



THE DIVINE JOSQUIN
BY THE MUSICA NOVA ENSEMBLE

PROGRAM PRESENTATION

Celebrate Josquin Desprez!

In 2021, Musica Nova proposes to celebrate the 500th anniversary of the passing of the great composer Josquin Desprez.

Like Palestrina, his name is one of the only to be quoted in textbooks and treatises of music until now and without discontinuity.

The admiration which he displays is, of course, equal to his talent and renown throughout Europe in the Renaissance.

After interpreting the motets and the songs, Musica Nova singers will look at one of his masses printed in 1514 at the Venetian publisher O. Petrucci, the «Missa ad fugam». As its name suggests, this work uses the methods of writing in canon, so essential to French-Flemish composers. All of Josquin's production uses this technique, from songs to motets and to the famous Mass of «L'Homme Armé». References to his master Jean Ockeghem are numerous.

This program will be completed by various motets issued from the choir books of the Vatican Library and the Sistine Chapel, as well as the 6-voices testamentary «Pater Noster» which he asked to be sung every year to celebrate his passing.

Artistic direction : Lucien Kandel

Christel Boiron, Esther Labourdette : cantus

Lucien Kandel, Xavier Olgne : contratenors

Thierry Peteau, Jérémie Couleau : tenors

Marc Busnel, Guillaume Olry : bassus



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 direction

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 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».

Xavier Olgne, contratenor

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.



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



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 per-

manent 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.



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