

CANTICA NOVA - Neo gregorian chants of the 21st century | Composer Lanfranco Menga

01.	I	Vanitas	Antifona	03:13
02.	III	Pone me	Antifona	01:36
03.	I	Qua christus	Inno	01:42
04.	V	Salve mater (1)	Sequenza	02:49
05.	I	Melius est	Antifona	01:14
06.	III	Nigra sum	Antifona	02:31
07.	VI	Imitatores	Responsorio	02:07
08.	V	Salve mater (2)	Sequenza	03:49
09.	II	Beatus vir	Antifona	03:32
10.	VIII	Ego quasi terebinthus	Conductus	02:07
11.	VII	Haec est dies	Inno	01:30
12.	IV	Si linguis	Responsorio	03:21
13.	II	De profundis	Antifona	03:59
14.	I	Omnis sapientia	Antifona	01:45
15.	II	Eructavit cor meum	Antifona	03:01
16.	VII	Cum ergo	Conductus	01:57
17.	VII	Specie tua	Antifona	01:37
18.	I	Sustinui te	Antifona	01:47
19.	VIII	Dilexisti	Antifona	03:05
20.	III	Quare fremuerunt	Responsorio	02:35
21.	III	Urbs Jerusalem	Inno	01:54

Total Time: 46:71

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Recordings by **Simone Sciumbata** in **Telecinesound**, Rome December 2008

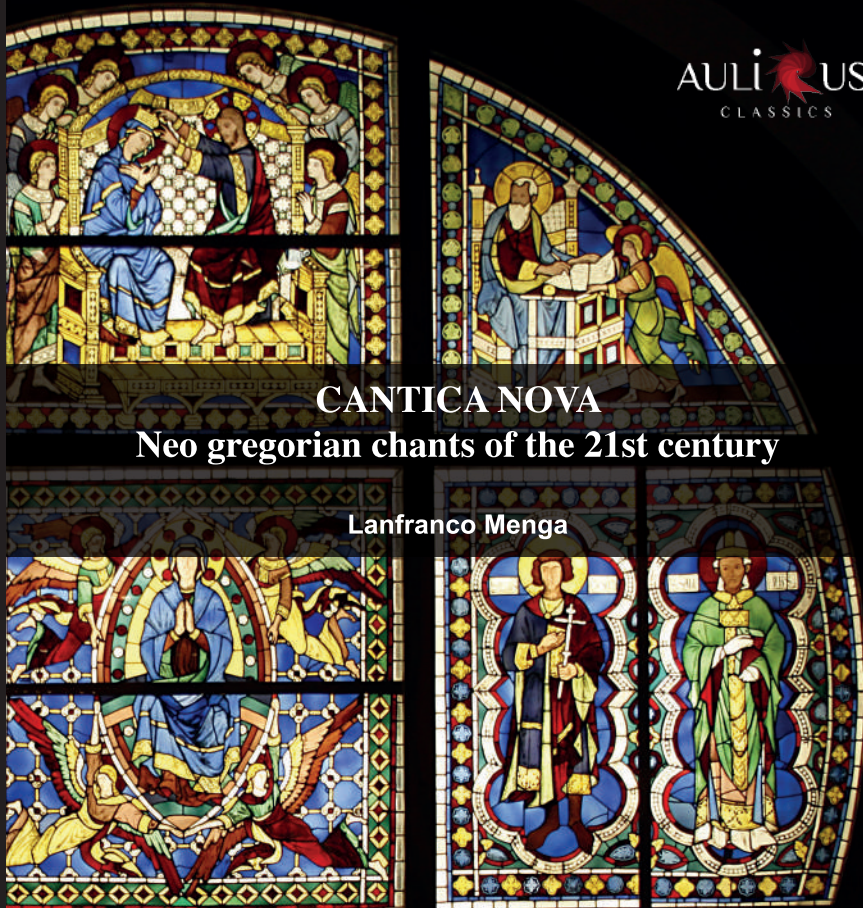
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CANTICA NOVA
Neo gregorian chants of the 21st century

Lanfranco Menga

By “Gregorian Mode” we must understand the musical system based precisely on the modal scales on which the whole medieval, sacred, profane, monodic, polyphonic repertoire was structured, up to the slow affirmation of the so-called “tonal system”, on which all western music developed, at least up to Dodecaphony: in spite of the evolution of the musical language, the modality has always exerted a certain fascination for composers of various eras, particularly at the turn of the 19th and 20th centuries: Claude Debussy and Eric Satie are two emblematic names in this regard. The interest of many musicians of the time, including Italians (suffice it to mention Respighi and Pizzetti), coincided with the great “restoration” of the Gregorian Chant carried out in France by the Benedictine monks of Solesmes and spread rapidly throughout Europe and beyond. At the dawn of the 21st century, many musicians continued to be interested in this ancient and fascinating modal language, which, as Alfred Tomatis says, is an integral part of our DNA and constitutes our mother tongue: “Gregorian chant certainly represents the best that has been developed over the centuries to establish a balance between body and spirit”. Sharing this cultural approach, I have tried my hand at composing short pieces in pure Gregorian style, avoiding only using texts already part of the classical liturgical repertoire, in order to avoid misunderstandings of any kind. The texts are in any case taken from the Editio Typica Clementina (XVI century).

In composing the melodies I have taken into account, of course, the type of piece (Antiphon, Hymns, Responsores, Sequences, Conductus) and the character of the individual “modes”, trying to respect the various compositional rules that tend to maximise the textual meaning and rhythmic structure of the texts: not easy but exciting work! In the case of the “Salve Mater” Sequence, based on a text by Adam de S.Victor (12th century), two versions are proposed: the first in classical Gregorian style; the second in a rhythmic mensurate version, according to a performance tradition related to Hymns and Sequences widespread especially in the French area. I hope the comparison between the two versions will make the problem of the music’s adherence to the text more comprehensible and could inspire ideas for some performances also of the classical Gregorian repertoire.





GREGORIAN SCHOLA OF ROME

It is made up of musicians who have attended the Gregorian Chant Courses at the Pontifical Institute of Sacred Music in Rome and are part of the Julian Chapel in St. Peter's, carrying out intense activity both in the liturgical field and in concert performances. The Schola Gregoriana in Rome, recently formed, has as its main objective to spread the knowledge of Monodic Chant according to the most advanced criteria of performance suggested by musicological studies. In this specific case, the Schola is engaged in a "contemporary" repertoire which is grafted onto the tradition of Gregorian Chant in terms of compositional structure and performance practice.

GREGORIAN SCHOLA of ROME

Raul Orlando Arreguin, Alessandro Bacchiaga, Marco Lauciani, Andrès Montilla Acurero, Alessio Pacchiarotti, Davide Riccio; Voices

Lanfranco Menga, Director

LANFRANCO MENGA

As a graduate in piano studies, Lanfranco Menga went on to attend courses in Gregorian Chants, Composition and Musicology at the Pontifical Institute of Sacred Music in Rome, studying with the masters Dom Raffaele Baratta, Giacomo Baroffio and Vieri Tosatti. He obtained a Law degree after completing his thesis on the Middle Ages. Then deepened his studies with Sofia Bakman at St. Petersburg's Rimsky-Korsakov Conservatory and specialized in Medieval Music with Andrea von Ramm at Munich. He collaborates with a number of esteemed Italian and international cultural institutions. Along with performing in Italy, he has performed in Russia, Denmark, France and Spain. He founded and directed two vocal groups: the Ensemble Oktoechos and the Schola Gregoriana of Venice. Which performs in Italy and abroad and has recorded for Tactus, Pentaphon and Flippermusic Labels. He has taught at Conservatories Santa Cecilia in Rome and Benedetto Marcello in Venice.