. After graduating from the Toulouse Conservatory and the Versailles Baroque Music Center, he joined professional vocal ensembles such as Accentus, La Capelle Royale, Douce

Mémoire, Les Eléments... For the past 15 years he has sung with the Musica Nova ensemble, of which he is one of the permanent

members, a group recognized for its work on the polyphony of the 14th and 15th centuries whose discography has been distinguished with several important critics' awards: Diapason d'or de l'année, Choc du Monde de la Musique de l'année, Gramophone's Editor's Choice...

His mastery of singing and spoken voice techniques drives him to give master classes on a regular basis, for professional singers and actors, but also for children, high school students or students, in France, Russia, Switzerland ...

Thierry Péteau teaches singing at the University of Tours.

marc busnel, bassus



It is during his Musicology training at the Tours University that he approaches Renaissance repertoire as part of the “Jacques Moderne” ensemble, conducted by Jean-Pierre Ouvrard. In parallel to his Musical and Music writing studies at the Tours Conservatory, his singing lessons with Pali Marinov allow him to tackle other musical periods, including contemporary creations. Starting his career within the “Clément Janequin” ensemble, and in addition to his performances with Musica Nova, he has worked with ensembles such as «Huelgas», «Douce mémoire», «Les jeunes Solistes». He teaches facsimile music reading during the “Early Music Weekends” of the Tours Conservatory and he is a research fellow for the “Center for Advanced Renaissance Studies” of Tours.

guillaume olry, bassus



Guillaume Olry has been singing since the age of eight in the Maîtrise de Garçons in Colmar under the direction of Arlette Steyer, where he acquired a solid musical training. In 2003, he joined the CNSMD of Lyon in the classes of Brian Parsons and later Marie-Claude Vallin. He has participated in master classes by Laura Sarti and Roman Trekel.

In 2007, he obtained his Higher National Diploma in Musical Studies with a distinction and perfected his education under Harry van der Kamp at the Musikhochschule Bremen. He also works the lyrical repertoire with the soprano Cécile De Boever.

He sings regularly in France and abroad with prestigious ensembles such as the Huelgas Ensemble, The Concert Spirituel, Musica Nova Lyon, Pygmalion, La Chapelle Rhénane, Weser Renaissance, Cantus Thuringia or Ensemble Gilles Binchois, in festivals such as Antwerp, Utrecht, Bremen, BBC Prom's, Cuenca, Ribeaupillé, Ambronay, Ile-de-France, Sablé-sur-Sarthe, Saintes, La Chaise-Dieu, etc. He also performs as a soloist in oratorio: B-Minor Mass, the Passions and many cantatas of JS and CPE Bach, Messiah, Handel's Solomon and La resurrezione, Mozart's Requiem, Haydn's Creation, Stabat Mater and Nelson Mass etc ... and also in recitals of French melody and lied.

Musica nova

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