



MAGNALIA DEI

*And there was evening,
and there was morning...*

This new programme revolves around the composition written by Dominique Vellard in 2017. Based on the theme of the **Creation**, this programme proposes different meanings of the word: the creation of the world as recounted in Genesis, the celebration of nature and, through it, of its creator.

Medieval Christianity praised God for the creation of the universe as well as for the story of the chosen people. Despite its flaws, or rather the errors of nature, the power of God is not diminished in nature, it is part of the **magnalia Dei** (the divine wonders).

The loss of heaven on earth leads people to continually invoke the Lord's blessing of his work and to continue it.

Alongside these biblical themes we can still perceive some echoes of cosmogonic myths : the Christ is compared to the sun, the principle which determines the rhythm of the seasons, the alternation of light and darkness, the succession of days and nights. These natural rhythms are made sacred by the disposition of the liturgic repertoire.

The REPERTOIRE

- **And there was evening, and there was morning** – The Book of Genesis (ch. I)

For narrator, 4 voices and 2 medieval fiddles

–**Dominique Vellard, 2017**–

Text in French for the narration – translation by Maître de Sacy, 17th century– and Latin of the Vulgate Bible for the words pronounced by God.

With a continuous D flat sounding from beginning to end, the fiddles punctuate the recited text with fluid and rhapsodic playing, employing numerous modal scales, then they support the singing which develops through a wide range of harmonic, contrapuntal and canonic writing.

- **Magnalia Dei**

The nature in Medieval Liturgies

Liturgical chants are organized around celebrations whose presentation in the earliest manuscripts reflect the changing seasons. During the Middle Ages the repertoire grew considerably and can be seen today in all its diversity and all its local varieties.

The diversity of its forms appears even more clearly because beyond the Gregorian chant are also performed melodies that come from more archaic repertoires such as the Milanese, Old Roman and Beneventin chants.

By combining all of these elements, this programme is merely reviving very ancient practices of musical exchange recorded even in ancient cultures with an oral tradition.

Conception and presentation of the Medieval programme : M-N Colette

ENSEMBLE GILLES BINCHOIS

Anne Delafosse & Anne-Marie Lablaude, soprani

Giacomo Schiavo & Dominique Vellard, tenors

Claire Foltzer et Baptiste Romain, medieval fiddles