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Saint Paul's Church  
Canterbury

2nd of November -1991-

# CONCERT

CHŒUR NICOLAS DE GRIGNY  
(Rheims)

Conducted by Bernard de QUILLACQ

Accompanied by:

Cellos : Sophie DELCOURT  
Loïc MAIREAUX

Basses : Cédric CARLIER  
Valérie MOY

Trumpets : Grégoire MEA  
Dominique GONZALES  
Alexandre CHABBAT

Organ : Pierre MEA

## FIRST PART

- **Der Geist Hilft unser Schwachheit auf (BWV226)**J.S.BACH.  
Motet for double choir and continuo (1685-1750)
  
- **Adspice Domine.** Felix MENDELSSOHN.  
Motet for four male voices, accompanied (1809-1847)  
by cello and bass.  
(*Solo Baritone : Didier Mauny*)
  
- **Salve Regina.** Vincent PAULET.  
Solo Organ. 1962
  
- **Cantate à Notre Dame.** Michel CORBOZ.  
For Choir, three Trumpets 1934  
and Organ.

INTERVAL

## SECOND PART

- **Two Motets (a capella)** Charles.V. STANFORD.
    - Justorum animæ. (1852-1924)
    - Beati quorum via.
  
  - **Lobet den herren, alle Heiden (BWV230)** J.S.BACH.  
Motet for Choir and Continuo.
  
  - **Missa Brevis in C major** Leopold MOZART.  
For Choir and Organ. (1719-1787)
    - Kyrie
    - Gloria
    - Credo
    - Sanctus
    - Benedictus
    - Agnus Dei
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## **-The Choir Nicolas de Grigny.**

Founded in Rheims in 1986 by Bernard de Quillacq, the Choir bears the name of a late XVII<sup>th</sup> composer from Rheims and Organist at Rheims Cathedral . The ensemble has a total of 80 members from Rheims and the surrounding area. The President is Mr Jean-François Varlet.

The Choir has given 30 Concerts since it was founded, drawing from a large repertoire of XVI<sup>th</sup> music to the present day, in particular Sacred Music ; XX<sup>th</sup> French Music, Motets and Psalms by Palestrina and Bach, to Liszt, Grieg and Reger, Brahms's German Requiem, Te Deum by Mendelssohn, Magnificat by C.P.E. Bach, "Messe solennelle" by Louis Vierne, Mass by Leopold Mozart.

In October 1989, the Choir and the city of Rheims gave host to the London Chorale for a joint concert in the Saint Remi Basilica in Rheims. In October 1990, the Choir Nicolas de Grigny along with the London Chorale, accompanied by the National Symphony Orchestra and conducted by David Coleman, gave the Closing Concert of the Arts Festival in Canterbury, at the Marlowe Theatre. Since last year the Choir has been working closely with the "Conservatoire National de Région de Reims" and its Symphony Orchestra. Finally, in July 1991, the Choir gave a concert during the "Flâneries Musicales de Reims", a Festival organised by the City of Rheims and the Yehudi Menuhin Foundation.

## **-Pierre Mea.**

Born in 1971, he was a student in Olivier Latry's Organ Class at the "Conservatoire National de Région de Reims" in 1985. He obtained a Gold Medal in 1988 for Organ, followed by a Gold Medal for Chamber Music in 1989. In June 1991, he obtained the First Prize in Organ at the "Conservatoire National Supérieur de Musique de Paris", as a student of Michel Chapuis. He regularly takes part in International Organ Festivals and other events and is developing his career as a Concert Organist in Paris, France and abroad .

## **-Bernard de Quillacq.**

Music is a pastime for him, which has become an important personal commitment.

Following a general musical education (piano, Organ at the "Conservatoire National de Région de Nantes" as a student of Jean Costa ) he became involved in Choral Singing in 1968, mainly through the Choral movement "A Cœur Joie", participating frequently in International Festivals in France and Europe. He then turned towards Choral conducting . He has founded two Amateur local ensembles, standard Oratorio Choirs : in 1979 the Gratiana Choir in Grenoble ; in 1986 the Choir Nicolas de Grigny in Rheims.

### **-Motet “Der Geist Hilft....”.(BWV 226)**

“The spirit also helpeth us” was performed on the 20 October 1729 at the University Church in Leipzig for the funeral of the director of the Saint-Thomas School, who was a friend of Bach. After a long, lively dialogue the two choirs are reunited in the “alla breve”, a fugue for 4 voices. The final Ornate Choral quotes the third Verse of the hymn for Pentecost, “Come Holy Spirit”.

### **-Motet “Adspice Domine”.**

This Motet by Mendelssohn is accompanied by a continuo of low grave cords. It is a cantata for Solo Baritone and Choir with three and then four male voices and has four very expressive episodes, including recitatives and a final Choral, in keeping with the tradition. This piece is intended for the liturgy of the Vespers.

### **-Vincent Paulet.**

An organist born in Rheims in 1962, he obtained Gold Medals for Organ and Harmony at the “Conservatoire National de Région de Reims” . He then worked with Gaston Litaize .As a student at the “Conservatoire National Supérieur de Paris”, he obtained five First Prizes for composition.

As a Composer, he has obtained the 2<sup>nd</sup> Prize for Organ Composition at Saint Remy de Provence (1986), and First Prize for Flute Composition at Kobe (Japan-1987).He was also a finalist in the International New Music Composers Competition (USA-1989)

The Salve Regina was composed in 1991, and is dedicated to Pierre Mea .

## **-Michel Corboz.**

He is better known as a Choral Conductor than as a Composer. This Cantata dedicated to Our Lady and published in 1973 puts Music to text in an original and joyous way. It reveals a mastery of Choral Art, inviting the different voices to sing often isolated.

After the Overture on the Theme of Ave Maria Stella follows some Verses from the “Cantique des Cantiques” and from Gautier de Coincy (XIII<sup>th</sup>), and a hymn from Pierre Gringoire .The Final Alleluia, sustained by an instrumental obstinato, is taken from the “Libre Vermel” of Montserrat (XIII<sup>th</sup>). The trumpets and Organ give colour and life to this joyful piece in the tonic key.

## **-Charles.V.Stanford.**

A popular Irish Composer and pedagogue .

These two Motets are dedicated to Alan Gray and the Choir of Trinity College in Cambridge:

-“The souls of the just are in the hand of God, and the torment of malice shall not touch them : in the sight of the unwise they seemed to die, but they are in peace”.(*Wisdom, iii.*)

-“Blessed are the undefiled in the way, who walk in the law of the Lord” (*Psalms CXIX, 1.*)

## **-Motet “Lobet den Herrn”. (BWV230)**

Contrary to most of the Bach Motets, which were composed for funeral ceremonies, this work was probably part of a Cantata

- “Praise the Lord, all the Nations, Sing praises to Him, all the peoples, For His Goodness and Faithfulness will last eternally - Alleluia -”



## **-Missa Brevis in C Major:Leopold Mozart.**

This work was first attributed to the young Wolfgang, a mass-motet in the Liturgical Italian style, written at the time of his voyages to Peninsula and his studies with the Padre Martini, around 1770.

In 1971, Karl Pfanhauser discovered the similarities between this text and the fragments of a Missa Solemnis in C major, written by Mozart's father, Leopold in 1764.

The part-writing is close-knit, Concertante style, using a strict Counterpoint. The pace is determined. The interest is maintained with frequent changes of tempo, and the use of Fugato (at the end of the Gloria and Credo).

B.Q.  
(Translated by Maylis Campbell.)

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