

# **Programme de la Biennale: Flûtes d'Europe, flûtes du Monde**

## **Concert familial** tout public à partir de 4 ans.

Conte musical: «Alma et les flûtes magiques»

Marion Fermé: flûtes à bec et conteuse

Deux représentations: en français puis en allemand

### **Concert 1: recorder ensembles**

#### **Brouillamini – recorder quintett (from Lyon)**

Florian Gazagne, Guillaume Bunel, Virginie Botty, Elise Ferrière, Aránzazu Nieto

Programme: J. S. Bach et le baroque européen – in arrangements for recorder quintet

#### **MERULA QUARTETT (from Zürich/Switzerland)**

Aline Burla, Maria Hänggi, Anja M. Kaufmann, Nicole Meule

Programme: music for recorder quartett from Moskva – Warszawa – Budapest – Sarajevo

### **Concert 2: Celtic music from the Bretagne, Scotland and Wales**

#### **Emmanuel Lemare – flute, recorder, bagpipe**

Programme: Voyage Celtique

#### **DAPPERS DELIGHT (from Amsterdam)**

Susanna Borsch – recorder and voice

Adrian Brown – anglo concertina and voice

Programme: renaissance and folk music from England and Scotland

### **Concert 3: New music for recorder**

#### **JULIEN FELTRIN – recorder solo (from Paris)**

Programme: A European recorder tour

Modern music from different european countries

- Music by Christopher Fox, Nicolas Verin, Moritz Eggert and others

## **POINTS OF CONTACT (from Salzburg/ Austria)**

Anne-Suse Enssle – recorder

Philipp Lamprecht – percussion

Programme: medieval music and modern music from different european countries for recorder and percussion

## **Concert 4: TRAITÉ de l'ELYSEE: Musique allemande et française**

The well-known french recorder players **Pierre Hamon** and **Hugo Reyne** will each present one half of the programme:

Pierre Hamon – medieval music from France and Germany

Hugo Reyne – french and german baroque music

## **Concert 5: L'INFLUENCE ORIENTALE**

Bernadette Furch – voice

Hossam Mahmoud – Oud, voice

Caroline Mayrhofer – recorder, Ney

Gerald Mertens – percussion

Oriental influence on european music

– music from medieval Spain (Codex Las Huelgas, Cantigas de amigo, Cantigas de Santa Maria)

sephardian and arabian music from medieval times

## **HUGO REYNE**

**Solisté : flûtiste et hautboïste**

**Directeur musical et fondateur de La Simphonie du Marais**

**Directeur artistique du festival Musiques à la Chabotterie**

Né à Paris en 1961, Hugo Reyne commence très jeune l'étude de la flûte à bec puis celle du hautbois. Il obtient rapidement les diplômes et premiers prix de plusieurs conservatoires et concours nationaux. En 1981, il remporte le premier prix du concours international de flûte à bec de Hurtebise et, en 1984, le premier prix de musique de chambre du Concours International de Bruges.

En soliste à la flûte, il a enregistré les sonates de Bach, de Corelli, de Haendel, des concertos de Vivaldi, les suites de Dieupart, la sonate de Anne Philidor, une collection de pièces de Purcell, de Gautier, de Dornel et de Fiocco.

Longtemps compagnon de route apprécié des principaux chefs de file du mouvement baroque (Frans Brüggen, William Christie, Philippe Herreweghe, Gustav Leonhardt ou Jordi Savall) il fit une carrière de musicien d'orchestre, avant de fonder son propre ensemble, La Simphonie du Marais en 1987. Dans les années 80, il a donc joué la flûte et/ou le hautbois dans la plupart des ensembles baroques parisiens, et fut notamment 1ère flûte aux Arts Florissants de 1983 à 1996. Il a effectué des tournées de concerts aux Etats-Unis, au Canada, en Amérique du Sud, en Australie, au Japon et dans toute l'Europe. Il a été amené à diriger d'autres formations comme l'Orchestre National de Bordeaux-Aquitaine.

Hugo Reyne, titulaire du Certificat d'Aptitude de Musique Ancienne, a enseigné dans de nombreuses structures, conservatoires ou stages, et notamment au Conservatoire National de Région de Bordeaux de 1990 à 2000 puis à celui de Marseille de 2001 à 2003. Ajoutons qu'il a tenu le rôle du professeur de musique dans le film *le péril jeune* (1995) de Cédric Klapisch (son camarade de lycée).

Hugo Reyne consacre également une grande partie de son temps à la recherche musicologique en bibliothèque ainsi qu'à l'édition de partitions anciennes. Pour son travail sur le patrimoine musical français, il s'est vu récompensé en 1998 puis en 2012 par le Ministère de la Culture du titre de Chevalier puis d'Officier de l'ordre des Arts et des Lettres. Depuis 2003, Hugo Reyne est directeur artistique du festival *Musiques à la Chabotterie*. Il vit en Vendée depuis 2004

## **Pierre Hamon**

Après des études scientifiques supérieures, validées par un diplôme d'ingénieur physicien de l'institut d'optique de Paris-Orsay, il se consacre finalement à sa passion de toujours, la musique, commencée en autodidacte à l'adolescence, armé d'une flûte à bec.

Lors de ses études parisiennes, il suit les master classes de Franz Bruggen puis part se perfectionner auprès de Walter Van Hauwe à Amsterdam.

Fasciné par la musique médiévale, il s'intéresse de près à la cornemuse, aux flûtes doubles, à l'association flûte à 3 trous et tambour et tout naturellement à leurs corollaires dans les musiques traditionnelles.

En 1998, il devient disciple du Pandit Hariprasad Chaurasia, Grand Maître de la musique hindoustanie et de la flûte Bansuri.

Sa perpétuelle recherche des gestes et sons fondamentaux de l'humanité le mène vers l'univers fascinant des flûtes précolombiennes et des traditions amérindiennes. Une quête sans fin qui se traduit par un instrumentarium digne d'un musée, à la différence près que Pierre Hamon lui insuffle la vie.

Après avoir participé avec les Arts Florissants (Atys, Médée), l'ensemble Gilles Binchois, au renouveau de la musique ancienne, il est depuis 1994, le collaborateur privilégié et fidèle de Jordi Savall, enregistrant et se produisant à ses côtés dans le monde entier.

Co-directeur avec Brigitte Lesne de l'ensemble Alla Franscesca, il enregistre avec cet ensemble une quinzaine de CDs. Il est professeur de flûte à bec au CNSMD de Lyon.

Il se consacre depuis 2007 avec le chanteur Marc Mauillon à plusieurs projets autour du musicien poète Guillaume de Machaut, objets d'enregistrements unanimement primés et salués par la critique française et internationale.

# **Voyage celtique en flûte à bec**

**Emmanuel Lemare**

## **Information sur le concept du programme :**

Ce programme rassemble des mélodies poignantes ou virtuoses, de joie ou de rêverie, qu'Emmanuel Lemare a choisies parmi les trésors des musiques traditionnelles irlandaises, bretonnes, écossaises, galiciennes.

Il joue avec un style d'ornementation et un "swing" spécifiques, issus d'une longue assimilation des spécificités techniques du tin whistle et du uilleann pipes irlandais. Pour lui, la flûte à bec peut épouser cet univers technique et artistique, et contribuer à diffuser l'héritage de Mary Bergin ou de Mick O'Brien, "maîtres" porteurs de tradition.

## **Titres des pièces\***

Tous les airs joués à la flûte à bec soprano, sauf mention autre.

### **O'Carolan's Welcome**

composition Turlough O'Carolan

Irlande

### **The Lark in the Morning**

Suite de jigs

Irlande

### **The Rights of Man**

Suite de Hornpipes joué à la flûte à bec alto

Irlande

### **Reel adapté du Great Highland Bagpipe**

Ecosse / Royaume-Uni

### **Chant de berger et Xota**

Galice / Espagne

**The Musical Priest**

suite de reels jouée au tin whistle (flûte irlandaise) en Si b.

Irlande

**Port na bPùcái**

slow air joué au low whistle (tin whistle ténor)

Irlande

**Complainte de Haute-Bretagne et Ronds de St Vincent**

Bretagne / France

**Farewell to Ireland**

Irlande

NB Selon la durée souhaitée des concerts, ce programme peut-être enrichi pour atteindre 1 h ou 1h 15 , avec la possibilité d'intégrer, ou non, des airs joués aux uilleann pipes.

# **Dapper's Delight – Programme Proposal, ERPS, Strasbourg**

Susanna Borsch - recorder and voice; Adrian Brown - anglo concertina and voice

## **Meet Me on the Corner**

Rod Clements (\*1947)

## **Three English Hornpipes from Henry Playford's Apollo's Banquet, 1701**

Hornpipe by Mr. Keene – Richmond – Hornpipe by Mr. Morgan

## **The Female Soldier, or The Virgin Volunteer**

To a tune by Henry Purcell (ca. 1659 – 1695)

## **Five Cotswold Morris dances**

Queen's Delight, (Bucknell) - Princess Royal, (Bledington) - The Blue Eyed Stranger, (Headington)

Young Collins, (Bledington) - Jockie to the Fair, (Brackley)

Anon/traditional

## **Dance suite from John Playford's Apollo's Banquet, 1687**

A New Aire – Paspe – Bore – Minuet – A New Italian Ground

## **The True Lover's Knot Untied**

To a tune by John Dowland (1563 – 1626)

## **All in a Garden Green**

Anon/traditional

*total length of the programme: 35-40'*

### **Notes**

In his book “The Invention of Folk Music and Art Music”, Matthew Gelbart shows how the concept of folk music was unknown before the mid-18th century. Ultimately it was the notion that a “folk” could have its own culture, and the accompanying nationalist sentiments that brought the term and thus the division into use. Before this time, music was more likely to be characterized in terms of its function—as dance music, church music etc., rather than in terms of the origin, or the composer of any given melody. Composers were prized more for their skill in counterpoint and arranging techniques, rather than for their melodic originality. We might think of them today more as craftsmen than artists; never too haughty to dip into the common melody pot. This explains why many tunes from this period appear in both high and low cultural sources; country-dance tunes for example, can often also be found as composed instrumental versions for the elite.

The popularity of the country-dance during the 17th and 18th centuries, could almost be described as a “country dance craze” which crossed cultural boundaries and enabled the success of *The Dancing Master* publications by John Playford (1623–1686/7) and his successors. These ran for eighteenth editions from 1651 to around 1728 in what could be seen as an antidote to the stale, stifling and largely processional dance forms that made up 17th century court dances. In country dancing, the attraction of more direct physical contact with the opposite sex could be conveniently hidden behind the idea that they were merely indulging in play acting and the concerns and values of the elite: suitable partners, public behaviour and decorum could be set aside.

Conversely music composed for an elite audience – an opera for example – might be later used in the composition of a popular ditty and sold as a broadside. The broadside ballads were a particularly British phenomenon from the early 16th through to the 19th century. These single song sheets were sold on the

streets and markets of cities and towns, and to a certain extent parodied (and subsequently popularised) the music of the elite. They can be seen as an early movement of popular music, and in an age with no recorded music and a growing literacy among the population, were a unique way of spreading the latest popular songs. The large market for these ballads reflects the wide range of audiences, to whom they would have been sung, from the rarefied salons of the elite, to the poorest inhabitants of London's streets. The pinnacle of the broadside style is probably John Gay's, *The Beggar's Opera* of 1728. It was both hugely popular and a great commercial success with its use of popular tunes to accompany a succession of ballads forming a coherent and satirical plot.

It is precisely the ambiguous nature of these tunes and songs that Dapper's Delight wish to explore, juxtaposing the striking combination of the anglo concertina, which has a long association with folk music and the recorder, a popular and highly adaptable instrument prior to the mid eighteenth century. Our aim was to find interesting programmes for this unusual and effective combination, looking primarily at material that could have been performed on the street, or tavern, existing in both high and low cultural sources. Many of the tunes are found in multiple sources, which are not consistent with each other, often showing signs of a continuous state of flux (the "modernisation" for example, of modal tunes over the course of *The Dancing Master's* many editions). This, together with the lack of notated harmonisation, confounds ideas of any 'definitive version', challenging our notions of authenticity and allowing us a certain freedom in our arrangements.

**Meet Me on the Corner** is a song from the second album, *Fog on the Tyne*, by the English group Lindisfarne, which reached no 5 in the pop charts in 1972. Although not the first group to experiment with crossing folk music with pop, (consider Bob Dylan's infamous appearance at the 1965 Newport Folk Festival) *Fog on the Tyne* was nevertheless a huge influence on a generation of musicians working in that genre. Our arrangement attempts to pull this well-known popular song into the traditional mould, and take the role of our 'calling-on' song.

#### **Three English Hornpipes from Henry Playford's Apollo's Banquet: 8th edition, 1701**

##### **Hornpipe by Mr. Keene – Richmond – Hornpipe by Mr. Morgan**

From evidence in printed collections of dance music, the triple-time hornpipe seems to have burst onto the English scene around the end of the 17th century. Despite its evident popularity, and unlike its 4/4 counterpart, little is known about the actual dance. Unlike many popular dance and broadside tunes, triple-time hornpipes don't appear in printed collections outside of the British Isles and seem to have disappeared from English sources completely after around 1750.

#### **The Female Solider or The Virgin Volunteer**

*Dioclesian (The Prophetess: or, The History of Dioclesian)* is a tragicomic semi-opera in five acts by Henry Purcell to a libretto by Thomas Betterton based on the play *The Prophetess*, by John Fletcher and Philip Massinger, which in turn was based very loosely on the life of the Emperor Diocletian. It was premiered in late May 1690 at the Queen's Theatre, Dorset Garden. Many ballads subsequently appeared using the tune *Let the Souldiers Rejoyce* and *The Female Solider or The Virgin Volunteer* was published as a broadside ballad as early as 1691. Tales of young women dressing as men and joining the army are well known in the folk songs of the 19th century, where typically the unbreakable love bonds between the protagonists provide reason to the central plot. In this 17th century version of the tale, there is also the interesting element of cross-dressing and implied homosexuality, which add some additional spice to the plot...

#### **Five traditional Cotswold Morris dances:**

##### **Queen's Delight, (Bucknell) - Princess Royal, (Bledington) - The Blue Eyed Stranger, (Headington) - Young Collins, (Bledington) - Jockie to the Fair, (Brackley)**

Some of the finest English tunes come from the morris dancing tradition and these beautiful examples come from the Cotswold area of England. Morris dancing has a rich history, but has never been shy to borrow tunes on occasion, a practice that continues to this day. Few of the tunes can be dated with any certitude, and their origins are often equally uncertain. However, an example of the serpentine route some of these tunes have taken is provided by *Princess Royal*. This was composed by the Irish harpist Turloch Carolan (1670-1738), from County Roscommon, who learned to play the harp when blinded by smallpox at the age of eighteen, and became a respected itinerant musician. The tune, also known as *Miss MacDermot* was composed for a daughter of the 'Prince of Coolavin' (as the head of the MacDermot family was known). It came to the attention of English composer William Shield (1748-1829), who adapted the tune for a song, *The*

*Arethusa*, in his 1796 opera *The Lock and Key*. From there it passed into the English morris tradition and this version comes from the village of Bledington (Gloucestershire). The other tunes in this set were collected in Bucknell, (Oxfordshire). Headington (Oxfordshire) and Brackley (Northamptonshire).

*The Blue Eyed Stranger shuffled into town; with his fiddle slung over his shoulder oh.  
He seemed so shy, that he caught the maiden's eye; but he proved to be much bolder oh.  
He said I can dance the bagpipes. I can dance the jig; I can dance the highest caper oh.  
I can play a tune that will charm the singing birds; I'm the finest cat-gut scraper oh.*

### Dance suite from John Playford's Apollo's Banquet: 5th edition, 1687

#### A New Aire – Paspe – Bore – Minuet – A New Italian Ground

Following the restoration of the monarchy in 1660 and the accession of Charles II, French culture became very fashionable in London. This is particularly true of music, theatre and dance, which had been severely suppressed under the commonwealth. The demand for new tunes and dances provided a very profitable occupation for John Playford, whose numerous editions of his dance music collections testify to their popularity.

We have taken five tunes from *Apollo's Banquet* and arranged them as a dance suite in the French style: aire – passepied – bourée – minuet – passacaille.

### The True Lover's Knot Untied

The lutenist, composer and singer John Dowland was one of the best-known English composers of the late renaissance, and his influence was felt far from the shores of England both during and after his lifetime. Despite the popularity of his melancholic music, *The Frog's Galliard* was his only composition, which seems to have been used for broadsides. The tune of *Now oh now my needs must part*, as it was known in his *First Booke of Songes or Ayres* (1597), was used in two subsequent broadsides, one of which: *The true lover's knot Untied*, enjoyed great success towards the end of the 17th century. It tells the story of the tragic life, love and death of the one-time heiress to the English throne, Lady Arabella Stuart (1575 – 1615). Having eloped with her lover and obtained a marriage without the consent of her cousin, King James I, she was subsequently imprisoned and died in the Tower of London.

**All in a Garden Green** first appears in William Ballet's manuscript lute book from the late 16th century, but seems to have been used as a broadside (beginning "All in a garden green, where late I layde me downe") as early as 1565-6. It also appeared in the first eight editions of *The Dancing Master* and is a melody still popular in English folk dance circles today. In the late 16th century Jan Pieterszoon Sweelinck (1562-1621) used it for a keyboard composition with the title *Onder een linde groen* (SwWV 325). We've used this piece as the basis of our arrangement.

## **Dapper's Delight biography**

Dapper's Delight (Adrian Brown - anglo concertina and Susanna Borsch - recorder) is a duo formed to explore the dance music and songs of the period 1550-1750, particularly pieces that are found in both high and low cultural sources. Their current interest lies with the rich repertoire of 17th century English tune books and broadside ballads, which they feel, form a bridge between 'art' and 'folk' music, modern categorisations which would never have been applied to music at that time. Dapper's Delight use small scale and highly portable instrumentation which they feel is very effective for this repertoire. In the summer of 2011, they recorded their first CD *INDOORS*.

Susanna Borsch is one of the few instrumentalists able to interpret both contemporary and early music with complete ease. She studied at the Amsterdam Sweelinck Conservatorium with Walter van Hauwe, with her final solo examination in the year 2000 featuring many new works written especially for her and the combination of recorder with live electronics. She plays in many different ensembles primarily Mezzaluna: a recorder ensemble committed to exploring the depth of 16th century renaissance vocal polyphony. The ensemble recently released the acclaimed CD *RECORDERS GREATE AND SMALE* and has collaborated with lutenist Paul O'Dette on several projects. Susanna also plays with Hexnut, a band formed in 2004 comprising the unusual combination of flute, recorder, trumpet, voice and piano; and ELECTRA, an all-female modern music ensemble combining the latest music with visual and theatrical elements. Dapper's Delight provides Susanna with the space to explore improvisation in, and a freer approach to, performing a repertoire full of timeless melodies and invigorating dances.

A musical instrument maker by calling, Adrian Brown has conducted extensive research into the history of the recorder, measuring many original instruments and making reconstructions. He has also taken classes in 16th and 17th century performance practice with Peter van Heyghen, with whom he has had a collaborative relationship for many years, and has written several organological studies. He has played various free-reed instruments since his teenage years and has subsequently specialized on the anglo concertina. He took concertina lessons with John Watcham, the renowned English morris musician, and has given courses himself, both privately and under the umbrella of the German Concertina Meeting.

The name "Dapper's Delight" is a reference to the Dutch humanist and armchair explorer Olfert Dapper (ca. 1635 - 1689) who despite never having travelled outside Holland published several geographical tomes, amongst which *Description of Africa* (1668) is still a key text for Africanists. A famous Amsterdam street market is named after him and it was here that the duo first performed in 2009.



## ALMA ET LES FLUTES MAGIQUES

Alma vit avec ses parents et sa grand mère dans la forêt. Ils décident un jour de l'envoyer dans le vaste monde afin qu'elle ramène un remède qui pourra guérir la grand-mère très malade grâce aux flûtes magiques qui lui ont été offertes.

Alma part et fait d'étranges rencontres et découvertes. Elles s'aperçoit au cours de son voyage, que grâce à ses flûtes, elle peut voler. Elle parcours de nombreux pays. Après beaucoup de temps, Alma retourne dans la maison familiale avec des remèdes inattendus par ses parents et qui feront la joie de tous.

Musique jouées lors du conte:

- Intro musicale: univers du conte
- Concerto en do majeur RV 443 pour flautino
- Le concerto apparait en plusieurs endroit du conte, par fragment en par mouvement entier et le thème du 1er mouvement symbolise Alma
- Danse irlandaise
- Rv 443 Vivaldi
- Impro sur flûte contrabasse en do Pätzold illustrant le vieil oncle sorcier
- Bruits de la forêt et d'oiseaux inspirés en partie de pièces contemporaines
- RV 443 Vivaldi
- Mélodie mongole
- Flûte double impro et estampie
- RV 443 Vivaldi 3ème mvt

Conception, réalisation du conte et interprétation: Marion Fermé: flûtes à bec avec costume

Marion Fermé

[www.marionferme.net](http://www.marionferme.net)



Marion Fermé obtient le diplôme de soliste en flûte à bec au Conservatoire Royal de La Haye aux Pays Bas en 2003 puis se spécialise en musique médiévale auprès de Pedro Memelsdorff à Barcelone. Elle est lauréate de plusieurs prix internationaux, notamment du concours de musique d'ensemble Musica Antiqua de Bruges en 2003 et du Concours international de flûte à bec solo de Montréal en 2005. Avec ses Ensembles de musique baroque «Haagse Courante», «La Luth enchantée» et de musique contemporaine «Ensemble Effusions», elle a donné des concerts dans de nombreux festivals en Europe (France, Pays-Bas, Belgique, Allemagne, Autriche, Espagne, Estonie, Russie). A plusieurs reprises, elle reçut le soutien du Ministère des Affaires étrangères pour des concerts à l'étranger. Elle a enregistré trois disques dont deux sont parus au label allemand Ambitus. De 2008 à 2011, elle a enseigné au Conservatoire Johannes Brahms à Hambourg, ville où elle a vécu pendant huit ans. Depuis septembre 2011, elle vit en région parisienne et enseigne la flûte à bec à Versailles, Elancourt et Plaisir (78).

## Julien Feltrin recorder

Described by *the Independant* as a ‘remarkable performers and a fantastic ambassador of recorder contemporary music’ Julien’s affinity with new music has been a source of inspiration and deeply influenced his approach to the interpretation of all musical genres. His interest in contemporary repertory brought him to the research of new performance techniques for his instrument

Julien Feltrin studied recorder at the Conservatoire Regional de Lille and musicology at the Universite Charles de Gaulle LilleIII and at the Sorbonne (diplomas with distinction). This was followed by recorder studies at the Conservatorium Van Amsterdam where he was student of Walter van Hauwe. There, he concentrated on contemporary repertoire and live electronic music. He got his Masters degree ’cum laude’ in 2003. The same year, he was appointed Professor of recorder and chamber music at the Royal College of Music in London

As a contemporary music recorder player, he is a member of Endymion Ensemble (London) and Smasch ensemble (Salamanca)

He won second prize at the 7<sup>th</sup> Krakow Contemporary Music Competition in 2003 and the Special Prize for Contemporary Music Performance at the Haverhill Sinfonia Competition in 2004. In 2007 he was the finalist at the Gaudeamus Competition in Amsterdam.

Since 2006, he is also teaching at the Conservatoire of Evry/Paris and is often invited for master-classes in France and in England.

## A European recorder tour

*Winds of heaven* (1984)      Christopher Fox

*Now and Then and Now* (2012),  
for tenor recorder, Paetzold contrabass in C and live electronic  
Nicolas Verin

*Ausser Atem*: Moritz Eggert

*Prisma* (2007)  
for Paetzold contrabass and CD      Michal Talma Sutt

*Rotation* (1988) Jan Rokus van Roosendaal

*Flatus vocis* (2000) for C Paetzold double-bass recorder and tape  
Francesco La Licata

# POINTS OF CONTACT

--- PAUSE ---

Music for recorder and percussion.  
A journey through medieval and contemporary  
European music.

## ENGLAND

from the „Old Hall Manuscript“ (ca. 1400 AD)  
**„Ad memoriam beate virginis“**

## THE NETHERLANDS

Joep Straesser (1934 -2004)  
**„Points of Contact“ (1987)**

## ITALY

from the „London Manuscript“ (14<sup>th</sup> century AD)  
**„Chominciamento di Gioia“**  
  
Philipp Lamprecht (\*1984)  
**„Im Käfig“ (2008-2010)**

## SPAIN

from the „Codex las Huelgas“ (ca 1300 AD)  
**„Stabat mater“**  
**„Eya mater fidelium“**

## AUSTRIA

Marco Döttlinger (\*1984)  
**„Jeux II“ (2011)**

## FRANCE

Bernhard de Ventadorn (1125–1180)  
**„Can vei la lauzeta mover“**

## GERMANY

Moritz Eggert (\*1965)  
**„Narziss“ (2000)**

[www.enssle-lamprecht.com](http://www.enssle-lamprecht.com)

Points of Contact

Old and new, south, central and north – In this concert program Anne-Suse Enßle and Philipp Lamprecht present contemporary and medieval music for recorder and percussion from seven European countries and five centuries.

Besides the so-called „repertory pieces“ for recorder and percussion (M. Eggert: „Narziss“, J. Straesser: „Points of Contact“) two new pieces for this instrumental combination are also performed (Ph. Lamprecht: „Im Käfig“, 2008–2010; M. Döttlinger: „Jeux II“, 2011). The vast variety of sounds and colours is reflected in the medieval music as well. It is performed on (reconstructed) instruments from that period. There are to be heard, seen and experienced medieval hand drums of the Mediterraneans, nakirs (predecessor of the timpani and imported from the Osmans), Spanish medieval castagnets and a bunch of flutes of different sizes, crafts and origins. Altogether they form various points of contact with the sound world of modern flutes from instruments makers in Europe and elsewhere as well as with percussion instruments from around the globe.

### Duo Enßle-Lamprecht

A whistler and a drummer, that describes Anne-Suse Enßle and Philipp Lamprecht. When the two of them perform together they take the audience on a journey through contemporary and medieval music, passing through various styles with their hundreds of instruments and

incredible virtuosity.

Founded 2008 in Salzburg (Austria), this ensemble quickly amassed a vast repertoire of contemporary pieces and sound installations as well as medieval dances, troubadour songs and spiritual music.

The two young musicians present themselves to their audience lively and full of musical ideas. Particularly enchanting is the duo's rare combination of recorder and percussion. They regularly commission new pieces and collaborate with various composers and other artists (e.g. directors and photographers). Furthermore Anne-Suse Enßle and Philipp Lamprecht both compose and improvise their own works.

In November 2010 their first CD, “Points of Contact”, was released. This recording contains four world premiere recordings of pieces for this instrument combination among other works. It was released by unimozarteum. In 2012 the ensemble was given a scholarship by the Austrian Culture Ministry for producing a second recording. The recorded works by Marco Döttlinger and Jürgen Neuhofer will be released in 2013 with by sumtone.

For further information please see the website with its detailed contents and audiovisual material. Duo Enßle-Lamprecht is also to be found on youtube.

[www.enssle-lamprecht.com](http://www.enssle-lamprecht.com)



## 景勝 - Keishō

Schöne Landschaft.

„Musik ist der Ort, an dem sich  
Töne und Schweigen begegnen“

(Toshio Hosokawa)

### VOX

Toshio Hosokawa: Bird fragments III, 1990

Traditionell, Japan Gagaku: Etenraku, ca. 8.Jhd.

Maki Ishii: East green spring, Blockflöte solo, 1991

Toshio Hosokawa: Melodia, Akkordeon solo, 1989

Keiko Harada: Third ear deaf II, 2002

Traditionell, Japan, Gagaku: Hyo jo no Choshi, ca. 8.Jhd.

Manuela Kerer: fiur, für VOX, 2012

Traditionell, Japan Gagaku: Bairo, ca. 8.Jhd.

### VOX

**Caroline Mayrhofer**, Blockflöten, Paetzold  
**Andreas Nebl**, Akkordeon

## VOX

Vox [*Stimme*] – 2 Stimmen, die sich vervielfachen, beide durch Luft erzeugt: In dieser Besetzung reizt das Verschmelzen, aus dem Nichts entstehende große Klänge, Welten mit unendlichen Möglichkeiten...

## Programm- Notes

keishō – Schöne Landschaft

Der japanische Komponist Toshio Hosokawa (\*1955) nennt seine Musik „Kalligrafie durch Töne in Raum und Zeit“ - Töne, die aus der Welt des Schweigens stammen und auch wieder dahin zurückkehren. .

keisho ist ...

...mythische Klanglandschaften an der Grenze zur Stille,

...Melodien als ein Geflecht aus Harmonien,

...Freisein von Absicht, ein Eindruck der Weite des  
Universums,

...Phrasen in der Atemlehre der Zen-Meditation,

...Klänge aus alter Zeit - traditionelle Gagaku Musik

Kräftige und farbenreiche Stücke des japanischen Hofes mit vielen kleinen Verzierungen, Tonhöhen- und Rhythmusabweichungen, nach über tausendjähriger Überlieferung auch heute noch Teil von Ritualen des Kaiserhauses und in Tempeln.

Das Akkordeon übernimmt die Rolle der Sho (Mundorgel), die Blockflöte die der Ryuteki-Flöte – sie symbolisiert den Wind der Vernunft, der vom Himmel zur Erde weht - das Akkordeon den Himmel im Hintergrund.

Das Solostück für Akkordeon „Hyojo no choshi“ verkörpert die Jahreszeit Herbst, den Westen und die Farben gold und weiß.

Als kleines westliches Blitzlicht fügen wir das von Manuela Kerer für uns komponierte Stück „fiur“ (Feuer) über das Element Feuer ins Programm.

## Biografisches

### 竹笛

**Caroline Mayrhofer**, geboren in Innsbruck, Blockflötenstudium am Bruckner-Konservatorium Linz und an der Musikuniversität Wien, dort auch Violoncello-Studium. 2005 Magistra artium Konzertfach Blockflöte mit einstimmiger Auszeichnung, Stipendiatin beim Amherst-Early-Music-Festival, USA und bei der Stichting Musici van Morgen, NL., ab 2006 Post-graduate bei Walter van Hauwe am Conservatorium Amsterdam, 2008 Diplom cum laude.

Wiederholt Preisträgerin beim Bundeswettbewerb „Jugend musiziert“, Preisträgerin beim Internat. Wettbewerb für Interpreten zeitgenössischer Blockflötenmusik Darmstadt/D 2012. Zahlreiche Konzerte mit Neuer und Alter Musik als Solistin und in Ensembles in ganz Europa, Amerika, Asien (u.a. beim Gaudeamus Festival Amsterdam, Festwochen der Alten Musik Innsbruck, Landecker Festwochen, Festival Alte Musik Ruprechtskirche Wien, Forum Musik, Musica Viva, Musik und Kirche Brixen, Mitwirkung bei CD- und Rundfunkproduktionen (RecRec, EMI digital, RAI). Mitgründerin der Ensembles Gesti Musicali, A Fancy Compagnye, Wort.Klang, Air-Borne, VOX

### 笙

**Andreas Nebl**, geb. 1968, Studium Akkordeon am Hohner-Konservatorium, an der Staatlichen Hochschule für Musik Trossingen, sowie am „Conservatorio Luigi Cherubini“ in Florenz (I). Andreas Nebl gehört inzwischen zu den herausragenden Akkordeonisten seiner Generation. Seit 2003 Dozent am Hohner-Konservatorium für Akkordeon, Kammermusik und Musiktheorie. Er konzertiert regelmäßig als Akkordeonist im Orchester der Badischen Staatsoper Karlsruhe, bei der Württembergischen Philharmonie Reutlingen, sowie dem Akademischen Kammerorchester Karlsruhe.

Kammermusikalischen Tätigkeit mit dem Duo „Nebl & Nebl“, mit dem er unter anderem 1.Preisträger beim Internationalen Kammermusikwettbewerb in „Val Tidone“ (Italien) wurde, sowie im Duo mit seiner Ehefrau, der ehemaligen Mundharmonikaweltmeisterin Naoko Nebl (geb. Takeuchi) rege Konzerttätigkeit in über 20 Ländern, Juror bei nationalen und internationalen Wettbewerben. Seit 2010 ist Andreas Nebl offiziell gewähltes Mitglied des Music Committee, des künstlerischen Beirats der CIA (Confédération Internationale des Accordéonistes).

## Kontakt

Caroline Mayrhofer  
[carolinemayrhofer@gmx.at](mailto:carolinemayrhofer@gmx.at)  
Tel: 0043 650 7022596  
[www.caroline-mayrhofer.net](http://www.caroline-mayrhofer.net)

Andreas Nebl  
[andinebl@gmx.de](mailto:andinebl@gmx.de)  
Tel: 004916094965333  
[www.nebl-nebl.de](http://www.nebl-nebl.de)



## Merula Quartet



The four recorder players of the Merula Quartet first met during their studies in Zurich. Since then they are playing together regularly.

As a result of their collaboration for the past few years they founded the Merula Quartet in 2012. The ensemble's name is derived from the latin word for blackbird.

The Merula Quartet's intention is to perform music of different styles, while having a focus on rather unknown music and composers. For the four musicians another important goal is to integrate contemporary compositions in their programs in order to show their audience also this kind of music, which is still not so conventional for most

people. The Merula Quartet was performing in a slightly different formation at the "Tage für Alte Musik Zürich" in 2010, as well as at the ERPS-Biennale 2011.

**Aline Burla** was born in Zurich in 1988. Since October 2008 she is studying at the Zurich University of the Arts (ZHdK) with Matthias Weilenmann where she graduated to Bachelor in 2011. Since then she is continuing her studies with Matthias Weilenmann and will obtain her Master of Arts in music pedagogy in 2013. During her studies she was inspired a lot by Dorothee Oberlinger, Conrad Steinmann, Kees Boeke and Andel Strube. She also did masterclasses with Maurice Steger and Peter Holtslug. Apart from performing early music, she is caring a lot about the interpretation of contemporary compositions.

Aline Burla is a foundation member of the Ensemble Lusciniol (vocals, recorder, baroque cello, harpsichord), which is mainly playing baroque and contemporary music.

Aline Burla is teaching recorder at the music school of Erlenbach and at the Regionale Musikschule Dübendorf.

**Maria Hänggi** (1990), grew up in Fricktal (AG), and is studying the recorder since autumn 2009 with Matthias Weilenmann at the Zurich University of the Arts. After having finished successfully her

Bachelor-studies in summer 2012, she is continuing with a Master-study in music pedagogy. She got a lot of important impulses from Carin van Heerden and Dorothee Oberlinger among others. In addition to the recorder also playing the organ is of major importance to her.

**Anja Margarita Kaufmann** was born in 1988 in Wattwil in Switzerland and got her first recorder lessons at the age of six. 2006 she started her music studies with the main subject recorder with Matthias Weilenmann in Zurich, where she graduated to Bachelor in 2009. She has continued her studies with a specialization in Instrumental/Vocal Performance (Concert) with Matthias Weilenmann and Kees Boeke. 2011 she graduated to Master of Arts ZFH in Music Performance with distinction. From this moment she is following her second Master studies with Antonino Politano in Lausanne and will probably graduate in 2013.

During her education she was deeply influenced by personalities like Paul Leenhouts, Sergio Ciomei or Maurice Steger. She participated in masterclasses with Matthias Weilenmann, Dorothee Oberlinger, Gerd Lünenbürger, Lorenzo Cavasanti and Antonio Politano, which gave her valuable inputs, mainly on the topic of contemporary music and live-electronics to her. 2010 Anja Margarita Kaufmann has won a second price at the competition for contemporary music of the Zurich University of the Arts.

2009 Anja Margarita Kaufmann played as a soloist, and as a frequent additional player with the youth orchestra „il mosaico“. Since 2011 she is a member of the Trio Floridus, which has specialized to music of the Renaissance. 2012 she became a fix member of the PRIME Recorder Ensemble, which is playing contemporary music with live-electronics, therefrom a lot of debut performances. Anja Margarita Kaufmann contributes to national as well as international concert life with a big variety of style. A very important concern and point of personal interest to her is the performance of contemporary music with or without electronics.

**Nicole Meule** finished her recorder studies with Matthias Weilenmann in winter 2011 and graduated to Master in music pedagogy. During her studies, she got a lot of important impulses from Maurice Steger, Dorothee Oberlinger, Kees Boeke and Carin van Heerden. She is teaching at three different music schools and is performing in different formations.

## **Program proposition ERPS-Biennale 2013**

### **Merula Quartet**

### **Moskva – Warszawa – Budapest – Sarajevo**

**Viktor Ekmowskij (\*1947)**

*Kites Flying (1992)*

**Béla Bartók (1881-1945)**

*Mückentanz*

**Grzegorz Gerwazy Gorczycki (1665/1667-1734)**

*Sepulto Domino*

*Jesu Redemptor*

*Stabat Mater*

*Omni die dic Mariae*

**Béla Bartók (1881-1945)**

*Ruthenisches Lied*

**Kazimierz Serocki (1922-1981)**

*Arrangements (1975/1976)*

**Béla Bartók (1881-1945)**

*Polstertanz*

**Tabulatura Wojciecha Długoraja (1619)**

*Chorea Polonica – Cantico Polonica – Chorea Polonica – Chorea Polonica*

**Béla Bartók (1881-1945)**

*Ungarisches Lied*

**Jan Rokyta (\*1969)**

*Balkanology (2006/2007)*

Total length: ca. 40 min.

Aline Burla, Maria Hänggi, Anja Kaufmann, Nicole Meule - recorders

Our program is concentrating on a geographical space, which is quite often neglected in recorder concert life: Eastern Europe, and especially Poland. With the works of the Polish composers Wojciech Długoraj, Grzegorz Gerwazy Gorczitcky and Kazimierz Serocki there is one representative of the same country of the renaissance, the baroque and 20<sup>th</sup> century. Hungarian folk music will be presented in short Duos of Béla Bartók, which shows his perception of it on the early 20<sup>th</sup> century. Today's Russia will be represented with the contemporary composer Viktor Ekimovsky. The only piece, which was not written by an Eastern European composer, is Balkanology. It shows how the music of the Balkan region is regarded in Western- and Middle Europe. So far, the city of Sarajevo, which is mentioned in the title of our program, has nothing to do directly with the piece, but is meant symbolically for South-eastern Europe.

The program will present a big variety of soundscapes, due to compositions from different centuries and several local influences.

# **CONSORT BROUILLAMINI**

*Florian Gazagne, Guillaume Bunel, Virginie Botty, Élise Ferrière, Aránzazu Nieto*

**1er prix du jury et prix du public du  
1er Concours International de Musique Ancienne de Gijón**



## **Présentation et parcours de l'ensemble :**

Formation atypique réunissant cinq jeunes flûtistes à bec issus du Conservatoire National Supérieur de Musique de Lyon (CNSMD), le Consort Brouillamini a obtenu en 2010 un Master de musique de chambre, mention très bien à l'unanimité avec les félicitations du jury.

La plupart des concerts réunissent les cinq musiciens, mais en fonction des programmes, l'ensemble peut se composer de trois à cinq flûtistes.

S'appuyant sur les traités anciens (*musica ficta*, *ornementation*, etc), le Consort vise à retrouver une pratique musicale vivante des répertoires des XVIe et XVIIe siècles. L'ensemble s'attache également à la transcription d'œuvres baroques et classiques, et à l'interprétation du répertoire contemporain.

Le Consort Brouillamini joue sur des copies d'instruments d'époque : flûtes médiévales, un consort de flûtes Renaissance allant de la soprano à la contrebasse en Fa, ainsi que sur des flûtes à bec baroques.

En 2008, dans le cadre d'une présentation d'instruments rares du Musée de la Cité de la Musique de Paris, le Consort a joué sur les copies des flûtes colonnes.

Depuis 2009, les musiciens collaborent avec le compositeur lyonnais Jean-Marc Serre qui a notamment composé pour l'ensemble cinq pièces regroupées sous le nom d'« *Haïkai* ». De ce travail est né un échange entre le Consort Brouillamini et la classe de Musique Appliquée Aux Arts Visuels de Jean-Marc Serre (Master MAAV, Université Lyon 2), travail menant à la création de pièces sur des courts métrages ainsi que sur des tableaux du musée des Beaux-Arts de Lyon.

Le Consort a donné plusieurs concerts dans la région Rhône-Alpes, notamment au sein du festival de Paladru (38), au théâtre de Villefranche sur Saône, et dans divers musées (musée d'Art Contemporain de Saint-Hugues de Chartreuse, musée des Beaux-Arts et musée de tissus de Lyon...). Il se produit aussi régulièrement en France, à Nantes et Bordeaux notamment.

En juillet 2012, le Consort Brouillamini gagne le 1er prix et le prix du public du Concours International de musique ancienne de Gijón (Espagne).

# Consort Brouillamini

« J.S Bach et le baroque européen »

**J.S Bach** Prélude BWV 1006/29

**J.S Bach** Art de la fugue, Contrapunctus 1 et 9

**H. Purcell** Fantaisie « upon one note »

**M.A Charpentier** « Concert pour 4 parties de violes » H545

**J.S Bach** Prélude du Choral « Nun Komm, der Heiden Hiland » BWV 659

**J.S Bach** Sinfonia de la cantate BWV 159

**J.S Bach** Concerto pour 2 clavecins BWV 1060

**A. Vivaldi** Concerto op 3 n°8 RV 522

**Pour nous contacter :**

Consort Brouillamini  
[consort.brouillamini@gmail.com](mailto:consort.brouillamini@gmail.com)

Elise Ferrière  
06 61 26 37 53  
[elise.ferriere@yahoo.fr](mailto:elise.ferriere@yahoo.fr)

**Pour nous écouter :**

<http://www.myspace.com/590949186>  
<https://www.facebook.com/consort.brouillamini>