

A detailed black and white engraving of the Virgin Mary holding the Christ Child. Mary is shown from the chest up, looking down at her infant son. She has dark, wavy hair and is wearing a simple, draped garment. The Christ Child is looking up at her with a curious expression. In the background, there are stylized, swirling clouds and a distant landscape with hills or mountains.

Banchetto Musico

31st
Early
Music
Festival
Mother
of God

, 21

Under the motto MOTHER OF GOD, the 31st edition of Banchetto Musicale will explore the mystical universe of creation and spirituality honouring Mother Mary. In every corner of Catholic Europe, the Marian cult has defined not only sacred music practice, but also everyday life – affecting cleric, nobleman, farmer and soldier alike. With the power invested by believers in their sacred Virgin Mary, from her position as ‘Mother of God’, she guards not only the well-being and safety of humble human destinies, but also protects cities, churches, and even determines the outcome of wars.

Out of the popular tradition of musical prayers to the Holy Mother come fascinating transformations of secular love songs into sacred hymns, and vice-versa.

Before the official festival opening, we are thrilled to finally present ‘Actus tragicus’ — sacred works by Johann Sebastian Bach and Georg Philipp Telemann, a performance which had to be postponed in 2020, due to travel restrictions resulting from the COVID-19 crisis.

With ‘Filia Sion’, Ensemble Vox Clamantis will open the 31st edition of our festival with a programme of Marian music by Perotin and Guillaume de Machault. On the opposite side of the pallet, a violin sonata evening with Heinrich Ignaz Franz von Biber’s Rosary Sonatas will be offered by Italian violinist Stefano Rossi. In the two performances of Mediaeval music which our festival will present this year, we will hear works from the universe of the famous Cantigas de Santa Maria, in the interpretation of Carla Babelegoto and Peppe Frana, as well as a various programme of Marian repertoire from all around Europe, by Mediaeval music pioneers Sabine Lutzenberger and Norbert Rodenkirchen. With ‘Hodie beata virgo Maria’, world-acclaimed Gesualdo Consort Amsterdam will present sacred works by Carlo Gesualdo and Jan Pieterszoon Sweelinck, a concert which will also honor the 400 years anniversary since Sweelinck’s passing. ‘Oratio Dominica: The Roots of the Evangelical Hymnody’ is a programme involving the entire musical creation of Cyprian Bazyluk which is known to this day, in a unique bilingual interpretation by ensembles Jerycho, GŠ Ansamblis, and Morgaine.

Director and programming: Darius Stabinskas
Texts authors: Alina Rotaru and Darius Stabinskas
Designer: Jokūbas Jacovskis

www.bmfestival.lt

Music education and supporting young promising artists is, as always, a priority for our festival. Young Lithuanian ensemble GŠ Ansamblis will present with ‘*Clavis Coeli*’ liturgical music performed in the Grand Duchy of Lithuania. ‘Hymn to the Virgin Mary’, an educational event for children and families, will be presented by Ensemble In Campo Aperto. Banchetto Musicale has chosen for the Fringe Day two performances, which will be the only online events this year. The young artists featured by the Fringe Day are: Lúthien Consort (Poland) and by Melinda Móriczi (Romania). A singing workshop ‘Bringing early music to life’ will also take place during our festival, under the direction of Bartosz Izbicki (Poland). The workshop will be crowned by a final concert ‘Bogurodzica’ (Mother of God) — Marian devotion in 17th-century Vilnius, illuminated through sacred chants and the living tradition which will also be the closing event of our festival this year.

The festival’s events will take place in Vilnius on September 7–26, 2021, at the National Museum — Palace of the Grand Dukes of Lithuania, the Church of the Assumption of the Blessed Virgin Mary and Franciscan Abbey, the St. Francis of Assisi (Bernardine) Church, and at the Church of the Blessed Virgin Mary of Consolation.

7 September 2021

FILIA SION ... 6

*Marian Repertoire by Perotin
and Guillaume de Machault*

8 September

ROSARY SONATAS ... 8

Heinrich Ignaz Franz von Biber (1644–1704)

9 September

MIRAGRES! ... 10

*Minstrel Songs and Hymns for Virgin Mary at the court
of Alfonso X El Sabio*

14 September

HODIE BEATA VIRGO MARIA ... 12

*Vocal works by Jan Pieterszoon Sweelinck
and Carlo Gesualdo*

18 September

HYMN TO THE VIRGIN MARY ... 14

An educational event for children and families

19 September

CLAVIS COELI ... 16

*Mass from the 17th–18th centuries Grodno and Vilnius
Bernardine manuscripts*

22 September

ORATIO DOMINICA ... 18

Cyprian Bazylk and the Roots of the Evangelical Hymnody

rugsėjo 24

MARIS STELLA ... 20

Mediaeval songs and chant dedicated to the Virgin Mary

26 September

BOGURODZICA ... 22

*Marian devotion hymns of the 16th–17th centuries
in Poland and Lithuania*

7 September 20.00

Franciscan Church of the Assumption
of the Blessed Virgin Mary
Trakų g. 9, Vilnius

Filia Sion

Marian Repertoire by Perotin and Guillaume de Machault

Vox Clamantis (Estonia)
Director Jaan-Eik Tulve

Mari-Liis Urb, Miina Pärn, Susanna Paabumets,
Mikk Dede, Anto Õnnis, Sander Pehk, Taniel Kirikal,
Tõnis Kaumann, Ott Kask, Aare Külama

Concert is sponsored
by the Embassy of Estonia
in Vilnius



Jaan-Eik Tulve

Formed in 1996, the ensemble Vox Clamantis received the National Culture Award of the Republic of Estonia in 2017. The ensemble comprises a diversity of musicians — singers, composers, instrumentalists and conductors — all of whom share a common interest in Gregorian chant. Aside from Gregorian chant, considered the foundation of all European professional musical culture, Vox Clamantis often performs both early polyphony and contemporary music. The ensemble's recordings and performances have brought international fame, earning them multiple awards including several Diapason d'Or and a Grammy, among others.

'Filia Sion' is a programme that combines Gregorian chant with music by the mediaeval composers Perotin and Guillaume de Machaut. For them, Gregorian chant was an everyday musical language, and Gregorian melodies — as well as the monodic thinking behind them — are very present in their compositions. The general theme of this concert is the Marian repertoire — La Messe de Nostre Dame (Mass of Our Lady), Beata viscera, Ave Maria and others.

8 September 19.00

Palace of the Grand Dukes of Lithuania
Katedros a. 4, Vilnius

Rosary Sonatas

Heinrich Ignaz Franz von Biber (1644–1704)

Stefano Rossi — violin (Italy/Germany)

Alina Rotaru — organ, harpsichord (Germany/Lithuania)



Alina Rotaru

This programme is a synthesis of the work of Heinrich Ignaz Franz von Biber, who was capable of illustrating music through daring compositional architectures. Often, when speaking about the Rosary sonatas, the accent is placed on the innovation of the violin technique. Much more intense is the theme on which the work is based — strong, able to illustrate without the help of any vocal part: the life of Jesus. Biber dedicates special attention to the figure of the Holy Virgin: through her eyes we view the story of her Son, from the Annunciation (Sonata I) to the Beatification (Sonata xv). The listener will witness both of the qualities for which Biber is known: as a virtuoso violinist, as well as a composer of sacred music of rare symbolism and intensity.

Stefano Rossi graduated 'cum laude' in Baroque violin from the Sweelinck Conservatorium in Amsterdam. He is currently concertmaster of Les Ambassadeurs and the Concerto d'Amsterdam, and collaborates with numerous ensembles such as Il Pomo d'Oro, Holland Baroque and Amsterdam Baroque Orchestra.

9 September 19.00

St. Francis of Assisi (Bernardine) Church
Maironio g. 10, Vilnius

Miragres!

*Minstrel Songs and Hymns for Virgin Mary
at the court of Alfonso X El Sabio*

Carla Babelegoto — voice (Italy)
Peppe Frana — oud, citole, percussions (Italy)



Peppe Frana

The musical corpus of the *Cantigas de Santa María* is a musical and literary treasure trove. It includes more than 400 melodies praising the miracles of Holy Mary in a unique narrative style that mixes Christian orthodoxy with elements of legend and folklore.

Codice Rico provides us with a comprehensive overview of the cultural and social environment of the court of King Alfonso X of Castile ‘the Wise’ (1221–1284) in Toledo, which played host to musicians from a wide variety of social and ethnic backgrounds. Moorish and Jewish lute and fiddle players, choristers and minstrels are depicted, performing, as we can imagine, the very repertoire of Cantigas that the manuscript contains. The music itself testifies to this unique melting-pot of Gregorian chant, troubadour melodies and even shades of the few musical materials coming from Muslim world. This programme attempts to re-imagine this fascinating period in musical history, magnifying the various musical idioms that the Cantigas gathered together from the creative efforts of pious men and minstrels alike.

14 September 19.00

Palace of the Grand Dukes of Lithuania
Katedros a. 4, Vilnius

Hodie beata Virgo Maria

Vocal works by Jan Pieterszoon Sweelinck and Carlo Gesualdo

GESUALDO CONSORT AMSTERDAM (The Netherlands)
Director Harry van der Kamp

Monika Mauch — soprano, Nele Gramß — soprano,
Marnix De Cat — alt, Charles Daniels — tenor,
Harry van Berne — tenor, Harry van der Kamp — bass



Gesualdo Consort Amsterdam

In their programme 'Hodie beata Virgo Maria', Gesualdo Consort Amsterdam alternate the works of Jan Pieterszoon Sweelinck (1562–1621) with those of Carlo Gesualdo da Venosa (1566–1613), two major composers of the Renaissance who never met, yet must have known of each other's existence. Both Gesualdo and Sweelinck came from the Catholic tradition, yet Sweelinck also chose to compose an entire Calvinist Psalter, and blessed the world with a complete collection of 150 psalms. The audience will get an insight into this work of Sweelinck, juxtaposed with the work of Gesualdo, which is of an entirely different nature in its highly personal style with unexpected harmonic changes and its material closely connected to the text.

The world-acclaimed ensemble Gesualdo Consort Amsterdam is noted for its dedication to the musical creations of Gesualdo, as well as those of Sweelinck. For his exceptional achievements, ensemble leader Harry van der Kamp was appointed a Knight of the Order of the Dutch Lion by Her Majesty Queen Beatrix of the Netherlands in 2010.

18 September 19.00

Church of the Blessed Virgin Mary of Consolation
Savičiaus g. 15, Vilnius

Hymn to the Virgin Mary

An educational event for children and families

IN CAMPO APERTO (Lithuania)

Director Beatričė Baltrušaitytė

Viktorija Silenkovaitė, Beatričė Baltrušaitytė,
Roberta Daugėlaitė, Emilė Ribokaitė, Milda Vitkutė

Indrė Kučinskaitė — recorders, cornetto

*The preparation of this program is supported
by the Lithuanian Council for Culture*



In campo aperto

'Hymn to the Virgin Mary' is an event for children and the whole family. Through music, it tells the Biblical story of the life of the Blessed Virgin Mary, full of love and wisdom. Children will discover why Mary is considered the Mother of God, why the most magnificent cathedrals and musical works are dedicated to her — and why, even today, painters create the most exquisite images of Mary. Are pictures of Mary really magical? And why do people travel thousands of miles to pray at her holy sites?

The performance will feature works of mediaeval music — Gregorian chant, music written for the Feast of the Virgin Mary, and polyphonic music from the monasteries of Las Huelgas and Montserrat.

The ensemble In Campo Aperto are constantly developing their repertoire of mediaeval music, participating regularly in masterclasses with Jaan-Eik Tulve (Estonia) and Dominique Vellard (France). As well as organising concerts and educational events, the ensemble participates in sacred and contemporary music festivals in Lithuania and abroad.

19 September 18.30

St. Francis of Assisi (Bernardine) Church
Maironio g. 10, Vilnius

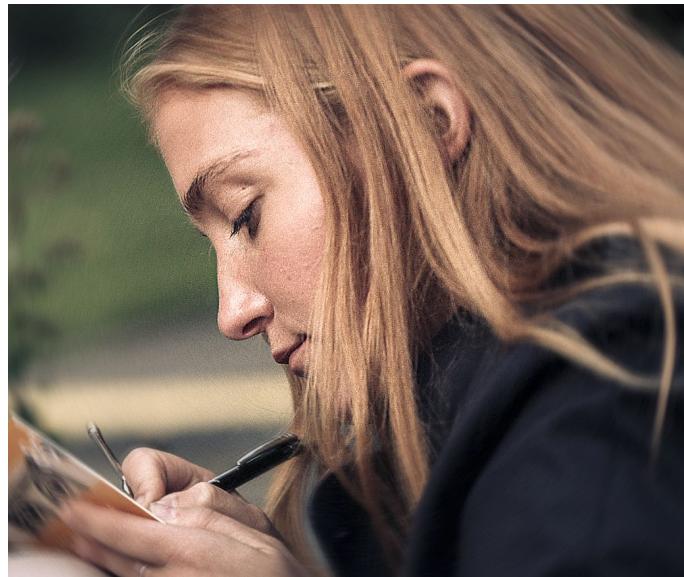
Clavis coeli

Mass from the 17th–18th centuries Grodno and Vilnius
Bernardine manuscripts

GŠ ANSAMBLIS (Lithuania)
Director Gabija Adamonytė

Gabija Adamonytė, Milda Adamonytė,
Indré Jurgelevičiūtė, Tautvydas Mažeika,
Laurynas Adamonis, Antanas Pundzius

The preparation of this program is supported
by the Lithuanian Council for Culture



Gabija Adamonytė

Young Lithuanian ensemble GŠ Ansamblis has prepared 17th–18th centuries liturgical music, performed in the shrines of the Grand Duchy of Lithuania — fragments of parts of the Mass written in the manuscript *Clavis Coeli*. This manuscript cancional (preserved in the Martynas Mažvydas National Library) is a valuable 18th century Central European Church Music monument, especially significant for Lithuania, as it was written in 1760 in Grodno, an important city of the Grand Duchy of Lithuania. Its music was sung in the Bernardine Church in Vilnius, and it is probable that some of these Masses were created by Lithuanian Franciscans. The manuscript is special because it contains some of the first works of church polyphony played in the Grand Duchy of Lithuania. *Clavis Coeli* lists only the main parts of the Mass, sung in Lithuania not only in the 18th century, but presumably in the 17th century as well. Between the geographical names, there are two connected to Lithuania: *Missa Grodnense* (Grodno) and *Missa Vilnensis* (Vilnius).

22 September 20.00

Franciscan Church of the Assumption
of the Blessed Virgin Mary
Trakų g. 9, Vilnius

Oratio Dominica

Cyprian Bazylk and the Roots of the Evangelical Hymnody

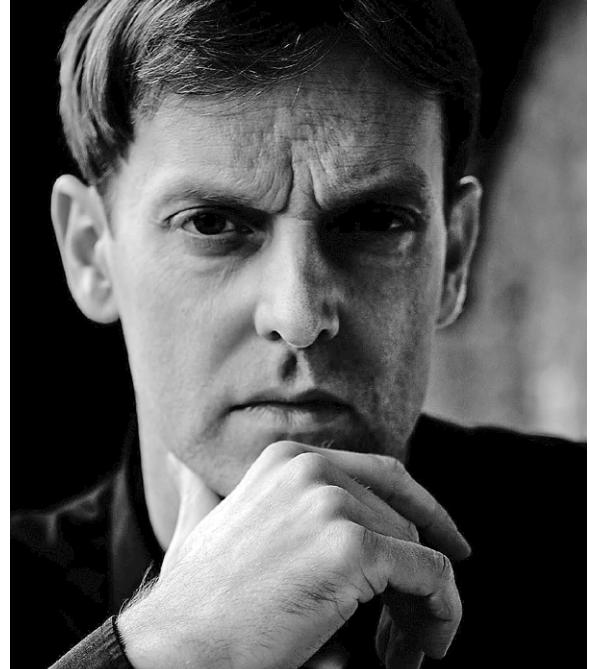
Project director Bartosz Izbicki (Poland)

JERYCHO (Poland)

GŠ ANSAMBLIS (Lithuania)

MORGAIN (Germany, Lithuania, Poland)

*The program is supported by the Lithuanian Council
for Culture*



Bartosz Izbicki

A leading artistic figure of the Polish Renaissance, Cyprian Bazylk (c. 1535 – c. 1600) was one of the intellectuals who worked at the Brasta printing house, before leaving Lithuania in 1566 due to persecution as a dissenter and proponent of the Reformation. This printing house — founded by the Chancellor of the Grand Duchy of Lithuania, Mikołaj Krzysztof Radziwiłł ‘the Black’ — was the first in the Grand Duchy of Lithuania to use the Latin font.

Bazylk’s musical creation was released in the late 1550s. In our festival we present this project, which has incorporated texts in Lithuanian, found in 16th- and 17th-century translations of hymns published in hymnals including Merkeliš Petkevičius’ *Polski z Litewskim Katechizm* (Vilnius, 1598) and Steponas Jaugelis-Telega’s *Book of Devotion* (Kėdainiai, 1653). This project, which involves performers from Lithuania and Poland, presents this great musical legacy in the ancient languages of both countries, as a reminder of the cultural openness for which the Polish-Lithuanian Commonwealth was once renowned.

24 September 18.00

.....

Palace of the Grand Dukes of Lithuania
Katedros a. 4, Vilnius

Maris stella

Mediaeval songs and chant dedicated to the Virgin Mary

CANDENS LILIUM (Germany)

Sabine Lutzenberger — voice
Norbert Rodenkirchen — mediaeval transverse flutes
and harp

The concert is part of the culture and art festival
Culture Night

© Valentin Overchenko



Candens Lilium

In their programme the German duo Candens Lilium immerse themselves in the mystical world of Marian music from the mediaeval era. The popular tradition of musical prayers to the Holy Mother led to fascinating transformations of secular music into sacred devotional songs. As a result, Marian music embraces a complex variety of styles, covering the full palette between mournful laments and joyful tunes. The audience will experience sacred music by 9th-century St Gall; antiphones by the 12th-century visionary and mystic Hildegard von Bingen; devotional songs from the 13th-century *Codex Las Huelgas* and the *Libre Vermell of Montserrat*; Marienlieder und Lai by Meister Frauenlob; as well as music by 15th-century composer Josquin Desprez.

Sabine Lutzenberger and Norbert Rodenkirchen are pioneers of mediaeval music, connected through years of working together in various ensembles including Personat and Sequentia. The duo focuses on the repertoire of the Minnesänger and Spruchsang-poet Heinrich von Meissen, as well as music relating to the German mystics.

26 September 19.00

Franciscan Church of the Assumption
of the Blessed Virgin Mary
Trakų g. 9, Vilnius

Bogurodzica

Marian devotion hymns of the 16th–17th centuries
in Poland and Lithuania

Project director Bartosz Izbicki (Poland)

JERYCHO (Poland) and participants of the singing
workshop



Jerycho

The city of Vilnius, a cultural centre of great importance in the 16th century and home to many different ethnicities and religious confessions, became, in the 17th century, the centre of a cult dedicated to the Virgin Mary, Mother of Mercy, which centred around the miraculous painting housed at Aušros Vartai (Polish: *Ostra Brama*, the Gates of Dawn).

We recreate the aura of those times by diving into the musical repertoire dedicated to the Virgin Mary. The centrepiece of the programme is a four-part version of *Bogurodzica* (Mother of God) notated by the Dominican Father Blażej Derey, c. 1630. Other works include compositions connected with Vilnius — from the chantbook *Parthenomelica* (1613), The Vilnius Tablature (1626), *Graduale pro exercitatione studentium* (1693) by Sigismundus Luxmin, and others. Framing the programme is the *Officium Parvum BMV* (The Little Office of the Blessed Virgin Mary), still practised in Poland and Lithuania, performed with a basso-continuo section. This is alternated with Marian hymns (1606) by the composer Diomedes Cato.



Jan Muller.
*Rest on the Flight
into Egypt.*
1593, engraving,
22×19,5 mm.
The Met

Joannes Muller fecit. 1593.

Quid mortem Infanti moliris percitus ira?
An metuis Regno, sive Tyranne, tuo?
Harman Mdl. excud.

Falleris, ah, demens: non hæc inferna requirit,
Qui dare, quando libet Regna superna potesi