



**New announcement for scholarships offered by Fondazione Giorgio Cini onlus – Fondation Concordance  
– Irma Merk Stiftung – L. + Th. La Roche Stiftung**

Early Music Seminars Egida Sartori and Laura Alvini  
Director: Pedro Memelsdorff

# *Caribbean Concerts Spirituels*

Fondazione Giorgio Cini, Venice, 26-30 November 2018

**Deadline** for application: **15 July 2018**

**Full grants scholarships** are offered for **baroque soloist singers**

## *The New Orleans MS*

A Parisian manuscript dated 1736, ascribed to a certain “Jeune d[emoiselle] C.D.” and now preserved at The Historic New Orleans Collection contains 294 *contrafacta*, that is secular pieces by celebrated 18th-century French composers—including Couperin, Campra and Clérambault—newly provided with Latin religious texts. In 1754 the manuscript was donated to the Ursulines of New Orleans, who used it both for their own devotional practices and pedagogical duties.

Similar repertoires must have spread in the French Caribbean area, as they informed a new local tradition of *concerts spirituels*, that is public devotional concerts—mostly **but not only** performed by white singers and players—featured at important liturgical feasts in the principal French colonies of the region.

## *A mass for French-African slaves*

They must also have inspired Caribbean French Jesuits, whose evangelization of American natives and African slaves left several documentary traces. These include an extraordinary mass discovered in 1980, meant to be sung by **French-African slaves** in French Guyana and possibly the French Caribbean isles.

Labelled as *Messe en cantiques à l'usage des nègres*, the piece features a complete ordinary cycle written in French vernacular language with several tropes (or poetic commentaries to the liturgical text), mostly thematising earthy sufferance and sacrifice. While most of its fifteen movements explicitly name the secular tunes or polyphonic settings to be sung on, only four of them had been thus far identified. Recent research, however, has uncovered five further movements, providing a thoroughly new picture of the ‘composition’.

The seminar will compare Caribbean *concerts spirituels* with the *Messe en cantiques*, underlining the unique kaleidoscope of cultures—and tensions—of the French Caribbean at the dawn of the Haitian revolution.

Main teachers and lecturers: **Sophie Daneman** and **Pedro Memelsdorff**.

# Scholarships

Scholarships are available for young soloist, professional or semi-professional singers of every range, who specialize in baroque—possibly French—repertoires. These will cover the enrolling fee, board and lodging (breakfast and lunch), and travel (up to 700 Euro for over-sea journeys) to be agreed by the Secretary of the Seminar.

Candidates must send to the Secretary ([musica.antica@cini.it](mailto:musica.antica@cini.it)) the following material within July 15th 2018:

- detailed CV;
- copy of the Identity Card or Passport;
- link to a live video recording of two soloist baroque pieces, one in French Language

The Seminar is also opened to listeners authorised by the Secretary.