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BRILLIANT  
CLASSICS

# MONTEVERDI & GABRIELI



EASTER CELEBRATION AT ST. MARK'S IN VENICE 1600

Ensemble Capriccio Armonico · Dimitri Betti *organ*  
Ensemble San Felice · Federico Bardazzi *conductor*

**Claudio Monteverdi & Giovanni Gabrieli**  
Easter Celebration at St. Mark's in Venice 1600

*Dominica Resurrectionis ad Missam in die*  
*Graduale Giunta Venezia 1572*

**Claudio Monteverdi** *Cremona 1567 – Venezia 1643*  
**Messa a 4 da cappella SV 257**  
da *La Selva morale e spirituale* (Venezia 1640)

*con intermezzi strumentali di*  
**Giovanni Gabrieli e Giovanni Paolo Cima**  
*Venezia 1557 – 1612*

- |   |      |  |      |
|---|------|--|------|
| 1. <b>Giovanni Gabrieli</b> <i>Toccata del</i><br>Secondo Tono Ch.236   | 2'49 | 7. <b>Claudio Monteverdi</b> <i>Laudate</i><br><i>Dominum</i> (S)                                | 3'43 |
| 2. <i>Introitus</i> Resurrexi et adhuc<br>tecum sum (IV)  | 2'33 | 8. <i>Alleluia</i> Pascha nostrum<br>immolatus est Christus (VII)                                | 2'28 |
| 3. <b>Claudio Monteverdi</b> <i>Kyrie</i>   | 3'35 | 9. <i>Sequentia</i> Victimae Paschali<br>laudes (I)  | 2'08 |
| 4. <b>Claudio Monteverdi</b> <i>Gloria</i>  | 2'57 | 10. <b>Claudio Monteverdi</b><br><i>Cantate Domino</i> (S1, S2)                                  | 5'08 |
| 5. <i>Graduale</i> Haec dies es quam<br>fecit Dominus (II)  | 3'25 | 11. <b>Claudio Monteverdi</b> <i>Credo</i>   | 4'37 |
| 6. <b>Giovanni Gabrieli</b> <i>Canzona</i> II<br>a 4 (da Canzoni per sonare con<br>ogni sorte di stromenti a quattro,<br>cinque e otto, Venezia 1608) | 2'37 | 12. <b>Giovanni Paolo Cima</b> <i>Sonata</i><br>a 3 (dai Concerti ecclesiastici,<br>Milano 1610) | 3'00 |

- |  |      |   |      |
|--|------|---|------|
| 13. <i>Offertorium</i> Terra tremuit (IV)  | 1'15 | 19. <b>Giovanni Gabrieli</b> <i>Canzona</i> III<br>a 4 (da Canzoni per sonare con<br>ogni sorte di stromenti a quattro,<br>cinque e otto, Venezia 1608) | 1'31 |
| 14. <b>Giovanni Gabrieli</b> <i>Canzon</i><br>I "La Spiritata" Ch.186<br>(intavolatura di G. Diruta) | 2'54 | 20. <b>Claudio Monteverdi</b><br><i>Ave Maris Stella</i><br>(S1, S2, T, Coro I, Coro II)  | 5'33 |
| 15. <b>Claudio Monteverdi</b> <i>Sanctus</i>   | 3'15 |   |      |
| 16. <b>Giovanni Gabrieli</b> <i>Ricercar</i><br>Noni Toni Ch.226                                     | 2'13 |   |      |
| 17. <b>Claudio Monteverdi</b> <i>Agnus Dei</i>   | 4'12 |   |      |
| 18. <i>Communio</i> Pascha nostrum<br>immolatus est Christus (VI)                                    | 3'06 |   |      |

Dimitri Betti *organ*

Elisabetta Braschi · Elisabetta Caruso · Sumiko Okawa *sopranos*  
Simone Emili · Kentaro Kitaya *tenors*

**Ensemble San Felice**  
Federico Bardazzi *conductor*

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Marco Di Manno, Ilaria Guasconcini *flute* · Mauro Morini, Saverio Zacchei *tombone*  
Federico Bardazzi *cello* · Matteo Prandini *contrabass* · Andrea Benucci *theorbo*  
Giacomo Benedetti *harpsichord* · Dimitri Betti *organ* · Elia Ciuffini *percussion*

**Coro Ensemble Capriccio Armonico**  
Gianni Mini *chorus master*

*Sopranos* Elisabetta Caruso · Elisabetta Braschi · Sumiko Okawa  
Annalisa Borri · Elena Tricarico · Emily Rosner · Cristina Casini  
*Altos* Costanza Bertini · Roberta Coppola · Barbara Caldini  
Alessandra Picchi · Sandra Gambassi · Elena Oddone  
*Tenors* Francesco Bertoli · Francesco Tribioli  
*Basses* David Canapa · Simone Borri · Lorenzo Brunetti  
Gabriele Ferrante · Filippo Becattini

**The Monteverdi Mass, Stylus Antiquus or Stylus Luxurians?**

In keeping with previous practice, in this CD the Ensemble San Felice presents music pertaining to the Easter service in St. Mark's Basilica in Venice during the first half of the 17th century. The music of the proprium de tempore (the part of the Mass that changes in relation to the period of the year) is that of the Missa in Die for Easter day from the lovely Graduale Giunta printed in Venice in 1572. As for the Ordinarium missae, meaning the Kyrie, Gloria, Credo, Sanctus and Agnus Dei, they were composed by Monteverdi and are part of the *Selva Morale e Spirituale*.

The recording derives from the opening concert held by the Ensemble San Felice for the 25th Concert Season of 2017, directed by Federico Bardazzi and Marco Di Manno, and organized by Carla Zanin. The event is the fruit of collaboration between Opera Network and Konzert Opera Florence, with the support of the Tuscan Region and the Ente Cassa di Risparmio di Firenze.

The Ensemble San Felice is a well-established group based in Florence that focuses on early vocal and instrumental music. Following the recently released recording of the *Vespro* made for the Brilliant Classics label, the new CD belongs to the 450 year celebrations of the birth of Claudio Monteverdi, one of the greatest Italian composers of all times. The voice parts (soloists and chorus) are sung by the Ensemble Capriccio Armonico conducted by Gianni Mini.

The program is based on the *Selva Morale e Spirituale* of 1640, an anthology of sacred music composed by Monteverdi during the years in which he was chapel master at St. Mark's. As well as the beautiful *Messa a 4 a cappella*, with its simple, linear polyphony that reflects the rules of the stylus antiquus, the collection also comprises other pieces, such as the psalm *Laudate Dominum* for soprano solo and basso continuo and the motet *Cantante Domino* per two sopranos and continuo. In his expert reconstruction of the liturgy, Federico Bardazzi has added a series of Gregorian chants that would have been used for Easter Sunday, including the exceptional sequence *Victimae Paschali Laudes*.

To complete the picture the CD also comprises a series of instrumental compositions by Giovanni Gabrieli, the other great “Venetian” composer of the period linking Renaissance to Baroque music: two songs for 4 voices and a number of toccatas for organ.

Reflecting the wealth and prestige of Venice in those years, a sense of joy and plenty emanates from the sound created by an instrumental ensemble consisting of flutes, trombones, cello, theorbo, double bass, harpsichord, organ and percussion.

There are two important observations to be made regarding the performance of Gregorian chant: the first is that the pieces are sung by a mixed choir of male and female voices, since the *scholae cantorum* of the Middle Ages were made up of high voices (the treble voices of the seminarians and the *pueri cantores*) and the lower voices of the presbyters. The concept of only male voices is in fact a late 19th century construct: in the monasteries and cathedrals of Monteverdi’s time singing was one of the main tasks entrusted to the seminarians and young would-be monks. It was thus possible to have exclusively high voices in women’s convents, or mixed voices in the cathedrals. Moreover, unlike medieval practice, the pieces are sung in a measured rhythmical version typical of the late Renaissance, in some cases with organ accompaniment.

Although our interpretation of the Monteverdi Ordinarium appears to be in *Stylus Antiquus*, it actually aims at establishing a strong connection with the *Stylus Luxurians* in certain sections of the *Vespro*. In keeping with period practice, we have introduced instrumental refrains and solo vocal sections, and alternated the accompaniment between basso continuo and *colla parte* instruments. Such innovative interpretation and the ensuing arrangements allow Monteverdi’s creative genius and originality to permeate the strict counterpoint.

Devoted to two consummate masters, Gabrieli and Monteverdi, this recording will not only delight music lovers, but also help trace the evolution of modern music.

©Federico Bardazzi

### La Messa di Monteverdi, *Stylus Antiquus* o *Stylus Luxurians*?

Il programma del Cd si presenta, come da migliore tradizione dell'Ensemble San Felice, sotto forma di una rievocazione della liturgia pasquale nella Basilica di San Marco a Venezia nella prima metà del Seicento. La musica del *proprium de tempore* (la parte della Messa che cambia a seconda del periodo dell’anno), è quella della Missa in Die del giorno di Pasqua che sarà eseguita dal bellissimo Graduale Giunta edito a Venezia nel 1572. Per quanto riguarda invece l’Ordinarium missae (Kyrie, Gloria, Credo, Sanctus e Agnus Dei) è dello stesso Monteverdi ed è tratta dalla *Selva Morale e Spirituale*.

Il Cd è scaturito dal concerto di apertura della XXV Stagione Concertistica 2017 dell'Ensemble San Felice, curata dal Direttore musicale Federico Bardazzi, dal Direttore artistico Marco Di Manno e dalla General Manager Carla Zanin. L’iniziativa si svolge in collaborazione con Opera Network, Konzert Opera Florence, con il sostegno della Regione Toscana e dell’Ente Cassa di Risparmio di Firenze.

L'Ensemble San Felice, storico gruppo fiorentino di musica antica vocale e strumentale ha celebrato con questa produzione concertistica e discografica, dopo la recente uscita del Cd del *Vespro* edito da Brilliant Classic, il 450° anniversario della nascita di Claudio Monteverdi, uno dei maggiori compositori italiani di ogni epoca.

Insieme all'Ensemble San Felice si sono esibiti solisti e coro dell'Ensemble Capriccio Armonico, diretto da Gianni Mini.

Il programma è incentrato sulla *Selva Morale e Spirituale* (1640), antologia di musica sacra composta da Monteverdi durante gli anni in cui era maestro di cappella a San Marco. Oltre alla Messa a 4 da cappella, bellissima e lineare nella sua semplice polifonia che risponde ancora ai canoni dello *stylus antiquus*, potremo ascoltare altri brani tratti dalla medesima raccolta: il salmo *Laudate Dominum* per soprano solo e basso continuo e il mottetto *Cantate Domino*, per due soprani e continuo. A fare da cornice ai brani monteverdiani, secondo una prassi di ricostruzione liturgica di cui Federico Bardazzi è specialista, una serie di canti gregoriani destinati normalmente alla

domenica di Pasqua, tra cui spicca la celeberrima sequenza *Victimae Paschali Laudes*.

Completa il Cd una serie di composizioni strumentali di Giovanni Gabrieli, l'altro grande "veneziano", protagonista del passaggio dal Rinascimento al Barocco, di cui sono eseguite due canzoni a 4 voci e alcune toccate per organo.

Le sonorità piene e gioiose del tempo, specchio della ricchezza e del prestigio di cui godeva la *Serenissima*, sono riprodotte da un ricco gruppo strumentale formato da flauti, tromboni, violoncello, tiorba, contrabbasso, clavicembalo, organo e percussioni.

Riguardo all'esecuzione del canto gregoriano vi sono due importanti osservazioni da fare: la prima è che i brani vengono eseguiti da un coro di voci miste, donne e uomini, infatti le *scholae cantorum* erano formate già dal Medioevo da voci acute (voci bianche di seminaristi e di pueri cantores) e dalle voci gravi dei presbiteri. L'idea del canto solo maschile risponde dunque ad una visione tardo ottocentesca ormai storicizzata: nei monasteri e nelle cattedrali il canto era uno dei compiti principali proprio dei seminaristi o dei giovani aspiranti monaci. In sintesi era possibile avere solo voci acute (nei monasteri femminili) o voci miste acute e gravi (nelle cattedrali). In secondo luogo, bisogna notare che i brani vengono proposti, al contrario della prassi medievale, in una versione dal ritmo mensurale tipica dell'epoca tardo rinascimentale che vede in alcuni casi l'accompagnamento organistico.

La nostra proposta interpretativa dell'*Ordinarium Monteverdiano*, apparentemente in *Stylus Antiquus*, intende creare una forte relazione con lo *Stylus Luxurians* di alcune sezioni del *Vespro*. Abbiamo introdotto, secondo la prassi dell'epoca, ritornelli strumentali, sezioni solistiche vocali, e alternato l'accompagnamento tra basso continuo e strumenti colla parte.

Grazie a queste innovative scelte di interpretazione e di arrangiamento, la severa scrittura contrappuntistica lascia permeare il prorompente spirito innovativo di Monteverdi, la cui genialità è ammirata in tutto il mondo fino a celebrarlo ancora oggi come il massimo compositore italiano di tutti i tempi.

Un programma dedicato a tutti gli appassionati, doveroso omaggio a due grandi

maestri Gabrieli e Monteverdi, che con la loro opera hanno contribuito in modo determinante alla fondazione del linguaggio musicale moderno.

© *Federico Bardazzi*



Federico Bardazzi is an early and baroque music specialist who largely works as an opera conductor in a repertoire ranging from the early music to Handel, Gluck, Mozart, Rossini and Puccini.

He studied the cello under André Navarra in Siena and Paris, chamber music with Piero Farulli and the Quartetto Borodin, composition with Carlo Prospero and Roberto Becheri, Gregorian chant under Nino Albaros and Johannes Berchmans Göschl, choral conducting with Roberto Gabbiani and Peter Phillips, orchestral conducting at the Accademia Chigiana with Myung-Whun Chung.

He directs and conducts the Ensemble San Felice, the vocal and instrumental group whose repertoire extends from the Middle Ages to the present day. Their

performances have met with worldwide acclaim.

Federico Bardazzi was Director of the Maggio Fiorentino Formazione courses from 2008 to 2014, and he has been involved in advanced training projects financed by the European Social Fund for all artistic and theatrical professions. This experience gave rise to *Opera Network*, based on an idea by Carla Zanin, the aim of which is to promote collaboration between different organizations involved in producing operas, thereby helping young artistes develop their careers. The 2018 season features an opera by Galuppi in collaboration with the Landestheater of Salzburg, directed by Carl Philip von Maldeghem.



to 2015 of the international Board. He is also President and Artistic Director of the *Florence International Choir Festival*, which attracts hundreds of singers to Florence each year.

Within the Turandot project, in collaboration with the Università per Stranieri in Perugia, he has devised a cultural, linguistic and musical project for Chinese students. He holds master classes worldwide, and with the Ensemble San Felice is involved in projects funded by the European Union in collaboration with various prominent academies and universities.

His recordings with the Ensemble San Felice range from the medieval repertoire to opera. For labels such as Brilliant Classics, Tactus and Bongiovanni, he not only conducts, but also plays the baroque cello, the viola da gamba and the viol.

His concerts have been broadcast by Rai, by the Swiss, German and Polish broadcasting companies and by the BBC, who devoted a whole program to his activities.

Federico Bardazzi has taught ensemble and baroque music at the Bellini Conservatoire in Palermo and the Marenzio di Darfo BT Conservatoire in Brescia. Since 2012 he has been teaching at the Puccini Conservatoire in La Spezia.



The vocal ensemble **Capriccio Armonico** was founded in 2006 by Gianni Mini. It is made up of musicians and voice experts, and its focus has gradually extended from Renaissance and baroque profane music to sacred compositions of the same period. The ensemble has performed works by

Monteverdi, Caldara, Charpentier, Lotti, Vivaldi and Buxtehude, including madrigals and motets, as well as baroque operas and oratorios. Often these performances take place in highly significant venues, such as the Salone del Cinquecento in Palazzo Vecchio (Florence).

In recent years concert engagements have increased, as has the study focus, which now also includes music from the classic, romantic and contemporary repertoires.

With the Ensemble Capriccio Armonico female choir, the group has performed the Pergolesi *Stabat Mater* to widespread acclaim. In 2014 the ensemble delighted audiences with its interpretation of Rossini's *Petite Messe Solennelle*. In July 2014 it performed the same work and the Mozart *Requiem* conducted by Andrea Trovato at the Terre d'Arezzo festival, again to a standing ovation. In 2015 it performed the Mass in D major KV 194 by Mozart conducted by Mario Ruffini at the San Lorenzo Basilica in Florence, and in the course of the same year began working closely with Federico Bardazzi and Samuele Lastrucci, performing Handel's *Messiah* accompanied by the Ensemble San Felice as part of the Da Vinci Baroque Festival.



**Dimitri Betti** obtained a Diploma in Ancient Keyboard Playing at the Puccini Conservatoire in La Spezia under V. Ermacora, and then specialized in Historic Keyboards with E. Traxler and D. Börner at the Sate Conservatoire in Vienna.

He is currently engaged in the Harpsichord MA program at the Cherubini Conservatoire in Florence, where he is studying with A. Fedi. Other teachers of great importance have been E. Gatti, R. Egarr, B. Van Asperen and C. Rousset. In 2017 he won a grant to study at the *Weimarer Bachkantaten Akademie* and he performed for the *Thüringer Bachwochen* (Thomaskirche, Leipzig) under H. Rilling. He has played as soloist with the Cameristi of the Maggio Musicale Fiorentino, has

conducted the Choir and Baroque Ensemble of the La Spezia Conservatoire, and has worked with the Orchestra da Camera Fiorentina, Il Rossignolo and the Accademia di Santo Spirito in Ferrara, playing with R. Loreggian, the International Joint Orchestra Japan, and the Schola Cantorum S. Stefano in Genoa. Moreover, he was assistant to L. Pianca at the Italian Swiss Conservatoire in Lugano. He has been a member of the Ensemble San Felice conducted by Federico Bardazzi since 2012, performing at the Teatro Verdi in Pisa, and in the *O Flos Colende* season in Florence and at the

Ravenna Festival. He is currently Assistant lecturer in the medieval music courses at La Spezia Conservatoire, having previously played the same role in the baroque music courses at the *Conservatorio Superior de Musica da Coruña* in Spain. Since 2016 he has been Chapel Master at the Pieve di San Pietro *Ad Mensulas* church in Sinalunga, near Siena, and Organist and member of the Cappella Musicale at the San Lorenzo Basilica in Florence. He has recorded for Brilliant Classics and Classic Voice, and his performances have been broadcast by Radio della Svizzera Italiana and Deutschlandfunk Kultur.



Carla Zanin *President*  
Paolo Bellocchi *Artistic Director*  
Federico Bardazzi *Musical Director*



ENTE  
CASSA DI RISPARMIO  
DI FIRENZE

Konzert Opera Firenze



Recording: April 2017, Folco Portinari, Firenze, Italy  
Producer: Opera Network Firenze  
Cover: Procession in piazza San Marco, by Gentile Bellini  
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