



Oslo domkirke

Gregoriansk konsert



GRACES & VOICES

Dirigenter: Adrija Čepaitė
og Antanina Kalechyts



CONSORTIUM VOCALE OSLO

Dirigent: Alexander M. Schweitzer

Sanger fra Canticum canticorum (Voraus 287) og Olavsofficiet

Oslo Domkirke

Lørdag 13. september kl. 18.00

Gratis adgang



Lifelong
Learning
Programme

CANTUS POSTERIOR

Supported by European Union



ENSEMBLE SAN FELICE

Federico Bardazzi, *conductor*

Laura Andreini, Leonardo Sagliocca *voices*

Marco Di Manno, Cecilia Fernandez *recorders*

Federico Bardazzi *fiddle*



OSLO DOMKIRKE

Fredag 12. september 2014 kl. 20.00



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Program

Saltarello II

Francesco Landini

Kyrie eleison *ballata a tre voci* cantasi come Questa fanciull', amor, fallami pya

Ecce sacerdos Magnus *Graduale*

Francesco Landini

Ami ciascun cristian con pura fede *ballata a due voci* cantasi come Ama, donna

Saltarello I

Francesco Landini

Ciascun ch'el regno di Gesù disia *ballata a due voci* cantasi come Non creder, donna

Zenobi Sydus fulgidum *Alleluja*

Francesco Landini

Ciascun ch'el regno di Gesù disia *ballata a due voci* cantasi come Po' che da te mi convien

Saltarello III

Francesco Landini

Vita chi t'ama in croce morto stia *ballata a due voci* cantasi come Vita non è più miser

Veritas mea *Offertorium*

Francesco Landini

Po' che da morte nessun si ripara *ballata a tre voci* cantasi come Po' che partir convien

Beatus servus *Communio*

Alleluja alto Re di gloria *lauda*

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 Felicita, 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.

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Responsorium graduale

Ecce sacerdos magnus, qui in diebus suis placuit Deo. [cfr. Sir. 44.16]

V Non est inventus similis illi, qui conservaret legem Excelsi. [cfr. Sir. 44.19-20]

Ami ciascun cristian con pura fede

cantasi come **Ama, donna**

(Biblioteca Riccardiana, Ricc. 2871, c. 60v)

Ami ciascun cristian con pura fede
la Vergine Maria,
ch' ell'è colei per chui troviam mercede;
merçe no' s'è troviam, non c'el dà poi,
ché Cristo fece i .llei avvenimento
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 regno di Gesù disia
piangha con doglia la sua morte ria.
Pianger dobiam la morte del Signore,
sostenne al mondo per dar a noi posa,
in sulla croce chon crudele dolore
dinanzi alla sua madre gloriosa;
dunque di piangere è lecita cosa
chi vuol seguire la Vergine Maria

Ciascun.....

Alleluia

V O Zenobi sydus fulgidum Florentie presidium qui suscitasti puerum
roga pro nobis Dominum.

Vita chi t'ama in croce morto stia
cantasi come **Vita non è più misera né più ria**
(Biblioteca Riccardiana, 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
Vita chi t'ama.....

Offertorium

Veritas mea, et misericordia mea cum ipso: et in nomine meo exaltabitur
cornu eius. Alleluia. [88.25]

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.

Communio

Beatus servus, quem, cum venerit Dominus, invenerit vigilantem:
amen dico vobis, super omnia bona sua constituet eum. Alleluia. [Mt.
24, 46-47]

Ps Memento Domine David, et omnis mansuetudinis eius. [131.1]

Alleluya, alleluya alto re di gloria

Alleluya, alleluya, alto re di gloria,
Che venisti et descendisti a noi per tua gratia.
Dio, dolcissimo signore, tu ne da' victoria
Che vinciamo lo mondo, el corpo et tutta superbia.
Et adiunge la tua laude et fande lunga storia,
Fande vivere in bontade et avere in te memoria,
Ke possiamo teco regnare in sempiterna secula.
E lo dyavol sia sconficto, e 'l peccato sia dimesso,
ricevane 'n gloria.
Laudiam tutti Iesu Cristo, ke per noi fu crucifisso,
dolce re di gloria.



president **Federico Bardazzi**

artistic director **Marco Di Manno**

project manager **Leonardo Sagliocca**

general manager **Carla Giovanna Zanin**