



FRANCESCO CAVALLI

Missa a 8 voci concertata con Istromenti
da Musiche Sacre (Venezia 1656)

Ensemble Vocale Locatelli - Ensemble Locatelli
Ensemble UtFaSol

MoreAntiquo, conducted by Giovanni Conti
Coro C. Monteverdi di Crema

Bruno Gini, conductor



Alinor[®]
la bontà naturale

AREA B



Centro Culturale
Diocesano
Gabriele Lucchi
Crema

POPOLARE CREMA
PER IL TERRITORIO A



Comune di Crema



FRANCESCO CAVALLI (Crema, 1602 - Venice, 1676)

Missa a 8 voci concertata con Istromenti da Musiche Sacre (Venezia 1656)

01	Introitus - Gaudeamus omnes	04:14
02	Kyrie	07:06
03	Gloria	16:34
04	Graduale - Timete Dominum	02:00
05	Allelujah - Venite ad me	01:50
06	Credo	16:08
07	Offertorium - Iustorum animae	02:01
08	Sanctus	04:03
09	Communio - Beati mundo corde	01:44
10	Agnus Dei	03:21
Running Time		59:07

Ensemble Vocale Locatelli - Ensemble Locatelli

Ensemble UtFaSol

MoreAntiquo, conducted by Giovanni Conti

Coro C. Monteverdi di Crema

Bruno Gini, conductor

Grateful thanks to: Centro Diocesano Gabriele Lucchi, Enrico Tupone, President of the Claudio Monteverdi Musical-Cultural Association of Crema

Ensemble Vocale Locatelli

First Choir of Soloists (“favorito”)

Maddalena De Biasi Soprano - Pedro Pablo Alvarez Alto - Zhang Zhiqia Tenor - Giacomo Pieracci Bass

Second Choir of Soloists (“favorito”)

Valentina Ferrarese Soprano - Ilriandrea Tomasoni Alto - Angelo Testori Tenor - Lorenzo Tosi Bass

Ensemble Locatelli

Ulrike Slowik First violin - Regina Yugovich Second violin - Serena Seghettini Viola da Gamba

Raffaele Nicoletti First violin “di ripieno” - Valentina Mattiussi Second violin “di ripieno”

Andrea Alziati Cello “di ripieno” - Rosita Ippolito Violone

Ensemble UtFaSol

Pietro Modesti Cornett - Elina Veronese Alto Trombone

Loris Guastella Tenor Trombone - Valerio Mazzucconi Bass Trombone - Paolo Tognon, Stefano Somalvico Dulcian

Nicola Dolci First Organ - Marco Favotto Second Organ

MoreAntiquo

Claudio Accorsi, Luca della Casa, Davide Galleano, Pietro Magnani, Marco Marasco, Luca Ronzitti

Coro C. Monteverdi di Crema

First Choir “di ripieno”

Cecilia Bonetti, Elena Ghidelli, Giulia Spoldi, Ayako Suemori Sopranos

Francesca Cella, Igor Denti, Eliana Filippini Altos

Rosario Crucito, Tarcisio Fossati, Michele Guerrini Tenors

Nicola Fava, Ivan Forcati, Francesco Righini Basses

Second Choir “di ripieno”

Laura Bossi, Erica Esposito, Fabiana Nisoli, Monica Vincenzi Sopranos

Lorenzetti Paola, Gioia Righini, Federica Traspadini, Sofia Vincenzi Altos

Fernando Pibernat, Alberto Rocco, Marco Zagheni Tenors

Giampietro Spoldi, Luca Tommaseo, Zabulon Salvi Basses

FRANCESCO CAVALLI MISSA CONCERTATA

Son of composer Giovanni Battista Caletti-Bruni, Francesco Cavalli was born in Crema, in a Lombardy under Venetian rule, on 14th February 1602, and began his musical activity as a *puer cantor* in the city cathedral. There he was noticed by the Venetian Republic podesta Federigo Cavalli, who in 1616 took him to Venice, where he became a member of San Marco Basilica's Chapel then directed by Claudio Monteverdi. The latter probably also gave him some music tuition. From 1620 to 1630 Cavalli was organist in the SS. Giovanni e Paolo church. At the age of thirty-seven, in 1639, he staged his first opera, *Le nozze di Teti e di Peleo*, on a libretto by O. Persiani. It was performed at the historical San Cassiano theatre, Europe's first public theatre, and on that occasion, he first adopted the name of Francesco Cavalli, in homage to his former patron. From then on, the composer, who that year was granted the very remunerative post of second organist in San Marco's Basilica, centred his career on opera. His privileged field of action was the city of Venice, to the public theatres of which Cavalli dedicated his compositions. It wasn't long, however, before his fame spread beyond the lagoonal city: his operas were staged in Milan, Naples, Florence, Paris, and probably even in England. Between 1639 and 1673 Cavalli composed forty-two operatic works, twenty-seven of which have come down to us more or less complete. The rest are unfortunately lost. In 1668 Cavalli was nominated Chapel Master in San Marco, the same post Monteverdi

had held for thirty years (from 1613 to 1643). He died in Venice on 14th January 1676.

Besides opera, Cavalli also demonstrated his talent as a composer of sacred music, though his works in this field are relatively few, considering the customs of the day. Like Monteverdi, he composed concerted music for two choirs and instruments, according to Venetian practice. Besides a few manuscripts and the occasional Venetian edition, his production is mostly summarised by two great printed collections. The first, published in 1656 by Vincenti, entitled *Musiche sacre concertenti Messa, e Salmi Concertati con Istromenti Imni Antifone & Sonate, A Due 3. 4. 5. 6. 8. 10. 12 Voci*, is dedicated to Cardinal Giovanni Carlo de' Medici (1611-1663), brother of the Grand Duke Ferdinando II and a great lover of music. This collection, consisting of 28 compositions, opens with the *Missa a 8 voci Concertata con due Violini e Violoncino, Ripieni, e altri Istrumenti, se piace*, which is probably Cavalli's most significant and grandiose sacred work. The complexity of the forces involved eight soloists and two four-voice choirs, in addition to a large group of instrumentalists is the reason why, despite its musical quality, this work has not known many recordings; the present one, performed by eight soloists, the UtFaSol Ensemble, and the Locatelli vocal-instrumental Ensemble directed by Cavalli scholar Bruno Gini, is the first of the third millennium. It is characterized by philological rigour but also the desire to present the *Missa Concertata* in its proper context, not simply as a work of very high quality purely to be enjoyed as music, like a symphony or a sonata: the works performed in

San Marco were intended for liturgical use and therefore part of religious celebrations, and involved "canto piano" (monodic singing) alternated with polyphonic singing accompanied by instruments. The *Missa Concertata* is no exception. Since this recording was made on November 1st, All Saints' Day, it presents the liturgy of that celebration. The introitus *Gaudeamus Omnes* precedes the *Kyrie* and *Gloria*, then the gradual *Time-te Dominum* and the hallelujah *Venite ad me*. There follows the *Credo*, the offertorium *Iustorum animae*, the *Sanctus*, the communion *Beati mundi corde*, and finally the *Agnus Dei*, which ends the composition; all this, naturally, also with the contribution of some Gregorian singers, which in this case are those of the More Antiquo ensemble conducted by Giovanni Conti.

As for instrumentation, in the introduction Cavalli specifies: "You will notice that in between the parts for alto, tenor, and bass of the second choir I have inserted some sinfonias for three trombones or similar instruments; I placed them there so as not to print too many separate parts. I hereby specify that they can be eliminated, if so wished: but if performed, the voices must be silent as marked. Moreover, the trombones, or any other instrument, are to play anywhere it is marked *tutti* and be silent as soon as *soli* appears." Also significant, is this note regarding the violoncino (in this recording replaced by a viol): "The violoncino, which will be placed near the violins and, so to speak, opposite to them, can be omitted, or performed by a chitarrone, or any other similar instrument."

In the past, especially in Italy, Cavalli's sacred

music was unjustly weighed against that of Monteverdi. The musician was often criticized for his "easy and winning style", where there is "nothing that recalls the audacities expressed by Monteverdi's genius." This approach has been largely reconsidered by today's most informed music critics. Cavalli's personality is profoundly different from Monteverdi's and - let us not forget - he writes in another period, when the propensity to diatonism has become clearer. The *Missa Concertata* is a work with spectacular and grandiose choral effects, offering a wide variety of music blends and having an immediate, almost physical impact on the listener. The *Kyrie's* incipit, just to give one example, has unmatched power. As Denis Stevens, a teacher at Columbia University, wrote several years ago in the preface to this composition's first pioneering recording by Milan's Coro Polifonico e Orchestra dell'Angelicum conducted by Giulio Bertola and Umberto Cattini respectively, and with Anna Maria Vallin, Wanda Madonna and Giorgio Tadeo as soloists (Angelicum MHS 791), "noble ritornels, generously spaced choral forces, brilliant solo passages, and an overriding sense of proportion in musical architecture offered to listeners an auditory parallel to the creations of Bernini and Borromini."

Danilo Prefumo

About the Gregorian source used in this recording

The Gregorian Chant passages of this recording were taken from sources contemporary to the polyphony performed. After careful examination of a series of liturgical books, which despite having all been printed during the years Cavalli's activity presented some melodic variants, our choice fell on the imposing *Graduale Romanum* printed in an accurate publication in 1646 by the Venetian publisher Tommaso Baglioni, owner of the famous 'Typographia Balleoniana'. The melodic version proposed brings back a practice that, despite declaring itself *editio omnium optima* in alignment with the norms of the Council of Trent, actually presents expressions that are the fruit of a rituality which only ideally responded to Roman practice.

Giovanni Conti

(Translated by Daniela Pilarz)

Bios

After his university and musical studies, **Bruno Gini** specialised in choir conducting with T. Zardini, F. Corti and Z. Mednicarov. Currently, he carries out several musical activities as teacher and choir conductor for renowned musical institutions. In 1986 he founded the "Claudio Monteverdi" choir of Crema, of which he is still the director; from 1986 to 1989 he conducted the Children's Voices Choir of Parma, and from 1989 to 1993 he was assistant

director of the Children's Voices Choir of Milan's Teatro alla Scala, as well as a teacher in the theatre's children's voices school.

"The Ensemble Locatelli is one of the best Baroque ensembles heard in Europe in recent years" (Francesco Bellotto)

Founded in 2014 by Thomas Chigioni, the **Ensemble Locatelli** is a baroque orchestra based in Bergamo. Since 2024, they have been joined by the Locatelli Vocal Ensemble. At a time when orchestras often fold and activities have become difficult to manage, the Ensemble Locatelli has been capable of constantly offering high quality products in a self-sufficient way, expanding the cultural proposals and number of performances, and becoming a centre of attraction for some of the best baroque musicians of the new generation. Since 2015 the ensemble have been invited to perform at major festivals in Italy, France, Germany, Switzerland and Austria, debuting in venues such as the Konzerthaus Wien, Teatro Grande of Brescia, Teatro Galli of Rimini, Teatro Donizetti of Bergamo with concerts that were recorded and broadcast also by national radio networks. Since 2019 they have organised a yearly season of concerts in Bergamo, with the collaboration of internationally renowned guest performers. At the same time, they have created educational events to bring the new generations closer to baroque music. Their 2024 season was hosted by the Teatro Donizet-

ti of Bergamo. Moreover, in 2024 they began a multi-year project for a new concert season in the Como region, entitled "Il barocco a Cantù". The Ensemble Locatelli has published four CDs with works in world première recordings. A fifth one dedicated to the concertos and motets by Ferronati has been scheduled to be released in 2025.

Founded in 2013 by Pietro Modesti (cornet) with the cooperation of Susanna Defendi and Valerio Mazzucconi (trombones)The **UtFaSol Ensemble** is dedicated to the research, study and interpretation of Renaissance and Baroque music on original instruments. After their Conservatory diplomas in Bergamo, their native city, the ensemble's members furthered their studies with courses at the Schola Cantorum of Basel, specialising in the performance of the Renaissance and Baroque repertoires.

The ensemble's size flexibility allows them to perform programs ranging from the beginning of the 1400s to the end of the 1600s, with the addition of bombardars, shawms, percussions, violins, viols, and organ.

Over thirty years of experience have made of **More Antiquo** one of the most successful ensembles specialised in Gregorian Chant. Internationally renowned for its expertise and vocal specificity, the ensemble is the expression of the meticulous work of professionals who have combined vocal skills with those of research

and thorough study of the liturgy and of ancient Western Christian monody. Constantly up to date with musicological investigation, they consistently bring its achievements into performing practice, reaping unanimous consent.

The ensemble was founded and is directed by the musicologist and Gregorian Chant specialist **Giovanni Conti**, a pupil of the famous Swiss scholar Luigi Agustoni, whose approach, anchored to the intuitions of the French Eugène Cardine, he has continued to follow through multiple activities. Conti is President of the International Association of Gregorian Chant Studies (Italian section), is in charge of the classical music productions of the Swiss Radio and TV, and teaches Gregorian Chant and Music Paleology at the "Scuola Universitaria di Musica della Svizzera Italiana", where he is also Director of the master's degree in Gregorian Chant.

More Antiquo has appeared internationally (Spain, Germany, Austria, Belgium, Poland, Portugal, Russia, Japan, Italy, France, Brazil, USA, Switzerland, Vatican City), performing at some of the most important festivals. The ensemble has made numerous radio and television productions for the Swiss network, Rai Radiotelevisione italiana, the Vatican Radio and Television, Nippo Television, ZDF, and Polska TV. It has recorded for the labels JVC, Ares, Naxos, Paoline Audiovisivi, Chgc, Arts, and Dynamic.

The **Claudio Monteverdi Choir** from Crema was formed in 1986. Since its foundation, it has carried out a busy concert activity, tak-

ing part in important music events, such as the International Festival of Lanciano and the Claudio Monteverdi Festival of Cremona, and in several choir competitions: in Arezzo (2nd and 3rd prizes), Montreux (3rd prize), Vittorio Veneto (2nd and 3rd prizes), and Palazzo Pignano (1st prize for best interpretation of the compulsory piece). Its earliest recordings – for the labels Dynamic, Stradivarius and Tactus – date from 1997: unpublished works by the Chapel Masters active in Crema between 1500 and 1600, such as the Eight-voice Masses and Five-voice Madrigals by Giovanni Battista Leonetti, the “Canzonette Amoroze e Spirituali” by Oliviero Ballis, and the Five-voice Madrigals by Giovan Battista Caletti. The choir went on to record some of Francesco Cavalli’s sacred and instrumental works: the “Missa pro Defunctis” (October 2003); “Vespero delli Cinque Laudate” (May 2006), “Magnificat”, “Canzoni Strumentali” and “Mottetti concertati” (October 2008); “Vespero delle domeniche” (May 2014); “Vespero della Beata Vergine Maria” and “Antifone Mariane” (May 2016); and “Inni e Salmi concertati” (September 2020), all favourably received by audiences and critics alike. The choir has held concerts in numerous Italian cities, and in April 2007 it achieved an important artistic goal by performing the Choral Evensong at Canterbury Cathedral as well as a vocal and instrumental concert in the Church of St. Mildred, with compositions by Francesco Cavalli and Vincenzo Petrali. In September 2009 it was invited to take part in the first modern performance of Giovanni Bottesini’s opera

“Ero e Leandro”, staged at the S. Domenico theatre in Crema, enthusiastically reviewed by important music critics. In October of the same year, it recorded a CD for “Bottega Discantica” featuring unpublished works (Masses, Motets, Magnificat and a Concerto for solos, choir and orchestra) by Pietro Gnocchi, Chapel Master of Brescia’s Cathedral (1689-1775). In 2010 they recorded a CD entitled “Concerto di Natale” which included J. Rutter’s “Dancing Day”, B. Britten’s “A Ceremony of Carols” and carols from the English Christmas tradition. In April 2011 the choir toured England, where it performed a concert in London, three Choral Evensong, the Midday Recital in Canterbury Cathedral, and a concert in the Church of St. Mildred, always to resounding success. In 2012, at the “B. Manenti” Auditorium in Crema, they performed Symphonies, Arias and Choruses from F. Cavalli’s operas in an important concert, recorded live, dedicated to the memory of Adolfo Bossi, an honorary member of the Association. From 2012 to 2013, the choir’s concert activity continued with several performances in Crema and in different parts of Lombardy; December 2013 saw the release of their new Christmas CD “Rejoice!” and of a CD with “Symphonies, Arias and Choruses” taken from F. Cavalli’s secular works. In May 2014, for the reopening of Crema’s Cathedral, the choir performed the modern première of F. Cavalli’s “Vespero delle Domeniche”, released one month later internationally on CD by the label Dynamic. It also appeared at the “B. Manenti” Auditorium of Crema in a concert featuring works by C. Monteverdi,

H. Purcell and J. S. Bach. In October the choir was invited to sing at the third edition of “Mondi di Carta”, a national event held at Crema’s “P. da Cemmo” hall.

In 2016, to celebrate their thirtieth anniversary of activity, the choir recorded, for Dynamic, Cavalli’s “Vespere della Beata Vergine Maria” and “Antifone mariane”; they also appeared in concert in Crema, Venice, and at the 20th “Rassegna organistica internazionale” in Melzo. The ensemble’s concert activity continued, in 2017, with the particularly interesting performance, in October, of unpublished compositions by Bruno Bettinelli during a concert organized by the Malala Association at Treviglio’s Beata Vergine delle Lacrime Shrine. Between the end of June and the beginning of July 2018, they held concerts in Lodi, Crema and Milan with Milan’s Orchestra Sinfonica Giuseppe Verdi, performing works for choir and orchestra by Marco Robotti. In November 2019, in Crema, within the Leonardo da Vinci celebrations, they performed works by Josquin des Prez, Franchino Gaffurio and Clement Jannequin with the “Quoniam” instrumental ensemble. In October 2021 they gave the world première performance in modern times of the oratorio “The Garden of Olivet” by Giovanni Bottesini. From 2021 to 2024 the choir held concerts in Lombardy and Switzerland, and recorded F. Cavalli’s “Inni e Salmi concertati a due, tre, quattro, cinque, otto voci” and the “Missa concertata a 8 voci con strumenti”, completing their recording of all of this author’s sacred and instrumental works.





BERTOLOTTI



Coat or Arms of the Bertolotti family
from an early 17th-century
Venetian Armorial



CAVALLI

Coat of Arms of the Cavalli family
Venice, 1608

CDS8074

Dynamic Srl

Via Mura Chiappe 39, 16136 Genova - Italy
tel.+39 010.27.22.884 fax +39 010.21.39.37

dynamic@dynamic.it

visit us at **www.dynamic.it**



Dynamic opera
and classical music