



LAUDE CORTONESE



Gavin Bryars: LAUDE CORTONESE

Marian hymns inspired by paraliturgical medieval music from Tuscany

ensemble ¡Kebataola!

Artistic director: Karmina Šilec

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for three sopranos a cappella (2002–2004)

The roots of the collection Laude Cortonese can be found in the world of medieval music. The spirit and feeling of the pieces are based on melodies from Laudario di Cortona – a manuscript from Cortona (Biblioteca del Comune e dell'Accademia Etrusca di Cortona), a music codex from the second half of the 13th century. The majority of the pieces are devotional songs to the Virgin Mary. Even though Bryars's work was composed a couple of centuries later than the Codex Cortona, it retained medieval atmosphere. In the composition technique, the composer draws closer to the number of notes to a syllable that are found in the original music, he also often quotes or parodies the elements of melodic contours or individual phrases. It was a challenge for the author to write a piece that is “so exposed, so naked and unadorned”, where he “could not hide behind a skillfully orchestrated accompaniment” – “like a painter who has hitherto had the luxury of painting massive canvases with dense oils, being obliged to work in pen and ink, in black and white, on a simple piece of paper”. Laude Cortonese are a reflection of the composer’s love of solo voices, particularly sopranos.

Laudario is an Italian equivalent of the Latin word laudarium – a collection of hymns. The codex Laudario di Cortona dates back to around 1250 and contains laudas or hymns in folk language, dedicated mostly to Virgin Mary, but also to other saints. Laudario includes simple monophonic pieces, some of them also with accompaniment, and music pieces in early forms of polyphony for particular days of the church year.

These melodies are paraliturgical music that didn’t used to be performed as part of liturgy. It was performed by confraternities that did not belong to any church and offered alternative forms of church ceremonies for the believers who did not want to adhere to any specific church or monastic community.



GAVIN BRYARS

The British composer Gavin Bryars (1943) is a synonym for innovative modern art music. The reason for that, apart from the undoubtable quality of his compositions, is particularly the diversity of his work as he works with various music styles. His most famous pieces – Jesus' Blood Never Failed Me Yet and The Sinking of the Titanic – successfully address the widest possible audience. His artistic work is marked by eclecticism, improvisation, sophisticated use of humour, inclusion of the visual and multimedia in his concert stagings, exploration of non-traditional approaches to creative processes, unique lyricism and theatricality of his pieces.

“... The music of Gavin Bryars falls under no category. It is mongrel, full of sensuality and wit and is deeply moving. He allows you to witness new wonders in the sounds around you by approaching them from a completely new angle. With a third ear maybe...” Michael Ondaatje



Since being established in 2004 the ensemble **Kebataola!**, under artistic direction of Karmina Šilec, gained prominence as an interesting and unique ensemble in Slovenian cultural arena. According to the specific needs of their projects the ensemble brings together experienced artists who work in different fields: from opera, choral, ethnic and jazz music to theatre and visual art. Their music-scenic productions and concerts - Vertical Thoughts, Ursonate, Miracles, Who'd Have Thought that Snow Falls, Stripsody 1, Stripsody 2, Spixody and others, have brought to Slovenian stages music literature that has never been performed before.

The soprano **Urška Breznik** started her career as a singer with Carmina Slovenica, now she is a soloist of the Slovenian National Theatre Opera and Ballet Ljubljana where she created more than thirty title opera roles, such as Katia in Káťa Kabanová, Micaela in Carmen, Desdemona in Othello, and others. She regularly collaborates with the Slovenian Philharmonic Orchestra and Radio Television Slovenia Symphonic Orchestra, and gives solo recitals.

The soprano **Nina Dominko** is a concert and opera soloist, both in Ljubljana and Maribor opera houses. She performs in roles such as the Queen of the Night in The Magic Flute, Rosina in The Barber of Seville, Norina in Don Pasquale, and others.

The soprano **Mojca Potrč** started singing with Carmina Slovenica and now works for the Opera of the Slovene National Theatre Maribor as a soloist in minor roles, and as a soprano in the opera choir. She performs with the vocal trio Serafine and in many other projects.

Lauda 1: Venite a laudare

Come and give praise:
for the sake of love, sing
to the loving Virgin Mary.

Lauda 2: Laude novella

Let a new song of praise be sung
to the Lady crowned on high.

Lauda 3: Ave donna santissima

Hail, Lady most holy,
all-powerful Queen.

Lauda 5: Altissima luce

Most exalted light,
shining with great glory,
in you, sweet love, is our consolation.

Lauda 7: Ave regina gloriosa

Hail, glorious queen,
full of all consolation.

Lauda 8: Regina sovrana

Sovereign Queen of great mercy,
in you, sweet Mother, we find repose.

Lauda 10: O Maria, d'omelia

O Mary, of sacred learning
you are the fount,
the flower and the fruit:
have mercy on me.

Lauda 15: O Maria, Dei cella

O Mary, shrine of God,
may you have everlasting light.

Lauda 17: Ave vergene gaudente

Hail, joyful virgin,
Mother of the all-powerful.

Lauda 18: Cristo è nato et humanato

Christ is born in human form
to save the people
that was lost and fallen
through our first parent, Adam.

Lauda 21: O divina virgo flore

O divine virgin, flower
most fragrant of all fragrances.

Lauda 25: Dami conforto Dio

Give me comfort, O God, and joy,
perfect love and adoration.

Lauda 1: *Venite a laudare,
per amor cantare
l'amorosa vergene Maria.*

Maria gloria biata
sempre sì' molto laudata;
preghiam ke ne sì' avocata
al tuo filiol, virgo pio.

Pietosa regina sovrana,
conforta la mente ch'è vana,
grande medicina ke sana,
aiutane per tua cortisia.

Vigorosa potente biata,
per te è questa laude cantata,
tu se' la nostra avocata,
la più fedel que mai sia.

Lauda 2: *Lauda novella* sia cantata
a l'alta donna encoronata.

Fresca vergene doncella,
primo fior, rosa novella,
tutto 'l mondo a te s'apella,
nella bon 'or fosti nata.

Fonte se' d'acqua surgente,
Madre de Dio vivente,
tu se' luce de la gente,
sovra li angeli exaltata.

Prego t', avocata mia,
ke ne metti en bona via,
questa nostra compagnia
siate sempre commendata.

Lauda 3: *Ave donna santissima,
Regina potentissima.*

La vertù celestiale
colla gratia supernale
en te, virgo virginale,
discese benignissima.

Quasi come la vitrera,
quando li rai del sole la fiera,
dentro passa quella spera
k'è tanto splendidissima.

Stando colle porte kiuse
en te Cristo se renchiuse:
quando de te se deschiuse
permansi purissima.

Lauda 5: *Altissima luce col grande splendore,
in voi, dolce amore, agiam consolança.*

Ave, regina pulcell' amorosa,
stella marina ke non stai nascosa,
luce divina, virtù gratiosa,
belleça formosa, di Dio se' sembiança.

Ave Maria, di gratia plena,
tu se' la via c'a vita ci mena;
di tenebria traesti e di pena
la gente terrena k'era 'n gran turbança.

Vergene pura cum tutta belleça,
sença misura è la tua grandeça:
nostra natura recasti a frankeça
k'era a vileça per molta offesança.

Lauda 7: *Ave, regina gloriosa,
plena d'ogne consolança.*

Ave, pulcra margarita,
splendida luce clarita;
fresca rosa et aulorita,
nostro gaudio et alegrança.

Ave, regina adorata,
virgine madre beata;
poi ke fosti salutata,
madre se' de gran pietança.

Ave, porto de salute;
ki ben t'ama tu l'aiute;
guardane di far cadute,
tràici for de dubitança.

Lauda 8: *Regina sovrana* de gram pietade,
en te, dolce madre, agiam reposança.

Stella chiarita col grande splendore,
gente smarrite traheste d'errore:
reggi la vita sì ch'a tutte l'ore
reserviam leança.

Giardin ornato de fresca verdura,
fosti serrato de forte clausura;
tuo fructo nato non pose natura
ma grande sperança.

Bel gillio d'orto, cristallo splendente
L'om ch'era morto facesti vivente
se' gran conforto a l'om penitente,
e dàili fermança.
Amen.

Lauda 10: *O Maria, d'omelia
se' fontana, fior e grana:
de me aia pietança.*

Gram reina, chi inchina ciascun regno
si m'affina la curina quando segno,
io non degno, 'n core tegno
tua figura chiar' e pura,
ch'ongne mal m'è 'n obliança.

Ros' aulente splendiente, fà venire
me fallente, tuo servente, obedire,
cum çechire reverire;
te laudando honorando
agia de te consolança

Gran rugiata candidata pur' e necta,
anti nata per beata da Di' electa,
tu m'aspecta ch'io rimetta
ch'io sum ciso mal assiso,
ch'io non vada 'n perdanca.
Amen.

Lauda 15: *O Maria, Dei cella,
sia a voi luce sempiterna.*

O Maria, savia d'amore,
sì fort' amasti Dio signore,
ke de te feci sua mascione
allor ke prese albergo 'n terra.

O Maria, virgine pura,
porta se' del cielo sicura
ki per te v'entra non trova mura
né serrame ke lo retegna.

O Maria, cum grande pietade
a voi kiamam cum humilitade,
ke tu ce debia sempr' aitare
dal nimico ke non ce prenda.

Lauda 17: Ave, vergene gaudente,
madre de l'Onnipotente.

Lo Signor per meraveglia
de te feice madre e filia,
rosa biamch'e vermegla
sov'r ogl' altro fiore aulente.

O beata ke credesti
al messagio ke vedesti,
lo saluto retinesti
colla gratia fervente.

O Maria, virgo degna,
priega Cristo ke ne tegna;
al suo regno, ne sovegna
per noi sia entercedente

Lauda 18: Cristo è nato et humanato

per salvar la gente
k'era perduta e descaduta
nel primer parente.

Nato è Cristo
per fare aquisto
de noi peccatori
k'eram partiti
et dispartiti
dai suoi servidori;
perké fallenti
e non serventi
ma desservidori
eramo facti
da cului tracti
k'è tutor fallente.

Summ' alegreça,
summa forteça,
Cristo è nato 'n terra;
summa forteça
per cui se spreça
ben ogn' altra guerra
de lo nimico

serpente antiquo
nostro ingannatore;
de cui valore
doni a tutt' ore,
a ki li consente.

Lauda 21: O divina virgo, flore
aulorita d'ogne aulore.

Tu se' flor ke sempre grane,
molta gratia in te permane;
tu portasti 'l vino e pane,
ciòe 'l nostro Redemptore.

Tu se' via de veritade,
scala se' d'umilitade;
de te prese humanitate
lesù nostro redemptore.

Ave, virgo incoronata,
ave, Dio obumbrata,
ke 'm ciel se' encoronata
madre d'ogne peccatore.

Lauda 25: Dami conforto, Dio, et alegrança,
et carità perfecta et amorança.

Dami conforto, Dio, et ardore:
a caridade lega lo mio core,
ke non mi sia vetato lo tuo amore:
in me non possa nulla ria indignança.

Rammentame la pena ke portasti,
Amor, e quando a la croce andasti
fosti battuto et tutto ensanguinasti,
oimé lasso, de tal dolorança.

Fosti battuto et spoliato e schernito
e da' ludei fortemente colpito,
e d'una lancia ennel cor ferito,
e per invidia fuo tal arrogantia.



Texts: **Karmina Šilec**

English translation: **Šaša Požek**

Photos: **Rudi Uran, Dorian Šilec Petek**

Production:

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Sto in **dem**
dravsko elektrarno maribor



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