



**BARCELONA MASS**  
**MUSICA NOVA ENSEMBLE**  
ARTISTIC DIRECTION : LUCIEN KANDEL

**m**usica  
nova

Lyon





*Caroline Magalhaes, Christel Boiron, Esther Labourdette : cantus  
Lucien Kandel, Xavier Olagne : contratenors  
J  r  mie Couleau, Thierry Peteau : tenors  
Joseph Rassam : orgue*

### Barcelona Mass

The monarchs of the Royal House of Catalonia-Aragon were considered outstanding benefactors, making the Royal Court one of the major music centers in Europe, attracting minstrels from many countries. In addition, many singers in the Royal Chapel of Barcelona came from the pontifical chapel of Avignon.

Barcelona Mass, polyphonic mass of the late 14th century takes part of the liturgical repertoire of the Papal Chapel installed in Avignon but also of the Aragonese Court of Barcelona from where it got her name. It constitutes one of the first full polyphonic cycles of the ordinary part of the Mass still used today, like the famous Mass Notre-Dame by Guillaume de Machaut. It thus contains the usual parts, namely Kyrie, Gloria, Creed, Sanctus and Agnus Dei. The last part, the Agnus Dei, is at four voices while the others are three voices.

Despite apparent internal consistency, several parts were independently composed by different authors, most of whom remain anonymous, and it was not until later that they were brought together to form a coherent corpus. Barcelona Mass is on a beautiful manuscript on parchment, which was added to the collections of the Library of Catalonia in 1926.

Musica Nova offers a renewed reading of this work. The choices of alterations (flats and sharps) made possible by the principles of musica ficta will be done in collaboration with G  rard Geay. The work will reveal new tones unprecedented to this day and singers will read directly on the facsimile of the manuscript. Motets from the same period will complete this program. The works of the two main figures of Ars Nova, Philippe de Vitry and Guillaume de Machaut, but also of less famous authors present in the manuscript of Ivrea (Italy), are one of the main sources of this repertoire.

Known and recognized for his interpretations of the Mass Notre Dame and Motets of Machaut, Musica Nova intends to restore all its brilliance to this Mass of Barcelona and the polyphonic repertoire of the Curia of Avignon and Aragonese Court, which radiated throughout Christendom.





# PROGRAM

## **Philippe de Vitry**

Vos qui admiramini/Gratissima Virginis/Gaude gloriosa \*

## **Codex Roberstsbridge**

Adesto

(organ tablature after the motet of Vitry)

## **Pierre de Bruges**

Musicalis sciencia/Sciencie laudabili \*

## **Guillaume de Machaut**

Amours qui a le pouvoir/Faus samblant/Vidi Dominum \*

## **Anonymous**

Rachel plorat/Ha fratres\*

O Philippe/ O bone dux\*

Flos ortus inter lilia/ Celsa cedrus/Quam magnus pontifex\*  
(decrease of the organ according to the motet of Vitry)

A vous Vierge de doucour/Ad te Virgo/Regnum mundi \*

## **Bernard de Cluny**

Apollinis ecclipsatur/Zodiacum signis lustrantibus/In omnem terram \*

## **Guillaume de Machaut**

Martyrum gemma latria/Diligenter inquiramus/Christo honoratus \*

*\* Manuscript of Ivrea (Italy)*

Pause

## **Barcelona Mass**

Kyrie

Gloria tropé « Splendor Patris »

Credo (Sortis)

Sacro sanctus / Sanctus miro gaudio

Agnus dei





# BIOGRAPHIES

## MUSICA NOVA

Founded in the year 2000, the Musica Nova Ensemble brings together a group of talented singers, and also sometimes instrumentalists, under the artistic direction of singer and conductor Lucien Kandel.

A passionate quest in search of emotion through music drives the group to produce a diverse musical programme. From the Middle Ages to Baroque, Musica Nova departs into various musical periods and universes.

The ensemble approaches its music with an eye for historical accuracy, through the use of original manuscripts. The interpretation of period documents involves a serious reflection with respect to the musical rules of the time (such as *musica ficta* and pronunciation) as well as the intended nuances of the pieces.

The singers and musicians read their music in facsimile and their interpretation of it is thus inevitably modified.

The result is a very specific sound, a particular momentum, a musical line which make of Musica Nova one of the most exceptional Early Music ensembles in the world, a group whose energy seems to transport the listener; temporally and spiritually.

The Musica Nova Ensemble has performed on some of the most prestigious French and international stages, and several of its recordings are considered benchmark interpretations.



## LUCIEN KANDEL

*Artistic director*

After studying German and Linguistics at the University of Limoges, Lucien Kandel turned to singing. Between 1991 and 1996 he was trained at the Conservatoire National Supérieur de Musique (CNSM) in Lyon, where he studied classical, romantic and contemporary repertoires under Jacqueline Bonnardot and subsequently ancient chant under Marie-Claude Vallin. He has performed all types of music from Gregorian chant to present-day works. He has sung regularly with A Sei Voce, The Huelgas Ensemble, Elyma, The Bernard Tetu Solistes de Lyon and Douce Mémoire.

Lucien Kandel is particularly committed to the pedagogy of singing and he has taught at the ENS-LSH in Lyon as well as at the Académie des Cuivres in Le Monastier. He is also regularly invited to direct master classes at Royaumont Abbey on the repertoires of the fourteenth and fifteenth centuries.

He has been teaching ancient music at the Haute École de Musique in Geneva since 2011.



# ENSEMBLE MUSICA NOVA

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The Musica Nova ensemble receives support from the  
DRAC and the Auvergne-Rhône-Alpes Region.