



CANTUS POSTERIUS

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in canto gregoriano – incontri internazionali di Firenze

Program



Basilica di Santa Trinita
Thursday 16 October 2014, 21.00

SCHOLA CANTORUM RIGA
conductor Guntars Pranis



Schola Cantorum Riga was founded in 1995 as a special ensemble for authentic interpretation of Gregorian chant and different other Medieval repertoires. Step by step it became a group with a comprehensive and varied repertoire.

The singers of the group are professional musicians (music teachers, conductors, organists). During the years of its existence *Schola Cantorum Riga* has given many concerts and gained success both in Latvia and abroad.

The group is often invited to perform in various concert halls and churches of Latvia. Many successful projects have been hosted by Riga Cathedral. *Schola Cantorum Riga* always searches for the new ways to make a proper use of the unique acoustic possibilities provided by the beautiful Gothic building of the most important church building of Latvia.

For several years in turn it has been invited to perform at Latvian Early Music Festival in (from 1996). The festival gathers the best musicians for early music from all over the world.

Since 1997 Schola Cantorum Riga went on many concert tours in Germany, Austria, Belgium, Poland, Switzerland, Finland, Norway, Estonia etc. where it was warmly welcomed by the public and got exciting reviews. Regularly the choir participate in Gregorian Chant Festivals in Watou (Belgium), this festival gathers world-known early music performers and the best experts of this music genre from the whole world.

Schola Cantorum Riga has made several CD albums. The CD "Riga Mass" with Gregorian chant of Riga tradition has been awarded with the Latvian *Grammy* Grand Prix of the year 2003.



The founder and artistic director of the *Schola Cantorum Riga* is **Guntars Pranis**. Himself a professor in the Jazeps Vītols Music Academy of Latvia since 2001 and the music director of the Riga Cathedral since 2002. He regularly gives talks on early music at numerous courses and conferences in Latvia and abroad. Currently he writes his dissertation about Medieval music tradition in Riga. It was his idea and initiative to start the tradition of Gregorian summer institute in Latvia and he has been its artistic leader since 1993 till nowadays. Guntars Pranis has studied music in Latvia, Germany and Austria and his special interest has been Medieval music. He

has studied with the most prominent authorities on Gregorian chant – Godehard Joppich, Johannes Berchmans Göschl, Franz Karl Prassl and others.



in collaboration with
Soprintendenza al Polo Museale Fiorentino
Orchestra da Camera Fiorentina

Chiesa di Orsanmichele
Friday 17 Ottobre 2014 19.00

**UNIVERSITÄT FÜR MUSIK UND
DARSTELLEND KUNST GRAZ**
Director Franz Karl Praßl



LAETARE JERUSALEM
Rejoice, o Jerusalem
Jerusalem in Gregorian Chant

CITY OF LONGING AND REJOICING

Introitus	Laetare Jerusalem
Alleluia	Laetatus sum
Responsorium	Ingrediente Domino
Offertorium	Confirma hoc Deus

CITY OF MOURNING AND HOPE

Lamentatio	Et factum est, postquam in captivitatem ductus est
Israel	
Offertorium	Super flumina Babylonis
Lectio	Jube Domine nos tibi laudes canere
Communio	Jerusalem surge

CITY OF FULFILLMENT

Introitus	Da pacem Domine
Graduale	Omnes des Saba
Offertorium	Exulta satis filia Sion
Hymnus	Urbs Jerusalem beata

cantor **Severin Praßl**
cantor **Thomas Wasserfaller**

Grazer Choralschola
conductor Franz Karl Prassl

in collaboration with

Orchestra da Camera Fiorentina

The Grazer Chorschola (Graz Gregorian Chant Schola) was founded in 1992 as a special ensemble for the interpretation of Gregorian chant according to the oldest scripts of the 10th century which determine the interpretation. The members of the schola, are student, church musicians, musicologists, and theologians. In the course of their studies they have come to know and love Gregorian chant. They cultivate and pass on the chant in the liturgy and in religious concerts, coming out of their experience of its spiritual and cultural power as well as its aesthetic beauty. The schola sings according to the principles of Gregorian semiology, that branch of research in chant scholarship which investigates the oldest notation for its performance practice directions. Fundamental for this approach to the Gregorian repertoire is the acknowledgement that here the written word of the Bible becomes "resonant speech" (G. Joppich). Liturgical function, meaning and rhetoric of the text are the starting point for its musical form, which is something other than "melody" in modern day parlance. This music has concrete contents which it wishes to convey: the message of the bible for the salvation of humanity. Correspondingly, both components, aesthetics and (liturgical) theology, form equally importantly the foundation for the interpretative stance taken, which corresponds to the oldest discernible manner of performance. Additionally, a performance practice is employed which re-establishes the original differentiation of chants in relation to a multitude of performers with different roles. Archaic organum, which is already described in the 9th century as a manner of performing Gregorian chant, also belongs to a historical oriented cultivation of chant. The versions of the individual chants given by the Graz Gregorian Chant Schola are reconstructed principally with reference to sources of the 10th/11th century or late medieval manuscripts. Thus they often do not correspond to modern practical printed edition, but rather seek to represent the original tradition of this singing tradition.

The founder and artistic director of the Graz Gregorian Chant Schola, Franz Karl Prassl, studied theology and music in Graz. He has undertaken continuing studies in Gregorian chant with leading researchers such as Godehard Joppich, Luigi Agustoni and Johannes Berchmans Göschl. From 1982 to 1992 he was cathedral organist in Klagenfurt, from 1982 to 1989 also liturgical music director of the diocese Gurk. Since 1989 he is full professor for Gregorian chant and liturgical music literature at the University of Music and Dramatic Arts in Graz, and 1995-2000 head of the liturgical music department. 2000-2003 dean of studies of the Kunstuniversität Graz. Since 2011 he is professor for Gregorian Chant at the Pontificio Istituto di Musica Sacra, Rome, too. International concert activity as organist and conductor, recording of a CD on the Mathis organ in the Klagenfurt cathedral, numerous productions with Austrian Public Radio, director of Gregorian chant courses in Austria and internationally. Scholarly work on Austrian liturgical and Gregorian chant history, with 12th century as a focal point.

Remarks on the program

Jerusalem, the holy city is a place of joy and hope, of mourning and desire, of promise and expectation of fulfillment in a better life for Jews, Christians and Moslems equally. The Christian religious dimension of this city is expressed, besides other liturgical traditions, in the Gregorian chant of the Frankish-Roman church of the 8th and 9th centuries, which still nowadays holds a firm place in the western liturgy. All the texts of the liturgical chants, which are to be heard in this concert, refer to Jerusalem, the city of God. A great deal of them have their origin in the Holy Scripture of the Jews, the *First Testament* of Christians, above all in the psalms and the books of the prophets. These texts touch topics, which are able to link believing Jews and Christians with each other: the joy about the pilgrimage to the holy city, the lament about discord and destruction, the plea for peace, the hope of renewal and the promise of fulfillment. "Jerusalem" is a symbol for the good end of the human history and the kingdom of Messiah (Isaiah 2). These topics are proclaimed from the perspective of the spiritual culture of the Frankish monasticism, whose liturgical chants are fruit of the contemplation of the Bible and its acquisition as a personal spiritual property. On this basis they are at the same time the first great compositions in the western history of music and the latter has its starting point in them. Listening and experiencing their quiet magnitude the audience can be pleased by the aesthetics of Gregorian chants around Jerusalem. What is more, separated sisters and brothers in faith can also get an idea of their common hope as daughters and sons of the One Father.



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Soprintendenza al Polo Museale Fiorentino
Orchestra da Camera Fiorentina

Chiesa di Orsanmichele
Friday 17 Ottobre 2014 21.00

**HOCHSCHULE FÜR MUSIK UND
DARSTELLEND KUNST MÜNCHEN**
conductor **Stephan Zippe**
CONCERT OF GREGORIAN CHANT AND ORGAN



Schola Cantorum München

The Schola Cantorum München was founded in 2006 by Professor Stephan Zippe as choral ensemble of the University for Music and Theatre Munich. The group aims at interpreting the repertoire of Gregorian chant at a high artistic level from a semiological point of view.

The members are both students and former students of the University as well as external singers in a variable number. The Schola Cantorum München participates regularly in the events organized by the Institute and performs in Germany and abroad. Among their tours we can mention venues in Belgium, Hungary and Korea.

Stephan Zippe

born in 1972 in Amberg (Germany), he studied liturgical music of the Catholic Church at the University for Music and Theatre in Munich from 1992 to 1997.



He specialized in Gregorian chant with Johannes B. Göschl. From 1998 to 2003 he worked at the Moosburg cathedral, near Munich. At that time he organized the various choral groups of the cathedral in a real voice school. In 1999 he was appointed musical curator of the Moosburg Deanery in the archdiocese Munich and Freising.

In 2006 he became Professor for Gregorian and German liturgical chant at the University for Music and Theatre Munich. There he founded the Schola Cantorum München, an ensemble that, under his conduction, performed numerous times in Germany and abroad.

From 2013, parallel to his academic activity, he assumed the office of Director of Diocesan Music, as well as that of expert witness for the bells in the archdiocese Munich and Freising. One of the main duties of this office consists in the education of singers for the liturgy in the Voice School Munich.

For many years he has been a member of AISCGre (International Association for Studies on Gregorian Chant), and he is particularly concerned with melodic restitution and publishing of essays on Gregorian topics as well as of Graduale Novum. Since 2011 he has been President of the German-speaking section of the Association.



Basilica di San Lorenzo
Saturday 18 October 2014, 21.00

CONSORTIUM VOCALE OSLO
conductor **Alexander Schweitzer**



Salvum me fecit

Gregorian Chants from 6th to 10th Sunday during the year

Introitus Factus est
Graduale Ad Dominum
Introitus Esto mihi
Communio Ego clamavi
Hymnus Plasmator hominis
Introitus Domine in tua misericordia
Graduale Ego dixi
Communio Narrabo omnia mirabilia
Ubi Caritas *Gregoriano & Duruflé*
Introitus Respite in me
Alleluia Deus iudex
Communio Dominus firmamentum meum

The programme « Salvum me fecit » presents chants from the oldest Gregorian repertoire dating back to the 8th and 9th century. They are taken from the Mass Proper of the 6th to 10th Sunday of the year and have as golden thread the theme of God who heals us, makes us whole, gives us salvation.

The ensemble is based in Oslo, Norway, and has been singing Gregorian chant both in concerts and liturgies all over Europe. It has won several international prizes and recorded 5 Gregorian CDs. For more information see www.consortiumvocale.no

The conductor, Alexander M. Schweitzer, is a theologian and musician with a specialisation in Gregorian chant. For 25 years Schweitzer has trained Gregorian ensembles in various European countries and in China. He is a member of international juries and teaches Gregorian chant in Germany and Switzerland. Since 1999 he has been a board member of the International Society for Studies of Gregorian Chant (AISCGre).



**Oratorio di San Filippo Neri, Piazza San Firenze
Sunday 19 October 2014, 21.00**

CANTASI COME

The Laudesi confraternities in the XIV century Florence

ENSEMBLE SAN FELICE
conductor Federico Bardazzi



CANTASI COME

The Laudesi confraternities in the XIV century Florence

ENSEMBLE SAN FELICE

conductor **Federico Bardazzi**

Laura Andreini, Floriano D'Auria, Leonardo Sagliocca *voices*

Marco Di Manno, Cecilia Fernandez *recorders*

Federico Bardazzi *viella*

Elena Sartori *portativ organ*



PROGRAM

Saltarello II

Francesco Landini (*Fiesole ca. 1325 - Firenze 1397*)

Kyrie eleison *ballata a tre voci*

contrafactum di Questa fanciull', amor, fallami pya

Laura Andreini, Floriano D'Auria

Ecce sacerdos Magnus *Graduale*

Francesco Landini

O Vergine Maria per pietà prego *ballata a due voci*

cantasi come Or' è ttal l'alma Floriano D'Auria

Saltarello I

Francesco Landini

Ciascun ch'el regno di Gesù disia *ballata a due voci*

cantasi come Non creder, donna Laura Andreini

Zenobi Sydus fulgidum *Alleluja Laura Andreini*

Francesco Landini

Ciascun ch'el regno di Gesù disia *ballata a due voci*

cantasi come Poi che da te mi convien Laura Andreini

Saltarello III

Francesco Landini

Donna s'i' son partito da Cristo per peccare *ballata a due voci*

cantasi come Donna, s'ì t'o fallito Floriano D'Auria

Beatus servus *Communio*

Francesco Landini

Ami ciascun cristian con pura fede *ballata a due voci*

cantasi come Ama, donna Laura Andreini

Saltarello III

Francesco Landini

Vita chi t'ama in croce morto stia *ballata a due voci*

cantasi come Vita non è più miser Laura Andreini

Veritas mea *Offertorium*

Francesco Landini

Po' che da morte nessun si ripara *ballata a tre voci*

cantasi come Po' che partir convien Laura Andreini, Floriano D'Auria

Francesco degli Organi, Francesco il Cieco, or Francesco da Firenze, called by later generations **Francesco Landini** or **Landino** (c. 1325 or 1335 – September 2, 1397) was an Italian composer, organist, singer, poet and instrument maker. Born in Florence, he was one of the most famous and revered composers of the second half of the 14th century, and by far the most famous composer in Italy. Blind from childhood, Landini became devoted to music early in life, and mastered many instruments, including the lute, as well as the art of singing, writing poetry, and composition. He was employed as organist at the Florentine monastery of Santa Trinità in 1361, and at the church of San Lorenzo from 1365 onward.

Landini was the foremost exponent of the Italian *Trecento* style, sometimes also called the "Italian ars nova". His output was almost exclusively secular. While there are records that he composed sacred music, none of it has survived. What have survived are eighty-nine *ballate* for two voices, forty-two *ballate* for three voices, and another nine which exist in both two and three-voice versions. In addition to the *ballate*, a smaller number of madrigals have survived. Landini is assumed to have written his own texts for many of his works. His output, preserved most completely in the *Squarcialupi Codex*, represents almost a quarter of all surviving 14th century Italian music.

All songs from this programme are *contrafacta*: this technique means the substitution of one text for another without substantial change to the music. This technique, which is very old and was largely applied to many well-known tunes starting from the XII century, can operate in either direction: to provide pious words for a secular song, or profane words to fit a religious song. In this case, of course, we adopted the first choice. The texts are taken from two important manuscripts dating back to the end of XIV/beginning of XV century: Riccardiano 2871 and Magliabechiano XXXVIII 130, which are preserved in the Riccardiana Library and in the National Central Library in Florence, respectively. The themes of the songs are, besides the praise and glorification of the Virgin Mary, the mourning upon the death of Jesus and the presence of death in man's life. We can assume that these songs, together with other devotional music, were sung by the *Compagnie dei Laudesi*, pious confraternities founded in Florence in the XIII century. They were made of lay people who shared the same form of spirituality and dedicated mostly to the veneration of Mary.

The concert is divided into four sections. The first three have the same structure: instrumental piece, first Landini's song, Gregorian chant, second Landini's song. The two closing pieces are a Gregorian Communion and a traditional Florentine lauda (a devotional song) which is performed here both in an unmeasured and in a measured, rhythmic version. The Proper is Gregorian and focuses on the figure of San Zanobi, first bishop of Florence and the founder of the Florentine diocese. The music is taken from some manuscripts to be found in the Archive of Santa Maria del Fiore and Santa Felicità, a beautiful church near Ponte Vecchio. The performing of some instrumental music outside the church before the Mass or the liturgy is witnessed as a normal occurrence in Florence at that time. We have chosen three *saltarelli* (very fast and lively dances) from a Florentine codex that is now preserved in London (London British Library Add. 29987). The codex contains some of the most beautiful and famous instrumental music of the whole Middle Ages.

Biblioteca Riccardiana 2871 - Po' che da morte nesun si ripara

Cantasi come Po' che partir conviene c. 60r

Po' che da morte nesun si ripara
lasciamo star ciascun mondan diletto
e seguiam Gesù Cristo benedetto
non ci parendo nostra croce amara.
Ché chi non è dalla croce diviso
nel chor à Cristo e senpre seco 'l vede
e trasformato sta nel paradiso,
morte non chura ma llei brama e chiede.
In sulla croce, de[h], fermiamo il piede
in questa vita hor vita di tempo,
sì che possiam po' nel durabil tempo
istar co' santi in quella vita chara.

Ami ciascun cristian con pura fede

Cantasi come Ana, donna c. 60v

Ami ciascun cristian con pura fede
la Vergine Maria,
ch' ell'è colei per chui troviam mercede;
merçe no' sì troviam, non c'el dà poi,
ché Cristo fece i .llel avenimento
e .l liberati ci à pe' prieghi suoi.
Ben può di lei ciascun esser contento
chi del peccato al mondo à pentimento:
in ciel portato fia
là dove Cristo eternalmente vede.

Ciascun ch'el regno di Gesù disia

cantasi come Non creder, donna

Ciascun che ·rregno di Giesù disia
piangha con doglia la sua morte ria.
Piangher dobiam la morte del Signore,
sostenne al mondo per dar a noi posa,
in sulla croce chon crudele dolore
dinançi alla sua madre gloriosa;
dunque di piangere è lecita cosa
chi vuol seguire la Vergine Maria

Donna s'ì son partito da Cristo per peccare

cantasi come Donna, s'ì t'o fallito c. 59r

Donna s'ì ·sson partito
da Cristo per pecchar, c'orgnior consento,
prieghal ch'al perdonar ci sie contento.
Madre di Cristo ciascun ci à per fede
che ·tte sie 'l suo volere
e ·ttu i·llui ti posa e senpre stai.
Donna pietosa, poi ch'ài il potere,
chiedi per noi mercede
e certi sian che salvi ci farai;

Madre di Dio tu -ssa'
ché -tte facesti il santo portamento
per vita darci e scanparci da tormento.
Donna po' che da -tte.....

**O Vergine Maria per pietà prego
cantasi come Or' è ttal l'alma**

O Vergine Maria
per pietà prego aiuta
chi da fallire si muta,
sì che non esca più de la tua via.

Vergin, pria che bando
io abbi di costì du' sempre è giorno,
aiuto ti dimando
tal ch'io non caggia più d'und'io ritorno.
Mentre che qui soggiorno,
siemi sempre pietosa
et alfin gloriosa,
con teco elegge a stare l'anima mia.

Vergine chi vuol gratia
et a te piena d'essa non la chiede,
el suo disio stratia,
per che senç' ale a volare el richiede.
Vergin, non pur chi siede
a pregarti tu odi,
ma spesse volte ghodi
di gratia fare prima che chiesta sia.

Vergine dunque io vengo
per gratia a te, da poi che se' sì larga,
el bisogno mi tengo
per che non è mestier ch'a te lo sparga.
Maria dolce or allarga
ver me la tua pietade
et per tua caritade
mi sforça a fare quel ch'ogni buon disia.

Sença ristarti mai
fin a' piei di Maria ne va' correndo
e quando vi sarai
inginocchiati a -llei così dicendo:
Io per me non ente[n]do
di fare lungo parlare
ma sol ti vo' pregare
che chi mi manda sempre teco stia.

Vita chi t'ama in croce morto stia

Cantasi come Vita non è più misera né più ria cc. 59v-60r

Vita chi t'ama in croce morto stia

che cotal morte in vita vita sia.

Desia di stare in croce al mondo vagha

per que' che diede sé per darti vita

e ·tte spechia[n]do 'n quella dolce piagha

non fia la croce mai da ·tte partita;

contenta sie di star senpre rappita

in sulla croce, ch'è croce sua via.

Biblioteca Nazionale Centrale di Firenze - Magliabechi XXXVIII c 29r

CURRICULUM VITAE

Ensemble San Felice is a group of early music formed by instruments and singers. It was founded in 1993 by **Federico Bardazzi**, who is the conductor and plays cello, viola da gamba or fiddle, according to the different situations. He was a pupil of the great cellist Andr   Navarra in Siena and Paris and studied chamber music with Piero Farulli and the Borodin Quartet. Then he specialized in Gregorian chant with Nino Albarosa and Johannes Goeschl, choral conducting with Roberto Gabbiani and Peter Phillips (Tallis Scholars), and orchestral conducting at the Accademia Chigiana with Myung-Whun Chung.

The repertoire of the Ensemble San Felice is mainly sacred and ranges from medieval to contemporary music. For many years the group has focused on Bach's works, performing many Cantatas, the *Mass in B minor*, *St. John's Passion*, *Christmas Oratorio*, *Brandenburg Concertos* and the *Six German Motets*. Besides this, the Ensemble developed its own character and style through some particular programs of medieval and Baroque Italian music, which have all been recorded and performed in important festival all over Europe (Germany, Switzerland, Poland, Austria, Slovakia, France, Spain and Russia). We can mention *Nigra sum sed Formosa* (the Canticles of Holy Mary, Spain, 13th century), the *Sybil of the Rhine* (Hildegard von Bingen, Germany, 12th century), and the liturgical drama based on Florentine codes *Quem queritis? (Whom do you seek?)*, which arose from the Easter liturgy during the Middle Age.

Another favourite program of the group is centered on the *Oratorios* by Giacomo Carissimi (Italy, 17th Century), which has been also performed at the Queen Elizabeth Hall in London in 2005. The Ensemble came back to London in 2008 to participate in the prestigious *Lufthansa Festival of Baroque Music* and present the first modern stage performance of Haendel's opera *Rodrigo* (1707). This production was also repeated the following year at the Teatro della Pergola in Florence.

For same years the group has also dedicated to an intensive study of the Gregorian Chant, under the guide of Federico Bardazzi, who is an internationally renowned expert of this field. The musical interpretation of the group gets inspiration from the most recent tendencies, which question the traditional image of a pure monophonic and static performance to propose a new, more realistic vision in which the liturgical songs are enriched with ornamentation, improvisation and polyphonic sections. The vocal quality and stylistic accuracy of the ensemble have been appreciated in the main European festival, such as Avila, Graz and Bratislava.

The discography of the ensemble includes several world firsts, and its concerts have been broadcast by Italian, German, Swiss and Polish radio and television as well as by the BBC.

DISCOGRAFIA

Musica per San Zanobi nella Firenze del Trecento

Festa Sancti Zenobii ad Missam

Ensemble San Felice direttore Federico Bardazzi Bongiovanni 2013

Hildegard von Bingen (*Bermersheim 1098 - Bingen 17 settembre 1179*)

O orchis ecclesia - Ad Matutinum in I Nocturno

Symphonia harmoniae caelestium revelationum - Liber divinorum operum

Ensemble San Felice direttore Federico Bardazzi Brilliant Classics 2011

Francesco Maria Stiava (*Lucca 1640-1702*)

Vespri di Santa Cecilia

Ensemble San Felice direttore Federico Bardazzi Clavis 2010

Giacomo Carissimi - Oratori sacri

Vanitas vanitatum, Historia di Job, Judicium Salomonis

Ensemble San Felice direttore Federico Bardazzi Bongiovanni 2008

Quem queritis? - prima registrazione assoluta

un dramma liturgico nella Firenze medievale

Ensemble San Felice direttore Federico Bardazzi Tactus 2004

Voria crudel tornare - prima registrazione assoluta

villanelle napoletane del cinquecento

Ensemble San Felice direttore Giangiacomo Pinardi

(partecipazione in qualità di viola da gamba e lira calabrese) Tactus 2003

G. Frescobaldi Messa sopra l'aria di Fiorenza - prima registrazione assoluta

Ensemble San Felice direttore Federico Bardazzi Bongiovanni 2000

Nigra sum sed formosa - prima registrazione assoluta

il culto di Maria tra monastero e corte

musica medievale galiziana e canto gregoriano

Ensemble San Felice direttore Federico Bardazzi Bongiovanni 2001

Andrea Cavallari Selfportrait - prima registrazione assoluta

Ensemble San Felice direttore Federico Bardazzi Capstone 1999

J.S. Bach Sei Mottetti tedeschi

Ensemble San Felice direttore Federico Bardazzi Planet Sound 1999

J.S. Bach Messa in si min.

Ensemble San Felice direttore Federico Bardazzi Planet Sound 1998



President **Federico Bardazzi**
Artistic Director **Marco Di Manno**
Project Manager **Leonardo Sagliocca**
General Manager **Carla Giovanna Zanin**

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http://www.ensemblesanfelice.com/it_cantus-posterius.html



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