



LE CONCERT DE LA REINE

Cease, sorrows !

Jehanne Amzal : Soprano

Alexandre Ducène, Sacha Levy : Viola da gamba

Chloé de Guillebon : Virginal, artistic direction

The program *Cease, Sorrows* presents pieces composed just after the Elizabethan period, at the dawn of the reign of James I. This era was marked by a remarkable literary and musical effervescence. Numerous music collections were published, both for voice and instruments such as the viol, lute, and virginal, in which the Italian influence of the madrigal gracefully intertwines. The viola da gamba holds a privileged place, capable of substituting for voices or accompanying a solo singer by arpeggiating the chords.

From melancholic dance suites to spirited and humorous songs, this program reflects the richness of English music in the early seventeenth century. It invites the listener to a moment of introspection, immersing them in the depths of emotions conveyed by these works.

Le programme *Cease, sorrows* fait résonner des œuvres composées juste après la période élisabéthaine, à l'aube du règne de Jacques Ier. Cette époque fut marquée par une effervescence littéraire et musicale remarquable. De nombreux recueils de musique furent publiés, tant pour la voix que pour des instruments tels que la viole, le luth, ou encore le virginal, et dans lesquels l'influence italienne du madrigal se glisse avec élégance. La viole de gambe y occupe une place privilégiée, pouvant se substituer aux voix, ou encore accompagner seule un chanteur en arpégeant les accords.

Des suites de danses aux airs les plus mélancoliques, en passant par des chansons pleines d'esprit et d'humour, ce programme reflète la diversité et la richesse de la musique anglaise au début du 17^e siècle. Il convie l'auditeur à un moment d'introspection, l'emmenant dans les méandres des émotions véhiculées par ces œuvres.

Matthew Locke (1621-1677)

Pavan in c minor

Tobias Hume (1569-1645)

What greater grief

The passion of music

Francis Pilkington (c.1565-1638)

Now peep, bo peep

My choice is made

Giles Farnaby (c.1565-1640)

Barafostus Dream

Thomas Weelkes (1576-1623)

Come Sirrah Jack

William Byrd (1543-1623)

Pavana Lachrimae

John Dowland (1563-1626)

Sorrow stay

Thomas Weelkes (1576-1623)

Cease, sorrows, now

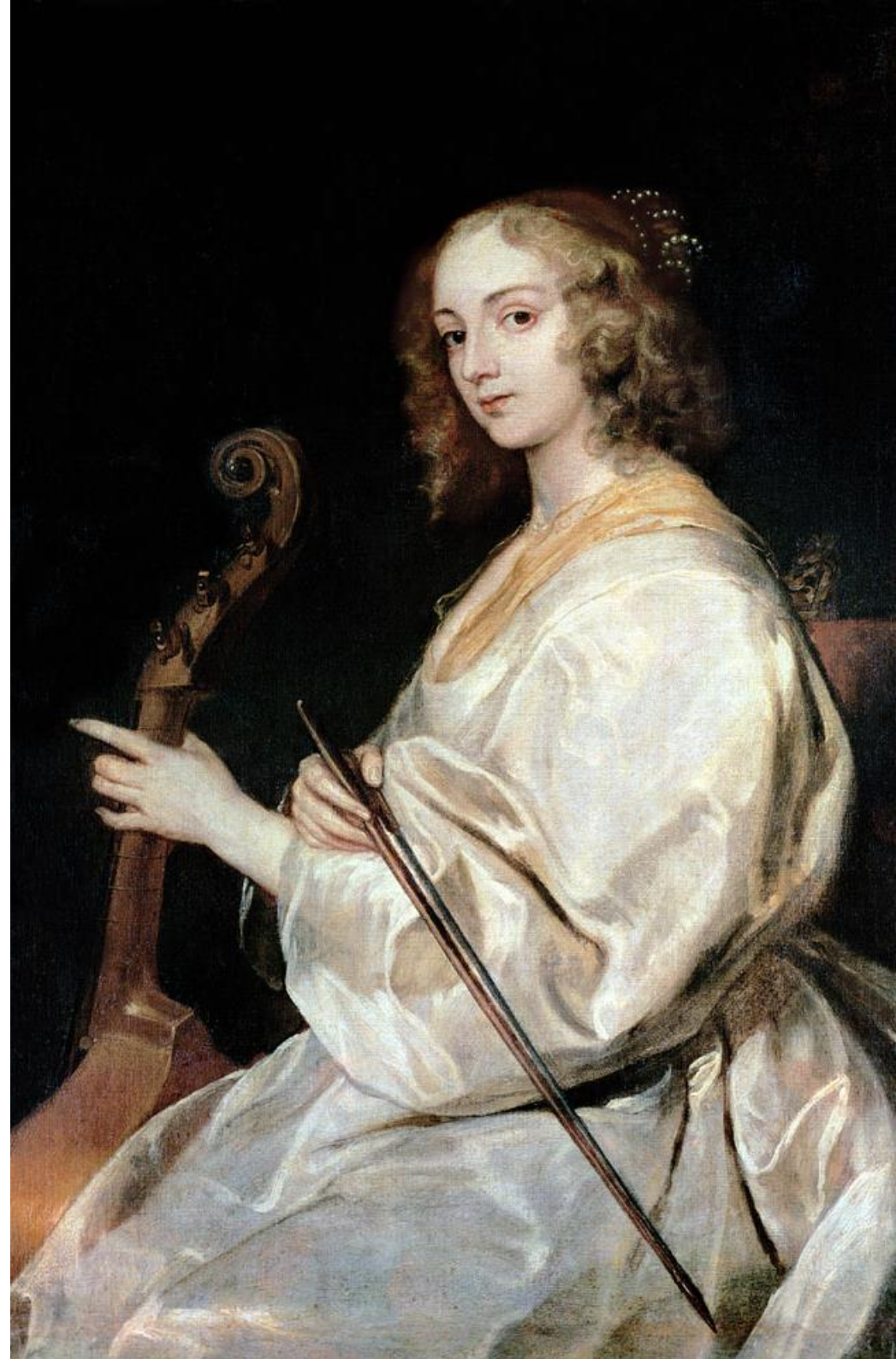
William Lawes (1602-1645)

Suite in a for two viols and keyboard

While I this standing lake

Music the master of thy art is dead

Dearest all fair





About us

Le Concert de la Reine brings back to light forgotten masterpieces composed for voices and treble viols. The viol, which was so popular in the baroque era, allows a wide range of colours and dynamics, on which a voice can develop its most intimate beauty.

Le Concert de la Reine intends to give it back its former glory, by proposing concerts with a strong poetical identity. The ensemble was formed in October 2020 by Chloé de Guillebon with graduates of the Schola Cantorum Basiliensis, on the occasion of her final Master recital. It is as much the excitement of the repertoire as the desire of continuing to play music together that led to the creation of the ensemble.

Since then, they have given concerts in France and in the United States. The ensemble is in residency at Saint-Pierre de Montmartre.

Le Concert de la Reine remet en lumière des chefs-d'œuvre oubliés, composés pour voix et violes de gambe dessus. La viole, très prisée à l'époque baroque, offre une large palette de couleurs et de dynamiques, sur lesquelles la voix peut déployer toute son intimité et sa beauté.

Le Concert de la Reine entend lui redonner sa splendeur d'antan en proposant des concerts à l'identité poétique affirmée. L'ensemble a été fondé en octobre 2020 par Chloé de Guillebon. Depuis, ils ont donné des concerts en France et aux États-Unis. L'ensemble est en résidence à Saint-Pierre de Montmartre.

We offer the public to discover through our programs some of the most beautiful pieces written for viols and voices.

The program **Sub Umbra Noctis** will make the audience discover some rare French jewels composed for the viols and voices. If Charpentier doesn't need any introduction anymore, his motet *In Festo Corporis Christi* hasn't yet be played. Less known, but as brilliant, Henry Dumont composed some motets for voices and treble viols, including the stunning *Sub Umbra Noctis*. Finally, Pierre Bouteiller, unknown of the broad audience, composed some very impressive motets for voice and bass viol.

The program **Anthems** highlights the sacred music of Matthew Locke, sadly rarely played nowadays. The beauty of the harmonies and the grace of the solos with unheard melisma, as well as the stunning harmonies and the theatricality of his motets can only touch and ravish the souls of the listeners.

The program **Gloriosa** revolves around the figure of the women in the 17th French music. Mlle de Guise was one of the main figure in the Parisian musical life, thanks to the ensemble she had at her palace. Charpentier worked for her and composed many pieces for this ensemble. Likewise, Dumont dedicate his first publication, *Cantica Sacra*, to Charlotte d'Ailly, before being Maître de Musique of the queen. Beside, this program highlights powerful religious women, like Maria Magdalena, St Cecile, and Susanne.

The program **The Cries of London** invites the audience to immerse themselves in the musical universe of a day in London, from the church to the streets. Through different effects of spatialization, the audience is partly spectator of the concert, partly embodying the role of the congregation in the church or of the passers-by in the streets of London.

Contact

leconcertdelareine@gmail.com or +33 6 72 77 82 77

[Le Concert de la Reine - Ensemble baroque](#)

