



«ALTISSIMA LUCE»

Altissima luce col grande splendore in te dolce amore abiam consolança

Paolo Fresu and Daniele di Bonaventura's Version of
Il Laudario di Cortona

*Original arrangements of Paolo Fresu and Daniele di Bonaventura
Inspired by Laudario di Cortona*

Paolo Fresu, trumpet, flugelhorn, effects
Daniele di Bonaventura, bandoneon, effects
Marco Bardoscia, double bass
Michele Rabbia, percusssion, laptop
Perugia Chamber Orchestra
Armoniosoincanto Vocal group

Paolo Fresu

«Fresu is one of those musicians who come from time to time to remind us why jazz is so special and unique» (Buenos Aires Herald). One of the world's major trumpeters, prolific jazz artist Paolo Fresu has recorded around 400 titles since the Eighties. Born in 1961 in Sardinia, Italy, Fresu learned the trumpet at the age of 11 and later studied the instrument at the Cagliari Conservatory. Upon his graduation in 1984, he quickly accumulated awards, with accolades from France's Académie du Jazz and a Django d'Or. With a sound reminiscent of 1950's Miles Davis era, Fresu has created a style all his own, mastering with a natural ease any genre, from straight jazz to fusion. Between recordings and shows, Fresu also serves as artistic director for the Berchidda's Time in Jazz, his hometown's jazz festival. He is also involved in the production of numerous multimedia projects, cooperating with actors, dancers, painters, sculptors and poets, as well as writing music for film, documentary, video, ballet, and theater pieces. Mr. Fresu lives between Paris, Bologna and Sardinia. His unique trumpet sound is recognized as one of the most distinctive in the contemporary jazz scene.

He was honored with the important *honoris causa* degree at University of Milano, Italy and the historical "Sigillo di Ateneo" by Urbino University.

www.paolofresu.it

Daniele di Bonaventura

Daniele di Bonaventura

Daniele di Bonaventura is a composer-arranger and a pianist-bandoneonist. He was born in Fermo (in Marche region, Italy) in 1966. He started a classical training at the age of 8 and studied grand piano, cello, composing and orchestration. He obtained a diploma in composing. In the early stages of his career, he was already showing great interest in improvised music His music ranges from classical to contemporary music, from jazz to tango, from ethnic to world music, and he has also been involved in the worlds of theatre, cinema and dance.

He has performed at major Italian and international festivals and played and collaborated with the major names of the contemporary international music scene. He has released more than 20 albums on various labels among which ECM and Tük Music (with Paolo Fresu).
www.danieledibonaventura.com

Marco Bardoscia

Marco Bardoscia was born in 1982 in South Italy where he grows up. He graduated in classical double bass at the Conservatory of Lecce and later he achieves a master's in jazz music at the conservatory of Monopoli.

After the studies he moved to Brussels where has been teaching at the Royal Conservatory for two years.

In his career Marco has performed more than thousand concerts in four continents playing worldwide in several festivals.

He has appeared on over forty recordings and he plays his instrument without limits of genre or style. In the last year he has recorded and collaborated with Paolo Fresu, Daniele Di Bonaventura, Gianluca Petrella, Ernst Reijseger, Perico Sambeat, Paolo Damiani Double Trio, Raffaele Casarano, Luca Aquino, Banda Municipal de Santiago de Cuba and more. As band leader he released "Opening" in 2007, "The Dreamer" in 2011, "Tutti Solo" in 2015. As co-leader and founder of Puglia Jazz Factory he released "From the hell" in 2012 and "African way" in 2015 both discs came out for Parco della Musica Records. 2016 started with a series of three concerts at Umbria Jazz Winter Festival in Orvieto (Italy) alongside with Paolo Fresu.

As main composer and co-leader of the B.A.M. project (with Alborada String Quartet and Rita Marcotulli) he worked for "Trigono", the brand-new album produced by Tük Music, Paolo Fresu's record label.

<http://www.marcobardoscia.it/>



Michele Rabbia

Percussionist, drummer.

Born in Turin in '65, after his first studies at the school " Civica Savigliano , follows the courses of drums in Turin with Enrico Lucchini. In 1989 he went to the United States where he had the opportunity to attend lessons with Joe Hunt and Alan Dawson. Back in Italy, he moved to Rome and began his career performing and recording collaborating with Stefano Battaglia, Marilyn Crispell, Dominique Pifarely, Andy Sheppard, Eivind Aarset, Louis Sclavis, Paul McCandless, Paolo Fresu, Masa Kamaguchi, Antonello Salis, Maria Pia De Vito, Marc Ducret, Roscoe Mitchell, Vincent Courtois, Emile Parisien, Michel Godard, Rita Marcotulli, Benoit Delbecq, Jim Black, Anja Lechner, Matthew Shipp, Michel Portal, John Taylor, Regis Huby, François Couturier, David Linx, Ralph Towner, Aires Tango, Javier Girotto, Sainkho Namchylak, Jan Bang, Tore Brunborg , Enrico Pieranunzi, Matmos, John Tchicai, Bruno Chevillon , Furio Di Castri , Michel Benita , Italian Instabile Orchestra, Jean-Paul Celea , Giovanni Maier, Roberto Cecchetto, Paolo Damiani, Daniele di Bonaventura, Daniele D' Agaro, Giovanni Guidi, Luciano Biondini, Rosario Giuliani, Giorgio Pacorig, Gabriele Mirabassi, Gianluca Petrella, Giancarlo Schiaffini, and many others. His collaborations also extend in the dance with Virgilio Sieni, Tery J. Weikel , Giorgio Rossi , compose the music for the show " Genova 01" Fausto Paravidino for literature with the writer Dacia Maraini , Gabriel Frasca and Sara Ventroni , with the painter Gabriele Amadori and architect James Turrell.

He has performed in the most important European festivals, China, India and the United States and is actually one of the most appreciated percussionists of the contemporary music scene.

Chamber Orchestra of Perugia

The newly formed *Orchestra da Camera di Perugia* is the fruit of many years of experience by young Umbrian musicians in disseminating musical culture, especially with regard to productions aimed at youngsters in schools.

The collaboration between instrumentalists set in motion by the *Musica per crescere* project promoted by the *Perugia Musica Classica* Foundation has led to the wish to create an ensemble of strings and wind instruments whose activity can also extend to the concert hall. Concert organizers, both Umbrian and Italian, have at their disposition a new formation, the professionalism of whose members has been reinforced by collaborations with some of Italy's finest orchestras (Accademia di Santa Cecilia, Teatro alla Scala, Orchestra della Toscana, Camerata Strumentale "Città di Prato" and others) and by individual solo performances.

Amongst the musicians of the *Orchestra da Camera di Perugia* are some of the finest talents of the latest generation, winners of National and International Competitions and important scholarships, such as those awarded by the "Leandro Roscini" Prize, designed specifically for young Umbrian musicians.

The Orchestra's calendar is now filling up with engagements with celebrated conductors and soloists, amongst them Giovanni Sollima, Nicola Piovani, Paolo Fresu, Wayne Shorter, Stefan Milenkovich, Quincy Jones, John Patitucci, Danilo Pérez, Gregory Porter, Brian Blade, Bruno Canino and many others.

The orchestra is often utilized by Umbria Jazz Festival in several important projects.

Armoniosoincanto Vocal Group

Founded in 1997, Armoniosoincanto is a vocal ensemble usually made up of female voices. Since its inception, the group has striven to perfect a form of vocal purity that recreates how Medieval and Renaissance music would have sounded has accurately as possible. This vocal purity is characterized by the linearity and the distinctive timbre of the singer's voices, which transmit a precise clarity of sound that recreates the essence of prayer and the word of the ancient holy texts, amplified by the sound of ancient melodies. The singers' research has led them to explore Caroligian codexes, Medieval lauds and ancient texts - both sacred and secular - from the region of Umbria and Tuscany in particular.

In 2010 the ensemble was awarded first prize in the Monodic Christian Chant category at the International Polyphonic Competition "Guido D'Arezzo" and in 2006 with the second prize at the International "Seghizzi" Competition in Gorizia in the Gregorian Chant category in 2001.

The ensemble regularly gives concerts not in Italy but also abroad, in Sweden, Switzerland, Belgium, France, Hungary, Austria and USA. They have recorded many CDs: Ufficio Ritmico di San Francesco di Assisi; O Roma Nobilis (pilgrimage songs); Ave Donna Santissima, a musical exploration of the figure the Madonna during the Middle Ages; Requiem, featuring Gregorian Chant and secular music; Cantiones Duarem Volum, featuring music by Orlando di Lasso; Couperin's Messe pour le paroisses and Messe pour le convents with organist Adriano Falzioni and the Laudario di Cortona n° 91 recorded for Brilliant classics. In order to consolidate their research, the ensemble has organized various seminars and workshops on Gregorian Chant and ancient music, with experts in this field. The ensemble regularly collaborates with internationally renowned musicians and has given world premieres of musical works.



"Laudario di Cortona"

Codex Ms. 91 of the Etruscan Academy, universally known as "*Laudario di Cortona*", is the root that animated the entire history of Italian music and poetry. Francis of Assisi was the first to sing the praises of Creation "in the language that uses childlike words such as Mummy and Daddy", as in a nutshell Dante brilliantly defined the blossoming language, yet devoid of history and literature, that was once our medieval vernacular. In Umbria and Tuscany, that first, superlative sample of naive poetry gave rise to a form of poetry and sacred song, the *lauda spirituale*, a tradition that since then has never been discontinued and is still lovingly nurtured by the many "*laudesi*" companies that grace the regions of central Italy.

In the *Laudario di Cortona*, one can find unprecedented evidence of literary creation in vernacular, accompanied by its ancient melodies. When in 2016 Carlo Pagnotta and I decided to produce a concert with Paolo Fresu, Daniele di Bonaventura and the Chamber Music Orchestra of Perugia, our goal was to exalt the common identity of two of the Umbria Region's prominent music festivals, the *Sagra Musicale Umbra* (founded in 1937) and *Umbria Jazz* (founded in 1973). And since the *Laudario* is still a living part of our art and spirituality, it instantly came to my mind as the appropriate source material; so I asked Paolo Fresu and Daniele di Bonaventura to imagine a layout, starting off from those ancient chants, that would turn them into standards. I provided them with the melodies and complete recordings that had been executed with passion and extraordinary competence by the *ArmoniosoIncanto* vocal group, conducted by Franco Radicchia, who had also personally realized a new print edition of the *Laudario*.

Paired to the verses, the eternal charm of those chants came back to life in the souls of the performing musicians and thus in the souls of the audience, hence accomplishing once again its ancient emotional miracle. The first edition was presented at *Umbria Jazz* and, as befitted the event, was purely instrumental. For the following edition, which was held at the *Sagra Musicale Umbra* and performed within the humble enchantment of the templar church of *San Bevignate*, I wanted to take things further and make those *laude* sound in their full authenticity; so I asked Paolo and Daniele to include *ArmoniosoIncanto* and Franco Radicchia in the new concert plan. Since then, this second formula has encountered widespread favour following the numerous encore performances of *Altissima luce* that have been carried out in a great deal of Italian cities. Like a return to the cradle and to the purity of a music that originated from collective identity in the worship of God, the deep attachment that binds us all to that ever so ancient testimony from which our poetic and musical heritage derived has found expression through the work of Paolo Fresu and Daniele Bonaventura, Franco Radicchia and *ArmoniosoIncanto*, Marco Bardoscia, Michele Rabbia and the musicians of the Chamber Music Orchestra of Perugia.

*Alberto Batisti
Artistic Director
Sagra Musicale Umbra*

The LAUDARIO Codex 91 of the Etruscan Academy of Cortona

Taking on musical programmes drawn from sources dating back many centuries ago is a difficult task: the codices indicate identifying features, more schematic than exhaustive, of a practice in evolution over time and space. Only after a careful assessment of the relevant historic, ethnic, religious and musical parameters can one attempt an interpretation of the sources' content.

Our interpretation should therefore be distinctly modern, meaning that we must take into account the contexts and emotional environments in which the work is performed. There is in fact a marked connection between the musical aspect of a work and its surrounding social setting, be it sacred or secular. Research into musical colour and landscapes is inspired by the popular expression of religious passions, which stimulate the mind to recreate a pure, simple and communicative space.

During the period in which Medieval Italy witnessed the birth of communal societies as an alternative to the feudal tradition (which had characterised society from the first centuries of the Middle Ages until the 12th – 13th centuries), in the musical world we observe the production of manuscripts that are associated with this period in history, and that bear the fruit of its innovation and culture.

It was precisely this context of communal societies that gave rise to confraternities of middle class lay people in particular, which became the expression of the common arts. These associations became very important in the production of paraliturgical musical manuscripts. These manuscripts consisted of texts which were written, for the most part, in common vernacular, and which described the Christian images and symbols of Medieval Europe.

Each confraternity was charged with the important responsibility of offering help and support to the poor, as well as committing itself to the devotional exaltation of a relevant saint, after whom the confraternity was often

named. These confraternities also took care of their associated places of worship, many of which still exist today in numerous Italian cities and kept them running efficiently and for their intended purpose.

Cortona, an extraordinary medieval city, is lucky enough to still retain one of the best examples of paraliturgical musical production made by the confraternity of Santa Maria delle Laude from the Church of Saint Francis. The date of the manuscript is not entirely clear. Some sources maintain that it was written around 1250 while, according to others, it may have been produced at any time between 1270 and 1290.

The manuscript was discovered by Girolamo Mancini in 1876 and brought to light one of the very few examples of a laudario composed of both text and music.

The importance of Cortona's Manuscript 91 is due principally to its content, which includes monodic sections of devotions to Mary, texts of moral instruction and many references to Franciscanism and the liturgical calendar.

Devotion to the Virgin accounts for much of the theme of the Laudario; a fact which does not seem at all unusual if we consider that in the 13th century all of Europe was feeling the urge to produce literary and musical works specifically dedicated to the worship of Mary. The sound of Codex 91 is characterised by texts from the legend genre which evoke a musical and interpretative perspective based on the Word as the guiding light for the medieval Christian, who listens respectfully to the sacred text and finds within it the true essence of the Divine.

It evokes an atmosphere full of auditory meanings linked to symbolism, where the melody is put to the service of the text; the melody, therefore, exists only to give auditory amplification to the theological meaning.

Consisting of 47 laude, all of which include music except for the fifth, the Laudario di Cortona is regarded as the most important document for the Lauda of the 13th century and represents a testament to the sacred musical expression practised in the villages of southern Tuscany and Umbria.

It is the first known document in vernacular Italian to be set to music. This is an Italian organised around structures that recall its ancient origins in the Arab and Hispanic traditions, mixed to the Franciscan polyphony which was so popular at that time.

The compendium consists of laude in a variety of forms: hymnodic, responsorial, chorused (where the repetition of text is accompanied by a recurring melody) and zajalesque (where the musical structure mirrors the poetic shape).

Sacred melodies were often mingled with secular music, creating the *contrafacta* mode, sacred text combined with secular music and vice versa, as well as melodies used in combination with different verbal expressions. The monody written in the codex did not preclude the use of polyphonic expressions in use during the Middle Ages; the concepts of multivocalism or polyphony had already emerged by the 6th and 7th centuries and asserted themselves later, thanks to the contribution made by Guido d'Arezzo in the 11th century.

A kind of official status was granted to the Organum and the Discantus (descant), where the melody of Gregorian origin became the base element for elaborations of varying richness and sonorous elements from a sustained voice as a drone or false drone.

It is only fair to ask how this seemingly complicated type of expression found its way into popular use. One possible response could be that the first organum was presented as a simple punctum contra punctum, i.e. note against note.

This introduced a form of vocal polyphony, which highlighted the sense of community expression, giving everyone the possibility of expressing themselves using their own voice; not only regardless of a person's identity as man, woman or child, but also irrespective of one's vocal capabilities, however limited it may have been.

The melodies used for descants, with simple or double drones, did not go beyond the tetrachord or the hexachord, and only rarely reached the octave. This form of polyphony therefore went some way towards meeting the needs and abilities of all of the faithful. It created textures that were simple yet extremely evocative, even where popular instruments were used in order to sustain and reinforce the polyphony. These included the portative organ, the lute, the vielle, the recorder and double recorder, the psaltery and various percussive instruments.

(Franco Radicchia)

pannonica



First violins
Paolo Franceschini**
Azusa Onishi
Paolo Castellani

Second violins
Luca Arcese*
Silvia Palazzoli
Gustavo Gasperini

Violas
Mizuho Ueyama*
Elga Ciancaleoni

Cellos
Gianluca Pirisi*
Mauro Businelli

Double Bass
Alessandro Salvatore Schillaci

Oboe
Simone Frondini

Bassoon
Alarico Lenti

** Leader (Concert Master)
* Leader

Armoniosoincanto Vocal Group

Caterina Becchetti, Elisabetta Becchetti, Paola Incani, Francesca Maraziti, Francesca Piottoli, Sauretta Ragni, Andreina Zatti e Lucia Zonfrilli.

Franco Radicchia, director