

## TRANSPORTS PUBLICS

presentation and programmes 2015 - 2016

### 1. Dances, divisions, ayres and sonata by Anthony POOLE (1629 - 1692)

To this day, the legacy of viola da gamba-virtuoso, improviser and composer Anthony Poole is overshadowed by more famous contemporaries such as Purcell and Lully. Reason enough for gamba player Thomas Baeté and his ensemble Transports Publics to get their teeth into his music.

Poole was born in northern England, but because his parents wanted to give him a Catholic upbringing, he was sent as a boy to the College of English Jesuits in Saint-Omer in French Flanders, where he built his career as a musician and music educator.

Anthony Pooles' music reflects 17th century Flanders as a crossroads of influences from the four corners of Europe. You might hear the sweet harmonies of Buxtehude or Pachelbel, then echoes of Elizabethan England, the panache of French dance steps, or even the popular tunes of Italian Ciaconna. But above all in this personal mix of styles echoes the improvisational talent of this forgotten musician.

## PROGRAMME



### □ Sonata à 3

- St. Justinas: Divisions on a ground
- A Division upon a Ground Basse by Mr Anthony Poole ((from the John Playford 1685 The Division Violin)
- Suite in E minor
- Praeludium - Aria - Courante - Sarabrand – Alman
- A Second Division upon a Ground Basse by Mr Anth Poole ((from the John Playford 1685 The Division Violin)
- 6 Division - ayres in D minor/major
- Division to a ground in D minor

- Ciacona in C major
- (TRANSPORTS PUBLICS (6) features
  - Annelies Decock, baroque violin
  - Elisabeth Seitz, psaltery
  - Jan Van Outryve, archlute
  - Geesje Liedmeier, violone
  - Korneel Bernolet, virginals
- Thomas Baeté, bass viol and artistic leader

## 2. Music for John GOSTLING (1650 - 1733)

This programme is conceived around the personality of John Gostling, a singer and a Church of England clergyman. Extremely famous as a bass-baritone in his day for both his range and power, he received particular attention from composers such as Henry Purcell, who explored extreme possibilities of expression within the wide tessitura of Gostling's voice. A very important source of English church music in the 17th century was copied by the singer himself in 1706 and is now preserved as the "Gostling Manuscript".

The impressive anthem "They that go down to the sea in ships" was composed by Purcell at Gostling's request after King Charles II and himself had providentially saved their lives from shipwreck.

Taken from the Gostling Manuscript, a fine selection of anthems by Henry Purcell, his teacher Pelham Humpfrey, and his successor John Blow will be rendered in a one-to-a-part version, thus bringing out the highly personal expression of the music.

### PROGRAMME

- O, Sing unto the Lord
- Like as the Heart

Suite in d/D ((Fantazie – Courante – Ayre – Saraband)

Save me o God, for the Waters are come in

Hosanna to the highest

They that go down to the sea in ships

In guilty Night (Saul and the Witch of Endor)

Chacony

• Psalm 107

(TRANSPORTS PUBLICS (9) features:

Lisandro Abadie , Bass-baritone as John Gostling

Griet Degeyter, soprano

Steve Dugardin, countertenor

Kevin Skelton, tenor

Varoujan Donejan en Jivka Kaltcheva, baroque violin

Manuela Bucher, baroque alto violin

Jan Van Outryve, archlute

Bart Naessens, organ

• Thomas Baeté, viol and artistic leader

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Transports Publics is the name of the new vehicle through which Thomas Baeté conveys his artistic projects. At the core of those projects, there can be a historical figure, a philosophical idea or a forgotten manuscript. But each time, the goal is to bring out the contemporary relevance of old

music, and, first of all: to transport the people who listen to it!