

santenay



Orí Harmelin
Lute

Elodie Wiemer
Recorders

Julla von Landsberg
Voice, Organetto

Szilárd Chereji
Viella

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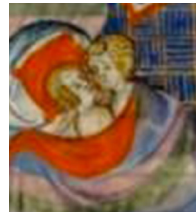
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Biography

The fascination with music of the middle ages led to the creation of Ensemble Santenay in 2004. Initial independent exploration of the repertoire led to several years of collaboration with medievalist pioneer Kees Boeke as a part of a study at the academy of music in Trossingen, Germany. In 2008 the ensemble released its debut CD Santenay - LIVE. Numerous performances led these four friends from Israel, France, Germany and Transylvania throughout Europe. The origin of the ensemble's name is a town in the former duchy of Burgundy.

Musical practice

Santenay sets medieval and early Renaissance music on instruments typical for the period, that is, on the recorder, the viella, the lute and the organetto. In the original manuscripts there are no indications of instrumentation; therefore it is open to the musicians to decide on the most suitable instrument for each part. In addition to countless monodies, many three part and some two and four part works were composed by fourteenth and fifteenth centuries court musicians.

The core of each piece is the tenor line (from latin: "tenere" meaning "to hold"). Santenay usually sets the tenor voice with the viella, which, as a string instrument, is best suited for the long notes of the textless melody.

In perfect counterpoint to the tenor is the cantus line (from latin: "cantare" meaning "to sing"). When a line is texted, Santenay sets it with voice and an additional instrument such as the recorder or the organetto, which supports the singer and can take over the cantus in instrumental interludes.

The contrasting voice to the tenor is the countertenor, which offers contrasting rhythms and harmonic elements with an improvisatory character. Santenay generally assigns this part to the lute.



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Le Roman de la Rose

Instrumentation: voice, organetto, recorders, lute, viella, speaker



The 13th century novel begun by Guillaume de Lorris and completed years later by Jean de Meung has fascinated readers for centuries. The gorgeous original manuscript has been frequently printed and translated into numerous foreign languages, and is one of the most important secular works of medieval literature.

The Novel of the Rose charmed and amused its enthusiastic readers, yet also caused provocation and controversy. Join the main protagonist of the novel, a young man on a journey into a strange garden in his dreams. He falls in love with a symbolic rose, which is a paraphrase on Narcissus' reflection, in a fountain. To obtain the rose Cupid sends him on a path of tests meant to teach him courtly virtues. After many trials provided by allegorical figures, he becomes a true lover in the courtly sense, and may finally reach forth and pluck the rose with the help of Venus.

Using excerpts from the novel and French and Italian songs of the 14th century by Ciconia, Machaut, Solage, Senleches, and others, Santenay, in collaboration with a reciter, will take you through the garden of pleasure.

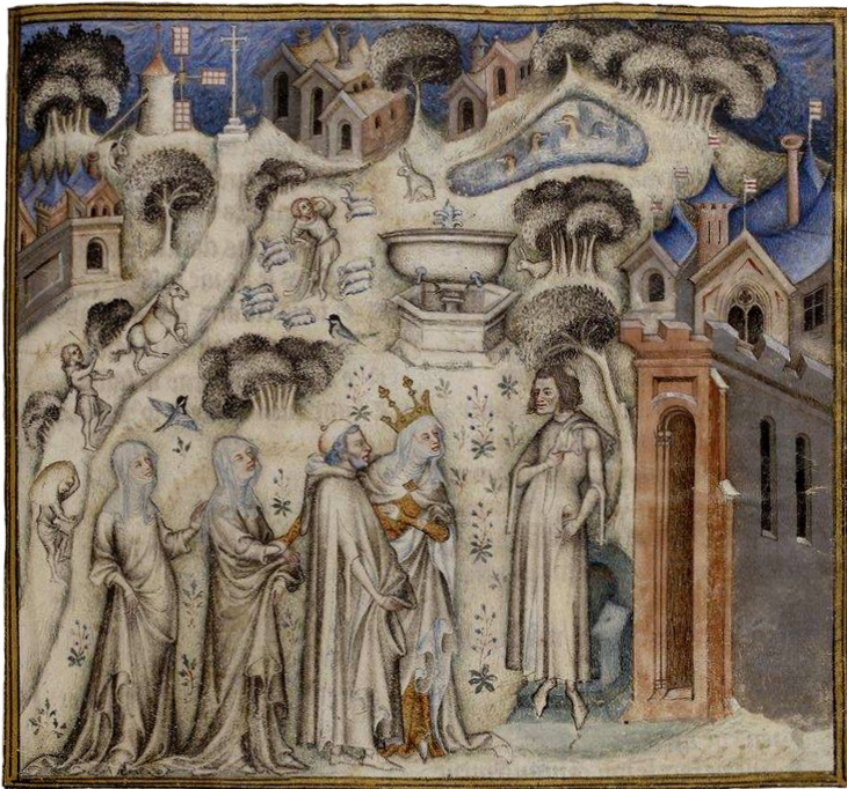
🔊 Guillaume Dufay: Se la face ay pale
Oxford: Bodleian Library, Canonici Misc. 213, fol. 53v-54
Santenay - LIVE
Olive Music, OM014

Nature's forge
Guillaume de Lorris and Jean Meung: Le Roman de la Rose
1352
Paris : Bibliothèque nationale, Ms. Fr. 1565, fol. 104v

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Machaut

Instrumentation: voice, organetto, recorders, lute, viella



Nature offers Machaut three of her children:
Sense, Rhetoric, and Music,
dated between 1372-1377,
Paris: Bibliothèque Nationale,
Ms. Fr. 1584 (MachA), fol. E

Guillaume de Machaut (ca. 1300-1377) is one of the most important poets and composers of the 14th century. Although known today foremost as a composer, to his contemporaries he was known as a great poet as well. Moreover, Machaut was canon of Rheims cathedral as well as clerk to John of Luxemburg, King of Bohemia and supporter of the arts. Thanks to his own efforts, Machaut's unique oeuvre has been handed down in manuscripts that include solely his own poems and compositions. In them he unified language and music in absolute perfection, and is therefore referred to, not incorrectly, as the Last of the Trouveres. Machaut's works are, on one hand rooted in and inspired by earlier forms, such as the lai which he brought to refinement, and on the other, they forged new musical directions which broke ground for generations of composers to come, playing a crucial role in the development of three genres later established and known to us as the Formes fixes the Ballade, the Rondeau and the Virelai.

Santenay's program presents a selection of chansons as well as intabulations of Machaut's pieces from the Codex Faenza and, finally, an ode to Machaut's death composed by his pupil Eustache Deschamps.

🔊 Guillaume de Machaut: Dame de qui toute ma joie vient
Paris: Bibliothèque nationale, Ms. Fr. 1584 (MachA), fol. 70v
Live - Via Mediaeval 2013

Ave Maria

Instrumentation: voice, organetto, recorders, lute, viella



Jean Fouquet: Maria with child,
ca. 1450,
Antwerpen: Koninklijk Museum voor Schone Kunsten

Here we encounter Maria as the Queen of Heaven, Madonna of Mercy, or the sorrowful Mother of God. The simultaneously godly and human like figure which knows both God the Father and the most human of emotions became a symbolic figure and mediator between humanity and the Divine. In the Middle Ages a tradition of piety and mysticism developed within European society. Maria, the pure Virgin and Mother, appeared as a unique character on this stage. Countless facets of the figure of Maria emerged, spanning from erotic fervour to ascetic piety. Hymns, Prayers, Masses and Motets to praise the Mother of God belong to the daily liturgical routine of the Catholic church. She is prayed to with metaphors such as *stella maris* (Star of the Sea) or *stella matutina* (Morning Star), as well as with floral symbols: *rosa bella* (Lovely Rose) or *flos florum* (Blossom of Blossoms).

Santenay connects fifteenth century motets and hymns by English composer John Dunstable and French composer Guillaume Dufay with instrumental music from the Buxheimer Orgelbuch, all dedicated to this figure.

Pres du soloil

Instrumentation: voice, organetto, recorders, lute, viella



Falcon
Giovannino de Grassi : Tacuino di disegni
dated 1398,
Bergamo : Biblioteca Civica Angelo Mai, Cassaf. 1.21

After the long, cold winter, the yearned for spring arrives in the merry month of May. Day and night the sounds of chirping birds can be heard, from the lark to the nightingale. For ages birdsong has moved people to wonder. Indeed, songbirds enliven myths, fables, songs and poems. In music, not only does one find the easily mimicked cuckoo song, but also its counterpart, the nightingale, has been represented in tone painting. Birds had great symbolic value in medieval times: while the eagle or the falcon, as hunting birds, were a sign of power or sublimity, the cuckoo, calling out the French word "cocu", can represent deception or betrayal. The nightingale can stand for love, and the lark as the messenger of spring. All of these birds are chief players in virelais, madrigals and ballades, for example, in the well known Lais, "Laüstic", by Marie de France. Italian and French songs of Senleches, Paolo da Firenze, Borlet, among others, presented in this program were inspired by this story.

👁 Marie de France : Lai Laüstic

🔊 Jacob de Senleches : En ce gracieux tamps joli
Modena : Biblioteca Estense, Ms. 524, fol. 25v
Santenay - LIVE
Olive Music, OM014

Laüstic



In Marie de France's *Lai*, from the area of Saint-Malo in Brittany, a married woman falls in love with her neighbour. The pair can only see each other at their windows, where they talk with each other and toss gifts to each other. The secret relationship lasts until one summer, when the two lovers meet at the window during the nights to listen to bird songs. The woman's husband becomes incensed because his wife is always getting up and sneaking away to the window. Whenever he addresses her about the issue he always hears the same excuse: It is because of the nightingale, whose song she takes pleasure in and which she longs for, so much so that she cannot sleep. As a result the husband has the bird caught and strangles it in the presence of his wife. The death of the nightingale means the end of the love relationship to the neighbour, as the woman does not have an excuse to go to the window at night. The woman wishes to let her lover know the reason for her absence at the window, and so writes her story in gold on a velvet cloth, with which she wraps the body of the bird and sends with a messenger to deliver. The neighbor has a little box forged from pure gold and decorated with precious stones, and he lays the nightingale inside. From then on, the noble man never separates from this little box.

Jean de Liège: Marble bust of Marie de France,
ca. 1381,
Saint-Denis: Chatedral, Chapel Notre-Dame-la-Blanche

Dufay en Allemagne

Instrumentation: voice, organetto, recorders, lute, viella



Santenay contrasts German works from the Lochamer Liederbuch, composed around the 1450's, with the French chansons of Gilles Binchois and Guillaume Dufay. These two composers were both born around 1400, became musicians, composers and clerics, and stood at the high point of their careers in the service of art admirers and friends of music at the leading courts of Europe.

Binchois was a member of the Burgundian court chapel of Philip III, under whose rule Burgundy experienced a period of cultural blooming. Dufay was a member of the papal chapel in Rome and Florence and was later employed by the Family d'Este in Ferrara, who counted as one of the most important supporters of the arts of the fifteenth century.

The Lochamer Liederbuch is one of the most important existing German sources of fifteenth century music. In it and in the Buxheimer Orgelbuch, contrafacts of chansons of Dufay and Binchois together with songs composed in German speaking regions are to be found.

- ▶ Anonymus : Adyen matres belle
Buxheimer Orgelbuch
München : Bayerische Staatsbibliothek, Lim. 3523, fol. 77v-78
Santenay - LIVE
Olive Music, OM014

Guillaume Dufay and Gilles Binchois
Martin le Franc: Le Champion des Dames
1440
Paris : Bibliothèque nationale, Ms. Fr. 12476, fol. 98

Photo gallery



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General terms and conditions

To book Ensemble Santenay, general conditions (fee, travel and accomodation costs) will be arranged personally with the event organiser.

In general the following conditions apply

- Fee per Person.
- 2 overnight stays in a single room per musician.
- Travel and accommodation costs will be provided by the event organizer in addition to the agreed fee.

Santenay will gladly develop a new program theme or festival concept upon request.

Stage setup

4 foldable music stands

3 chairs

2 piano benches

1 small table, 90 cm high (for programs with organetto)

4 small stand lights, if necessary

Contact informations

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Germany

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Concert archive

2016:

Wittenberger Renaissance Musikfestival, Wittenberg, Germany

Gröpelingen Barock, Bremen, Germany

2015:

Wunderhoeren, Worms, Germany

Echi Lontani, Cagliari, Italy

Musikfest Eichstätt, Germany

Domäne Dahlem, Berlin, Germany

Styriarte, Graz, Austria

Early Music Festival, Miercurea Ciuc, Romania

Alte Musik Ulm, Germany

Großburgwedel, Germany

Meerschein Matineen & Abendkonzerte, Graz, Austria

2014:

Barfußtheater Berlin, Germany

Radialsystem, Berlin, Germany

2013:

Kloster Scheyern, Germany

Anima Musica Festival, Gdynia, Poland

Styriarte, Graz, Austria

Uckermärckische Musikwochen, Alt Placht bei Templin, Austria

Via Mediaeval, Hornbach, Austria