

# IMPERATRIX AGATHA

Monodies and polyphonies of the Catania Troper

EGERIA



Born into a distinguished family of immense wealth and dazzling beauty, Agatha possessed everything a young woman of her status could desire. Yet her steadfastness would ultimately cost her her life.

The figure of Saint Agatha, patron saint of women and a bridge between the sacred and the profane, is steeped in mystery. According to deeply rooted medieval folkloric tradition, she is said to transform into a cat living in a cemetery and to embody the representation of evil in popular cultures, while also being regarded as an heir to the Egyptian goddess Isis.

Such a miscellany of concepts is not difficult to grasp when one considers the complex and extraordinarily rich history of Sicily, shaped by the imprint of countless Mediterranean civilizations. This idiosyncrasy, born of cultural amalgamation, is clearly reflected in the repertoires preserved in the Troperary of Catania, a manuscript from the late twelfth century originating from the Cathedral of Saint Agatha. This source forms the entirety of the programme, upon which we develop our own polyphonies, based on the musical practices of the period.

## I. KYRIE. O pater excelse, f. 9v

Christi baptista, f. 64v

Eia clama, f. 61v

Laudes deo devotas, f. 58

## II. GLORIA. Nulla qui laude, f. 17

Nunc Christi familia, f. 47

Ave Virgo singularis, f. 116

Regia diva, f. 41

## III. SANCTUS. Laus Uranica, f. 95

Supernam armonicam, f. 77

Vitam petiit beatus Helyas, f. 85

Laurenti laureata, f. 72

## IV. AGNUS DEI. O lucis splendor, f. 97

Crucifixum in carne, f. 118

Meliflua dans organa, f. 66

## V. BENEDICAMUS DOMINO, f. 116

Eya fratres personemus, f. 74

Catania Troper, E-Mn 19421



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Approx : 60 min