



LE CONCERT DE LA REINE

Chloé de Guillebon

THE CRIES OF LONDON
A day in the city

What did a day in London sound like in the 17th century?

With this program, we invite the audience to immerse themselves in the musical universe of a day in London from the church to the streets.

The journey starts with immensely dramatic sacred music written by Locke, sung and played around the organ. The two anthem *Audi Domine* and *Lord, turn Thy Face from my sins* impose by there powerful rhetorical dramaturgy and appealing dissonances.

The second part invites the audience to have a glimpse in one of the typical private musical gathering in the 17th, in which friends would play together newly music composed by friends, or freshly printed books of madrigals. The lyrics are often light and pleasant.

The next part is the most intimist, with pieces full of melancholia and introspection. The famous songs *Flow my Tears* and *Come Sorrow* written by Dowland are sung and played by a single musician, to whom the consort of viol answers and join in in a transcription of the song with diminutions on the virginal.

The last part is sung among the public. The *Cries of London* represent the cries of the merchants and simple people in the streets of London. Beginning with the night watchman's call at 3 am, a huge variety of workers are represented: vendors of fish, fruits, or holy water, but are also found a man in search of a lost horse, or a patient begging on behalf of the mad inmates of Bedlam.

As the watchman returns heralding midnight, the concert finishes on a last madrigal, sung a capella, as an intimate and tormented lullaby, sung in the dark.



MATTHEW LOCKE

Audi Domine

Turn Thy Face

ORLANDO GIBBONS

Fantasia n°1

THOMAS WHEELKES

Come, let's begin

ORLANDO GIBBONS

The silver swan

FRANCIS PILKINGTON

Now Peep, bo peep

JOHN DOWLAND

Flow my tears

Come sorrow

THOMAS WHEELKES

Cease, Sorrows!

ORLANDO GIBBONS

Cries of London

JOHN WILBYE

Draw on Sweet night

ABOUT US

Le Concert de la Reine brings back to light forgotten masterpieces composed for voices and treble viols. The treble 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.



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 programme **Cease, Sorrows !** features works composed after the Elizabethan era, at the dawn of the reign of James I. From dance suites to the most melancholic airs, including songs full of wit and humour, this programme reflects the diversity and richness of English music at the beginning of the 17th century.

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.

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Le Concert de la Reine - Ensemble baroque



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