



ARTISTIC DIRECTOR OF THE FESTIVAL

**dr hab. Anna Moniuszko**

FESTIVAL DIRECTOR – COORDINATOR

**Mariusz Perkowski**

*www.festiwal sztuk dawnych.pl*

Organizer:

Fundacja  
**ProAnima**  
inicjatywy kulturalno-oświatowe 

Partner:



MUZEUM  
PODLASKIE  
W BIAŁYMSTOKU



Ministerstwo  
Kultury  
i Dziedzictwa  
Narodowego



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Białystok **ONLINE**  
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20.11 2022 (Sunday), 7:00 pm

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK

*Vox clara - late medieval singing from  
Riga, Hamburg, Lund and Limoges*

## Schola Cantorum Riga

Jānis Kursevs

Rudolfs Bertins

Jānis Moors

Ansis Klucis

Mārtiņš Moors

Kaspars Milasevics

Egils Jakobsons

Guntars Prānis      DIRECTOR, HURDY GURDY

Ieva Nīmane      RECORDERS, BAGPIPES

1. **Cantabo Domino & psalmus 115** *processionale*
2. **Veni Sancte Spiritus** *antiphona*  
Codex Cambrai, 14.c. / Georgius Elger, 17.c.
3. **Urbs Jerusalem** *hymnus*  
Codex Sarum, 15.c.
4. **Res est admirabilis** *conductus*  
Le graduel de Fontevrault, Limoges, 12.c.
5. **Psalm 23** *late medieval Latvian chant*
6. **Ingrediente Domino** *responsorium*  
Antiphonar from the Monastery of St. Maur-des-Fossés, 12.c.
7. **Uterus hodie** *versus*  
Le graduel de Fontevrault, Limoges, 12.c.
8. **Unicornis captivatur** *conductus*  
Codex Engelberg 314, 14.c.
9. **Quasi stella matutina** *antiphona*  
Das Hamburger Antiphonar, 14.c.
10. **Aurora velut** *hymnus*  
Breviarium Paris, 16.c.
11. **Simile est regnum** *Antiphona & Magnificat*
12. **Alleluya alto re di gloria lauda**  
Laudario fiorentino, 14.c.
13. **Gaude Maria** *sequentia*  
Liber Scole Virginis Lund, 14.c.

This concert programme presents Medieval music – Gregorian chant and various examples of Late Medieval polyphonic repertoires – that reflects the performance practice in various European cities in the late medieval period. This was a time when Gregorian chant still dominated sacred music, although it existed alongside a variety of para-liturgical and secular genres of music in which improvisation and the respective local musical traditions played a very important role. All of these genres constantly interacted with each other. It is a myth that musicians and singers in the Middle Ages performed only what was written in manuscripts. On the contrary, manuscripts often served merely as mnemonic devices, with improvisation playing a major role in the musical practice.

In recent years, extensive research and the practice of historically informed performance have shown that it is often precisely what could not be written down in a manuscript that gave the music its deepest meaning, expressiveness and subtlety. Only thus did people of the medieval period arrive at a language of music that was important to them and helped them to live.

The programme features music from several European cities. Still, it focuses on the Northern European musical traditions of Hamburg, Riga and Lund and the rich heritage of early polyphony in Limoges. In the Middle Ages, each of these cities was distinctive in its cultural expressions, and their musical styles also differed. This vivid, diverse musical life of Late Medieval Europe can be sensed and experienced through the contrasts in these concert programmes.

## **Schola Cantorum Riga**

Schola Cantorum Riga has regularly performed Gregorian chant and other early music repertoires for over two decades, basing its interpretation on studies of the oldest neume manuscripts. Over the years, it has developed into a group with a very broad and diverse repertoire. Its main goal is to perform music at a high artistic and professional level, reflected in the group's many concerts in Latvia and abroad and its regular recording projects. Although Schola Cantorum Riga mainly performs Medieval music, it also occasionally performs compositions by contemporary composers (Rihards Dubra, Henning Sommerro, Nic Gotham, Renāte Stivrina, etc.), which have often been created especially for the group.

One of Schola Cantorum Riga's most important venues is Riga Cathedral, where it has realised countless concert projects encompassing early music as well as premieres of compositions by contemporary composers. The group regularly participates in concerts and early music festivals in Latvia and abroad, where it has enjoyed the undivided attention of audiences in Italy, Switzerland, Germany, Austria, Belgium, France, Poland, Norway, Finland, Estonia, Lithuania and elsewhere.

In 2017, Schola Cantorum Riga was nominated for the Latvian Grand Music Award for outstanding performance.



## **Guntars Prānis**

Guntars Prānis, the founder and artistic director of Schola Cantorum Riga, is an experienced performer and conductor and an internationally recognised musicologist and researcher of early music. He wrote his dissertation about the sacred music tradition of medieval Riga in the context of various local musical practices. He has continued his professional development in early music studies under the guidance of distinguished experts in Austria, Germany and Switzerland. As part of his research, Prānis also spent several months in Benedictine monasteries. He is recognised not only as the leading medieval music expert in Latvia but is also in demand internationally as a lecturer and teacher of masterclasses.

Prānis regularly leads and takes part in a variety of music projects as a conductor, singer and hurdy gurdy musician. He participates in the Latvian Song Festival movement and was the artistic director of the "I AM..." sacred music concert at the 2018 General Latvian Song and Dance Festival.

Prānis is a professor at the Jāzeps Vītols Latvian Academy of Music and, since 2017, also the rector of the academy.

## **Ieva Nīmane**

Ieva Nīmane is a multi-instrumentalist and specialist in early music. She received her education in the Department of Early Music at the Jāzeps Vītols Latvian Academy of Music (where she now also teaches) as well as in Norway and the Netherlands. Her main instruments are the oboe and recorder, but she also plays various traditional instruments. She plays the kokle, bagpipes, various flutes, the duduk and other instruments in several projects involving traditional, popular and classical music. She has long cooperated with Schola Cantorum Riga and has developed many early music programmes with the group. She also performs with the Liepāja Symphony Orchestra, the Sinfonietta Rīga chamber orchestra, the Latvian Radio Choir and the State Choir "Latvija".

# PROGRAMME

**8.10.2022 (Saturday), 7:00 pm**

THE OLD PARISH CHURCH IN BIAŁYSTOK

*Cantus Mariales*

*- Marian chants of ancient times*

Schola Gregoriana Sancti Casimiri  
& Schola Mulierum Sanctae Hedvigis  
Artistic director: Mariusz Perkowski

**9.10.2022 (Sunday), 7:00 pm**

MUSEUM OF PODLASIE CITY HALL IN BIAŁYSTOK

*With a dedication to the Sun King*

{oh!} trio including:

Martyna Pastuszka – violin, Krzysztof Firlus – viola da gamba,  
Anna Firlus – harpsichord

**16.10.2022 (Sunday), 7:00 pm**

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK

*Moniuszko of 1001 nights*

*The concert on the 150<sup>th</sup> anniversary  
of Stanisław Moniuszko's death*

Maria Pomianowska with the Ensemble

**7.11.2022 (Monday), 7:00 pm**

AULA MAGNA OF THE BRANICKI PALACE IN BIAŁYSTOK

*The Music of Imperial Vienna*

The Tubicinatores Gedanenses wind instrument ensemble  
& The Diletto Early Music String Orchestra

Conductor: Anna Moniuszko

**20.11.2022 (Sunday), 7:00 pm**

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Schola Cantorum Riga, Guntars Prānis (Latvia)