



▪ GEMME

Hildegard Von Bingen (1098 - 1179) / Zad Moultaqa (1967-)

Hildegard's ecstatic song stimulates the language of today. Zad Moultaqa inlays the very depths of his cultural inheritance with flashes of light, diamonds, mortar fire and passages of sound-bearing light. Linking these pieces together, crossing the layers of memory and of time as one crosses walls, he cuts a path into our imaginations.

Hildegard von Bingen, *Symphonia harmoniae celestium revelationum* (XIIth century)
Zad Moultaqa, *Ubi es*, for 5 female voices, electronics and a bass drum (2014)

Programme for 5 unaccompanied female voices, electronics and a bass drum

Duration : 1h15

A co-production between De Caelis and the Festival de Saintes.

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GEMME

The first marking on the score of Zad Moultaqa's *Ubi es* poetically summons 'invisible voices'. Like Hildegard von Bingen, the composer indeed seeks to make an initial voice, a *prima vox*, resonate in the furthestmost of ourselves. The Gemme project thus seeks to erect a sort of arc in sound, a rainbow connecting earth and sky and weaving echoes between the music and the words of the 12th century and those of our time. Piece after piece, he gently accompanies the listener in going towards him- or herself. Consequently, do the cloistered nun's anthems combined with Zad Moultaqa's creation not participate in a monastic liturgy as usual? They do not introduce the singing of psalms but are proposed as colours, gleams to attest to Hildegard's principal inspirations.

Hélène Décis-Lartigau

And what if Hildegard's visions and voices materialized to describe to her the state of the world some thousand years hence? Our contemporary world? The composer's speculation and mental exercises? This project proposes a path, a taut line, a bridge taking root in the saint's songs, from the brightness of *O splendidissima gemma* by way of *Cum processit*, which recalls the fall of Adam, or the disturbing *Cruor sanguinis*.

Zad Moultaqa

Gemme was conceived as a whole, and Hildegard's pieces chosen with the composer. We decided not to sing the psalms customarily flanked by the anthems and to sing the doxology only once. We opted for a Latin pronunciation. The programme unfolds a bit as if Zad Moultaqa's work, present in embryo from the beginning, traced an ever-deeper furrow in Hildegard's sphere up to encompassing it in a spiral movement that pulls the listener towards *Ubi es*.

Laurence Brisset



This programme has been recorded and edited by L'empreinte Digitale.

GEMME

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PRESS

«By its depth, the dramatisation chiselled by its program, the bow tightened between both musical writings, quality of the singers who carry it, here is indisputably the best never CD by the singers of De Caelis.»

Classiquenews, 28.03.2015, Alexandre Pham

<http://classiquement/cd-compte-rendu-critique-gemme-hildegard-von-bingen-zad-moultaqa-ensemble-de-caelis-1-cd-lempreinte-digitale-ed-13241/>

«Their last album is a fascinating confrontation between Hildegard von Bingen and our Lebanese contemporary Zad Moultaqa.»

Le Figaro, le 15/01/2017, Thierry Hillériteau

Video about the creation residency in Saintes :

https://www.youtube.com/watch?v=y_1rUVlQf74

Video Classiquenews about the record release

<http://www.classiquenews.com/cd-gemme-le-nouvel-album-de-de-caelis/>

DE CAELIS

Five a cappella women's voices

Formed in 1998 by its artistic director Laurence Brisset, the De Caelis Ensemble specialises in the performance of unaccompanied vocal works of the Middle Ages. The Ensemble's passion for this little-known repertoire has resulted in a body of work that is based upon knowledge of original sources, of systems of notation and of the context of the works concerned.

The Ensemble likes to spur unlikely encounters between the masters of the past and those of today. It places early music in a living and creative process, shedding new light on our heritage.

Ground of experimentation and research into timbre, ornamentation and improvisation, De Caelis invites every season composers to discover the specificities of its directory. The Ensemble is committed to the creation and performance of contemporary works and presents them in programmes intended to create resonances between two periods of great creative innovation: the Middle Ages and the present day.

De Caelis explores spaces: the art of the singing a cappella offers a singular experience which takes shape as well in old places as in current rooms. The desire to transmit these past and present writings by the naked voice, at the same time fragile and powerful, remains the ambition of the Ensemble.

The De Caelis Ensemble enjoys the support of the DRAC Normandie, and the Normandy Region and receives the aid of ADAMI, SPEDIDAM, the Musique Nouvelle en Liberté and the Institut Français. It was awarded the Prix Liliane Bettencourt for choral singing (2016), and that Foundation will be supporting the Ensemble in the years to come. The Ensemble's primary sponsor is Mécénat Musical Société Générale. De Caelis is a member of Profedim, the Federation of Specialized Vocal and Instrumental Ensembles (FEVIS) and the Futurs composés network.