



Sunday 23 October, 7.30pm

St Martin's Church

## LES LULLISTES CONTRE LES RAMONEURS!

### Ensemble Molière

Satoko Doi-Luck *harpsichord*

Flavia Hirte *flute*

Alice Earll *violin*

Kate Conway *viola da gamba*

Catriona McDermid *bassoon*

with

Angela Hicks *soprano*

Kieran White *haute-contre*

### The music

Jean-Baptiste Lully 1632–1687

Ouverture from *Persée*

Excerpts from *Bellérophon*:

Prélude - *Princesse, tout conspire à couronner ma  
flamme* Act 2 Scene 2

Excerpts from *Persée*:

Air

Entrée des nymphes guerriers

Entrée des divinités infernales

Entrée de fantômes

Gigue

*Cessons de redouter la fourtune cruelle*

Passacaille

Excerpts from *Armide*:

*Plus j'observe ces lieux* Act 2 Scene 3

Passacaille - *Les plaisirs ont choisi pour asile* Act 5 Scene 2

*Le perfide Renaud me fuit* Act 5 Scene 5

Interval

**Jean-Philippe Rameau** 1683–1764 Excerpts from *Platée*:  
*Essayons du brillant concerts* – Ariette: *Aux langueurs d'Apollon* Act 2 Scene 4

Excerpts from *Pygmalion*:  
*Fatal Amour, cruel vainqueur*  
*Pantomime niaise et un peu lente* – *Pantomime très vive Règne, Amour*

Excerpts from *Les Indes galantes*:  
*Vous devez bannir de votre âme* Act 2 Scene 1  
*Viens, Hymen* Act 2 Scene 2

*Les Fleurs* – Instrumental Suites from Act 3  
 Ritournelle  
 Marche  
 Premier Air pour les Persans  
 Deuxième air pour les Persans  
 Deuxième Rondeau pour les Fleurs  
 Air de Borée  
 Premier Air pour Zephire  
 Deuxième Air pour Zephire  
 Gavotte vive pour les Fleurs

Excerpt from *Castor et Pollux*:  
*Séjour de l'éternelle paix* Act 4 Scene 1

Excerpt from *Nais*  
*Que je vous aime* Act 3

When Rameau's opera *Hippolyte et Aricie* was premiered in 1733 it immediately stirred up a storm of critical controversy. Lully had invented the 'Tragédie en musique' as a genre in the 1670s and 1680s, and ever since it had been regarded as a French national institution. The Parisian intelligentsia rapidly divided into two camps, one supporting Rameau and the other attacking him for supposedly subverting the old French opera tradition of Lully.

The 'Lullistes' found Rameau's music difficult, forced and unnatural. Sophie Bouissou wrote: 'With a single stroke Rameau destroyed everything Lully had spent years in constructing.'

Rameau maintained that he had 'sought to imitate Lully, not as a servile copyist but in taking, like him, nature herself – so beautiful and so simple – as a model.' The raging debate certainly increased Rameau's popularity, and history recalls him as one of the most complex and productive musical personalities of the 18th century.

## The performers

**Ensemble Molière's** unique combination of instruments provides memorable and creative programmes from the repertoire of the 17th and 18th centuries, all performed on historical instruments. The ensemble was selected as the first-ever Radio 3 New Generation Baroque Ensemble for two years from October 2021, a new scheme run in partnership by BBC Radio 3, the National Centre for Early Music and the Royal College of Music.

They have performed throughout the UK and Europe; including the MAFestival fringe in Brugge and the Oudemuziek fringe in Utrecht. They participated in the BREMF Live! Young Artist Scheme in 2015/16 and were finalists in the International Young Artists Competition at the 2017 York Early Music Festival. Their first cross-art opera project *Pygmalion* was part-funded by Arts Council England and supported by Stroud Green Festival and BREMF. Ensemble Molière's first recording is a collection of French baroque dance movements entitled, *'Dance Sweets'*. To celebrate the 400th anniversary of French playwright and actor Molière, the ensemble will join forces with two clowns to create a new music theatre show, an exploration of Molière's world through his words and the music of his time, with performances throughout 2022 and 2023.

**[ensemblemoliere.com](http://ensemblemoliere.com)**

Based in London, Lancastrian soprano Angela Hicks is a versatile singer, experienced in opera, oratorio, theatre, medieval, renaissance, chamber music and recitals with organ, piano and lute. A specialist in the baroque repertoire, Angela sings with many leading UK ensembles including the Monteverdi Choir (as a soloist and choir member), Ex Cathedra and Emma Kirkby's Dowland Works. Angela's solo recordings include Bach's cantata BWV 151 and Handel's *Semele* (singing the role of Cupid), both with John Eliot Gardiner and the English Baroque Soloists, and she is featured singing Purcell's 'Musick for a while' in the Oscar-winning film 'The Favourite', alongside Emma Stone and Rachel Weisz.

Her previous appearances at BREMF include Alcina in the Festival's filmed production of Francesca Caccini's *La liberazione di Ruggiero* directed by Thomas Guthrie; La Statue in Rameau's *Pygmalion* with Ensemble Molière; and several medieval concerts with Joglearesa. Angela is co-founder of early music duo, Fair Oriana, alongside fellow soprano Penelope Appleyard, with whom she is building a flourishing portfolio of concerts and recordings.

**[angelahickssoprano.com](http://angelahickssoprano.com)**

**Kieran White** continues to enjoy success in the UK and is also establishing himself as a sought-after artist in mainland Europe. Recent engagements include his international operatic debut in Poland with Warsaw Opera Kameralna singing the title role of Castor in Rameau's *Castor et Pollux*. Jumping in at short notice as Damon in Handel's *Acis and Galatea* for Dorset Opera, 'his true haute-contre was possibly the clearest and most focused voice of all the soloists,' and his Oronte in Handel's *Alcina* for Ensemble OrQuesta at the Arcola Theatre was hailed as 'a model of clarity and elegance' by Opera magazine. He is particularly passionate about music from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries, predominantly Bach's Passions in the role of Evangelist.

Kieran graduated from the Royal Academy of Music achieving a Masters with distinction and is presently a student of renowned *haute-contre* Jean-Paul Fouchécourt. He won the 2022 Aria Borealis Bodø Baroque Singing Competition and was a finalist in the 2022 International Cesti Singing Competition for Baroque Opera. When he is at home he can be found working on his father's farm in Dorset, singing whilst getting the cows in.

**[kieranwhitetenor.com](http://kieranwhitetenor.com)**