

ENSEMBLE
Bradamante



Rachel Heymans, Recorder and Baroque Oboe

Anne-Catherine Gosselé, Recorder

Leonor Palazzo, Cello

Paule Van den Driessche, Harpsichord

« These are experienced musicians, spurred on by a thirst for discovering repertoire and varied styles. They are hard-working and, importantly, manage to each retain their own personalities whilst also creating a unique cohesion. »

Bernard Woltèche,
cellist and chamber music teacher at the
Conservatoire Royal de Bruxelles

It could be said that Ensemble Bradamante has always existed because its history is long and goes as far back as the first musical years of its young members. However, the group as we know it today came together in the context of the Axion Classics competition back in 2006. They walked away from the contest with a first prize, which led them to perform at several events on the Belgian music scene such as the preview of the Festival de Wallonie and the Juillet musical de Saint-Hubert.

In 2010, Ensemble Bradamante reunited after a year-long break during which the musicians widened their experience in different conservatoires of music around Europe. Enthusiastic and inspired, Anne-Catherine Gosselé, Leonor Palazzo, Rachel Heymans and Paule Van den Driessche threw themselves into the creation of the character, musical colours and unique repertoire of the Ensemble. More recently, they have immersed themselves in the world of Johann Sebastian Bach with a series of concerts dedicated to the composer while simultaneously creating a fascinating programme entitled Yesterday Tomorrow following their research into the tones and colours associated with 17th century avant-garde music.

The group finds inspiration for its next musical journey on the other side of the Channel, embracing British music from the Middle Ages to the present day. Ensemble Bradamante has been invited to perform a Fringe concert at the Festival Oude Muziek Utrecht 2012.

ARTISTIC APPROACH

Anne-Catherine Gosselé, Rachel Heymans, Leonor Palazzo and Paule Van den Driessche let their audience discover original, and with sometimes unedited instrumentation, pieces by using the new possibilities offered by the big family of recorders and the large repertoire of ancient music. The listener will be impressed by the group's solid preparation to turn the complexity of their music into a cohesive performance, and will understand the quartet's joy and pleasure that they experience as they perform together.

For almost five years, four young musicians of the Ensemble Bradamante have enjoyed playing together and seeking new opportunities. Their repertoire is varied as they perform pieces, both popular and less known, that have personal meaning to each member. The quartet accurately portrays the historical truth that allowed the musicians during the baroque period to use the instruments and the compositions of that time to play all kinds of music.

These carefully chosen pieces form a continually evolving repertoire that spans the Italian pre-baroque period through the 21st-century contemporary music. The group's repertoire includes baroque period trio sonatas from Spain, Germany, Italy, France, England and Belgium.

The Ensemble Bradamante combines the enthusiasm of the younger members with the rich experience of the harpsichord player. Together they seek new and challenging pieces from which they can grow as musicians.

The quartet does not set out to focus on a specific period or composer, or only performs unedited music. Rather they focus on collaboration, with the goal of communicating the expressive and interpretative possibilities of music by performing pieces with personal meaning and then sharing them with the world.

The Ensemble Bradamante is a working, efficient, curious, open and constantly evolving quartet.

Rachel HEYMANS Recorder and Baroque Oboe



Rachel Heymans, born in 1988, first came in contact with the recorder thanks to her music school teachers Jean-Pascal Hinnekens, Michel Keustermans and Catherine Verkindere. She then studied under Frédéric de Roos, Laura Pok and Tomma Wessel at the Royal Conservatory of Brussels receiving her Masters Degree with Magna cum Laude in 2011.

Eager for new experiences, she took advantage of an Erasmus exchange and focused on contemporary music under Gerd Lünenbürger at the Universität der Künste Berlin. She had a prominent role in concerts for the PRIME 2010 and 2011 project, conducted by Antonio Politano, in which works for Paetzold flutes and live electronics had their première. After receiving the Special Heritage Award from the Conservatory of Brussels in 2011, she entered the Schola Cantorum Basiliensis botanizing in Medieval and Renaissance recorder music under Corina Marti. At this time she began expanding her skill set and enrolled for the baroque oboe class taught by Katharina Arfken. Since 2016 she has also a Masters Degree in baroque oboe and has taken part in many masterclasses with renowned ensembles such as L'Orchestre Français des Jeunes baroque, conducted by L.G. Alarcon, orchestra classes with Vaclav Luks, Concerto Köln and the Freiburger Baroque Orchestra.

Besides her interest as an interpreter of music, she is an active promoter of music for well-being in hospitals and works as a teacher of the recorder. As founder member of Ensemble Bradamante and the Hamelin Consort, which was awarded second prize at the « Förderpreis für Alte Musik Saarland 2012 », Rachel Heymans searches for different ways of mixing timbres, adapting and transcribing works from all horizons. With solo or chamber music projects such as Cetra d'Orfeo or Ensemble ad Mosam, she has performed in Belgium, Netherlands, France, Germany, Israël, Sweden, Czech Republic and Poland.

Anne-Catherine GOSSELÉ Recorder



Since a very young age **Anne-Catherine Gosselé** has had an unrelenting interest in the music of the recorder being tutored, among others, by Catherine Verkindere. She furthered her studies at the Royal Conservatory of Brussels under Frédéric de Roos, Laura Pok and Tomma Wessel. She completed her training with an Erasmus exchange, studying under Agostino Cirillo, at the Conservatory of Murcia, Spain. In 2011 she completed her Masters Degree with Magna cum Laude in Brussels.

She has been awarded many prizes at various major competitions including the “SONBU” International Recorder Competition in Utrecht and at the Axions Classics competition, both as soloist and together with Ensemble Bradamante.

Anne-Catherine has recorded two CDs with the orchestra Divertimento and as a laureate of the Jeunes Musiciens competition. She has performed at the Nuit musicale de Seneffe with Cetra d'Orfeo and Ensemble ad Mosam. She recently joined the recorder quartet Alba Novella. As an active member of the Cerf Volant association she brings music to cancer patients. She currently teaches recorder in several music schools in Belgium.

Leonor PALAZZO Cello



The Belgo-Argentinian cellist **Leonor Palazzo** was awarded a Masters Degree at the Royal Conservatory of Brussels in 2009. She was a pupil of Marie Hallynck and Didier Poskin and completed her training under, among others, Hervé Douchy, Bernard Woltèche, Jean Tubéry, Edmond Baert, Lluís Claret, Daniel Rubinstein and Muhiddin Dürrüoglu-Demiriz. To broaden her musical horizons she studied in the Department of World Music at the Academy of Music and Drama of Göteborg under Hans Kennemark. Now living in Sweden, she is a competent player of traditional Swedish music playing together with major musicians in several different groups. These include a duo with a Swedish National Fiddler Ellinor Fritz, « Ellinor & Leonor » and a Nordic folk music band Septentrio uniting Hans Kennemark on the fiddle and Hannu Kella (from Finland) on the accordion.

With an interest in both Nordic traditional and baroque music, Leonor has spent the last five years refining her skills on the 5-string cello, an uncommon instrument that has given rise to a unique playing style. As one of its few proponents, Leonor has been able to unveil a treasure of baroque music originally written for this instrument, making its depth and beauty available to the public.

Working as a freelance musician since 2010, she regularly takes part in a wide variety of musical projects including Convivium Musicum Gothenburgense directed by Sven Berger (early music), Göteborgs Alternativa Orkester, TOKSO Folk String Quartet, New Tide Orchesta, singer-songwriters, jazz composer Merje Kägu and WoodsFolk (folk/rock). Leonor has toured in many European countries, USA and Korea and promotes cello through workshops. She has released two CDs: "Nordic Folk Music" with Septentrio for ARC Music, London and "Mormors trädgård" with Ellinor & Leonor.

Paule VAN DEN DRIESSCHE Harpsichord



Paule Van den Driessche studied at the Royal Conservatory of Music, Brussels studying piano and harpsichord where she obtained a First Prize (graduate degree) for piano, chamber music, written and practical harmony, counterpoint, fugue and harpsichord as well as a Diplôme Supérieur for chamber music and harpsichord. Her interest for both classical piano and harpsichord has resulted in a very broad repertoire.

In 1988, Paule was accompanist at the first Queen Elisabeth International Singing Competition and in 2004 she accompanied Shadi Torbey in the same competition. She has been involved as a performer in several musical broadcasts for Radio Télévision Belge. Her interest in musical pedagogy and nurturing musical talent has resulted in a recorder teaching method for children, created together with Catherine Verkindere, where she has created the arrangements and accompaniments. Over the years, she has given many recitals and concerts with music ensembles throughout the world.

Since 2000 she has been a member of “Grupo 46” promoting the music of Latin America together with Carlos Palazzo (song), Alejandro Beresi (flute) and Guillermo Cerviño Wood (cello). She retired in 2012 from teaching harpsichord at the Waterloo Music Academy and accompanying classes for Song and for Early Music at the Royal Conservatory of Brussels, working together with, among others, Marcel Vanaud, Frédéric de Roos, Mira Glodeanu and Philippe Pierlot. She has had a long-standing collaboration with soloist Jules Bastin for many years. Her discography contains works for song and piano, violin and piano, and solo harpsichord.



In 1725 the Concert Spirituel was inaugurated as one of the first public concert series and was performed at Tuileries Palace in Paris. Its ambition was to present chamber music that was then fashionable throughout Europe to an audience of music lovers and to impart a knowledge and criticism of then current trends.

This concept has encaptured and inspired Ensemble Bradamante. The group delights in exploring the ideas of the Concert Spirituel using a variety of instrumentations. Indeed, in order to present a more complete picture, they highlight certain instruments to present a deeper essence of this music, though always being faithful to the fundamentals of its musical tradition. This programme, consisting mainly of French music written or published around 1730, gives the listener the opportunity, not only, to discover musical tastes and instruments popular at that time, but also to relish these tastefully written pieces.

- | | |
|--|----------------|
| Excerpts from <i>Deuxième Suite</i> in G Major • two recorders
Premier Œuvre, 1717
<i>Fugue, Air en Rondeau, Fugue</i> | P. D. Philidor |
| Sonata VIII à Trois • quartet
Second livre de sonate pour violon ou la flûte traversière avec la basse continue
<i>Adagio, Allegro, Sarabanda – Largo, Allegro assai</i> | J.-M. Leclair |
| Triosonate TWV 42 C:1 • quartet
Der getreue Musikmeister, 1728-1729
<i>Grave, Vivace, Andante, Xantippe, Lucretia, Corinna, Clelia, Dido</i> | G. P. Telemann |
| Sonate pour la flûte à bec • recorder and continuo
Premier Livre de pièces pour la flûte traversière, flûte à bec, violon et hautbois, 1712
<i>Lentement, Fugue, Courante, Les notes égales et détachez, Fugue</i> | A.-D. Philidor |
| L'épineuse, La Pantomime • harpsichord solo
26e Ordre du 4e Livre, 1730 | F. Couperin |
| Le Parnasse ou l'Apothéose de Corelli,
Grande Sonade en trio • quartet | F. Couperin |

Colours of an Italian summer

(duration: 60 minutes)

With an Italian inspired programme Ensemble Bradamante evokes the warmth and passion characteristic of the region. The programme consists mainly of 17th century baroque music though the opening piece is an exotic dance melody from the 14th century. Among famous Italian composers you will find a Belgian, Nikolaus a Kempis, who also composed in the Italian manner. Renaissance music is also represented and of course the 18th century Venetian composer Antonio Vivaldi.



The combination of recorders, cello and harpsichord along with the less common instruments double flute and baroque oboe creates a greater range in quality of tone. No effort is spared to give the listener a memorable and thoroughly enjoyable concert!

Tre Fontane, estampie • double flute solo

Anonymous
14th century

Sinfonia 7 and Sinfonia 6 • recorders, cello and harpsichord

N. a Kempis
(ca. 1600 – 1676)

Suonata à violoncello solo No. 7 in a minor • cello and harpsichord
Largo, Allegro, Largo, Allegro

A. Vivaldi
(1678 – 1741)

Ciaccona • recorders and continuo

T. Merula
(1595 – 1665)

Canzona Terza and Toccata Seconda • harpsichord solo
From Il secondo libro (1637)

G. Frescobaldi
(1583 – 1643)

Ricercata • recorder solo

G. Bassano
(c. 1561 – 1617)

Concerto in sol minore • recorder, baroque oboe and continuo
Allegro ma cantabile, Largo, Allegro non molto

A. Vivaldi
(1678 – 1741)

Folias echa para mi Señora Doña Tarolilla de Carallenos •
recorders, cello and hapsichord

A. Falconieri
(1585 – 1656)

Tomorrow - Yesterday

(duration: 45 minutes)

With this short but intense programme, Ensemble Bradamante takes its listeners on a frenzied journey through an empassioned Europe of the 17th century.

Musical masterpieces strewn with darkness and light perfectly illustrate the essence of early baroque aesthetics through its arousingly discordant harmonies.

Through heart-rending songs of thwarted love and torturous passages that transform to enlightened harmonies, just as ancient stories of heroic greatness and horrifying tragedy, Ensemble Bradamante confirm that today's audiences are still aroused by the passion and raving lunacy of their seventeenth century forefathers.



J. H. SCHMELZER

Sonatina IV

M. LOCKE

Suite No. 5 in E minor

Pavan

Ayre

Courante

Saraband

F. TURINI

Sonata a 3 "Secondo Tuono"

D. CASTELLO

Sonata Quarta a due soprani

Ex: Sonate concertate in stile moderno

H. PURCELL

Sonata VI

Ex: Sonatas of four parts

N. a KEMPIS

Symphonia 7 "supra Ciaconna"



English music from the Renaissance to the present day

(duration: 2 parts of 40 minutes each)

In this programme the ensemble inquisitively delves into the realms of music from England. Seeking to determine the nature of its people and the evolution of musical tastes through the course of time, the ensemble covers a wide repertoire from consort music for recorders and violas to avant-garde music from the twenty-first century. Their journey, of course, would not be complete without presenting the composers that have given English music its indisputable reputation, Purcell and Händel.

The main objective behind this programme which offers a temporal pot-pourri is to present the audience, however inexperienced, not only with the theatricality of such music, but more importantly, its unbounding humour and vitality.

FIRST PART

Fantasia • two recorders

G. Coperario
(ca.1570 – 1626)

Sonata in imitation of birds • quartet

Adagio
Allegro
Grave
Allegro

W. Williams
(ca. 1675 – 1701)

Concerto a quattro • quartet

Adagio
Allegro
Largo
Allegro

G. F. Händel
(1685 – 1759)

La Sirena • two recorders

Th. Morley
(ca. 1557 – 1602)

Sonata VI • quartet

Ex: Ten sonatas of four parts

H. Purcell
(1659 – 1695)

Suite No 5 in E minor • quartet

Pavan

Ayre

Courante

Saraband

M. Locke
(ca. 1621 – 1677)



SECOND PART

Divisions in E minor • cello & continuo

Ch. Simpson
(ca. 1605 – 1669)

Sonata III • quartet

Ex: Twelve sonatas of three parts

H. Purcell
(1659 – 1695)

The Bells • harpsichord solo

W. Byrd
(ca. 1540 – 1623)

Earth breeze smoke • two recorders

M. Shlomowitz
(1975)

Sonata II • quartet

Adagio

Allegro

Affettuoso

Allegro

G. F. Händel
(1685 – 1759)



Johann Sebastian Bach.

(duration: 2 parts of 35 minutes each)

Johann Sebastian Bach is, without doubt, one of the most famous and much listened to composers of all time. However, very few people have had the opportunity, in one concert, to experience the wide variety of style and sensitivity which never ceases to illustrate this immense talent.

Ensemble Bradamante invites you to discover some of the composer's most beautiful chamber music, as well as three solo pieces including the prelude from the only cello suite written for and played on a five string instrument. The trio sonatas performed are rarely heard with the group's instrumentation of two melody instruments and a basso continuo.

J.S. Bach's extensive catalogue of works will always provide the listener with the opportunity to discover and re-discover great works. This programme offers the audience the chance to hear some of these in a fresh light.

Präludium und Fuge in f-Moll Nr. I/12

Ex: Dem Wohltemperierten Klavier

BWV 857

harpsichord solo

Triosonate in G-Dur

Adagio, Allegro ma non presto, Adagio e piano, Presto

BWV 1039

quartet

Prélude

Ex: 6. Suite a violoncello solo in D-Dur

BWV 1012

cello solo



Triosonate in C-Dur nach der Orgel Triosonate

Allegro, Lente, Allegro

BWV 530

quartet

Allemande und Sarabande

Ex: Partita für Solo-Flöte in a-Moll

BWV 1013

recorder solo

Sonate in F-Dur

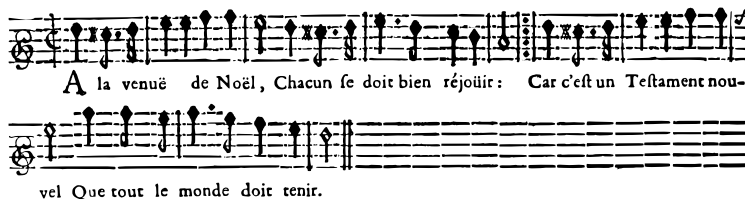
Adagio, Allegro, Andante, Allegro

BWV 1028

quartet



CHRISTMAS CONCERT



(duration: 2 parts of 30 minutes each)

Ensemble Bradamante looks beyond the banality of the usual Christmas clichés and present a series of more uncommon pieces that express the real meaning of this important celebration. In pairing Nordic Middle Ages with French traditional and baroque music, taking a detour by way of Mexico and revisiting renowned works, the ensemble stops at nothing to make this concert a veritable Christmas celebration. The instrumental combination is embellished by the singing voices of the quartet that creates both a contemplative spirit and a party atmosphere.

Trionsonate nach der Orgel Trionsonate BWV 530, C-Dur • Germany
Allegro, Lente, Allegro

J. S. Bach
(1685 – 1750)

Petite Musique de Noël • France
*Chantons de voix hautaine! – Noël – O créateur – Noël suisse –
Noël. Bon Joseph, écoute-moi!*

N. Chédeville
(1705 – 1782)

2nd Suite in E minor • France
Air en fugue, Air en suite, Rigodon, Passacaille

P. D. Philidor
(1681 – 1731)

Noëls en Trio • France
*Simphonie, C'est a la venue de Noel, Or nous dites Marie,
A Minuit fut fait un Reveil, Vous qui desirez sans fin, Carillon*

M.-R. De Lalande
(1657 – 1726)



The Bells • England

W. Byrd
(ca. 1540 – 1623)

Verbum caro factum est • Finland / Sweden
Piæ Cantiones ecclesiasticae et scholasticae veterum episcoporum, 1582 – 1625

Anonymous

Concerto Grosso XVIII fatto per la notte di Natale • Italy
arranged for trio by Johann Christian Schickhardt

A. Corelli
(1653 – 1713)

Serenissima una noche, "Romance a 4" • Mexico

Fray G. González
(fl. 1633)

Tarara, "Negro a 2 con acompañamiento" • Mexico

A. de Salazar
(1650 – 1715)

REPertoire

Johann Sebastian Bach

Triosonate BWV 1039, G-Dur

Adagio, Allegro ma non presto, Adagio e piano, Presto

Triosonate nach der Orgel Triosonate BWV 530, C-Dur

Allegro, Lente, Allegro

Sonate nach BWV 1028, F-Dur

Adagio, Allegro, Andante, Allegro

Carl Heinrich Biber

Pars III, A-Moll*

Gagliarda, Sarabanda, Aria, Ciacona, Sonatina

Dario Castello

Sonata Terza a due soprani, Sol Maggiore

Sonata Quarta a due soprani, Re Minore

Andrea Falconieri

Folias echa para mi Señora Doña Tarolilla de Carallenos (1650), Re Minore

Georg Friedrich Händel

Concerto a quattro, D-Moll

Adagio, Allegro, Largo, Allegro

Sonata II, D-Moll

Adagio, Allegro, Affettuoso, Allegro

Nicolaus a Kempis

Symphonia 6, A-klein

Symphonia 7 "supra Ciaconna", C-groot

Michel Keustermans

Floppy Blue•

Matthew Locke

Suite No 5, E minor

Pavan, Ayre, Courante, Saraband

Marin Marais

Suite, Sol mineur

Prélude, Fantaisie, Sarabande, Sarabande, Rondeau, Gigue, Gavotte, Menuet, Menuet, Plainte, Passacaille, Petite Passacaille, Air

Tarquinio Merula

Canzon "La Fontana", op.9 n°11, Do Maggiore

Pierre Danican Philidor

Ile Suitte, Mi mineur

Air en fugue, Air en suite, Rigodon, Passacaille

Henry Purcell

Sonata III of three parts, D minor

Moderato, Canzona, Poco Largo

Sonata VI of four parts, G minor

Johann Heinrich Schmelzer

Sonatina IV, C-Moll

Matthew Shlomowitz

Earth breeze smoke •

Christopher Simpson

Divisions in E minor ◇

Georg Philipp Telemann

Triosonate n°66 TWV 42:F7, F-Dur

Affettuoso, Allegro, Adagio, Allegro vivace

Triosonate TWV 42:C1, C-Dur

Grave, Vivace, Andante, Xantippe, Lucretia, Corinna, Clelia, Dido

Francesco Turini

Sonata a 3, "secondo tuono", Sol Maggiore

François Van Campenhout

La Brabançonne

William Williams

Sonata in imitation of birds

◇ for cello and continuo (harpsichord and bass recorder)

* for our ensemble + viola

• for two recorders

PRACTICAL INFORMATION

Ensemble Bradamante is acknowledged and subsidised by the Communauté française de Belgique through the Tournées Art et Vie. Our reference is “code star 2818 Ensemble Bradamante”.

Depending on the length and nature of the performance, our fees range from 1300 to 2500 €. We are able to bring our own harpsichord for a contribution towards transport.

At the venue, we require good quality lighting, two adjustable-height stools and a separate area that can be used as a dressing room.

For promotional materials, our high-quality pictures are free to download at:
www.ensemblebradamante.com/en/pro/

Contact :

Anne-Catherine Gosselé
rue Longue 171
1420 Braine-l'Alleud
Belgium

+32 (0)494 16 20 93

contact@ensemblebradamante.com