

The background of the entire page is a Renaissance-style painting. It depicts a city built on a steep, green hillside. In the foreground, a river flows through the city, with several wooden boats. The city features a large, prominent cathedral with a tall, ornate tower and a red-tiled roof. Other buildings with red-tiled roofs are scattered across the hillside. The painting is characterized by its vibrant green tones and detailed architectural elements.

Musica
nova

Direction Lucien Kandel

MOTTETI DEL FIORE

Music printing, 16th century

LYON-FLORENCE AT THE RENAISSANCE

The Lyonnaise Renaissance began in the middle of the 15th century, with the inauguration of the Lyon fairs by the King of France. This event suddenly places the city at the heart of the great European trade and energizes the episcopal city. Soon, new communities, mostly Italian, come to settle in the city. Lyon becomes a flagship place of the Renaissance, including intense banking and editorial activities.

The musical life of Lyon, at that time, remains difficult to quantify. Many of the musicians who have worked in Lyon have not spent their entire career there, and sometimes only the edition of one or more books of music testifies to their passage. The canons of the primatiale Saint-Jean refuse any evolution of their way of conducting the offices, making sure to remain at plain-chant. It is the same for the chapels submitted to their authority, in which no chapel master is identified. There is only in the church Notre-Dame de Confort, parish of the Florentine community of Lyon, where we suppose a real musical activity, thanks to the Florentine organist Francesco Layolle, very involved in music publishing alongside of the printer-librarian Jacques Moderne.

The latter occupies a singular place in the publishing industry of Lyon Renaissance devoting most of its resources to European-wide musical projects. Originally from Istria, he came to Lyon in around 1523, in connection with the Florentine colony and took advantage in particular of his relations in Italy to publish the best of the European repertory which he diffuses then via the fairs of Lyon. Developing, at the same time as his Parisian competitor Attaignant, the printer of the king, a new technique with mobile musical characters, he represents the first alternative to Parisian editions.

With the support of Francesco di Layolle, he publishes an edition in eight volumes, the «Motteti del Fiore». Printed in Lyon, it is one of the largest collections of motets from the first half of the 16th century. Alongside the works of Gombert, Willaert, Verdelot ... known throughout Europe, there is the music of French composers, from the Lyon region and surrounding areas. A unique liturgical repertoire appears. He reveals poignant works related to the penitential theme (Psalms of David), very popular in Lyon circles, and imported to France from Florence Savonarola.

A portrait of Jacques Moderne, a man with a full beard and a black cap, wearing a dark robe with a fur collar. The background is a textured green.

Jacques Moderne
β Istria 1495 - † Lyon 1560



THE PROPOSED PROGRAM

This program can be adapted according to your wishes and liturgical periods.

Francesco de Layolle

Contrapunctus "Missa de Sancto Johanne Evangelista" (Lyon, 1528)
In medio ecclesie aperuit os eum (Introitus), Exiit sermo inter fratres (Responsorium)

Gosse

Ecce Dominus veniet (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1539)

Coste

Puer natus est - Conditor alme siderum (Motteti del Fiore V à 5, Lyon, Jacques Moderne, 1543)

Francesco de Layolle

Media vita (Contrapunctus, Lyon, Étienne Gueynard, 1528)

Loyset Piéton

Miserere (extrait des Davidici Poenitentiales Psalmi, Lyon, Jacques Moderne [vers 1532], reconstitution de l'Alto par Marc Busnel)

Pause

Jean Courtois

Inviolata et casta (Motteti del Fiore I à 4, Lyon, Jacques Moderne, 1532)

Jean Lhéritier

Ave verum (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1539)

Nicolas Gombert

Tota pulchra es (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1542)

Loyset Piéton

Salve Crux (Motteti del Fiore III à 4, Lyon, Jacques Moderne, 1539)

Francesco de Layolle

Libera me (Motteti del Fiore II à 4, Lyon, Jacques Moderne, 1532)

Philippe Verdelot

Si bona suscepimus (Motteti del Fiore II à 5, Lyon, Jacques Moderne, 1532)

Pierre de Villiers

Sancte Stephane (Motteti del Fiore V à 7, Lyon, Jacques Moderne, 1542)



THE PROGRAM IN A FEW KEYS

Francesco de Layolle

Contrapunctus "Missa de Sancto Johanne Evangelista"

In medio ecclesie aperuit os eum (Introitus), Exiit sermo inter fratres (Responsorium)

These are two excerpts from the first book of polyphonic music published in Lyon in 1528 by Etienne Gueynard, editor to whom Moderne is related by his wife.

It is polyphonic for the feast of the Evangelist, St. John. You will discern plainsong chanted in regular notes in the tenor voice while other voices will realize an imitative counterpoint around this cantus firmus.

Gosse

Ecce Dominus veniet (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1539)

Coste

Puer natus est - Conditor alme siderum

Gosse et Coste are two figures that appear only in the Lyon edition of Jacques Moderne. These two motets are related to the time of Advent.

The *Puer natus est* of Coste quote the *Conditor alme siderum*, Christmas very well known at the time that was sung every Sunday of Advent accompanied by cheers: « noé, noé, noé ». Coste surprises by adding in the end a French adaptation of the *Conditor* : « Voici le temps que Dieu fut né ».

Francesco de Layolle

Media vita (Contrapunctus, Lyon, Étienne Gueynard, 1528)

Loyset Piéton

Miserere (extract from *Davidici Poenitentiales Psalmi*, Lyon, Jacques Moderne [vers 1532], reconstitution of the Alto by Marc Busnel)

Francesco de Layolle at the origin of motet *Media vita*, is a Florentine organist who came to Lyon around 1520 at the same time as many refugee republicans fleeing the return of the Medici. He played at the Notre-Dame-de-Confort church, which was home to the chapel of the Florentine Nation, the only place of worship in Lyon escaping the austerity imposed by the primatiale St-Jean in the name of his state of prima des Gaules. These Florentine practices, inspired by the rituals honored by Savonarola, enjoined the faithful to substitute lascivious songs with psalms of penance.

The Psalm of penance *Miserere mei deus* is probably the first edition known today of Jacques Moderne which indicated in his address: « Près de notre Dame de Confort ».

The missing Alto part was reconstructed by Marc Bunel, musicologist and singer of the Musica Nova.

THE PROGRAM IN A FEW KEYS

Jean Courtois

Inviolata et casta (Motteti del Fiore I à 4, Lyon, Jacques Moderne, 1532)

Jean L'héritier

Ave verum (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1539)

Nicolas Gombert

Tota pulchra es (Motteti del Fiore IV à 5, Lyon, Jacques Moderne, 1542)

The three composers Jean Courtois, Jean L'héritier and Nicolas Gombert represent the flower of the Franco-Flemish counterpoint of the years 1520-1540.

Their counterpoint is marked by the density of fashionable imitations at the court of Charles V.

Francesco de Layolle

Libera me (Motteti del Fiore II à 4, Lyon, Jacques Moderne, 1532)

Philippe Verdelot

Si bona suscepimus (Motteti del Fiore II à 5, Lyon, Jacques Moderne, 1532)

Pierre de Villiers

Sancte Stephane (Motteti del Fiore V à 7, Lyon, Jacques Moderne, 1542)

Francesco de Layolle is inspired by Franco-Flemish personal counterpoint and somewhat austere as can be seen in his motet funeral *Libera me*.

The motet *Si bona suscepimus* by Philippe Verdelot is undoubtedly the most copied motet of his generation, probably because of the clarity of his counterpoint and its relation to the text that make it such a success that Cristobald de Morales will parody it in mass.

Pierre de Villiers' 7-voice work, *Sancte Stephane*, is based on an antiphon in St Stephen Étienne, taken back in ostinato. This motet has a personal character since the text evokes how the composer studied in the city of Augsburg.

Pierre de Villiers is one of the great figures published in a privileged way at Grand Jacques (Modern) printing, rue Mercière.





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 and conductor

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.

Musica nova

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