



FROM PEROTIN TO MACHAUT

The great polyphonies of Ars Antiqua & Ars Nova

by the MUSICA NOVA ENSEMBLE

Musica
nova
ensemble
musiques
anciennes
Lyon



Ensemble Musica Nova

Artistic direction : Lucien Kandel

Christel Boiron, Esther Labourdette, Caroline Magalhaes, *cantus*
Lucien Kandel, Xavier Olagne, *contratenors*
Jérémy Couleau, Thierry Péteau, *ténors*

Musica Nova returns to the sources of medieval polyphony, with a program dedicated to one of the most incredible and mysterious pages of musical history, the École Notre-Dame, and the works of Léonin and Pérotin. Of an unbelievable beauty, the great organa of Pérotin still fascinate our contemporaries due to their harmonic richness resulting from the structuring and use of voices. Reproducing the ancient Latin metric, these musical modes alternate long and short notes, with a ternary division of the long, as a metaphor of divine perfection.

This first system of Western notation was created within the walls of the Notre-Dame Cathedral in Paris before spreading throughout Europe. Throughout the XIIIth century, this system of rhythmic notation evolved and adapted, culminating in the savant developments of the early XIVth century Ars Nova, precursory of our present system. Few people today are aware of the role of French composers in this considerable contribution to musical writing from the XIIth to the XIVth centuries.

In a musical approach based on research, Musica Nova aims to make this French historical heritage better known throughout the world, and make accessible to all these emblematic pieces that have shaped Music History.

LEONIN & PEROTIN



LEONIN

Born about 1150 - died about 1210

Leonin (Latin Leoninus) is a music master of Notre-Dame Cathedral in Paris. As head of what was both a musical school and a choir, he succeeded master Albert, who died around 1180.

In 1192, Leonin was canon of Notre Dame. The only source of information about him comes from the anonymous English author known as Anonymous IV, a student of the school, whose treatise on theory (see 1275) mentions Leonin as one of the leading pioneers of Western polyphony, through the musical form called organum. Leonin is the author of the *Magnus Liber Organi*, the great book of the organum for liturgical use, which will later be taken over by Perotin.

It is now thought that it was by studying the treatise of Latin poetic metric, *De musica* of St. Augustine that Leonin establishes his six rhythmic modes which must be applied to music in the form of short and long.

PEROTIN

Born about 1160 - died about 1230

Perotin the Great (from Latin Perotinus magnus), is a French composer emblematic of the School of Notre Dame in Paris. The practices of this musical school, in full fulfillment under its magisterium, led to the evolution of Gregorian chant, a musical genre of monodic nature.

Connu comme étant l'un des fondateurs de la musique polyphonique occidentale, Pérotin contribua à engager tout l'avenir de la musique européenne.

Au début du 13^e siècle, c'est en tant que maître de chapelle de Notre-Dame de Paris qu'il révisé le Grand Livre d'organum, *Magnus liber organi*, attribué à son prédécesseur Léonin.

Vers 1200, il compose des œuvres à trois ou quatre voix, ce qui constitue une étape importante dans le développement de la polyphonie ; l'organum n'était jusqu'alors qu'une composition musicale à deux voix.

GUILLAUME DE MACHAUT



GUILLAUME DE MACHAUT AND THE RENOWNED MASS NOTRE DAME

Born about 1300 - died in 1377

The Ars Nova, a musical current of the 14th century following the Ars Antiqua, mainly represented by the school of Notre Dame and the composers Léonin and Pérotin, renews the notation and the rules of composition allowing the development of the polyphony.

The leading figures of this period are Philippe de Vitry who codifies this new form of music, and Guillaume de Machaut whose musical creations are considered as true masterpieces. His renowned Mass of Notre-Dame in particular, is the first full polyphonic Mass that we know and whose form will be found in many compositions in the following centuries.

Its elaborate construction as well as its strange and subtle harmonies, force the admiration of all. 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 homorhythmia, and that of the motory isorhythmic (Kyrie, Sanctus, Agnus Dei and Ite missa is, Amen of Gloria and Creed), specific to Ars Nova.

THE PROGRAM

The great polyphonies of Ars Antiqua & Ars Nova

PEROTINUS MAGNUS
MAGNUS LIBER ORGANI

Mundus vergens leads to 4 voices

Beata viscera prose at 1 voice

Dum sygillum leads to 2 voices

Sol sub nube latuit leads to 2 voices

Ave Maris Stella leads to 3 voices

Deus misertus leads to 4 voices

Alleluia Nativitas Gloriosae organum at 3 voices

☁ Pause ☁

GUILLAUME DE MACHAUT
MESSE NOTRE DAME

Kyrie/Christe/Kyrie

Gloria

Credo

Sanctus

Agnus

Ite missa est





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

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 Nationale 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 Ecole de Musique in Geneva since 2011.

ESTHER LABOURDETTE, *cantus*

After graduating the Maîtrise de Radio-France, she continues her singing studies with Sylvie Sullé and Stéphanie Révidat and obtains a Degree in Music Studies from the City of Paris, while pursuing a course in Musicology. She furthers her Medieval and Renaissance chant training with Katarina Livljanic, Benjamin Bagby, Lucien Kandel and Francis Biggi, and Baroque singing with Julie Hassler, Agnès Mellon, Gabriel Garrido and Rosa Dominguez.



She performed as a soloist with Early Music ensembles such as Douce Mémoire, les Folies du Temps and I Sospiranti. She has interpreted the role of the Musician in "The Bourgeois Gentleman", the Second Lady in "Dido and Æneas", and Sangaride in "Atys". She has also been invited to take part in contemporary music productions. In addition to her collaboration with Musica Nova, she works with ensembles such as Sequentia, Candor Vocalis, Territoires du Souffle, the Chapelle-Musique du Val-de-Grâce, Aquilegia, Les Voix Animées and the BelaVilo trio, as well as the soloists choir Mikrokosmos and the chamber choir of Namur.

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), the Huelgas Ensemble (P. Van Nevel), Les Solistes de Lyon (B. Tétu), Discantus, Alla Francesca, Quam dilecta, and Douce Mémoire..

Caroline Magalhães, singer, graduate of C.N.S.M. de Lyon, is specialized in medieval musical repertoires, which she defends thanks to her activity of concert and professor. She regularly performs in several professional vocal ensembles with which she also works on different styles, medieval music, renaissance, baroque, contemporary music, including contemporary Brazilian music. She teaches children and adolescents singing at the C.N.R. Strasbourg. Parallel to her singing studies, she studied history and musicology, after obtaining a D.E.A. of music and musicology at the University of Tours.

CAROLINE MAGALHAES, *cantus*



XAVIER OLAGNE, *contraténor*



After studying singing and choral direction at the CNR of Bensançon, he obtained his degree in Choral Direction at the CNSM of Lyon. In addition to being a permanent member of Musica Nova, he is a Choir Director for the CRR of Lyon and teaches Choral Direction at the ENS-LSH of Lyon.

He is also a singer in ensembles such as Douce Mémoire or the Solistes de Lyon.

JÉRÉMIE 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*



A graduate singer of the Toulouse Conservatory, with a Master's degree from the Center of Baroque Music of Versailles, he approaches a repertoire ranging from XIVth century to contemporary music. He sung with ensembles such as Accentus, Chapelle Royale, Sagittarius, Douce Mémoire, Les Éléments. He is a permanent member of the Musica Nova ensemble.

He is also a stage actor and a researcher. After becoming familiarized with Baroque gesture and restored XVIIth century French pronunciation thanks to Nicole Rouillé, he undertook the study of oratorical arts. He has since performed sermon recitals, funeral

orations and La Fontaine fables.

He teaches Baroque singing and Declamation at the École de Théâtre CRTH of Paris, as well as the University of Tours.

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The Musica Nova ensemble is supported by DRAC Auvergne-Rhône-Alpes, the Auvergne-Rhône-Alpes Region

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