

Les
Sacqueboutiers
Ensemble de cuivres anciens de Toulouse

20-23 OCTOBRE 2016

40
ANS

RENCONTRE
INTERNATIONALE
DE CUIVRES ANCIENS

TOULOUSE – SAINT-PIERRE DES CUISINES

CONCERTS – CONCOURS – CONFÉRENCES

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3. Biography

4. 4 days - An international meeting

5. Competition

6 - 7. Jury

8. 40 years anniversary concert

9 - 10. Conferences

11. Discography

12. Around the world

13 -14-15 Presentation of the instruments

16. Media



Les Sacqueboutiers

ensemble de cuivres anciens de Toulouse

Artistic Direction : Jean-Pierre Canihac et Daniel Lassalle

Les Sacqueboutiers, an ensemble based in Toulouse, playing on early brass instruments have been in existence for nearly four decades during which time they have built up a reputation as one of the finest early music ensembles on the international scene.

Regarded by specialists and the public alike as a reference in the interpretation of seventeenth-century instrumental music, particularly that of Italy and Germany, the ensemble has reaped the highest awards for its recordings.

When they decided to form Les Sacqueboutiers in 1976, Jean-Pierre Canihac and Jean-Pierre Mathieu were among the first to embark on the adventurous rediscovery of early instruments. The quality of their work soon attracted attention, and they took part in the groundbreaking recording of Monteverdi's *Vespro della Beata Vergine*, conducted by Michel Corboz. Since then, they have performed music ranging from the Renaissance to Mozart, with many prestigious ensembles including Les Arts Florissants (William Christie), La Chapelle Royale (Philippe Herreweghe), A Sei Voci (Bernard Fabre-Garrus), Elyma (Gabriel Garrido), La Grande Ecurie et la Chambre du Roy (Jean-Claude Malgoire), the Clément Janequin Ensemble (Dominique Visse)...

With these ensembles or in their own programs, Les Sacqueboutiers have appeared at all the great European festivals, in North and South America...

The group comprises a nucleus of cornetts and sackbuts, which are joined, as the needs arise, by other instruments (violins, viola, bassoons, chalemies) and vocalist(s) (a soloist, a group of ten or so singers, or a vocal quartet).

Flexibility is necessary in the performance of such a varied repertoire. In collaboration with specialized musicologists, Les Sacqueboutiers often work on revivals. Indeed, one of the ensemble's major objectives is to play an active part in the gradual rediscovery of the very fine works that make up our European musical heritage.

" Ensemble subsidized by the Ministry of Culture and Communication - Regional Direction of Cultural Affairs of Languedoc- Roussillon Midi -Pyrénées and subsidized by the Languedoc- Roussillon Midi -Pyrénées Region, the County Council of Haute -Garonne and the City Toulouse. Member of the FEVIS ".

Jean-Pierre Canihac plays the cornett as a soloist with many international baroque ensembles : Hesperion XXI (Jordi Savall), Les Arts Florissants (William Christie), Le Concert d'Astrée (Emmanuelle Haïm), La Grande Ecurie et la Chambre du Roy » !

(Jean-Claude Malgoire) Gabrieli Consort (Paul McCreesh), Clemencic Consort (René Clemencic) or Concentus Musicus Wien (Nikolaus Harnoncourt).

He was appointed cornett professor in 1989 at the National Superior Conservatory of Lyon (Early Music Department), and in 2001 at the Superior School of Music of Catalunya, in Barcelona.

He is frequently guest as an expert in symposia of Historic Brass Instruments. In addition to the concerts given, Jean-Pierre Canihac performs musicological searches which constantly renew Les Sacqueboutiers directory.

Daniel Lassalle has gained an international reputation leading, both as trombonist and as sackbut player, two instruments he plays with a rare virtuosity and musicality.

He obtained a first prize of trombone at the Conservatoire National Supérieur de Musique of Paris in 1982. A music teacher diploma and a certificate of proficiency trombone teacher functions have completed his teacher training in 1984 and 1992.

He was appointed professor of sackbut at the Conservatoire National de Musique of Lyon, and professor of trombone at the Conservatoire National de Région of Toulouse.

He joined the ensemble "Les Sacqueboutiers" at the age of fifteen and became a permanent member and an artistic co-director of the ensemble. He often plays with Jordi Savall and Hesperion XXI, Michel Corboz and the Ensemble Vocal de Genève, Jean-Claude Malgoire and La Grande Ecurie et la Chambre du Roy, Philippe Herreweghe and la Chapelle Royale, William Christie and Les Arts Florissants. He participated in various recordings with these institutions as well as with the ensemble « Les Sacqueboutiers ».

Daniel Lassalle is frequently invited as a professor in various important ancient music academies like those of Urbino, Paris, Barcelona, Linz, La Seu d'Urgell...

In addition to his activity in ancient music, Daniel Lassalle play contemporary music. He became a specialist of the *Sequenza V* by Luciano Berio.

Les Sacqueboutiers

ensemble de cuivres anciens de Toulouse



en
2016

October 20th-23rd

International Meeting of Ancient Brass Instruments in Toulouse

A true institution for the European music scene and an essential part of the international ancient music scene,

Les Sacqueboutiers will celebrate their 40th anniversary in 2016..

On the occasion of the 40 years since its founding, all of the Sacqueboutiers, led by Jean-Pierre Canihac and Daniel Lassalle, are organizing the second international meeting dedicated to Ancient Brass, their practice and their repertoire..

The originality of this project, the second to be organized in France concerning these instruments, lies in the combination of three complementary activities::

- **Instrumental competition**
- **a complete cycle of conferences,**
- **a concert during which Jury members will join the ensemble Les Sacqueboutiers).**

AN INTERNATIONAL COMPETITION President of jury : Michel Becquet

Jury :Adrien Mabire, Lluís Coll, Gebhard David, Jeremy West,
Wim Becu, Jean-Pierre Mathieu, Fabrice Millischer, Adam Woolf

Instruments in competition : « cornetto », « sackbut », « instrumental ensemble »

Semi-finales & Finales : Saturday 22nd and Sunday 23rd October 2016

Auditorium Saint-Pierre-des-Cuisines - Toulouse

CONCERT

Friday 21st October 2016 - 8.30 pm - Auditorium Saint-Pierre-des-Cuisines - Toulouse

CONFERENCES

Conferences and discussions organized by Philippe Canguilhem
in collaboration with the University Jean Jaurès of Toulouse - CRR Salle Varèse

THE CONSERVATOIRE A RAYONNEMENT REGIONAL DE TOULOUSE

Founded in Toulouse on March 13th 1820, in the annex to the Arts School, the Music School becomes, in 1840, a branch of the Conservatoire de Paris. In 1993, the Conservatory moves to Larrey Street, where the ancient convent had become a military hospital in 1896. For the sake of decentralization, 5 annex Conservatories have been created in different suburbs: Croix Daurade, Barrière de Paris, Lafourguette, Rangueil, and Côte Pavée.

This specialized teaching institution prepares to amateur practice as well as to professional exercise of these artistic activities. Nowadays, the institution counts about 2000 students and 180 professors.

Dance, dramatic arts, and all musical disciplines are taught. In addition to its teaching and formation functions, the Conservatory offers a season of concerts and artistic events in the magnificent auditorium Saint-Pierre-des-Cuisines, but also in the whole region and abroad.

Its cultural radiance leads it to participate in numerous artistic events such as Festival Occitania, Toulouse les Orgues, Jazz in Marciac, Festival International Universitaire de Marrakech... The Conservatory participates in the policy of international cultural

OCTOBER 20

9.00 am to 1.00 pm Cornetto 1st round

2.00 to 7.00 pm Sackbut 1st round

OCTOBER 21

2.00 to 6.00 pm Ensemble 1er round

OCTOBER 22

5.00 to 7.00 pm Finale Cornetto

8.30 to 11.30 pm Finale Sackbut

OCTOBRE 23

3.00 pm Finale Ensemble

6.00 pm Ceremony of Prizes attribution.

Jury

Michel Becquet, sackbut - President of the jury (France)

Michel Becquet was born on February 4th, 1954 in Limoges.

Thanks to the sharpness of his play, his high sensitivity and his unique tone, Michel Becquet is considered all over the world as one of the best representatives of the French school of wind instruments. From his youngest age he plays the piano and the horn, by following the advice of his father, himself a professional horn player, before confiding a passion for the trombone at the age of 10. After some years of studies at the academy of Limoges, he enters at 15 the Conservatoire Supérieur de Musique of Paris where he obtains very soon his diplomas.

From then on, he wins every international competition opened to his instrument (Geneva, Munich, Prague and Toulon).

At the age of 18, he is hired by Wolfgang Sawallisch, as first solo trombone in the Orchestre de la Suisse Romande, before joining some years later the Opera de Paris.

In order to dedicate himself to teaching and creation, he leaves in 1989 the Orchestra of the Opera de Paris for the *Hochschule für Musik* of Cologne where he teaches by the side of other prestigious international teachers. In 1990, Gilbert Amy proposes him the function of "Head of Brass instruments Department" at the Conservatoire National Supérieur de Musique of Lyon.

Michel Becquet is also the main conductor of "*Les Cuivres Français*", ensemble created in 1989 and composed with 18 very high level musicians. After many teaching years at the Conservatoire National Supérieur de Lyon, a close friendship and complicity have been created between the students and their professors. Thus was born the ensemble *Octobone*.

A solid bond ties Michel Becquet to *Les Sacqueboutiers* with whom he often plays and realizes various recordings.

Jury

Wim Becu, sackbut (Belgium)

Wim Becu studied at the Royal conservatories of Antwerp (Karel Smits) and The Hague (Charles Toet). He began a long-lasting collaboration with the Huelgas Ensemble and Paul Van Nevel in 1980. His great passion for the music and never-increasing enthusiasm quickly made him one of the most prominent performers in many international ensembles and orchestras. He performs on almost every historical trombone and his repertoire stretches from the Middle Age to the Romantic era.

For almost a quarter of a century Wim Becu has worked alongside such great names as Philippe Herreweghe, Jos Van Immerseel, René Jacobs, Konrad Junghänel, Ton Koopman, Sigiswald Kuijken, Gustav Leonhardt, Andrew Parrott, Philippe Pierlot, Jordi Savall, Masaaki Suzuki and Bruce Dickey. During this time he has recorded more than 170 CD's.

With the founding of Oltremontano in 1993, Wim Becu created his own platform and studio for historic brass instruments. Over recent years he has not only devoted himself to the research and exploitation of 16th and 17th century music but has expanded his field of action to cover the development of historical trombones in 19th century repertoire.

Wim Becu teaches at various academies in Belgium and at the Musikhochschule in Köln and at the Hochschule für Künste in Bremen as well as giving master classes internationally and accompanying great number of projects.

In 2015, he was awarded with the "Christopher Monk Award" by the Historic Brass Society. The selection committee recognized the contribution that Wim Becu has made to further the aims of the Society through his period instrument performances and recordings in a wide range of repertoires.

Jean-Pierre Mathieu, sackbut (France)

After he obtained a 1st Prize in trombone and a 2nd Prize in piano at the Avignon Conservatory, Jean-Pierre Mathieu studied at the Conservatoire National Supérieur de Musique of Paris where he was granted a trombone 1st Prize in 1960.

In 1965, he was awarded a 2nd Grand Prize of trombone, first time delivered, at the famous Munich International Music Competition of ARD. Jean-Pierre Mathieu was solo trombone of the Orchestre du Capitole of Toulouse, from 1960 to 1973. In 1976, he created the ancient brass instruments ensemble of Toulouse, Les Sacqueboutiers. He taught the sackbut at the Geneva Conservatory from 1980 to 1985 and at ESMuC (Escola Superior de Música de Catalunya) in Barcelona, from 2005 to 2010.

On the other hand, Jean-Pierre Mathieu directed international training sessions of sackbut, and participated in numerous concerts and recordings with ensembles such as La Grande Ecurie et la Chambre du Roy (direction Jean-Claude Malgoire) and Hespèrion XX (direction Jordi Savall).

Fabrice Millischer, sackbut (France)

Upon winning first prize in the ARD International Music Competition, Fabrice Millischer is recognized as one of the most gifted contemporary trombone players in Europe. The 28-year-old is to date the first and only winner of this challenging competition in the category of trombone. He is well known not only among professional musicians, but also among those fond of classical music in general.

A soloist in frequent demand, he has been invited to play with the Vienna Chamber Orchestra, the Stuttgart Radio Symphony Orchestra, the State Hermitage Orchestra in St. Petersburg, the National Orchestra of the Capitol in Toulouse, the Opera Orchestra of Nancy, the Symphony Orchestra in Cannes, the Ukrainian National Orchestra, the Hong Kong Sinfonietta, the Kyushu Symphony Orchestra, the Taiwan Symphony Orchestra... On his tours Millischer has visited Washington, Beijing, Tokio, Seoul, Munich, Berlin, Geneva and Paris (to name a few).

Between 2008 and 2013, Fabrice Millischer was Principal Trombone with the German Radio Philharmonic Orchestra Saarbrücken/Kaiserslautern.

In 2011 Millischer became the first trombonist to be awarded the first prize in the category "Revelation Instrumental Soloist" by the "Victoires de la Musique Classique" and to receive an "EchoKlassik Preis" in Germany for his CD recording "French Trombone Concertos". In the same year, he was recognized for the same recording by the prestigious "Académie Charles-Cros" with its grand prize.

Despite his young age, Fabrice Millischer is a highly sought Professor of Trombone. In 2008 he taught at the Conservatoire Paul Dukas in Paris and in 2009 he became Professor of Trombone at the Hochschule für Music Saar (Saarland College of Music). This made him the youngest trombone professor in Germany. Moreover, he is regularly invited to give master classes in France and Europe as well as in other parts of the world: in Washington, Beijing, Quebec. In 2013 he was appointed Professor of Trombone at the Hochschule für Musik Freiburg (Freiburg High School of Music). Fabrice Millischer is presently working with Antoine Courtois Paris and plays the Legend 420 NSBHST trombone.

Adam Woolf, sackbut (England)

British trombonist Adam Woolf enjoys a busy international career as a performer, teacher and recording artist with the world's leading historical performance ensembles.

He is a member of several ensembles including His Majestys Sagbutts & Cornetts, The Caecilia-Concert, QuintEssential, and Principal trombone with Sir John Eliot Gardiner's English Baroque Soloists and Orchestre Révolutionnaire et Romantique. Alongside this, he freelances with groups such as La Fenice, L'Arpeggiata, Les Traversées Baroques, Oltremontano and Concerto Palatino.

Adam can be heard on over 100 commercially available CD and DVD recordings. In 2010 Adam's first solo CD 'Songs Without Words' became the first full-length CD to be released focusing on the baroque trombone as a solo instrument in repertoire from the 16th and 17th centuries. He has also experimented with modern works on historical instruments, collaborating with composers such as British composer Martyn Harry, American Indie-pop artist Shara Worden and Belgian jazz musician and composer, Fabrizio Cassol.

An enthusiastic teacher, Adam is a fellow and professor of Baroque Trombone at the Royal Academy of Music in London. He also teaches at the Utrecht Conservatoire and frequently directs workshops and courses for players and singers of all levels. The last year has seen masterclasses and collaborations with Universities in the USA and Europe. Adam's method-book for baroque trombone 'Sackbut Solutions' was released in 2010 to critical acclaim as the first of its kind and has since inspired players from all backgrounds to explore the repertoire of the Renaissance and Baroque periods.

Jury

Lluís Coll i Trulls, cornetto (Spain)

Lluís Coll was born in Manresa (Catalonia, Spain) in 1977 where he began his musical studies. In 2001 he entered the ESMUC (Music High School of Catalonia) in the class of Jean-Pierre Canihac. In 2006 he obtained the first prize for cornetto to the International Early Brass Instruments Competition of Toulouse. He regularly works with prestigious ensembles under the direction of Jordi Savall, William Christie, Kenneth Weiss, Christophe Rousset, Diego Fasolis, Antoni Ros Marbà... He also participated in recordings with *Les Sacqueboutiers*, *Hespèrion XXI*, *La Caravaggia*, *Forma Antiqua*, *Los Músicos de su Alteza*, *Grain de la voix*, *Accademia del piacere*, *Nova Lux*, or with Sergio Vartolo...

He teaches the cornetto and the early music ornamentation at the Music Conservatory of Girona. Since 2012 he teaches the cornetto at the ESMUC.

Gebhard David, cornetto (Germany)

Born in Erlangen/Germany, Gebhard David first studied the viola da gamba and recorder and, from the age of twelve, began to play the cornet. In 1993 he entered the Schola Cantorum Basiliensis as a cornet student in the class of Bruce Dickey and, in 1997, completed his diploma. In 1997 he founded, with Bork-Frithjof Smith, the ensemble "Les Cornets Noirs", and since that time this ensemble has performed in several European festivals. He also works regularly with ensembles such as *Double Bande*, *Hesperion XX/XXI*, *Il Giardino Armonico*, *Concerto Köln*, *La Petite Bande*, *Concerto Palatino*, *La Fenice* ou encore *L'Arpeggiata*.

He recorded more than 60 CDs with various labels, among others with *L'Arpeggiata* and Jordi Savall.

Lecturer from 2006 to 2008 at the *Trossingen Hochschule für Musik*, he is teaching since 2009 at the *Bremen Hochschule für Künste*.

Adrien Mabire, cornetto (France)

Native from Caen, Adrien Mabire studied the modern trumpet with Stéphane Bellanger. His meeting with Hervé Andéol led him to the discovery of early brass instruments that he studied with Serge Delmas and Jean Tubéry (cornetto), Jean-François Madeuf (natural trumpet) and Elsa Franck (recorder).

Rapidly noticed and estimated, he takes part in productions of various ensembles like *Oltremontano*, *Ricercar Consort*, *Correspondances*, *Gesualdo Consort*, *B'Rock*, *L'Orchestre des Champs-Élysées*, *Capilla Flamenca*, *Les Paladins*, *Le Poème Harmonique*, *Elyma* or *Zingaro*.

Recognized for his qualities as a contemporary musician playing on ancient instruments, he participates in numerous early and contemporary music compositions, mingling all instruments. In 2016 he releases a CD album devoted to the Italian cornetto player Giovanni Bassano with the L'Encelade label.

He plays in the Orchestre des Gardiens de la Paix de la Préfecture de Police de Paris (the wind band of the Paris police Headquarters) using exclusively natural instruments. He teaches the cornetto and the baroque trumpet at the Regional Conservatory of Pantin (Paris region).

Jeremy West, cornetto (England)

Since the mid 1970s Jeremy West has been a passionate advocate for the cornett (the much-overlooked wind instrument held in highest esteem during the sixteenth and seventeenth centuries). He has played a leading role in re-establishing this instrument as a recognized virtuoso and ensemble instrument and now has thirty-nine years of top-class playing and recording experience with many of Europe's leading renaissance and early baroque ensembles. Often regarded as a 'pioneer' of his instrument, he is a founder member of *His Majestys Sagbutts & Cornetts* – the leading ensemble of its kind, now over 30 years old – and Principal Wind Player with the *Gabrieli Consort and Players* for their earlier repertoire. He has more than 60 recordings to his credit and concert performances have taken him to 30 countries across four continents.

In addition to his playing career, since 1991 Jeremy has directed the instrument-making workshops of the late Christopher Monk. These workshops are devoted to the research, development, reproduction and world-wide distribution of all instruments in the cornett and serpent families. Examples of the workshop's output, and in particular of the extraordinarily popular resin cornett – an instrument which has inspired and enabled the majority of today's players – may be found from New York to New Zealand, Scandinavia to South America.

In 1995 Jeremy wrote *How to play the Cornett* with Susan J. Smith. This is the first comprehensive tutor written in modern times for cornett players of all levels, and to date it has sold more than 1000 copies worldwide. He is Professor at the *Guildhall School of Music & Drama*, a regular visitor to the *Royal Welsh College of Music & Drama* and a Musician in Residence at *Girton College, University of Cambridge*.

In 2015 he celebrated 50 years of playing brass instruments.

CONCERT of 40 years anniversary



Friday **21st October** 2016 - 8.30 pm

Auditorium Saint-Pierre-des-Cuisines , Toulouse

« Giovanni Gabrieli, Venise sur Garonne »

Les Sacqueboutiers have chosen to present this program with the involvement of members of the jury; musicians of the Toulouse Capitol National Orchestra and students of the Regional Conservatory in Toulouse, totaling not less than twenty-seven specialized musicians in this directory..

Improvisation basse de trompette	C. Bendinelli (1614)
Canzon duodecimi toni in eco à 10	(Symphoniae Sacrae 1597)
Canzon quarto toni à 15	(Symphoniae Sacrae 1597)
La Spiritata à 4	(Raveri 1608)
Canzon septimi & octavi toni à 12	(Symphoniae Sacrae 1597)
Canzon prima à 5	(Symphoniae Sacrae 1615)
Canzon XVII à 12	(Symphoniae Sacrae 1597)
Sonata XXI à 3 violons	(Symphoniae Sacrae 1615)
Canzon in eco à 3 cornets	G. M. Cesare (Musicali melodie 1621)
Septimi toni à 8	(Symphoniae Sacrae 1597)

Intermission (15 minutes)

Canzon III à 6	(Symphoniae Sacrae 1615)
Canzon II à 6	(Symphoniae Sacrae 1615)
Canzon duodecimi toni à 10	(Symphoniae Sacrae 1597)
Canzon à 8 dans le style vénitien	Cyril Chantelot (2013)
Canzon primi toni à 8	Cyril Chantelot (2013)
Sonata XVIII à 14	(Symphoniae Sacrae 1597)
Canzon noni toni à 12	(Symphoniae Sacrae 1597)
Canzon XVI à 12	(Symphoniae Sacrae 1597)
Sonata XX à 22	(Symphoniae Sacrae 1615)

Jean-Pierre Canihac
Conductor

with
4 violins,
1 viola
4 cornetto
10 sackbut
4 tenor bassoon
3 organ

At the St. Marc's Basilica in Venice during the 16th century, there were two organs face to face on the tribunes surrounding the choir. Both positions of the organists were held by famous musicians, including Giovanni Gabrieli, pupil of his uncle Andrea, and Gioseffo Guami, student of Adrian Willaert.

The arrangement of these instruments allowed the musicians to compose works for several voices groups, which were referred to as 'choirs'. The 'choirs' reference therefore owes its origin to the two organs of Saint-Marc, but even more, no doubt, to the interpretation of compositions of psalms by separate choirs, cori spezzati, throughout northern Italy. This separation of sound in several choirs, gave birth to a musical style that very many composers of the early 17th century themselves used: "Echo". This form of writing allowed one to exploit the generous acoustics of churches and basilicas, while at the same time giving a good sound representation of the large room size.

Furthermore, the use of instruments from similar families gave birth to the concept of the orchestra as we know it today. Their role was increasingly important and ultimately the establishment of purely instrumental music led to the creation of the sumptuous Canzoni, whose style was gradually exported throughout Europe during the 17th century.

The « Venise sur Garonne" program is composed of the finest original works devoted from the Cornet to the Sacqueboute, with in particular the canzoni containing the largest number of singers, up to 22 separate voices, divided into five choirs.

This form of popular composition in the Baroque period was gradually abandoned with the advent of the orchestra. It is through the magnificence of the Venetian repertoire so representative of our "ancient brass" that we naturally chose this great polyphonist, Giovanni Gabrieli, precursor of the largest symphonic works of musical history.

CONFERENCES

CRR - Room Varèse



Saturday 22 from 10 to 11.30 am at CRR Room Varèse

Conference-Concert by **William Dongois**: The world of Silvestro Ganassi

The diminution is nothing less than an ornament of a counterpoint - Silvestro Ganassi, La Fontegara, 1535. Diminutions and proportions at the Renaissance: practice or speculation?

Presentation on the famous drafts entitled "Fontegara":

"This work entitled Fontegara, which teaches how to play the flute with all the art appropriate to the instrument, especially the diminution, which will be useful for each wind and string instrument, and equally to those who like to sing, composed by Sylvestro di Ganassi dal Fontego, performer of the prestigious Lordship of Venice. Printed in Venice by Sylvestro di Ganassi dal Fontego, performer of the prestigious Lordship of Venice.

William Dongois studied the Trumpet at the Conservatoire national de region, in Reims, and at the Conservatoire national supérieur de musique in Paris. He subsequently combined teaching the instrument with a sustained involvement in other musical activities. He broadened his musical expertise by taking composition classes, and began to study the Cornett, first with Jean-Pierre Canihac, and then at the Schola Cantorum in Basel with Bruce Dickey.

He is frequently invited to appear as a soloist with various ensembles, and he is the Director of Le Concert Brisé - the name is the French equivalent of the English "Broken Consort," - whose website is at www.concert-brise.eu.

The French magazine Diapason awarded "five octaves" to the 1997 recording La barca d'amore, singling out "an unusually gifted interpreter" and "an invaluable guide to how the music may have been performed at the time". Originally issued by Carpe Diem, the disc is now available on Accent. Le Monde de la musique gave its highest award, the "Choc", to L'âge d'or du cornet à bouquin (2006, K617), recognising a "researcher and poet" with "a faultless instrumental technique" and praising the "intelligence of the artistic conception of Le Concert Brisé". In Early Music America (Summer 2010) Craig Zeichner writes of the live recording of the Sonatas of Pandolfo Mealli (Carpe Diem 2010) that "... Dongois is superb and plays with a fluid, focused straight tone that's irresistible, a sound that can be brainily bright but also as mellow as Miles." And in the Revue musicale Suisse (March 2011), Jacquet Viret sees him as "an unexpected follower of John Coltrane or Eric Dolphy". William Dongois teaches the Cornett at the «Haute école de musique» in Geneva.



Saturday 22, from 11.30 to 12.30 am at CRR Room Varèse

Conference by **Rodolfo Baroncini**: Venice and Giovanni Gabrieli

Musician and maker of Renaissance wind instruments from Venice.

Rodolfo Baroncini has been working in the Venetian archives for many years, during which he could gather a very rich documentation on the musical life at the Serenissima during the Renaissance. The purpose of this conference is to make understandable how the wind instruments (cornett, sackbut, chalemie), very active at Venice during the sixteenth century, practice their profession, who they were, how they associated, what kind of repertoire they used to play, and who were their employers. A particular attention is devoted to the world of instruments making Venice was famous for, in the whole Europe.

Rodolfo Baroncini has been professor at the University of Parma (1994-2001). He currently teaches History of music at the Conservatoire of Adria (Rovigo, Province of Venetia) and collaborates with the "Fondazione Giorgio Cini" in Venice.

His main research interests has involved instrumental music of the sixteenth and seventeenth centuries, with particular attention to unexplored aspects of the Cinquecento instrumental practice, such as the early history of the violin and the ensemble practices.

Over the last decade his interests have focused on the musical and cultural Venetian environment of the sixteenth and seventeenth centuries, researches that have seen a first result in the publication of a comprehensive monograph on Giovanni Gabrieli (Palermo, L'Epos, 2012).

He is currently working to a large project on private patronage and a critical reading of the Venetian musical history of the early seventeenth century.



Saturday 22 from 2 to 3 pm at CRR Room Varèse

Conference by **Anne Piéjus**: Music and image of music in Venice at the Renaissance

This presentation deals principally with the representation of music, instruments and musical practices in the Venetian painting during the sixteenth century.

Senior scientist at the Centre National de la Recherche Scientifique, Anne Piéjus is the author of several works on the music and the theatre in France at modern time: Le Théâtre des Demoiselles (2000), Esther (2003), Athalie (2005). She co-edited Figures de la Passion (2001) and the comedy-ballets by Molière (Pléiade, 2010), directed Plaire et instruire (2007), Archéologie d'un spectacle jésuite (2008) et Le Mercure galant, témoin et acteur de la vie musicale (2010). Her researches deal with music, literature and society in France at the seventeenth century (she directs the on-line edition of the Mercure galant) and in the Italy of the Catholic Reformation (Musique et dévotion à Rome à la fin de la Renaissance, 2014, Baptiser les madrigaux, sanctifier le monde, 2016).



CONFERENCES



Saturday 22 from 3 to 4 pm at CRR Room Varèse

Conference by Fritz Heller : Fritz Heller, cornetist and wind instruments maker will share some findings that show us how our knowledge of organology is based on the applied methods.



Fritz Heller is a cornetto player and maker of historical wind instruments since more than 35 years. He studied the cornetto at the Schola Cantorum Basiliensis and went on playing with leading Early baroque ensembles like *Musica Fiata* and *Musicalische Compagny*. He started making wind instruments in collaboration with John Hanchet. F.H. played the cornetto parts in world premieres of contemporary pieces written by Henry Pousseur, Mauricio Kagel and Charly Morrow. In the last 25 years he realized a large number of musical/ musicological projects initiated by himself with his ensembles *Barocco locco* (Early baroque music) et *Rabaskadol* (Renaissance ensemble).

CDs with *Barocco locco* : - Je ne vais plus à la guerre (Aachen, Liège, Maastricht at the 16th and 17th centuries) Cyprès 1999.

- Canticum Canticorum by Reichardus Mangon 1609, Cantabile 200 - Spaerens vreugden bron (Haarlem in the Golden Age) Aliud 2008.

CDs with *Rabaskadol*: - In principio (manuscript Regensburg A.R. 775-777), Aliud 2005 - Martin Peudargent (- musician at the court of Jülich-Kleve-Berg), Aliud 2007 - In Passione Domini (Dutch passion music from the 16th and 20th centuries), Aliud 2010. As an instrument maker he first dedicated himself to straight and mute cornettos. From 2003 onwards, member of the research team « Freiberg » at the Leipzig University.

Publication « The straight cornetto » Michaelsteiner Konferenzberichte Nr. 79, 2015.

Making of double reed instruments to reconstruct the original sound of wind ensembles of the 16th and 17th centuries.

His instruments are played by specialists of Renaissance and Early baroque music as well as by conservatory students in the whole world.

Publication: Historical sources of double reed making, Cornetto 2012.

Sunday 23 from 9.30 to 10.30 am at CRR Room Varèse

**Conference by Aurélio Bianco : The “Venetian” sonata (1600 ca – 1650 ca)
Stylistic models and instrumental idioms**



In parallel with the expansion of the vocal melody and with the creation of the opera, the codification of the three-way sonata and of the sonata for solo instrument represents one of the most important “conquest” of the musical tradition of the beginning of the XVIIth century. The two principal development lines of these musical genders are: on the one hand, the formulation of new stylistic models, on the other hand, the process determining more and more the definition of an idiomatic instrumental language. This presentation aims at describing the most significant steps of this pathway in the specific frame of the musical word at the Serenissima at the beginning of the Seicento

Aurelio Bianco is « Maître de Conférences » at the Department of Music of the University of Strasbourg he has been the Director of, since 2014. Previously, he taught at the University of Rouen and at the Università della Calabria (Cosenza, Italy). Associate Researcher of the Program Ricercar (Centre d'Études Supérieures de la Renaissance of Tours), he is also a member of the LabEx GREAM (Groupe de Recherches Expérimentales sur l'Acte Musical - University of Strasbourg). His research subjects essentially focus on the study of the instrumental tradition at the XVIIth century in Italy and in the countries of German language as well as on the birth and development of the Italian chamber cantata at the beginning of the baroque period. He authored articles, critical editions and monographies dedicated to life and works by Alessandro Grandi, Carlo Farina, Gilles Hayne and Biagio Marini. At the same time, Aurelio Bianco also studied the baroque violin with Enrico Gatti (Civica Scuola di Milano) and Fabio Missaggia (Conservatorio di Vicenza).

Sunday 23 from 10.30 to 11.30 am at CRR Room Varèse

Conference-Debate by Philippe Canguilhem: The emergence of the cornettas a concert instrument in the Renaissance Europe.



By the end of the 15th century, the cornett as start to mix up with the professional wind instruments ensembles, and imposes itself as the essential instrument to play the high-pitched parts. This conference recounts this rise, and goes meet the first virtuosos of the instrument whose story peaks in Northern Italy at the beginning of the 17th century.

Philippe Canguilhem is professor of musicology at the University of Toulouse. His research deals with Renaissance music, with an emphasis on Italy. He has published on this matter in French, Italian, and English, in numerous international journals, and has written two books, on Vincenzo Galilei (2001), and on Andrea and Giovanni Gabrieli (2003).

He is also interested in improvised counterpoint in the Renaissance: on this topic, he was director of the project FABRICA (2008-2012), and edited Vicente Lusitano's treatises (Chanter sur le livre à la Renaissance. Les traités de contrepoint de Vicente Lusitano, Brepols, 2013). Most recently, his new book is entitled L'improvisation polyphonique à la Renaissance (Classiques Garnier, 2015). He was a fellow at the Villa I Tatti (Harvard University) in 2005/2006, and at the Italian Academy (Columbia University) in 2013.

Parallel to his research activities, Philippe Canguilhem plays, as a concert artist, the baroque oboe and double reed instruments of the Renaissance, along with ensembles such as Les Sacqueboutiers, Le Concert Spirituel, Les Passions or the Ensemble Baroque de Toulouse.

DISCOGRAPHY

40
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Les Sacqueboutiers

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2008 Jérusalem

PRESENTATION OF THE INSTRUMENTS

But what instruments are they playing ?

"In the framework of RICA 2016, the Municipal Library of Toulouse will emphasize the musical fund of ancient brass instruments. The best opportunity to rediscover them!"

During the XVIth century, instrumental music acquired its independence from vocal music which dominated until then. The vocal works equally playable on various instruments, are progressively replaced by purely instrumental scores which acquire their formal independency.

If, in publications of that period, indications of instrument casts are rather rare, certain composers start giving precise information on instrument choices.

Other though, only indicate the musical registers and let the instrumental choice to the interpreters, in function of the local circumstances. Due to the variety of the available instruments, this liberty of choice offers many possibilities.

The greater composers of the XVIIth century used to consider the cornett and the sackbut as the instruments the most able to imitate the human voice. First because of the timbre and the tessitura (the cornett for the soprano, the sackbut for the tenor), second thanks to the combined action of the tongue and the blow that allows the musician to articulate the sounds in order to provide the illusion of spoken language.

"... this is why those who perfectly play the cornett, soften the sound as much as they can, in order to make the cadence softer and more lovely, and to imitate the voice, and the most excellent singing method..." Martin Mersenne, Paris 1636

"From all other wind instruments, the Cornett is the best to imitate human voice..." Girolamo Dalla Casa, Venice 1638

"The Cornett and the Sackbut are instruments that participate from the human voice more than any other [...] in order to be a good wind instrumentalist, one must seek to imitate the human voice as much as possible..." Giovanni Bassano, Venice 1591

"...I must warn that this work can serve to instruments like the Cornett, the Flute, the Sackbut, which must play like a good singer does..." Antonio Brunelli, Venice 1584

The Sackbut

The gesture of the musician who pulls ("saque" in old French) and pushes ("boute") the slide, gave the French name of the instrument ("saqueboute") that did not evolve much until now. The trombone, which succeeded the Sackbut, displays a wider bore and a more flaring bell, which provides a more powerful sound.

A description of Charles Le Téméraire wedding ceremony in 1468 mentions, for the first time the use of the Sackbut.

From the Renaissance to the Baroque period, this is the most important instrument for animating civil, religious, military ceremonies, dances and great celebrations, in whole Europe.

The Sackbut knew its Golden Age in Venice, at the beginning of the XVIIth century, thanks to great composers such as Giovanni Gabrieli, Claudio Monteverdi, Dario Castello, Heinrich Schütz who offered it a prominent place in their works.



The Cornett

The origin of this instrument is probably the Oliphant, the ancestor of all mouthpiece instruments.

Initially carved from animal horns, the Cornett was improved from the XIVth to the XVIIth centuries. Built in two wooden halves glued together, its mouthpiece (the "bouquin" in French) places it in the category of brass instruments. It existed in a complete family including the bass, the Serpent, which survived until the XIXth century.

It used to be gathered with Schawms, Sackbuts and Bombardon, in outdoors music in order to constitute ensembles delivering powerful sounds, called "Alta". Cornetts are represented on numerous paintings from the end of the XVth century until the XVIIIth.

The Golden Age of the Cornett is the beginning of the XVIIth century, principally in Venice, where the greatest composers such as Giovanni Gabrieli or Claudio Monteverdi use it in all sorts of instrumental and vocal combinations. It holds a prominent part in the opera "L'Orfeo" and in the "Vespro della Beata Vergine" of that last.

They all define the Cornett as the instrument the most capable of imitating the human voice. It has also been the virtuoso instrument competing with the violin in Italy, before the invention of the oboe that will replace it around the end of the XVIIth century. One of the rare description of its sound can be found in "L'Harmonie universelle" by Marin Mersenne in 1636:

"Concerning the sound it produces, it is similar to the ray of sunshine, appearing in the shade or the darkness, when it is heard amongst the voices in the Churches, Cathedrals, or in the Chapels."



The Shawm

The Shawm is a double-reed wind instrument, ancestor of the oboe, very common in the Middle Ages and the Renaissance. Probably originating from the Middle East it represents the high pitch instrument of the Bombardon family.

Its powerful timbre allowed it to play outdoors, often accompanied by Hornpipes, Sackbuts, Crumhorns, Cornetts and Trumpets.

It is one of the principal instruments of the Spanish ensembles called "Ministriles", often used during religious ceremonies to replace organs when they were absent from chapels and churches. They used to accompany voice choirs which thus delivered better timbres and articulations.



The Dulcian

The Dulcian is a double-reed wind instrument, very common at the Renaissance. This ancestor of the modern bassoon of today was built in a single piece of wood, in which a folded conical bore was carved. Its name comes from the French word "doux" (soft), the instrument being able to deliver a soft sound.

The first reference to the dulcian appears in 1602, in Italy, where it was then called *fagotto*. It is probable that the name *fagot* originates in the fact that the two pieces of wood are tight together, in French "fagotés ensemble", according to Marin Mersenne. As for the name "bassoon" ("basson" in French), it would originate from the word "bass". The Diderot Encyclopedia mentions the term "basson de hautbois" (oboe bassoon).



The natural Trumpet

This is an apparently simple instrument, without any key nor piston. The notes are only produced by the action of the blow and the control by the lips of the instrumentalist. The obtained sound scale, necessarily limited, corresponds to the *natural harmonics* or *partials* of the fundamental sound. Furthermore, certain notes need to be corrected par the player in order to adapt to the *temperament* of the other instruments, a fundamental characteristic of period instruments.

Before the invention of the pistons, in 1826, the natural trumpet played a notable part, from the Renaissance until the baroque period.

It was mostly utilized for the military ceremonies. Claudio Monteverdi, at first, uses five such trumpets in the famous "toccata" opening his opera "L'Orfeo", created in 1607.



The Theorbo

Appeared in Italy at the end of the XVIth century, the theorbo is a plucked string instrument of the lute family, with an extended neck and a second pegbox holding extra strings played as open strings, which sustains the harmony.

Beyond beautiful works specifically composed for solo theorbo by great theorbists such as Alessandro Piccinini, Robert de Visée, Johannes Hieronymus Kapsberger, the principal use of the instrument is the accompaniment of the voice, of instruments and small ensembles in which it plays the continuo part.



The positive Organ

The organ is distinguished from all other instruments by a set of characteristics that makes it unique and in a certain way exceptional.

Its range is the widest of all instruments and encompasses that of all instruments. The positive organ is a small size instrument, built to be more or less mobile. It can be put down on a table, or on the ground. It is equipped with a single keyboard and no pedal.

Unlike the "Great Organ" mostly used for soloist pieces, the positive Organ usually plays the part of accompaniment, often harmonizing the bass, creating thus the base of the "continuo".



Les Sacqueboutiers de Toulouse invitent Jordi Savall

Journal du Capitole
Janvier 2003

En un peu plus d'un quart de siècle d'existence, l'ensemble toulousain Les Sacqueboutiers s'est imposé comme l'une des meilleures formations de musique ancienne sur la scène internationale. Pour leur premier concert au Théâtre du Capitole de villancicos, batallas et ensaladas. Catalunya dans un programme espagnol de villancicos, batallas et ensaladas.

Lorsqu'ils décident de fonder Les Sacqueboutiers en 1974, Jean-Pierre Canihac et Jean-Pierre Mathieu sont parmi les premiers à suivre une démarche qui ressemble alors à une véritable aventure, celle de la redécouverte des instruments anciens. Rapidement, la qualité de leur travail leur vaut de participer à des enregistrements qui ont fait date dans l'histoire du disque (notamment Les Vêpres de la Vierge de Monteverdi dirigées par Michel Corboz), et depuis, ils ont collaboré avec les ensembles les plus prestigieux pour interpréter des musiques allant de la Renaissance à Mozart : les Arts Florissants (W. Christie), la Chapelle Royale (P. Herreweghe), A Sei Voci (B. Fabre-Garrus), Elyma (G. Garrido) La Grande Ecurie et la Chambre du Roi (J.-C. Malgoire), ou encore l'ensemble Clément Janequin (D. Visse).

Que ce soit avec ces formations ou dans des programmes qui leurs sont propres, Les Sacqueboutiers se sont produits dans tous les plus grands festivals européens et en Amérique du Sud. L'ossature de l'ensemble repose sur le groupe des cornets et saqueboutes, qui ont donné leur nom à la formation. Autour de ce noyau viennent s'adjoindre, en fonction des répertoires, d'autres instruments (violons, violes, bassons, chalemies), et la voix, cette dernière pouvant être incarnée



Jordi Savall

aussi bien par un chanteur soliste que par un groupe d'une dizaine de chanteurs, ou un quatuor vocal.

Pour ce concert exceptionnel au Théâtre du Capitole, les Sacqueboutiers ont choisi d'inviter l'un de leurs plus fidèles compagnons d'aventure, le grand musicien catalan Jordi Savall. Violoniste d'exception, chef d'orchestre, Jordi Savall a été l'un des fondateurs du renouveau de la musique ancienne et le chef de file incontesté du mouvement en Espagne. Il a également fondé l'ensemble Hespèrion XX ainsi que la Capella Reial de Catalunya. Une très importante discographie, allant de la musique médiévale à Claudio Monteverdi, Jean-Sébastien Bach, Henry Purcell ou Marin Marais, témoigne d'une activité incroyablement riche et variée.



Daniel Lassalle et Jean-Pierre Canihac.

VILLANCICOS, BATALLAS & ENSALADAS 1450-1650

La Capella Reial de Catalunya
Adriana Fernández,
Mercedes Hernández,
Arianna Savall
soprani

Carlos Mena,
David Sagastume
contraténors

Lambert Climent,
Francesc Garrigosa
tenors

Ivan García, Daniele Carnov
bass

Jordi Savall,
Sergi Casademunt,
Sophie Watillon
Lorenz Duftschmid
violes de gambe

Xavier Puertas
violone

Xavier Díaz-Latorre
vihuela, guitarra & tiorba

Christina Pluhar
arpa doppia

Pedro Estevan
percussion

Les Sacqueboutiers de Toulouse
Jean-Pierre Canihac
cornet a bouquin
Alfredo Bernardini chalémie
Daniel Lassalle saqueboute
Josep Borràs dulcian

Direction Jordi Savall

Lundi 3 février 2003 à 20h
Théâtre du Capitole

AUDITORIUM SAINT-PIERRE-DES-CUISINES

Musique en clair obscur

L'intérêt musical que les plus grands compositeurs italiens du XVII^e siècle ont porté au cornet et à la saqueboute, était dû au fait qu'ils considéraient ces instruments comme les plus aptes à imiter la voix.

Claudio Monteverdi invente le « recitar cantando » (le texte prédomine sur la mélodie). L'importance du jeu instrumental pour imiter la voix devient donc primordiale. Tous les compositeurs de cette époque ont sublimé cette technique. Le programme « Clair, Obscur », présente une sélection des œuvres les plus représentatives de cette école, sans pour autant occulter l'aspect virtuose du cornet et de la saqueboute (Cantoni de Girolamo Frescobaldi ou Sonate de Dario Castello). Ainsi, Claudio Monteverdi dans Laudate Dominum orlève la saqueboute comme basse continue tout en privilégiant le dialogue avec le soliste, tout comme le fera Paolo Qualini dans Come cantar.

Le maître de Venise se sert du cornet soit comme deuxième voix, dans Venite venite, soit comme voix en écho dans Salve Regina. Cette technique de composition « en écho » fut très chère à de nombreux compositeurs, profitant des acoustiques généreuses des églises vénitiennes. C'est le cas de O Gloria Domini de Ignazio Donati, musicien attaché au Palais des Doges en 1618. L'ornementation au XVII^e siècle prend une place prépondérante en musique, comme dans la peinture et dans l'architecture. C'est sous une forme d'improvisation guidée (diminutions) qu'elle prend toute sa maturité. La merveilleuse Ciaccona de Tarquinio Merula, en est un exemple des plus convaincants.

Les Sacqueboutiers
Ensemble de cuivres anciens de Toulouse
Cornet, saqueboute, violon, viole, tuth,
orgue
saxophone alto, Jean-Pierre Canihac
et Daniel Lassalle
soprano, Adriana Fernández
Musiques italiennes sacrées et profanes
du XVII^e
- Girolamo Frescobaldi : Cantate « La
Bianchina » Cantate du sonnet, Rome,
1628
- Claudio Monteverdi : Laudate Dominum
Selva morata, Venise, 1641
- Ignazio Donati : O Gloria Domini
Concerti sacrosancti, Venise, 1624
- Giovanni Paolo Cima : Cantate « In G »
- Giovanni Gabrieli : Ricercar (orgue solo)
- Tarquinio Merula : « So la cetera amara »
- Cantate « Sonate », Venise, 1627
- Giovanni Battista Fontana : Sonate XI
Sonate « L. 2. e 3. voce », Venise, 1641
- Claudio Monteverdi : « La lettera
amara » « Vile Libero de madrigali », Venise,
1641
- Dario Castello : Cantate prima Sonate
Concertato, Venise, 1644
- Claudio Monteverdi : « Zefiro Tenta » IX
Rive des Madrigaux, Venise, 1614
- Michelangelo Rossi : Septima toccata,
1657 (orgue solo)
- Claudio Monteverdi : Confitebor Selva
morata, Venise, 1641



LE VENDREDI 14 NOVEMBRE À 20 H 30
Auditorium Saint-Pierre-des-Cuisines
12, place Saint-Pierre
Rennes, et location : Les Sacqueboutiers
22 bis, rue des Fleurs, 09 61 13 00 18

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OPÉRA L'« Orfeo » de Monteverdi

THIERRY HILLERITEAU

En 2007, l'Europe célébrait les 400 ans de ce que l'on tient pour le premier opéra de l'histoire, l'Orfeo de Monteverdi : fable en musique à la verve et au raffinement poétique baroque. Au milieu des centaines de représentations que l'on vit fleurir l'an passé, une version manquait à l'appel : celle de William Christie et ses Arts Florissants. L'ouvrage fait son entrée à leur répertoire, à l'occasion d'une nouvelle production du Teatro Real de Madrid dont ils nous livrent ici un aperçu, en version de concert.

FAUT-IL Y ALLER ? C'est un événement incontournable que cette première attendue par tous les amateurs du baroque et les adeptes de Christie dont la direction, aussi fine que précise, fait merveille chez Monteverdi. Et la distribution s'annonce remarquable : on attend ainsi le profond Dietrich Henschel dans le rôle d'Orfeo, et la théâtrale Sonia Prina en Messagère et en Proserpine. L'orchestre s'ajoute quant à lui les services des Sacqueboutiers de Toulouse, qui sauront doter la partition de l'éclat qu'elle mérite.

Anniversaire. Les Sacqueboutiers célèbre ses 30 ans par un symposium international. Cuivres anciens en fête

Quatre jours de musique

L'ensemble Les Sacqueboutiers organise une grande fête autour des cuivres anciens pour marquer son trentième anniversaire. Un symposium, autour de la pratique et du répertoire de ces instruments, associe du 20 au 23 avril à Toulouse un concours international de cornet et saqueboute et ensembles (le premier du genre), quatre concerts et des conférences. Le tromboniste Michel Bequet, l'un des meilleurs représentants de l'école française des cuivres, participe au premier concert, jeudi 20 avril à 20h30, à Saint-Pierre des Cuisines : « Ludi Musici » de Samuel Scheidt est à l'affiche. L'ensemble David Guerrier est l'invité de la soirée du 21 avril à 20h30, également à Saint-Pierre des Cuisines. Le programme propose des œuvres de compositeurs des XVIII^e et XIX^e siècles. Les trois autres concerts, les 22 et 23 avril, sont consacrés aux finales du concours international. Concerts les 20 et 21 avril à 20h30 à l'Auditorium Saint-Pierre des Cuisines à Toulouse (place Saint-Pierre). Les finales du concours international se déroulent le 22 avril à 18h30 et 20h30, le 23 avril à 17h30 et 20h30. Tél. 05 61 13 00 18.



Yasuko Uyama-Bouvard, Daniel Lassalle et Jean-Pierre Canihac. Photo Patrice Nio.

L'ensemble de cuivres anciens toulousain Les Sacqueboutiers célèbre cette année ses 30 ans d'existence. Jean-Pierre Canihac et Daniel Lassalle, les directeurs artistiques du groupe, ont organisé une fête musicale pour marquer l'événement. « Cet anniversaire représente un peu pour nous l'aboutissement de trente ans de recherche et de carrière musicale. Nous pouvons être fiers de ce qui a été réalisé. Beaucoup de gens s'intéressent aujourd'hui aux cuivres anciens, les cornets à bouquin et saqueboutes. Nous sommes parvenus à redorer le blason de ces instruments qui avaient totalement disparu. Car le mouvement baroque n'avait pas touché aux cuivres », explique Jean-Pierre Canihac, cofondateur de l'ensemble en 1976 avec Jean-Pierre Mathieu. Ce trompettiste toulousain pratique le cornet à bouquin (ou cornetto), instrument qu'il a ressuscité. « Lorsque j'ai soufflé pour la première fois dans un cornet, je n'avais entendu le son de cet instrument. Au XVII^e siècle, il était surtout utilisé en Italie. Il valait alors avec le violon et était le mieux adapté à imiter la voix humaine », précise-t-il. On mesure le chemin parcouru en trente ans lorsque l'on sait que Jean-Pierre Canihac enseigne aujourd'hui le cornet à bouquin au Conservatoire National Supérieur de Lyon, à l'Ecole Supérieure de Musique de Catalogne à Barcelone. Au Conservatoire de Toulouse, c'est Philippe Maurel qui s'occupe de cet apprentissage. Né à Toulouse et mondialement connu, l'ensemble Les Sacqueboutiers repose sur une base de cinq musiciens : deux cornets, deux saqueboutes et une tiorba. Installé depuis quelques mois à l'église du Gesù, il dispose enfin d'un vrai siège, avec

Les Sacqueboutiers vont encore frapper

VESPRO DELLA BEATA VERGINE
24 juin à 20h, cathédrale Saint-Étienne
05 61 13 00 18 - www.les-sacqueboutiers.com

ON N'ARRÊTE PLUS les Sacqueboutiers. Entre l'Amérique du Sud et la Pologne, l'ensemble de l'année 2008 aux Victoires de la Musique classique, Toulouse le 24 juin. La formation de cuivres anciens de référence pour l'interprétation de musiques du XVII^e siècle s'associe au Chœur du Capitole dirigé par Alfonso Caiani pour un concert spécial pour le 400^e anniversaire de la création des Vêpres de la Vierge, œuvre de Monteverdi. Un gros programme de 28 interprètes et une œuvre phare du répertoire de l'ensemble. Les Vêpres, ou le principal office du soir de l'Eglise catholique dans lequel Claudio Monteverdi a mené des expériences musicales. Un programme technique et d'une créativité sans borne selon Jean-Pierre Canihac, à la direction des Sacqueboutiers. Une œuvre interprétée de manière « authentique » et « colorée par l'utilisation variée des instruments ».

Les Sacqueboutiers

ensemble de cuivres de Toulouse

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