

La Fonte Musica



MICHELE PASOTTI **conductor**

La **Fonte Musica** is an early music ensemble on period instruments, founded and led by Michele Pasotti. La Fonte Musica was founded to interpret the astonishing musical season which goes from the end of the middle ages to the beginning of the humanism, with a particular focus on Italian Trecento. Our repertoire and research stretches until the end of Renaissance.

A constant and serious philological research is at the origin of every project together with a careful deciphering of rhetoric and grammar in order to understand and translate the creativity, refinement and beauty of ancient music with an experimental attitude for us today.

The ensemble has performed in the most prestigious early music festivals around Europe: Oude Muziek (Utrecht), Resonanzen (Konzerthaus, Vienna), MA Festival Bruges, Ravenna Festival, Innsbrucker Festwochen der Alten Musik, Laus Polyphoniae Antwerpen, Regensburg Tage Alte Musik, Wratislavia Cantans (Wroclaw), Herne Tage Alter Musik, Concerts Medieval du Musée de Cluny (Paris), Urbino Musica Antica, Festival Voix et Route Romane, Festival de Lanvellec, Musica Sacra Maastricht, Konzertsaal der Wiener Sängerknaben (Vienna), Festival Trigonale (Klagenfurt), Festival Povia de Varzim, Festival Bachowski (Swidnica), Teatro la Fenice (Venise), Festival MiTo (Milan-Turin), Venetian Center for Baroque Music (Venise), Vespri in San Maurizio (Milan), Brighton Early Music Festival.

Enigma Fortuna, our 4 cds box containing the first recording of the complete work by Antonio Zacara da Teramo will be released at Alpha Classics in April 2021.

La Fonte Musica concerts and cd have been broadcasted by BBC (United Kingdom), Rai Radio Tre (Italy), ORF 1 (Austria), WDR (Germany), RBB kulturradio (Germany), Polskie Radio (Poland), NPO Radio 4 (Netherlands), Antena 2 (Portugal).

La Fonte Musica last cd "Metamorfosi Trecento", released by the french label Alpha won the DIAPASON d'OR and Disco del Mese (Amadeus). DIAPASON elected "Metamorfosi Trecento" among The 100 records that all music lovers need to know.

"Metamorfosi Trecento" was also a finalist the best cd of the year (Early Music) at the International Classical Music Award (ICMA).

The first recording project "Le Ray au Soley. Musica alla corte pavese dei Visconti (1360-1410)" received the "Supersonic Award" by Pizzicato. DIAPASON rated the cd with 5 diapasons and reviewed it as an "impressive first disc". It was also Disco del Mese and finalist for Disco dell'Anno on Amadeus.

"La Fonte Musica has a force that echoes that of the pioneer interpreters of medieval music"
(Diapason, 2018)

"An absolutely perfect production [...] only in this way it is possible to have an authentic dialogue with this extraordinary moment in the music of the Middle Ages"
(Pizzicato)

"An absolute mastery of all aspects of these repertoires [...] a phenomenal research on medieval sources, on the theory and musical languages of the time"
(Diapason, 2017)

Michele Pasotti

Lute and conductor



Since his beginnings with the electric guitar, Michele Pasotti plays and listens to very different musical genres.

He graduated in Lute with highest honours, studying with Massimo Lonardi, and specialized attending masterclasses by Hopkinson Smith and Paul O'Dette. At the Civica Scuola di Musica in Milan he later specialized in Renaissance music Theory and

Counterpoint and deepened the study of late medieval practice both in Milan and Barcelona (Esmuc). At Rome's University "Tor Vergata" he attended the specialization course Ars Nova in Europa, getting a first class degree.

He also received a first class degree in Theoretical Philosophy with a dissertation on Martin Heidegger.

From 2013 to 2018 Michele Pasotti held an Ars Nova course at the Civica Scuola di Musica di Milano. He is professor of Lute at the Conservatorio di Musica "B.Maderna" in Cesena He also gives lectures, either on musicological subjects, or to introduce and spread the knowledge of lutes and early music, also with Radio Broadcasts (Rai Radio 3).

He is founder and director of la Fonte Musica, the center of his musical life.

Beyond the activity with la Fonte Musica, he is called to conduct other ensembles like Capella Cracoviensis e Harmonia Cordis.

He plays regularly with Il Giardino Armonico, I Barocchisti, Les Musiciens du Louvre, Balthasar-Neumann Ensemble, Collegium Vocale, Arcangelo, Les Musiciens du Prince, Akademie für Alte Musik Berlin, Il Ricercar Continuo, Coro e Orchestra Ghislieri, Sheridan Ensemble, Cecilia Bartoli.

He loves playing chamber music with Alena Dantcheva, and his trio Il Ricercar Continuo with Giulia Genini e Alessandro Palmeri.

He was guested by the most eminent musical seasons and concert halls in Europe, United States and Asia and was directed by Claudio Abbado, John Eliot Gardiner, Giovanni Antonini, Philippe Herreweghe, Thomas Hengelbrock, Diego Fasolis, Christophe Rousset, Andrea Marcon, Monica Huggett, Nathalie Stutzmann, Barthold Kujiken.

As a soloist (lutes, theorbo, baroque guitar) he has a repertoire that spans from the Middle Ages to the late Eighteenth century. He recorded a cd devoted to the great 17th century guitarist Francesco Corbetta (Dynamic).

He played in more than 70 recordings (beyond those for Deutsche Grammophon, Decca, EMI/Virgin Classics, Naïve, Warner, Sony/Deutsche Harmonia Mundi, SWR, Glossa, ORF, Ricercar, Avie, The Classic Voice, Amadeus) and took part in several live broadcasts (BBC, ORF, WDR, Radio Polskie, Rai Radio 3, Rete 2 of Rsi, France 2, France Musique, Mezzo).

Musicians in La Fonte Musica:

Francesca Cassinari, *soprano*

Alena Dantcheva, *soprano*

Gianluca Ferrarini, *tenor*

Massimo Altieri, *tenor*

Efix Puleo, *fiddle*

Teodoro Baù, *fiddle*

Federica Bianchi, *gothic organ and clavisimbalum*

Michele Pasotti, *lute and conductor*



PROGRAMS

I. Dante Nova. Music from Dante's Divina Commedia

(from 13 to 7 musicians. Possibility to add an actor)

700 years ago, Dante died. In the same years, Ars Nova was born. Dante probably didn't see Ars Nova in writing, but he surely listened to the polyphony that was, at that time, finding its new way to be written. Philippe de Vitry and Johannes de Muris published, in those years, their essays about musical writing that they called Ars Nova, a new way to write the music that will clear the way for a century of great musical creativity.

The pieces of our program come from this century, the Ars Nova century.

It's DanteNova, then: an incandescent star full of colours, fantasy and imagination. The one of Dante and the one of Ars Nova Masters.

The music accompanies the divine journey that Dante imagines to do in his Comedy. Our concert retraces many of the places in which music resounds: from silences full of moans of the Inferno to the angelic sounds of the Paradiso.

"Sommamente si diletto in suoni e canti nella sua giovinezza e a ciascuno che a quei tempi era ottimo cantatore e sonatore fu amico ed ebbe sua usanza"

G. Boccaccio, Vita di Dante

"La musica [...] trae a sé gli spiriti umani, che sono vapori del cuore, sicché quasi cessano da ogni operazione, che l'anima intera quasi corre allo spirito sensibile che riceve il suono!"

Dante, Convivio, cap II

Program

INFERNO

A) Selva Oscura, Pluto

1) I,1-27 Selva Oscura

Deducto sei, Antonio Zacara da Teramo

2) VII, 1-15 Pluto

Deus Deorum Pluto, Antonio Zacara da Teramo

B) Fortuna, Godi Fiorenza

3) VII, 67-96 Fortuna

Dime Fortuna, Antonio Zacara da Teramo

4) XXVI, 1-12 Godi Fiorenza

Godi Firenze, Paolo da Firenze

C) Nembrot, Lucifero

5) XXXI, 71-72 *Il gigante Nembrot parla un linguaggio
incomprensibile e suona il corno*

6) a) XXXIV, 1 *Vexilla regis prodeunt*

Vexilla regis prodeunt, Canto gregoriano

b) XXXIV, 16-59, *Lucifero*

Fons Totius Superbiae/O Livoris Feritas/Fera Pessima, Guillaume de Machaut

PURGATORIO

A) Penitenza e Amore

1) a) II, 37-51 *In exitu Israël de Aegypto,*

In exitu Israël de Aegypto, Canto gregoriano

b) *Casella 76-117*

Che Cos'è quest'Amor?, Francesco Landini

B) Ciclo delle preghiere

2) a) VII, 65-84, *Valletta dei principi negligenti*

Nostra Avocata, Anonimo/Zacara da Teramo

b) VIII, 1-18. *Pregiera delle anime al tramonto*

Lucente Stella, Anonimo (Codice Rossi)

c) IX, 130-145, *La Soglia del Purgatorio*

Te Deum laudamus, Canto gregoriano

3) XVI, 1-24 *Agnus Dei degli iracondi*
Ave Sancta Mundi Salus/Agnus Dei, Matteo da Perugia

C) Ciclo delle donne

4) a) XIX, 1-24 *Sirena che canta*
Sì chome al canto della bella Yguana, Jacopo da Bologna

b) XXVII, 5-9 *Angelo della castità che canta*
Fenice fu', Jacopo da Bologna

5) a) XXVII, 91-108, *Sogno di Dante, Lia*
Questa Fanciulla Amor, Francesco Landini

b) XXVIII, 7-42. XXIX, 1-30, *Matelda*
Agnus Dei 'Questa Fanciulla', Francesco Landini/Anonimo

6) XXX, 1-39 *Apparizione di Beatrice*
Più chiar che'l sol, Anthonello da Caserta

PARADISO

A) Piccarda Donati

1) III, 121-130 *Piccarda svanisce cantando Ave Maria*
Ave Stella Matutina, Anonimo

B) Osanna di Giustiniano e degli spiriti amanti

2) a) VII, 1-9, *Congedo di Giustiniano*
b) VIII, 13-30 *Ascesa al terzo cielo, Osanna degli spiriti amanti*
Sanctus dalla Messe de Notre Dame di **Guillaume de Machaut**

C) Contemplazione di Maria

2) a) XXIII, *Raggio di Sole* 79-84,
b) *La circolata melodia dell'Arcangelo Gabriele* 97-111,
c) *Regina Coeli delle anime dei beati* 127-129

a) **Le Ray au Soleyl, Johannes Ciconia**

b) *Laudemus Virginem/Splendens Ceptigera*, Anonimo (Llibre Vermell de Montserrat)

c) *Ave Maris Stella*, canto gregoriano e diminuzione strumentale (Codex Faenza)

D) Gloria e Osanna degli Angeli

3) a) *XXVII, 1-15, Gloria*

Gloria, Matteo da Perugia

b) *XXVIII, 94-120 Le gerarchie angeliche cantano Osanna*

Cantan gli angiol lieti/Osanna, Anonimo

E) Maria e Mente di Dio

4) *XXXII, 88-99 Contemplazione di Maria, Gabriele canta 'Ave Maria Gratia Plena'*

Mariam matrem Virginem, Anonimo (Llibre Vermell de Montserrat)

5) *XXXIII, 115-145 La mente di Dio, misteri della Trinità e dell'Incarnazione*

Credo III, Antonio Zacara da Teramo

II. Enigma Fortuna. The art of Antonio Zacara da Teramo

(from 11 to 6 musicians)

Antonio Zacara da Teramo (ca. 1360/1416?) is certainly one of the most important Italian composers from Middle Age to Renaissance. His music is featured by the widest variety of styles, registers and forms. He was also one of the most talented, productive, widespread and most frequently copied of his time. And he probably influenced the most the next generation of musicians, he was a real link between Middle Age and Renaissance.

Enigma Fortuna is an invitation to discover the great dynamism and eccentricity of Antonio Zacara's music, that combines riddles and oracles, proverbs, words in dialect, sarcastic tone, autobiographic lyrics, and in some pieces a great innovation in rhythmic.

He was a dreamer with a great talent and he should become part of our cultural landscape.

Antonio Zacara da Teramo/Anonymous (Codex Faenza 117) *Un fior gentil m'apparse*

Antonio Zacara da Teramo *Deus deorum Pluto*
 Gloria Un fior gentil
 Credo Deus deorum

Anonymous (Codex Faenza 117) *Deduto sey*

Antonio Zacara da Teramo/Anonymous *Nostra avvocata se' et sempre fosti*

Antonio Zacara da Teramo *Deduto sey a quel che mai non fusti*
 Rosetta che non cançi mai colore
 D'amor languire, suspirare e piangere

Anonymous (Codex Faenza 117) *Rosetta*

Antonio Zacara da Teramo *Gloria Rosetta*
 Credo Scabioso
 Ad ogne vento come foglia
 Gloria Ad ogne vento

III. Vespro della Beata Vergine by Claudio Monteverdi

Versiculum Deus, in adjutorium meum intende

1. *Responsorium* Domine ad adiuvandum me festina
2. Dixit dominus
3. Nigra sum
4. Laudate pueri
5. Pulchra es amica mea
6. Laetatus sum
7. Duo Seraphim clamabant
8. Nisi dominus
9. Audi, coelum verba mea
10. Lauda, Jerusalem dominum
11. Sonata sopra Sancta Maria ora pro nobis
12. Ave maris stella
13. Magnificat I septem vocibus et sex instrumentis

IV. Le Ray au Soley. The Light of Johannes Ciconia

Music at the Visconti Court at the end of XIV Century.

(from 11 to 5 musicians)

Niccolò Da Perugia	<i>La fiera testa</i>
Filipotto Da Caserta	<i>En attendant</i>
Bartolino Da Padova	<i>Alba colonba</i>
Anonimo	<i>Isabella</i>
Paolo Da Firenze	<i>Soufrir m'estuet</i>
Matteo Da Perugia	<i>Ne me chaut</i>
Anthonello Da Caserta, Matteo Da Perugia	<i>Più chiar che'l sole</i>
Anonimo	<i>Di vertù vidi</i>
Johannes Ciconia	<i>Le ray au soleyl</i>
	<i>Sus un' fontayne</i>
	<i>Una panthera</i>
Johannes De Janua	<i>Ma douce amour</i>
Jaquet De Noyon, Johannes Simon Hasprois	<i>Puisque je sui fumeux</i>
Jacob De Senleches	<i>La harpe de melodie</i>
Anthonello Da Caserta	<i>Del glorioso titolo</i>

Music written for (and against) the Viscontis is the mature fruit of medieval civilization at the end of its time. Humanism, whose advent can already be glimpsed from the plot of the stories from which these musics emerge, must challenge the aesthetics that underlie the compositions of the late medieval masters, cannot bring with it the *subtilitas*, cannot remember the melancholy of the sunset of the Middle Ages. Other names, other forms, other states are necessary. Perhaps the harmony that we feel and that we hope to be able to communicate with the music and poetic world of "Le ray au soleyl" rests on a sensitivity common to the epochs in which one time announces its end. Then, it may happen that the rare gems that mostly forgotten masters have sparingly left us can now easily communicate to us, naturally, their astonishing beauty, as fragments of a common language.