
Se la face ay pale di Guillaume Du Fay



MUSICA ANTICA
IN CASA COZZI

«I want to make them discover that they are artists everyone is an artist and creator and a specialiser of sensibility without knowing it».

Yves Klein

Fifteen musicians from around the world, one of the greatest composers of the Franco-Flemish school and a new critical edition, unpublished, of one of his most important works: these are the components of the new production of the *Se la face ay pale* mass by Guillaume Du Fay (1397-1474), put together by Fondazione Benetton Studi Ricerche and almamusica433 as part of the *Early Music project at casa Cozzi*.

From the very beginning of the initiative, the centre of its focus was on training and creating opportunities for young musicians to work and study alongside internationally-recognised musicians.

The production is the result of a Medieval Song and Music workshop conducted by Claudia Caffagni, professor at the Civic Music School of Milan “C. Abbado”, designed with the aim of achieving a result that enriches the executive experience with a philological attention and historically informed approach on the standard practice and organisational habits of that time, also thanks to the scientific collaboration of Ugo e Olga Levi Foundation.

Se la face ay pale Guillaume Du Fay



Se la face ay pale, which has been defined by the English musicologist David Fallows as «the most joyful and the most elegant Dufay's Mass», was composed by Guillaume Du Fay in the 1451-1452 period, during his time at the court of Louis, Duke of Savoy as choirmaster and court counsellor.

According to a recent assumption, stemming from a Christological interpretation of the text of the ballade of the same name (*Se la face ay pale, la cause est amer*) written by Du Fay at the Savoy court in the thirties, the occasion for composing the missa was the transferral of the Holy Shroud of Christ, by Marguerite de Charny to Louis, Duke of Savoy. The paleness, the “face pale” of the loved one is assumed to be a clear reference to Christ's pale and sorrowful face.

According to the current state of the research, the *Se la face ay Pale* mass has been handed down, in its entirety, from two sources: Trent codice 88, one of the seven Trent codices that represent an inestimable part of the heritage of the musical production of the mid 1400s, and the later Sistine Chapel codice 14, which is part of the corpus of manuscripts connected to the Papal Chapel, from the end of the 15th century.

* Anne Walters Robertson, *The man with the pale face, the shroud, and Du Fay's Missa Se la face ay pale*, «Journal of Musicology», October 2010



The production is the outcome of a Medieval Song and Music workshop conducted by Claudia Caffagni, professor at the Civic Music School “C. Abbado” of Milan. The workshop began in January 2016, and has been attended by young musicians from Italy as well as from the rest of Europe, United States, Brazil and Korea, all having well-regarded concert experience. Starting from the direct analysis and study of the chosen source, Trent Codice 88 (the oldest among the complete available sources that have preserved the missa), the research has dealt with and probed all the issues put forth by this type of approach, with a view to a historically informed performance.

Given the participation of various instrumentalists, a generous portion of the workshop was dedicated to experimenting various combinations of voice and instrument (medieval lute, gothic harp, cornetto, flutes, trombones, plucked psaltery) with the intention of making the score intelligible and rich in various timbre sonorities.

The teaching residency projects is housed by casa Luisa e Gaetano Cozzi in Zero Branco, Treviso. The farmhouse, immersed in a rural settings, is a place that naturally befits artistic production thanks to the ability to effortlessly draw its guests into an “otherworldly” environment, enveloped in the deep silence that is ideal for musical creation.

The students who took part in the workshop have worked in Austria as well, in the small town of Maria Saal, where is Tonhof – literally translated, “the courtyard of sound”. This house has an equally strong calling for music – formerly the summer residence of the Austrian writer Thomas Bernhard, it is nowadays the headquarters of the Trigonale Festival.

The collaboration of the Austrian festival will make it possible to present the result of the workshop at a mass at the Seminarkirche in Tanzenberg (St.Veit) in Austria, thereby placing the Du Fay mass back in a liturgical context similar to the one it was intended for.



Se la face ay pale **di Guillaume Du Fay**



Production prepared within the framework of the *Early Music project at casa Cozzi* promoted by Fondazione Benetton Studi Ricerche and alمامusica433 with the artistic direction of Stefano Trevisi.

Duration: 60 minutes approximately

Director
Claudia Caffagni

Musicians

Stefano Bellucci, trombone
Irene Brigitte, voice
David Brutti, cornetto, flute
Caterina Chiarcos, voice
Arabella Cortese, voice
Giulia Grata, voice
Marija Jovanovic, voice
Jung Min Kim, voice, lute
Kairi Kosk, voice
Matteo Magna, plucked psaltery, voice, percussion
Enrico Maronese, voice
Alvise Mason, voice
Jonatas Luis Monteiro, voice
Teodora Tommasi, voice, harp, flute
Henry Van Engen, trombone, voice



The production will be debuted in the two countries that hosted the workshop:

Saturday 8 October 2016, S. Caterina Church, Treviso, Italy

Sunday 9 October 2016, Santa Maria dei Miracoli Church, Venice, Italy

Saturday 15 October 2016, Seminarkirche, Tanzenberg (St. Veit an der Glan), Austria.

A project of Fondazione Benetton Studi Ricerche and alمامusica433, with the collaboration of the non-profit organisation Fondazione Ugo e Olga Levi and the participation of Trigonale - Festival der Alten Musik.

With the patronage of the Regional Government of Veneto and the City of Treviso.

Video promo on the Benetton Foundation website

Information

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