Catalina Vicens – Organetto (orgue portatif médiéval)

Anonyme (13ème-14ème s.)
Audi pontus, audi tellus
Benedicamus Domino
(Codex Las Huelgas)

Guillaume de Machaut (1300-1377)
Dame vostre doulz viaire

Olli Virtaperko (*1974)
Lamento of Ananias (2015/2018)
For Catalina Vicens

Francesco Landini (c.1325-1397)
Ecco la primavera

Anonyme (14ème s.)
Lucente stella
(Codex Rossi)

Anonyme (14ème s.)
Chominciamento di gioia
(GB-Lbl Add. MS 29987)

Carson Cooman (*1982)
Novas Cantigas (2014) For Catalina Vicens

Philippe le Channelier (1160-1236)
In Omni fratre tuo

Guillaume de Machaut
Si d’amer me repentoie

Hildegard von Bingen (1098-1179)
Quia ergo femina

Organic Creatures
Catalina Vicens – medieval portative organ,
The creatures found in book margins, or *marginalia* from the middle ages bring us into a world of the medieval imaginary. Thanks to many of these miniature paintings, we get a glimpse of the creativity, humor and symbolic complexity of the period, and they also serve us as one of the main sources of instrumental iconography where these small organs are to be admired in a diversity of forms. Angels and saints, but also beasts and hybrid creatures are their performers.

In this concert, medieval and renaissance organs reconstructed from medieval iconography are contextualized, decomposed and recycled. The program uses these creatures as a narrative. Angels portrayed in the sacred works by iconic composers of the 12\textsuperscript{th} to 15\textsuperscript{th} centuries. The saints, those secular compositions that gained so much popularity in their time that were turned into songs of praise; Hybrids, those contemporary compositions that take medieval music and traditions as an inspiration but also reveal a musical language of another genus. The beasts, those composition and improvisations that take the instrument from its rawest elements and let us discover their sound-world unfiltered, decomposed.