



**Egidius da Francia,
Bartolino da Padova, Don Paolo da Firenze**

Stylems

Italian Music From The Trecento

ENSEMBLE SYNTAGMA

Direction: Alexandre Danilevski

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Mami Irisawa soprano

Akira Tachikawa countertenor

Bernhard Stilz recorders

Benoît Stasiascyk percussion

Sophia Danilevski tromba marina

Alexandre Danilevski medieval lutes, colichon,
fiddle, checker (clavichord), portative organ

With the participation of:

Anne Rongy fiddle

M. Art harp

ANONYMOUS (14 th century)		DON PAOLO DA FIRENZE (c1355 - c1436)	
[1] Che Ti Zova Nasconder - Ballata	5:10	[9] Che L'agg'i' Fatto - Ballata	3:55
EGIDIUS DA FRANCIA (2 nd half of the 14 th century)		ANONYMOUS	
[2] Alta Serena Luce - Ballata	3:30	[10] Pescando In Aqua Dolce - Madrigal	2:45
BARTOLINO DA PADOVA (c1365–1405)		BARTOLINO DA PADOVA	
[3] Per Un Verde Boschetto - Ballata	2:39	[11] Qual Lege Move - Madrigal	4:10
DONATO DA FIRENZE (2 nd half of the 14 th century)		EGIDIUS DA FRANCIA	
[4] Senti Tu D'amor - Ballata	2:51	[12] Mille Mercede Amor - Ballata	3:00
DONATO DA FIRENZE		DON PAOLO DA FIRENZE	
[5] Faccia Chi De' Se'l Po'- Caccia	2:53	[13] Chi Vuol Veder - Ballata	4:15
DON PAOLO DA FIRENZE (c1355 - c1436)		ANONYMOUS	
[6] Benche Partito Da Te - Ballata	3:29	[14] O Crudel Donna - Madrigal	2:48
DON PAOLO DA FIRENZE (c1355 - c1436)		ANONYMOUS	
[7] Amor, Tu Solo 'L Sai - Ballata	2:51	[15] Che Ti Zova Nasconder	5:08
ANONYMOUS			
[8] Quando I Oselli Canta - Madrigal	2:45		

Styleme, term used by historians of Byzantine painting

for borrowed stylistic elements incorporated in a work of art

Egidius da Francia

Magister Guilielmus de Francia, probably an Augustinian monk. His name suggests he was of French origin, which fits well with the style of his *alla francesca* tunes; and that is all that can be said of him with certainty: we do not know if the monk Guilielmus of the Squarcialupi Codex and Magister Egidius of the Chantilly Codex were the same person.

Bartolino da Padova

Magister Frater Bartolinus de Padua, an Italian composer and a member of the Carmelite order in the service of the Carrara family in Padua, probably lived in Florence.

Don Paolo da Firenze

Magister Dominus Paulus Abbas de Florentia, well-known for his glittering career as a diplomat and cleric, belonged to the Camaldolese order. He was also a theoretician of music.

Anonymous...

Instrumental Music was just beginning: the basis of the repertoire is vocal pieces transcribed for instruments, often in quite an extravagant style. One of the oldest sources is the Faenza Codex which includes transcriptions for keyboard.

A great many of the composers were members of religious orders. But membership of the first estate did not always mean austerity. The monastic life had for centuries been an unavoidable career choice for younger siblings and destitute or illegitimate members of the nobility, and often offered much to appeal both to the mind and the senses.

The music of the 1300s is attractive for the inventiveness and often exquisite complexity of its melodies. It is a marked departure from the style of the previous 150 years, which were dominated by the French school. One

of its remarkable advances was measured notation, a recent invention (with the theory set down as early as 1319 by Johannes de Muris in *Notitia artis musicae*, and in 1322-23 by Philippe de Vitry in *Ars nova*, while the first known examples appear in a copy of the *Roman de Fauvel*, 1317-19). To the world of music this was akin to the invention of the wheel: it offers a freedom whose full potential has yet to be exploited. Like the explorers of new worlds, composers embarked on bold adventures. The use of mensuration infinitely enlarges the possible combinations of voices, both vertically and horizontally. The Trecento style is often criticised for being excessively sophisticated, dry and cerebral. And yet, at any rate where its best examples are concerned, it is thoroughly justified for dramatic reasons. Used intelligently and with moderation it creates the very image of objectivity.

Thus in *Que l'agg'i*, for instance, the foreground is sometimes occupied by the first voice, and sometimes by the third; though quite distinctive in character, they remain in harmony. The instrumental line is independent. It is not an accompaniment but goes its own musical way, almost without reference to the context, as if the main events discussed by the voices were unfolding against an impartial background, as in a painting where characters converse in a landscape full of the sounds of life (in our interpretation, the sound of birdsong).

As a result of these new perspectives, syllabic word-setting was abandoned: music was no longer there to serve the subtleties of a word or a poetic image, but instead created and pursued its own meaning and nuance. By and large, these composers were no longer regarded as poets. While music in the hands of the masters of *Ars Antiqua*

was subservient to the text, in those of Guillaume de Machaut the two elements were in perfect balance (at least, they were to his contemporaries), whereas with the Italians text came to be a mere pretext for fully emancipated music. Realising that music could deliver far more than 'literature' came as a revelation, in a world where poetry was hierarchically superior. In spite of often quite banal texts, the new music, by and of itself, brings to light hitherto unsuspected facets and depths of feeling. It is worth noting that in *De vulgari eloquentia* Dante was at the same time developing the notion that music was better served by poetry that was mediocre.

This freedom resulted in a novel quality: a fine sense of irony, expressed through antiphrasis. Thus the text of *Amor, tu solo* is a lament, and the music is its opposite. The fact that here the two voices proceed

in different rhythmic subdivisions reinforces the contrast. This clash creates a subtle form of mockery, which is entirely consistent with the fact that the new music, in all its elaborate complexity, was in vogue with the *jeunesse dorée* of the age (see the *Decameron*, an inexhaustible resource for writers of CD notes) who have always cultivated such qualities as the natural mark of their superiority. In Ciconia this hint of irony becomes a highly attractive feature.

On the other hand *Benchè partito* and *Chi vuol* are lyrical miniatures and express a genuine tenderness. Here the polyphony does not set up a conflict but adds a sort of inner voice, expressing an additional aspect of the emotion and giving it weight. In the early 1300s there was a widespread, and justified, sense of breaking with the past in every area of the arts and sciences: poetry, natural

science, philosophy, political theory, painting and architecture. In the visual arts and literature, this renewal has been so well described for so long that we are almost tempted to think of the Italian 14th century as alone embodying the whole Renaissance.

The initial idea in this act of regeneration, as formulated by Petrarch, was a return to 'the splendour of the past' with its *lux* and *sol* (light and sunshine). In other words, to classical antiquity from the *usanza moderna, gotica, tedesca*, (modern, Gothic or German idiom) that was the style of the *Tramontani* – the people beyond the Alps – and the *nox* and *tenebrae* (night and darkness) that they had imposed.

In the figurative arts the models of antiquity were easily accessible and well-known. But what was the situation with music?

The musicography of the Trecento is

immense. The prevailing monophony of the earlier period and the new ideas proposed by the French theorists have been analysed in detail. But one point has been overlooked.

In the 14th century the Italians were continuing to learn from the Greeks of Byzantium, the direct heirs of the oldest civilisation in Europe, who actually thought of themselves as 'Romans'. Graeco-Roman culture, including its music, was maintained without interruption until the fall of Byzantium. This theme needs further development.

Emilia Danilevski
Translation: Edward Seymour

Ensemble Syntagma

Syntagma, founded by the composer Alexandre Danilevski, presents its fourth CD. Its three previous recordings (*Musique Baroque Russe and Touz esforciez* with Pierre Vérany, 2002 and 2004; and *Gautier d'Epinal. Remembrance*, 2008, CC72190) are devoted to little-known or unknown repertoires. These recordings have – for their artistic choices at least – met with the approval of the public, the press and a growing number of performers.

Reviews in BBC Music Magazine, Classica-Répertoire, Columns, Tokafi (dedicated to contemporary music) and a number of radio broadcasts of each of these productions have highlighted the excellence of their 'architecture', authentic feeling, respect for period style and emotional affinity with our own age.

www.syntagma7.org,
www.danilevski.org

Stylème, terme employé par les historiens de la peinture byzantine, désignant des éléments de style empruntés, incorporés dans un système de représentation.

Egidius da Francia

Magister Guilielmus de Francia, probablement moine augustin. Son nom indiquerait des origines françaises, ce qui concorde avec le style de ses mélodies *alla francesca*, et c'est tout ce que l'on peut avancer sur son sujet avec sûreté, nous ne savons pas si le moine Guilielmus du Ms Squarcialuppi et le Magister Egidius du Chantilly Codex étaient la même personne.

Bartolino da Padova

Magister Frater Bartolinus de Padu, compositeur italien, appartenait à l'ordre des Carmélites, au service de la famille Carrara à Padoue, a probablement vécu à Florence, en opposition aux Visconti.

Don Paolo da Firenze

Magister Dominus Paulus Abbas de Florentia, le mieux connu de tous grâce à sa riche carrière diplomatique et ecclésiastique, appartenait à l'ordre des Camaldules. Il était également théoricien de la musique.

Anonymous ...

Musique Instrumentale fait ses débuts: la base du répertoire sont les pièces vocales transcrites pour des instruments, souvent de façon assez extravagante. L'une des sources les plus anciennes est le Codex Faenza qui contient des transcriptions pour les claviers.

Un grand nombre de ces compositeurs étaient dans les Ordres. Cette appartenance au premier état ne signifiait pas uniquement l'ascèse. Depuis des siècles, vocation inévitable pour des cadets, des nobles infortunés et des bâtards aristocratiques, la vie monastique pouvait encadrer autant les joies d'esprit que de sens.

La musique des années 1300 attire par la richesse et la complexité, souvent exquise, des mélodies. Elle s'éloigne fortement du style des quinze dernières siècles précédentes, dominées par le génie français. L'une des avancées

remarquables est la notation mesurée, fraîchement inventée (mise en théorie dès 1319 par Iohannes de Muris dans *Notitia artis musicae*, et en 1322/23 par Philippe de Vitry dans *Ars nova*, tandis que les premiers exemples connus se trouvent dans une copie de *Roman de Fauvel*, 1317/19). Pour la musique, c'est une invention aussi grandiose que celle de la roue : elle offre des libertés inépuisées à ce jour. Tels explorateurs de nouveaux mondes, les compositeurs se sont élancés dans des aventures audacieuses. L'utilisation des mesures élargit infiniment les combinaisons des voix verticalement et horizontalement. Le style Trecento est souvent vu, avec reproche, comme une sophistication extrême, comme un jeu sèchement cérébral. Cependant, au moins dans les meilleurs spécimens, il a une justification dramatique profonde. Employé avec mesure et intelligence, il crée l'image d'objectivité.

Ainsi, dans *Que l'agg'i*, p.ex., le premier plan est pris tantôt par la première, tantôt par la troisième voix ; bien distinctes de caractère, elles restent en harmonie. La ligne instrumentale est indépendante. Sans être un accompagnement, elle poursuit sa propre musique, presque étrangère au contexte, comme si les événements principaux, dont traitent les voix, se déroulaient sur un fond détaché, tel un tableau avec des personnages en discussion dans un paysage rempli de bruits de vie (dans notre interprétation, c'est un chant d'oiseaux).

Les nouvelles perspectives ont mené à l'abandon du syllabisme : la musique ne dessert plus les nuances d'un mot ou d'une image poétique, mais crée et poursuit son propre sens et ses propres nuances. Généralement, ces compositeurs ne sont plus considérés comme poètes. Si chez les maîtres de l'*Ars Antiqua* la musique se pliait à la

parole, chez Guillaume de Machaut les deux éléments sont en parfait équilibre (au moins, pour ses contemporains), tandis que chez les Italiens, les textes ne sont plus que prétextes pour la musique parfaitement émancipée. Comprendre que la musique peut donner bien plus que « la littérature » était une révélation, compte tenu de la valeur hiérarchique supérieure de la poésie. Malgré les textes le plus souvent banals, cette nouvelle musique fait découvrir de façon indépendante des aspects et des profondeurs de sentiments insoupçonnés. Remarquons que dans *De vulgari eloquentia*, Dante développe parallèlement l'idée qu'une poésie médiocre conviendrait mieux à la musique.

Cette liberté conduit vers une qualité inédite : l'ironie fine, exprimée par antiphrase : ainsi, le texte de *Amor, tu solo* est une lamentation, et la musique, son contraire. Le fait que les

deux voix ici évoluent dans les proportions rythmiques inégales, renforce le contraste. De cette confrontation naît une moquerie subtile qui paraît d'autant plus logique que la nouvelle musique, recherchée et complexe, était en vogue auprès de la jeunesse dorée (voire Décaméron, inépuisable source pour tous les rédacteurs de plaquettes) qui, de tout temps, cultivait ces qualités précisément, comme expression naturelle de supériorité. Le souffle d'ironie devient, chez Ciconia, une de ses plus grandes séductions.

En revanche, *Benchè partito* et *Chi vuol* sont des miniatures lyriques et expriment une tendresse sincère. Ici, la polyphonie n'est pas pour attiser un conflit, mais pour ajouter une sorte de voix intérieure qui exprime un aspect supplémentaire de l'affection et lui donne du volume. Au début des années 1300 donc le sentiment de rupture était général, et

justifié, dans toutes les sphères de la création et du savoir: poésie, sciences naturelles, pensée philosophique, idées politiques, peinture, architecture. Pour les arts visuels et la littérature, ce renouveau est si bien décrit depuis des siècles que nous sommes tentés d'imaginer le 14-e siècle italien presque comme la Renaissance dans toute sa grandeur.

L'idée première de cette régénération, comme formulée par Pétrarque, était le retour vers « la pure splendeur du passé » avec ses *lux* et *sol* (lumière et soleil), soit vers l'antiquité classique, par opposition à *l'usanza moderna, gotica, tedesca* - style des *Tramontani* (gens d'au-delà des Alpes) qui avaient imposé *nox* et *tenebrae*.

Pour les arts figuratifs, les modèles antiques étaient assez facilement accessibles et sont connus. Qu'en est-il pour la musique ? La musicographie

de Trecento est immense. La dose de la monophonie précédente et l'apport de nouvelles idées proposées par des intellectuels français sont finement analysés. Pourtant un point demeure encore inconsideré.

Au quatorzième siècle, les Italiens continuaient à s'instruire auprès des Grecs de Byzance, héritiers directs de la plus vieille civilisation européenne et qui, par ailleurs, s'auto-définissaient comme « Romains ». Jusqu'à la chute de Byzance, l'espace culturel gréco-romain, y compris musical, se maintient sans interruption.

L'illustration et le développement de cette thèse a besoin d'études approfondissant le degré de cette influence.

Emilia Danilevski

Ensemble Syntagma

Syntagma, créé par le compositeur Alexandre Danilevski, présente son quatrième enregistrement. Les trois précédents (Musique Baroque Russe, Touz esforciez chez Pierre Vérany 2002 et 2004; Gautier d'Epinal - Remembrance, 2008, CC72190) sont consacrés aux répertoires peu ou pas connus. Ces disques ont fait approuver les choix artistiques, au moins, par le public, la presse, et un nombre grandissant d'interprètes.

« BBC music magazine », « Classica-Répertoire », « Columns », « Tokafi » (dédié à la musique contemporaine) ainsi que de nombreuses émissions radio, soulignent l'excellence de l'« architecture », l'émotion authentique, le respect du style de l'époque et l'affinité émotionnelle avec notre temps, de chacune de ces productions.

www.syntagma7.org,
www.danilevski.org

1. Che ti zova nasconder el bel volto

Che ti zova nasconder el bel volto?

Donna, la bella pietra stando ascosa,
nessum pò dir quanto sia preciosa;
ma chi la vede si la loda molto.

Cum più t'ascondi, più desio mi mena:
donca non voler più ch'io porti pena,
ch'amor per ti servir lo cor m'ha tolto.

2. Alta serena luce

Alta serena luce
io veggio ben omai
che dove vai ogni piacer riluce.

Ogni piacer riluce, donna mia,
appresso dove tuo biltà si posa;
e quando movi d'una parte via
amaro pianto lassa lei dogliosa:
ond'io non sento posa
ne gli miei sensi tristi
po' che partisti el ben che mi conduce.

Why would you wish to hide your lovely face?

No one can tell how much a gem is worth,
o woman, if it is hidden from view;
but when it is on view, it is much praised.

The more you hide, the stronger my desire
goads me: do not, therefore, prolong my
suffering,
since love has placed my heart wholly in your
service.

Lofty serene light
by now it's clear to me
That all pleasures glow brighter where you go.

All pleasures glow brighter, my beloved,
wherever your loveliness appears;
and when you move away from any place,
what is left there is grief and bitter tears.
Hence I can feel no peace
within my cheerless senses
after you went away, my leading light.

4. Per un verde boschetto

Per un verde boschetto
seguito l'orma d'un zentil brachetto.

Con voce quasi umana
'Seguita me', latrando e' par che dica:
Ond'io con mente sana
de seguirarlo n'ho preso fatica,
sperando che la plica
me sciolga de quel nodo così stretto.

7. Benché partito da te

Benché partito da te 'l corpo sia
sospir' e piange lo cor n'è dia.
.....
lo non rimiro colla mente alcuna
che nata sie con si nobile aspetto.

8. Amor tu solo 'l sai

Amor, tu solo 'l sai
quella che 'l mie cor tene
per cui spess'avene
ch'ì piango meco gl'infiniti guai.

Nessuno 'l sa se non colui che 'l prova

I follow through a green grove
the traces of an elegant retriever.

With almost human voice,
"Follow me", its yelps seem to be saying.
Therefore, with a clear mind,
I've taken pains to follow it,
hoping it may undo
the tight knot that constrains me.

Although I am bodily parted from you
my heart sighs and weeps night and day.
.....
I don't see with my mind's eye any woman
who was born with such a noble aspect.

O Love, you only know
the one who holds my heart
so that I often weep
all by myself over my endless woes.

Only those who experience it know how

come dentro dimora
chi non ha con cui sprema 'l suo dolore.
Fa come el foco, ch'ardendo non trova
via, onde divora
più che non fa sfogando suo valore.
Omai per tanto ardore
non sentirò più bene
ché chi tanto sostiene
già più non po' e morir lo vedrai.

10. Che l'agg'i' fatto

Che l'agg'i' fatto a questa donna altera
che cavato m'ha 'l core
sì che morir mi fa per lo su' amore?
.....

Ma tu che fa', Cupido? Or ché non tendi
l'arco e l'aurato strale?
Saetta in le', sì che equal doglia senta.

13. Qual lege move la volubel rota?

Qual lege move la volubel rota?
Fortuna cieca. L'om da nula ascende,
e 'l più cativo più triunfo prende.

Quello a chi de beltà la verde fronde
cinge la testa, el fianco in tera preme

one's sorrow stays inside,
if it's not shared with someone else; like fire
which, burning and not finding a way through,
burns much more than it would
if its power could have a normal outlet.
The fire is such that I
will no longer feel good,
'cause one who bears so much
can do it no longer, and you will see him die.

What is it I have done to this proud lady
who has taken out my heart
so that she makes me die for love of her?
.....

Cupid, what are you doing? Why don't you
stretch your bow? Shoot at her your golden arrow
so that her suffering is equal to mine.

Which law moves the turning wheel of fortune?
Blind chance. Man rises up from nothing
and the worst one enjoys the greatest triumph.

But he, whose head is circled by the green
crown of beauty, prostrate lies on the ground,

e mendicando reduce a le streme.

Vedese la virtù quando l'om perde
e 'l vicio quando l'entra 'l prato verde.

15. Chi vuol veder l'angelica bellezza

Chi vuol veder l'angelica bellezza
miri sott'un bel velo
e vedrà più che non ci mostra 'l cielo.

Se 'ciel ci mostra 'l sol e le suo stelle
quest'angelica dea
ci mostra 'l suo lucente e gentil viso;
mostraci le suo luci sante e belle
e quando meno lucea
avanzò di bellez'el paradiso.
Per Dio mirat' el suo sacrato riso
sotto candido velo,
che d'ora in ora ne fa invidi' al cielo

14. Mille merzede

Mille merzede, Amor, che tratto m'hai
di pene, e in allegrezza messo m'hai.
Tu m'ha' da molta pena e doglia tratto
e per pietà mi da' vita amorosa,
ond'io son sempre a te sugetto, ratto

and is reduced to extremities by begging.

A man displays his virtue when he loses;
his vices, when he enters the green pastures.

Who wants to know what angel beauty is like,
let him look under that beautiful veil,
and he'll see more than heaven can show.

If heaven shows us the sun and the stars,
this goddess, like an angel,
shows us her bright and noble face; on us
she turns her shining pure and beautiful eyes.
When her beauty was least
bright, she outclassed the beauty of Paradise.
By God, look at her chastely smiling
under her candid veil:
surely Heaven must want her all the time.

A thousand thanks, Love, for delivering me
from pain, and placing me in the midst of joy.
You freed me from much sorrow and distress
and mercifully gave me a love life,
wherefore I'm always in your debt, and ready

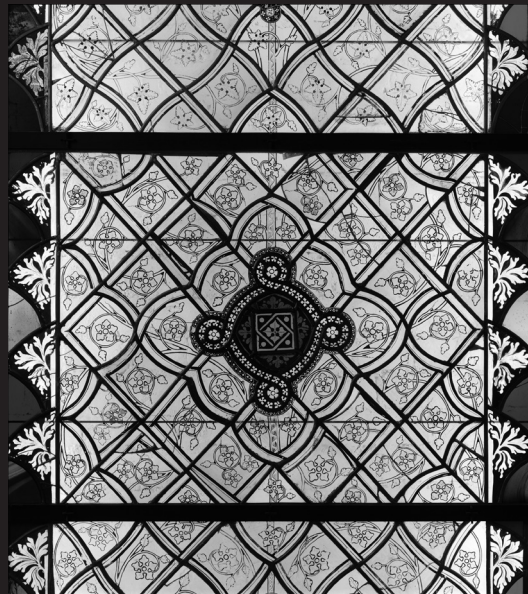
a farti con disio festa gioiosa.
Però mia vita non ti sarà ascosa,
anzi fia teco, e tua ovunque vai.

to celebrate you joyfully with desire.
That's why I will not hide from you my life
which now belongs to you, where'er you go.

Translated by Prof. Giovanni Carsaniga

Recorders by Bob Marvin (USA, 1992)
Colichon by anonyme (Italie, XVII?)
Lutes, bowed fiddle by Alexandre Danilevski (France, 1995, 1996)
Clavichord by John Morley (UK, 1989)
Portative organ by R.W.C. (UK, 1996)

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