

## SPEEDMEETINGS SUBSCRIPTION FORM

COMPANY : Les Cyclopes

First name : Bibiane & Thierry

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Describe your company in a few words :

Les Cyclopes is a baroque ensemble. Our repertoire places emphasis on 17th century. We enjoy the challenge of searching in order to build programs around precise topics. The two directors of the ensemble being harpsichordist and organist, the programs often put a keyboard composer as the focus point of the programs, placing the keyboard repertoire in relation with vocal and instrumental music.

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Which project would you like to present during your speedmeeting sessions :

1) Froberger in Rome : Motets and chamber music of Frescobaldi, Carissimi and Froberger. Soprano, Tenor, bass 2vn and basso continuo

2) The Imperial Diet of Regensburg. Chamber music of Bertali, Schmelzer, Valentini in connection with keyboard pieces of Froberger. 2 vn, 3 va, viola da gamba, and basso continuo

3) Froberger in London : chamber music for 2 violins, viola da gamba and basso continuo by C. Gibbons, T. Blatzar, M Locke and keyboard music of Froberger.

Videos of Les Cyclopes :

Bruhns de Profundis : <https://www.youtube.com/watch?v=fhUrYfKyjHs>

Bertali Tausend Gulden Sonata : <https://www.youtube.com/watch?v=iZHf38q1BTU>



Direction artistique Bibiane Lapointe & Thierry Maeder



# Les Cyclopes

*Direction musicale Bibiane Lapointe & Thierry Maeder*

## Johann Jacob Froberger

*A travelling musician in the service of Ferdinand III of the Holy Roman Empire*

This major composer of music for the keyboard in the 17<sup>th</sup> Century is also a particularly eminent symbol of the wealth and dynamism of European cultural exchange during the Baroque period. His career led him to reside in Stuttgart, Vienna, Rome, Brussels, London, Paris and Héricourt, and also to visit Regensburg, Madrid, Mainz, Florence, Dresden, Mantua, Utrecht etc.

His mysterious and adventure-filled life, documented by his music, his propensity for finding himself in the great capital cities at the worst moments of crisis, and his travels funded by the Emperor, seem to suggest a second, secret activity, linked to politics...



### CONTACT

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In 2015 and 2016, Les Cyclopes are pursuing work within the context of a research residency in *Fondation Royaumont* focussing on Froberger and his travels.



*Direction musicale  
Bibiane Lapointe & Thierry Maeder*



## **Froberger, a travelling musician**

### **in the service of the Holy Roman Emperor Ferdinand III**

The purpose of this series of programmes is to present the musical universe that Froberger would have encountered during the course of his travels.

His very numerous journeys make it possible, moreover, to present a particularly rich panorama of the music of the mid-17<sup>th</sup> Century.

Froberger's life (1616-1667) reads like a veritable novel. Originally from Stuttgart, he was called upon at the age of 20, in the middle of the Thirty Years' War, to be chamber organist at the Imperial Court in Vienna. The Emperor Ferdinand III soon sent him to Rome to pursue further training under G. Frescobaldi, where he also met Carissimi and studied under the "Master of a Hundred Arts", Athanasius Kircher. This latter entrusted him with a machine of his own invention making possible the composition of canons, that Froberger showed to the music-loving princes he visited on his journey back to Vienna.

In the Imperial Court, where Italian taste dominated by G. Valentini and A. Bertali was in vogue, Froberger was noticed by the English diplomat William Swan, who described him as "an exceptionally rare man on the spinet".

At the Emperor's behest, Froberger then set forth on pan-European travels. He first went to Dresden in 1650, where the Prince-Elector organised a musical duel with Matthias Weckman. This was to be the beginning of a long intellectual friendship between the two musicians. A German style was to be born of their exchanges, much influenced by the new ideas and techniques of the French harpsichordists that Froberger shared with his colleague and friend, who was an organist in Hamburg at the time.

The journey continued in Brussels, Utrecht and Paris, where he arrived during the Fronde. A triumphant concert was to be organised for him in 1652 at the Jacobins, in the presence of an audience of 615, including the royal family. In Paris, he befriended Louis Couperin. Both witnessed the tragic death of the luthier Blancrocher. Each of them wrote a very touching piece of harpsichord music in tribute to their friend. He was able to participate in the "Assemblies of the honest and curious" organised by the Court's harpsichordist, Jacques Champion de Chambonnières.

From Paris he travelled to London, which was in political upheaval. The unfortunate Froberger was robbed by thieves and then again by pirates between Paris and England! He describes this adventure musically in the moving "Plainte faite à Londres pour passer la mélancolie". Despite this misfortune, and in spite of the difficult situation facing musicians in the Commonwealth of England, Froberger probably enjoyed enriching encounters with the most important composers: C. Gibbons, T. Baltzar and M. Locke.



Following further stopovers in Paris and Brussels, Froberger returned to Ferdinand III at the imperial diet in Regensburg. This political encounter, which was of the highest importance, was also an opportunity for intense musical encounters, as each Elector was accompanied by his musicians, first amongst whom was the Emperor's *Maestro di Capella*: A. Bertali.

Upon Ferdinand III's death in 1657, Froberger left Vienna once again. He returned to Paris where he could count on support from the Marquis of Termes (Blancrocher's former protector). It was there that he composed his *Méditation faite sur ma mort future, "à Paris 1 May Anni 1660"* (a meditation on my future death...). Unfortunately this protection disappeared with the disgrace of the Marquis of Termes following Fouquet's fall in 1661.

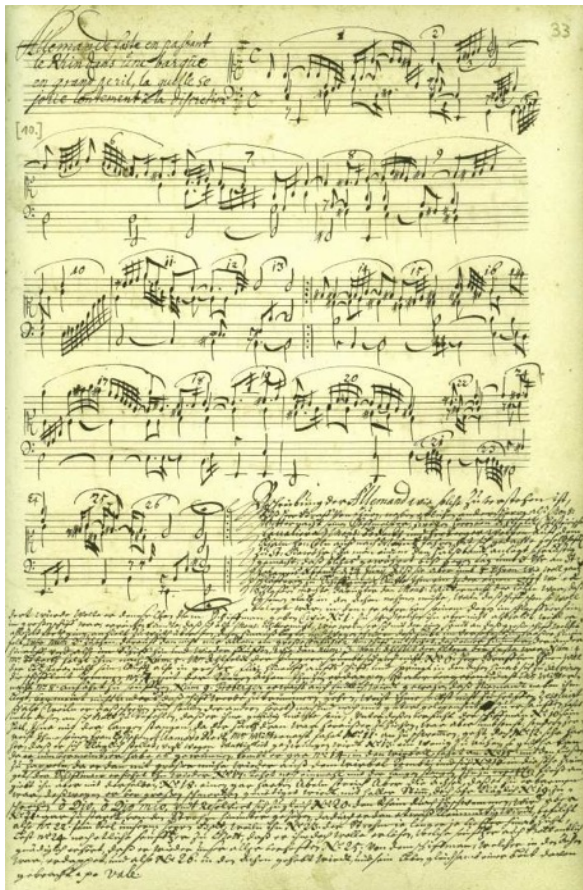
Froberger's travels through the heart of the political upheaval characterising mid-17<sup>th</sup> Century Europe, financed by the Emperor, seem to conceal mysterious diplomatic missions. On the other hand, his last place of residence reveals a more intimate aspect of his life. In 1664, he joined his favourite pupil, Princess Sibylle de Württemberg (1620-1707) at the castle of Héricourt. She was a great lover of music, who he had probably known since his youth in Stuttgart, and who alone he considered worthy of playing and conserving his music. It was here that he died suddenly from apoplexy in 1667. The princess had him buried with full honours, inviting all his friends from Montbéliard, *because his good nature caused people to love him, even if they did not understand his art...*





# Johann Jacob Froberger

*A travelling musician in the service of Ferdinand III of the Holy Roman Empire*



**1637-1641, 1645-1649 : Rome**

**Abendmusiken à Hambourg, Froberger and Weckman**

**1652 - 1653 Plainte faite à Londres pour passer la Mélancolie**

**1653 : Regensburg, the Imperial Diet**

**1664-1667 : À l'honneur de Madame Sibylle**

*Allemande faite en passant le Rhin dans une barque en grand péril, la quelle se joue lentement à la discretion*



## 1637-1641, 1645-1649 : Rome

1637: in the service of Ferdinand III, Froberger was sent by the Emperor to Rome to study with Girolamo Frescobaldi (1583-1643), subsequent, of course, to his necessary conversion to Catholicism.

With Frescobaldi, he cultivated the art of the Toccata and the finesse of counterpoint. Faithful to his master's teaching, he was also active in spreading his music: his journeys may be traced by the appearance of works by Frescobaldi in French and English manuscripts.

During his second sojourn, after Frescobaldi's death, he worked with Athanasius Kircher.

This Jesuit, nicknamed the Master of a Hundred Arts, a professor at the Collegium Germanicum, was the author of "Musurgia universalis" published in 1650, which was to be a benchmark of musical aesthetics throughout the baroque period. It was in this work, doubtless thanks to the collaboration with Froberger, that the *stylus fantasticus* was first defined. It was also in this book, the sole instance of such during his lifetime, that a work by Froberger was published, the fantasy ut-re-mi-fa-so-la.

In Rome, Froberger was also in contact with Giacomo Carissimi, the choirmaster of the Saint-Apollinaire church, which belonged to the collegium germanicum.

It was probably in this context that he composed the two motets *Apparuerunt apostolis* and *Alleluia Absorpta est mors*, the only works not for keyboard that have survived until today.



Motets, Toccate, Canzoni and Roman airs by:

Girolamo Frescobaldi (1583-1643),  
Giacomo Carissimi (1605-1674),  
Johann Jacob Froberger (1616-1667) (both motets)

*Soprano, tenor, bass, 2 violins and basso continuo  
(organ and harpsichord)*



## Abendmusiken à Hambourg

### Johann Jacob Froberger et Mathias Weckman



During the winter of 1649, Ferdinand III sent J. J. Froberger to Dresden with a letter for the Prince-Elector John George I of Saxony. On this occasion, the emperor's organist played 6 toccatas, 8 capricci, 2 ricercare and 2 suites, all in a book carefully bound and copied in his own hand, which he presented to the Prince-Elector, who in turn gave him a gold chain.

As soon as he was with the prince, Froberger inquired whether a certain Weckman, who was already famous at the imperial court and whose acquaintance he wished to make, was in attendance. Matthias Weckman (1616-1674) was right behind them. The prince clapped him on the shoulder saying, "Here's my Matthias." Weckman then launched into an improvisation on the harpsichord lasting nearly half an hour on a theme borrowed from Froberger, to the admiration of the entire Court and of Froberger himself. This meeting was the start of a long and sustained correspondence.

This correspondence continued when Weckman, organist in Hamburg, founded the Collegium Musicum, which allowed him to present the best of the music of his time. There is no doubt that the fruitful exchanges between Froberger and Weckman contributed to the development of the style of the northern German musicians and to bring the influence of Frescobaldi, the French harpsichordists and the *stylus fantasticus* to bear on that stylistic development. Several important manuscripts originating in Hamburg bear witness to this.

Sonates à 5 :

Matthias Weckmann (1616-1674)

Marco Antonio Ferro (? , † 1662),

Keyboard pieces by Matthias Weckman and J. J. Froberger from the Singakademie and Hintze manuscripts

*Cornettino, Violin, Sackbut, Dulcian, Organ and Harpsichord*





## Plainte faite à Londres pour passer la Mélancolie Johann Jacob Froberger en Angleterre (1652-53)

Froberger's journey to London is one of his most remarkable travels.

What was the Emperor Ferdinand's organist going to do in an England in upheaval between republic and dictatorship where music had been widely outlawed?

Whereas the outlandish circumstances of his journey are often cited, the musical context of his visit is less frequently mentioned: a close involvement with the musical milieu in Oxford and the private concerts that took place there, around M. Locke, C. Gibbons and the surprising virtuoso violinist T. Baltzar.

In this way, Froberger would have shared Frescobaldi's music and French harpsichord style with the English musicians. His influence over the evolution of late 17<sup>th</sup> Century English music may well have been extremely decisive.



Sonatas and harpsichord pieces by

Matthew Locke (1621-1677),  
Johann Jacob Froberger (1616-1667)  
Christopher Gibbons (1615-1676),  
Thomas Baltzar (c1630-1663)

*2 violins, viola da gamba and basso continuo  
(harpsichord and organ)*



## 1653 : Ratisbonne, la diète d'Empire

### *Les accidents du temps...*



1656: J. J. Froberger presented his *Libro Quarto* to Emperor Ferdinand III. In the dedication, he specifies: *all the blessings I owe to you have driven me to the composition of some pieces, most of which ensue from the emotions that the eventualities of the time have aroused in me...*

After three years of eventful travel in Germany, in the Netherlands, in France and in England, Froberger joined the imperial family in 1653 in Regensburg where the Imperial Diet was in session.

Five years after the end of the frightful Thirty Years' War that had ravaged Germany, all the Prince-Electors were present as were many foreign observers, accompanied by magnificent retinues including, of course, the Empire's most renowned musicians. This melting pot gave rise to much musical exchange of which the most precious account is the *Partiturbuch Ludwig*, an exceptional collection of 114 instrumental works that are uniquely representative of German music in the mid-17<sup>th</sup> Century.

During this Imperial Diet, Ferdinand III had his succession ratified by the electors, in the person of his eldest son who was to be elected with the name Ferdinand IV, King of the Romans. The Court's session in Regensburg in 1653 also witnessed the birth of Princess Eleonora Maria Josefa and the crowning of Eleonora Gonzaga, Ferdinand III's third wife, as Empress.

Unfortunately, on 9 July 1654, Ferdinand IV died of smallpox at the age of 21 leaving his father disconsolate. These events, joyful and tragic, and without doubt many others which remain unexplained, are recounted in cryptic fashion by the music in the *Libro quarto*.

Harpichord pieces from Froberger's *Libro Quarto* (1656) and sonatas taken from the *Partiturbuch Ludwig*:

Antonio Bertali (1605-1669)

Giovanni Valentini (1582-1649)

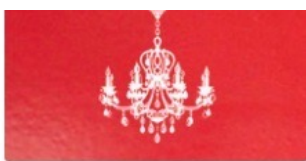
Johann Heinrich Schmelzler (1620-1680)







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## A l'honneur de Madame Sibylle

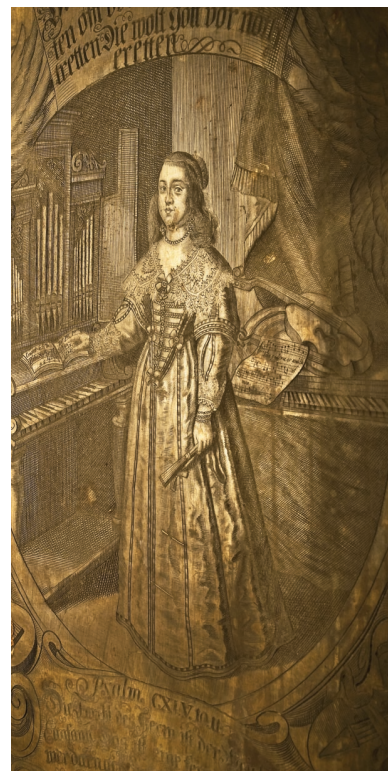
### Johann Jacob Froberger at the Château d'Héricourt (1664-1667)

In 1664, Froberger went to the castle at Héricourt, there to join his favourite pupil, Princess Sibylle of Württemberg (1620-1707), who he had probably known since his youth in Stuttgart.

She was an accomplished harpsichordist, a patron of musicians and perhaps even a composer, and was admired for her devoutness and talent. In a dedication by a musician, she and her two sisters were called *the three graces of Württemberg*.

Her familiarity with the work of her *dear, faithful and zealous* teacher, was so great that Froberger liked to declare that *whosoever had not seen Sibylle play his music, would be unable to discern whether he himself or she were playing*. He entrusted her with his works and asked her to give none of them to anyone.

It was in Héricourt that he died suddenly of apoplexy in 1667. The princess had him buried with full honours, inviting all his friends from Montbéliard, *because his good nature caused people to love him, even if they did not understand his art...*



Johann Jacob Froberger (1616-1667) (*Allemande faite à l'honneur de Madame Sybille Duchesse de Wirtemberg*)

Works dedicated to Sybille of Württemberg

Motets et sonates de:  
Philipp Friederich Böhdecker (1607-1683)  
Claudio Monteverdi (1567-1643)  
Samuel Capricornus (1628-1665)

*Soprano, violin, dulcian and basso continuo (harpsichord and positive organ)*



## LES CYCLOPES



Led by Bibiane Lapointe and Thierry Maeder, Les Cyclopes explore the abundant world of the baroque with vivacity, vigour, ardour, precision and contrasts.

Bibiane Lapointe studied with Scott Ross, Mireille Lagacé, Réjean Poirier (University of Montreal) and Ton Koopman (Amsterdam School of the Arts).

Thierry Maeder studied organ with André Stricker and harpsichord with Aline Zylberajch (Strasbourg Conservatoire) and Ton Koopman (Amsterdam School of the Arts).

They perform with several ancient music ensembles including the Collegium Vocale of Gand and the Chapelle Royale and have become members of Musica Antiqua Köln with whom they record for Archiv-Deutsche Grammophon, distinguishing themselves as soloists in concerto programmes in Berlin, Hamburg and Munich.

Tirelessly curious, Bibiane Lapointe and Thierry Maeder founded the baroque ensemble Les Cyclopes together with the goal of raising the profile of rare works. With Pierre Vérandy, they have recorded J. Pachelbel's "Musicalische Ergötzung", J. A. Reincken's "Hortus Musicus", J. Aubert's concertos for four violins and, a world première, the concertos for two harpsichords and orchestra by C. S. Binder. Bibiane Lapointe is recording the harpsichord works of Nicholas Lebègue; Thierry Maeder is recording Lebègue's organ works. Their recording of the works for two harpsichords by Gaspard Le Roux won a Diapason d'Or. They have recorded vocal and instrumental music by M. Weckman with Zig-Zag Territoires.

Their recordings have all been hailed by international critics (Continuo-USA, Gramophone-GB, In tune-Japon, Ritmo-Espagne) and have won numerous awards (Diapason d'or, 10 de Répertoire, 5 diapasons, \*\*\*\* du Monde de la Musique).





Les Cyclopes have performed in France, Belgium, Germany, Italy, Switzerland, The Netherlands, America, Korea, Russia... within the context, notably, of festivals such as the Utrecht "Festival oude muziek", the Tage alter Musik in Regensburg, the Berliner Tage für alte Musik, the "Festival de Radio-France à Montpellier", Ambronay, the BOZAR in Brussels, the Ancient Music Festivals in Lanvellec, in Brescia, Montreux, Dieppe, Malta, Lausanne...



Les Cyclopes receive support from the French Ministry of Culture and Communication / the DRAC in Basse-Normandie, the Basse-Normandie Regional Council, Caen Municipal Council and the French Institute for foreign concert tours.

In residence at the Musée des Beaux-Arts in Caen, they offer an annual series of concerts whose programme is a counterpoint to the Museum's activities.

Bibiane Lapointe runs the ancient music departments of the Pôle Supérieur PSPBB and of the CRR (Regional Conservatoire) in Boulogne Billancourt and is also harpsichord teacher in both establishments. Thierry Maeder teaches basso continuo in the CNSM in Paris and harpsichord at the CRR in Caen.

In January 2010, Bibiane Lapointe and Thierry Maeder were made Knights of the *Ordre des Arts et des Lettres*.





## Sortie du CD Matthias Weckman – Abendmusiken 5 diapasons et 4\* Classica

*Les Cyclopes present a cycle entitled Abendmusiken, in the spirit of the first public concerts organised in Lübeck in the 17<sup>th</sup> Century by Dietrich Buxtehude (1637-1707) and associating the vocal and instrumental work of a noteworthy composer from amongst the predecessors of Johann Sebastian Bach (1685-1750).*



The first phase of this cycle is dedicated to Matthias Weckman (1616-1674).

The key pieces of this programme, “Weine nicht” and “Wie liegt die Stadt so wüste”, were composed in 1663 shortly after a terrible plague epidemic that brought about the deaths of several of Weckman’s close entourage. The choice of biblical texts and the highly personal literary and musical approach confer upon them an exceptionally dramatic dimension.

The critics greeted this release enthusiastically: 5 Diapasons and 4\* from Classica.

### Press Review

“The ear, immediately seized by Weckman’s audacity, remains attentive to his oh-so expressive inventions. Amongst others, the heady chiaroscuro (on “Die mit Tränen säen”), the strange bifurcation of a sonata for cornet, trombone, violin followed by an unlikely theme, an elegant sarabande for harpsichord that falters half-way through, or the simple combination of two harmonies in the first phrase of the cantata *Weine nicht* (“Do not weep”): how this *nicht* speaks to us and soothes us, with next to nothing.

“Les Cyclopes are well advised not to overemphasise such powerful writing. Eugénie Warnier adorns the *Wie liegt die Stadt so wüste* with an almost austere nobility. This superbly restrained singing... is in striking contrast to the warmth of Benoît Arnould. Hats off as he simultaneously breathes such gravitas and such compassion into the text, only to burst into enraged lament in the “grimmigen Zorns...”.

“The two other cantatas are examined with much artistry and the complicity of formidably voluble strings... The instruments become actors (and divas, and dancers) in the sonatas, impeccable.”

**Gaëtan Naulleau, DIAPASON**

“A marvellous collection that oscillates between light and shadow, with impetus from a small group of remarkable musicians, led by Bibiane Lapointe and Thierry Maeder.”

**evmag.fr**

Die Musiker des Ensembles Les Cyclopes präsentieren auf ihrer neuen CD einen äußerst vielseitigen und produktiven Komponisten Weckmann. Minutiös präzise, geschmeidig und stilkundig wird musiziert: Es ist, als dürfe man als Hörer selbst in der erste Reihe von St. Jacobi Platz nehmen und andächtig dem Meister bei seinen Abendmusiken lauschen.

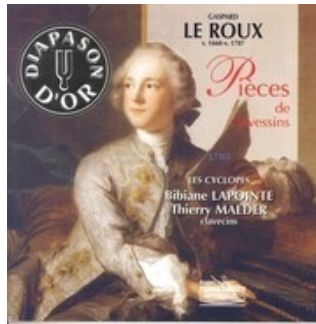
**Jan Ritterstaedt NDR (Hamburg)**



## Discographie



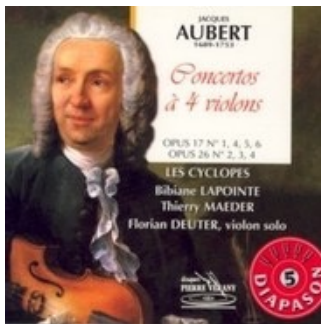
**Abendmusiken**  
Matthias Weckman  
(1616-1674)



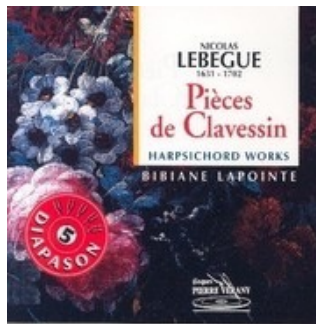
**Pièces de clavessins**  
Gaspard Le Roux  
(1660-1707)



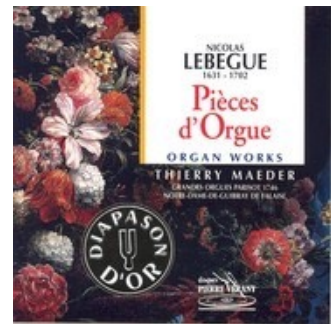
**Concerto per due cembali**  
Christlieb Sigmund Binder  
(1723-1789)



**Concertos à 4 violons**  
Jacques Aubert  
(1689-1753)



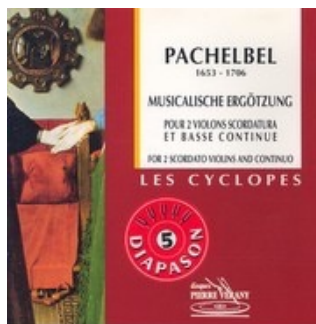
**Pièces de clavessin**  
Nicolas Lebègue  
(1631-1702)



**Pièces d'orgue**  
Nicolas Lebègue  
(1631-1702)



**Hortus Musicus 1687**  
Johann Adam Reincken  
(1643-1722)



**Musicalische Ergötzung**  
Johann Pachelbel  
(1653-1706)