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Episode 5: Lambert's Airs de cour

season@HOME

La Grande Bande

Chelsie Propst, soprano
Alyssa Anderson, mezzo-soprano
Nick Chalmers, tenor
Andrew Kane, baritone
Lindsey Bordner & Miriam Scholz-Carlson, violin
Maryne Mossey, viola da gamba
Michael Thomas Asmus, harpsichord

Friday 30 October 2020

Program

Three Airs de cour (1689)

- I. D'un feu secret
- II. Celui qu'amour n'a jamais
- III. Ombre de mon amant

Michel Lambert (1610–1696)

Program Notes

La Grande Bande's fifth *season@HOME* episode brings us to France as we perform selections from a 1689 publication of music by Michel Lambert. Lambert's music is not often performed, and we wanted to continue our exploration of his works for the *season@HOME* series that we began over the summer in our #LiveFromHome series.

The covid-19 restrictions for indoor gatherings and the need for social distancing caused us to be creative in how we performed these three

selections. We hope that you enjoy our distanced, musically gratifying performance of these pieces.

Michel Lambert

Lambert received his musical training as a choirboy in the chapel of Louis XIII's younger brother Gaston d'Orléans. By the 1640s, at the age of 30, Lambert began making waves as a singer in Paris. Many of his contemporaries lauded both

his singing and his teaching.

His vocal skills, his ease of teaching, and his competence as a composer secured him a permanent position in Louis XIV's court in 1661. In May of that year, Lambert became the master of music for the king's chamber. An illustrious position, which included many responsibilities like composing and training the royal chapel choristers. Lambert's first appearance as a performer at court was in 1651 as a dancer in court ballets.

Lambert's reputation as a composer was cemented when his *airs de cour* ("court songs") began to appear frequently in collections published by Christophe Ballard beginning in 1656 and ending in 1695. Lambert published two collections of his own airs in 1660/1666 and 1689. The publication of 1689 is the source for the three airs in today's performance.

Airs de cour

The air de cour as a genre developed in France independently from the Italian style of monody. The stylistic difference is partly due to the differences between the French and Italian languages. Airs de cour are often strophic, with a varied number of verses using the same music.

By the 1650s, when Lambert's first airs de cour were published, the genre was beginning to die out. So, it is a bit curious why Lambert was continuing to compose in a genre that was all but obsolete by the mid- to late-1600s. The three airs de cour we're performing today come from the second collection of Lambert's airs printed in

1689.

The target audience for the pieces in the 1689 collection were almost certainly members of the French court. Although the French had centers of music printing in Paris and Lyon, printed collections were still too expensive for commoners to purchase. Thus, these pieces could have been performed at court or in the homes of various French nobles.

Lambert's airs de cour are structured similarly throughout the collection: a ritournelle is followed by the sung verse(s). The ritournelles, which are not obligatory, call for two violins and basso continuo, and echo some of the musical material used in the verses.

The first air, *D'un feu secret*, is for four voices. This air tells of a "secret fire" which consumes the poet. This air is rhythmically similar to a sarabande which we hope we were able to achieve.

The second air, *Celui qu'amour n'a jamais*, is for three voices. The air talks about the powers of Love (i.e., Cupid, the god of love) and once someone begins to love it's difficult to stop it.

The third air, *Ombre de mon amant*, is for solo voice. This air is my favorite of the three because the poetry is so pictographic.

We hope that you enjoy the three airs de cour that we have prepared for you today. We will most certainly be revisiting these airs and many others by Lambert in the coming years.

Program notes by MTA.

About La Grande Bande

With performances called “warm and sensitive” by the Minneapolis Star Tribune, La Grande Bande strives to present innovative, unique, and inspiring musical programs played on the instruments that premiere audiences might have heard. LGB is composed of musicians from across the United States and from around the world who are specialists in the field of Early Music—music written between c. 1600-1800—and who play on historical instruments and sing in an historical manner.

We aim to present “masterworks” alongside lesser-known compositions, illustrating the extensive musical production during the sixteenth, seventeenth, and eighteenth centuries. Education is crucial to our mission, be it through program notes, through directed-educational events, open rehearsal sessions, or another method. We see incredible value in resurrecting the music written by the great masters of our past; it’s a historical, cultural, and musical lesson rolled into one.

To learn more about our musicians, or about our programming, visit www.lagrandebande.org/about.

Acknowledgements

The *season@HOME* would not be possible without the help and support of our volunteers, including Brian & Diana Asmus, Adam Asmus, and the musicians who helped with venue set-up and clean-up as we made these recordings. We also need to thank Big A Productions for graciously donating your time for preparing, recording, and editing all of the videos in this series. If you want to become a volunteer, fill out the questionnaire at www.lagrandebande.org/volunteer.

Lastly, we want to thank all of you for tuning in! Producing a series like this has not been without challenges. Regardless, we passionately believe that our programming is something which our communities should have access to for years to come. Tell your friends! Tell your family! Tell your neighbors! We cannot thank you all enough for the support that you have shown us. We hope you will continue to support us in the years to come.

We look forward to seeing you, once again in-person whenever it is safe enough to do so.

Warmest wishes,

La Grande Bande

About the Musicians



Chelsie Propst (soprano) is an active performer of early music currently living in Madison, WI. She regularly sings with the Mirandola Ensemble (Minneapolis, MN), Transept (Sioux Falls, SD), the Wisconsin Baroque Ensemble (Madison, WI), the Madison Bach Musicians, and the Madison Choral Project. Chelsie was also a member of the Rose Ensemble for several years. She has performed on stage with various early music ensembles, including Liber, Piffaro, Dark Horse, and Incantare. In addition to her ensemble work, Chelsie performs as a recitalist and concert soloist, most recently as a featured artist with the Western Piedmont Symphony (Hickory, NC). Stage appearances include *Second*

Woman and *Belinda* in Purcell's *Dido & Aeneas*, *L'Amour* in Rameau's *Pygmalion*, and *Donna Elvira* in Mozart's *Don Giovanni*. Upcoming solo performances include Samuel Barber's *Knoxville: Summer of 1915* with the Western Piedmont Symphony. She is currently pursuing a PhD in Historical Musicology at the University of Wisconsin-Madison.

Dr. Alyssa Anderson (mezzo-soprano) is an active performer and arts administrator based in Minneapolis. She received her B.M. in performance from the State University of New York, College at Fredonia, and her M.M. and D.M.A. from the University of Minnesota.

As Artistic Director and vocalist of The Dream Songs Project, a classical voice and guitar duo based in Minneapolis, Alyssa has commissioned twelve major works for the ensemble and premiered numerous pieces by local and national composers in concerts across the US. She is a founding member and current Artistic Director of the experimental chamber group, RenegadeEnsemble, and also performs as *The Poem Is Done* with saxophonist Dr. Jeffery Kyle Hutchins.

A core member of The Rose Ensemble since 2015, Alyssa has also performed as a soloist with numerous other ensembles and presenting organizations in the Twin Cities, such as Zeitgeist, Mirandola Ensemble, LOFTRecital, 113 Composer Collective, Metamorphosis Opera Theater, Consortium Carissimi, Minnesota Bach Ensemble, Oratorio Society of Minnesota, Kenwood Symphony Orchestra, Twin Cities Lyric Theater, and Bloomington Symphony Orchestra. More information can be found at AlyssaAnderson.org.



Heralded by the Washington Post as "dulcet and exciting," **Nicholas Chalmers**, tenor, has sung with The Bach Society of Minnesota, The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, Transept, The Singers-Minnesota Choral Artists, and the Minnesota Chorale.



Recent solo engagements include the Oratorio Society, the Schubert Club, the Church Music Association of America, the St. Mark's Cathedral Concert Series, Minnesota Center Chorale, Border CrossSing, and Lyra Baroque.

Nicholas received a B.M. in music from St. Olaf College, where he was section leader of the Saint Olaf Choir under the direction of Anton Armstrong, as well as an M.M. in Choral Conducting at the University of Minnesota, where he conducted several campus ensembles and held a Teacher's Assistant position in the music theory department. Nicholas is the Director of Choirs at Chesterton Academy in Hopkins and is Director of Music at Annunciation Church in Minneapolis. He is also Artistic Director of the Mirandola Ensemble, which presents programs of rarely

performed early music from the Medieval and Renaissance eras strategically juxtaposed with the compositions of 20th and 21st century composers. Sought after as an educator and clinician, during the 2018-2019 and 2019-2020 academic years Nicholas piloted a high-school choral residency program in collaboration with Minnesota Public Radio.

Andrew Kane is a Minnesota native and has been performing sacred, oratorio and consort repertoire locally, nationally and internationally since 2007. Recent appearances include Elijah with the Saint Mark's Cathedral music series, Britten's Cantata Misericordium with the Oratorio Society, and Monteverdi's 1610 Vespers with Consortium Carissimi. He has enjoyed regular appearances as a soloist for a number of Twin Cities sacred music series, including those of Saint Mark's, Holy Family Catholic Church, Mount Olive Lutheran, and House of Hope Presbyterian, with whom he performed the role of the Bishop in Stephen Paulus's opera The Three Hermits in 2017. Andrew also has solo and consort credits with many other ensembles, including The Mirandola Ensemble, The Rose Ensemble, Minnesota Bach Ensemble, Lyra Baroque Orchestra, the Minnesota Bach Society, and the Oregon Bach Festival, and enjoys regular appearances with Transept of Sioux Falls. He holds a degree in voice from Augsburg College.





Lindsey Bordner, a St. Paul native, began studying the violin at age 7 after falling in love with fiddle music. She holds Master of Music degrees in Chamber Music and Violin Performance from the University of Michigan and a Bachelor of Music degree from the University of Minnesota.

Lindsey has a passion for chamber music that has guided her wide-ranging musical endeavors, from Baroque music to bluegrass. When not appearing with La Grande Bande, she can be seen on stage with Lyra Baroque Orchestra, the Stone Arch String Quartet, award-winning bluegrass group No Man's String Band, the Duluth Superior Symphony Orchestra, or one of several midwest regional orchestras. As a founding member of string quartet Thalia Strings, Lindsey has traveled the world giving concerts on cruise ships. She has arranged over 30 pop songs for string quartet. As a violin teacher, Lindsey enjoys fostering students' curiosity and sense of achievement. She feels privileged to share her training and passion for music with audiences while continuing to pursue her love of artistic collaboration in spontaneous and meaningful ways.



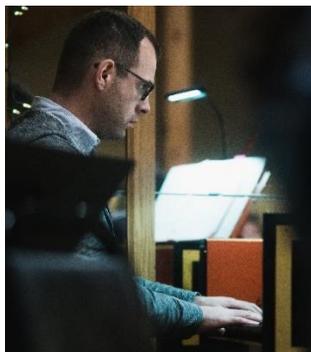
Miriam Scholz-Carlson lives in Minneapolis, MN where she plays regularly with Lyra Baroque Orchestra, The Bach Society of Minnesota, Flying Forms, Oratory Bach, Consortium Carissimi, and other local groups, as well as The Newberry Consort in Chicago. She was a founding member of Glorious Revolution Baroque.

As a music director, Miriam selected, arranged and performed Elizabethan music for Great River Shakespeare Festival's regional premier of Shakespeare in Love in the summer of 2018. She teaches both privately and at St. Olaf College and has trained as a teacher of the Alexander Technique and Learning Methods in order to help musicians perform with greater ease and efficiency.

Hailed by the Minneapolis Star Tribune as “nimble expressive” and possessing “warmth and sensitivity”, Baroque cellist and violist da gamba, **Maryne Mossey**, is an active performer and teacher based in the Twin Cities. She has performed regularly at venues ranging from Carnegie Hall and Merkin Concert Hall in New York, to the Baroque Room and Sundin Music Hall in Minnesota, with such ensembles as Ensemble 212, the New York Youth Symphony, and the South Dakota Symphony Orchestra. On Baroque cello and viola da gamba, she currently plays with La Grande Bande, and Lyra Baroque Orchestra, as well as other collaborative early music projects around the upper midwest.



Maryne was selected as violist da gamba for the 2019 American Bach Soloists Academy. She has also performed at workshops for the Amherst Early Music Festival and International Baroque Institute at Longy. Maryne’s teachers have included cellists Jerome Carrington (Juilliard Pre-College), Clive Greensmith (Tokyo String Quartet), and Marcy Rosen (Queens College). Her studies in early music have been with Julie Elhard, Sarah Cunningham (Juilliard), and Phoebe Carrai (Juilliard). She holds a Bachelor of Music degree from Queens College and a Masters from the University of Minnesota. Maryne plays on an 1806 Thomas Dodd cello and a 1991 François Bodart viola da gamba. Maryne resides in St. Paul with her two Italian greyhounds.



Harpichordist & Conductor, **Michael Thomas Asmus**, is currently studying at Stony Brook University for a Doctor of Musical Arts degree in Harpsichord Performance with Arthur Haas. As a conductor, he has been praised as a “conscientious [conductor]” with “a natural talent” and “a bright future” by audiences and ensembles alike. He has been lauded as a “versatile” continuo player (CNVC.org) with “judicious, rhythmically supple harpsichord playing” (Star Tribune). He is consistently lauded by his colleagues as a great musical collaborator.

Since June 2011, Michael has acted as the Music and Artistic Director of La Grande Bande, a non-profit, period instrument orchestra and chorus he founded in the same year. La Grande Bande will produce its first full concert series for the 2019–2020 season.

2020 – 2021 Concert Season Contributors

Current as of 29 October 2020

We need *your* support to offer you and the community all that we have planned for our 2020 – 2021 Season. We cannot do it without your support. (We also offer really great contributor benefits!) Join your friends, family, and neighbors as a contributor by visiting www.lagrandebande.org/supportus today!

The *season@HOME* would not be possible without generous financial support from the Carl and Verna Schmidt Foundation and the following individuals and businesses.

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We just added the Sustaining Contributor program on 1 January 2020. The program allows you to make recurring monthly contributions to support La Grande Bande's programming. There are even some really cool and *exclusive* perks for Sustainers! Learn more and sign up at sustainers.lagrandebande.org.

LA GRANDE BANDE

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Episode 1: Recorder Sonatas

Friday | 4 September 2020

Episode 2: Valentini's *Sinfonia for Violins and continuo*

Friday | 18 September

Episode 3: Handel's *Violin Trio Sonata*

Friday | 2 October 2020

Episode 4: William Boyce *Concerto Grosso*

Friday | 16 October 2020

Episode 5: Michel Lambert's *Airs de cour*

Friday | 30 October 2020

Episode 6: Rare French Cantatas

Friday | 13 November 2020

Episode 7: Locatelli *Concerto Grosso*

Friday | 27 November 2020

Episode 8: Bach's Circle

Friday | 11 December 2020