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CORO E ORCHESTRA GHISLIERI,
DIRECTED BY GIULIO PRANDI

**STABAT MATER –
ASTORGA & GALUPPI**

MONDAY 20 JANUARY 2020 – 7:30 PM



TEATRU MANOEL







Coro e Orchestra Ghislieri, directed by Giulio Prandi

STABAT MATER – ASTORGA & GALUPPI

Masterpieces of Neapolitan Baroque

Monday 20 January 2020 – 7:30 pm

Collegiate Parish Church of the Immaculate Conception, Cospicua





The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

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Programme

Baldassarre GALUPPI (1706-1785)

Dixit Dominus for the Ducal Cappella di S. Marco in G minor for Choir, solos, strings and continuo

Antonio VIVALDI (1678-1741)

Stabat Mater for Alto solo, strings and continuo, RV 621

[interval]

Antonio VIVALDI

Sonata a 4 al Santo Sepolcro, RV 130

Emanuele RINCÓN D'ASTORGA (1680-1757)

Stabat Mater for choir, soloists, strings and continuo

Musicians

Federico Fiorio, soprano

Marta Fumagalli, alto

Michele Concato, tenor

Alessandro Ravasio, bass

Coro e Orchestra Ghislieri

Giulio Prandi, conductor

Federico Fiorio, Valentina Argentieri, Caterina Iora,

Marta Redaelli, Karin Selva, sopranos

Marta Fumagalli, Giulia Beatini, Silvia Bertoluzza,

Silvia Capobianco, Isabella Di Pietro, altos

Michele Concato, Massimo Lombardi, Jorge Losana,

Simone Milesi, Paolo Tormene, tenors

Alessandro Ravasio, Roberto Battista, Marco Grattarola,

Alessandro Nuccio, Filippo Tuccimei, bass

Marco Piantoni°, Diego Castelli, Renata Spotti, Elena Telò, first violins

Alberto Stevanin*, Barbara Altobello,

Valeria Caponnetto, Abramo Raule, second violins

Krishna Nagaraja*, Emanuele Marcante, violas

Alberto Jorge Guerrero*, Claudia Poz, cellos

Mauro Zavagno, double bass

Francesco Moi, organ

° Leader | * Principal





Programme notes

The *Dixit Dominus* in G minor is part of the large body of sacred works that Baldassarre Galuppi composed in his lifetime, spent largely in the service of Venetian institutions, except for the years he spent in England (from 1741 to 1743, when he was at the King's Theatre of Haymarket, as a "serious composer of Italian opera,") and in Russia (on the requests of Tsar Peter III and later Tsarina Catherine II, the Venetian Senate allowed Galuppi to go to St. Petersburg in 1765, where he remained until 1768 as Master of the Court Chapel and composer for its Italian opera company). Born in 1706 on Burano, a small island in the Venice lagoon – hence his nickname, "Il Buranello" – Galuppi was Music Master at the *Ospedale dei Mendicanti* [Beggars' Hospital] between 1740 and 1753; chorus master at the *Ospedale degli Incurabili* between 1762 and about 1765, and between 1768 and 1776; Vice-Master from 1748 to 1762, and later Maestro di Cappella from 1762 until his death in 1785, of Saint Mark's Basilica in Venice.

To the present day there is no evidence either that helps us date the *Dixit Dominus* in G minor or establish what institution Galuppi composed it for. A copy of the score is kept at the Marciana National Library in Venice. The manuscript was part of the collection of the Venetian scholar, politician and presbyter Pietro Canal (1807-1883), and was donated to the Library in the years following his death, along with numerous other works by Galuppi, among which: the autograph score of his cantata *No perdonami o Clori io non intendo*, manuscripts of the cantata *Venere al tempio* and of the dramma giocoso *Il filosofo di campagna*, as well as a large number of sacred works. Besides the *Dixit Dominus*, there are two copies of his oratorio *Adamo ed Eva*, various liturgical materials and three offices devoted to the Madonna and to the Venetian Doge and canonized saint Pietro Orseolo.

The *Dixit Dominus* – Psalm 109 according to the numbering of the Greek and Latin (Vulgate) versions of the *Septuagint*, and 110 according to the Hebrew numbering – is one of the Psalms of King David, to whom its composition is attributed. The text, among the most important of the Christian sacred tradition, is divided into two parts, each of which opens with a formula for introducing a prophetic oracle, "The Lord says" and "The Lord has sworn", followed by a saying in the style of the divine first person: the characteristic style of the prophets.

For solo voices (soprano and contralto), chorus (S, A, T, B - of which two soprano concertanti voices), violins I and II, violas and basso continuo, Galuppi's *Dixit Dominus* in G minor is in five movements, all marked by Galuppi's ability to measure and hold together, in multi-coloured sonoric panels, passages of great technical and expressive effect (the "Dixit Dominus" and the "Gloria Patri", respectively the first and last movements), episodes of extreme grace and solid counterpoint (the second movement, "Juravit Dominus"), melodic gentleness (the fourth movement, "De torrente") and introspective subtlety (the tormented third movement "Judicabit in nationibus"). By instilling into the composition an energy that strives to transmit its prophetic power, and resorting to a sage use of a dramatic theatricality only superficially hidden by the sacred character of the composition, Galuppi revisits the





divine message in a human key, with tonalities that are at the same time vigorous and gentle, restless and tranquil, mysterious and angelic.

In 1712, a few months before taking on the role of director of musical activities of the Pio Ospedale della Pietà in Venice, **Antonio Vivaldi** received a commission for the Basilica di Santa Maria della Pace in Brescia to compose a **Stabat Mater** for the Vespers of the Feast of the Seven Sorrows of the Virgin Mary. The commission required that only ten stanzas, and not the entire sequence of the hymn attributed to Jacopone da Todi, should be sung. For the short text Vivaldi planned an equally essential, cyclical and homogeneous musical structure. Movements 1-3 (stanzas 1-4 of the original text) present the same music as movements 4-6 (stanzas 5-8 of the original text), while the remaining movements (7, "Eia Mater fons amoris", and 8, "Fac ut ardeat cor meum") have specific musical features. The homogeneity is also rhythmic and harmonic: all the movements are set to slow tempi (with the exception of the final section, "Amen", an *Allegro*) and to the minor F key, with frequent modulations within the (C minor) dominant and the relative (A flat Major). As for the instrumental ensemble, Vivaldi uses, as usual, violins I and II, violas and basso continuo; the choice of the vocal cast is especially unusual when compared with contemporary works: Vivaldi assigns the hymn to a single (alto) voice, thus giving the composition a form very close to that of the solo cantata. What is remarkable, starting with the first movement, as in other pages of the same repertoire, is the virtuosity that Vivaldi requires from the soloist, with a linear writing in its rhythmic and harmonic developments, but that, in moving between dynamic oscillations and long sonorous arches requires an impeccable control of breathing and performative delicacy. The seventh movement, "Eia Mater fons amoris", is built on a particular rhythmic expedient often used by Vivaldi in stereotyped situations: it is the so-called "saccadè" rhythmic formula, i.e. the repetitive use of the dotted group (sixteenth dotted + thirty-second), for descriptive purposes. On this rhythmic basis the solo voice stands out with a broad and gentle musical phrase which, in a deliberate contrast with the rhythmic formula, lends a sort of "theatricality" to the movement. The *Stabat Mater* closes with an "Amen" that at the end of a dense dialogue between soloist and orchestra sees the appearance of a Picardy cadence: after having structured the whole hymn in F minor, Vivaldi makes use of a major accord, with a fascinating shift to allay the accumulated tension. The **Stabat Mater** was performed again for the first time, in the modern age, on September 19, 1939, in the Dei Servi Church in Siena, during "Vivaldi Week": the composer Alfredo Casella, who organized the event, chose it, along with other music discovered shortly before in an archive of the National Library of Turin, to represent the spirit of the Venetian master's sacred music.

The "di sepolcro" oratorio is a particular oratorio sub-genre, reserved for Holy Week, which was cultivated in Vienna in the 18th century. In its original form, the "sepolcro" (the titles almost always included the expression "al Santissimo Sepolcro" [to the Holy Sepulchre]) was distinguished by its not being divided into two parts, as was the norm in great numbers of oratorios at the Viennese court during Lent, and its being performed in a semi-theatrical manner. During the reign of Joseph I of Habsburg (1705-1711), this subgenre came to adhere more closely to the conventional oratorio: the plots were simplified, the number of characters reduced, and a bipartite structure introduced; there remained the characteristic costumes and the elaborate scenic backdrops. The term "di sepolcro" was preferred to "sepolcro". Over time, the day chosen for the performances also changed: from its original Good Friday to Holy Tuesday. The most distinctive feature of the "oratori di sepolcro" was probably its





particular overture form: only two concise movements, the first of which was in a slow tempo, which conveyed a sense of funereal solemnity and at times even mystery, and the second in the manner of a fugue.

Among the compositions by **Antonio Vivaldi** preserved in Turin in an autograph scores, there are two four-part excerpts for strings, whose titles in both works contain the expression “al Santo Sepolcro” [to the Holy Sepulchre]: the **Suonata à 4 al Santo Sepolcro** in E-flat Major RV 130 and the **Sinfonia al Santo Sepolcro** in B minor RV 169. These are two twin compositions that resemble each other in their titles, orchestrations, structures, styles and characters. The differences are slight and obvious: among these, the different systemic tonality, the majestic E flat Major in one case, the melancholy B minor in the other. Also, the terms “Suonata” and “Sinfonia” emphasize the complementarity of the pieces, both having been used customarily to signify independent instrumental compositions and introductions to vocal works.

While there is no clear link between Vivaldi and the Viennese court during the mid-1730s, contacts did take place during the second half of the previous decade. For example, in a letter of November 16, 1737 to Guido Bentivoglio d’Aragona, Vivaldi boasts of having previously received an invitation to travel to Vienna, while among his Turin manuscripts there is a Violin Concerto, RV 171, dedicated to “S.M.C.C.” (*Sua Maestà Cesarea e Cattolica*), which cannot be other than the Emperor Charles VI. So Vivaldi probably put the finishing touches on the composition of the Sonata and the Symphony, hoping to obtain an assignment as internal or external teacher at the *Hofkapelle*. Sending to Vienna two such pieces of music would have been a strategic demonstration of his skill (probably acquired by Marc’Antonio Ziani, Imperial Maestro di Cappella from 1712 to 1715, or during a visit to Vienna) even in a genre appreciated and adopted at that Court. In support of this hypothesis, Michael Talbot points out that in the heading of Symphony RV 169 Vivaldi specifies “Without Organs or Harpsichords”, not “Without Organs and Harpsichords.” Perhaps, not knowing which keyboard accompaniments were usual in Vienna, the composer envisaged various performance possibilities. According to other reconstructions, Vivaldi composed the Sonata and the Symphony for the Chapel of the *Ospedale della Pietà* in Venice, a lodging for foundlings with which he collaborated. The pieces were intended to accompany the traditional ritual of the *Depositio crucis vel hostiae*, celebrated during Holy Week, when the Eucharist is placed on an altar duly decorated and prepared as a sepulchre.

Sonata a 4 al Santo Sepolcro features a strong thematic link between the two movements that make it up, the first one, which usually served as an introduction to the fugue, typical of the second. The descent of the bass into the first measures of the “Largo molto” introductory movement prefigures the descending scale which is the background to each of the four subjects of the subsequent “Allegro ma poco andante”. As in many of Handel’s fugues (and in some by Vivaldi himself), two expositions of the subject precede those of the two replies; the subjects then reappear in the central part of the movement in altered form. The brevity of the Sonata isn’t surprising if we accept its Viennese venue, since the composition responded to practical reasons: the piece – along with the “twin” Symphony – was conceived as an introduction to a vocal composition that was probably sent to Vienna during the mid-1730s and is unfortunately lost today.

Emanuele Rincon Barone di Astorga, born in Augusta on March 20, 1680, was





among the most distinguished nobles who composed “entertainment” music in the eighteenth century. The first news concerning Astorga’s musical activity dates back to 1698, when, at the age of eighteen, he composed *La moglie nemica*, perhaps on a libretto by Francesco Silvani, which was performed in Palermo in the private home of Antonio Lucchese. After leaving his father’s home in the early eighteenth century, D’Astorga wandered through Italy and later other only partly known European countries. He lived in Rome, frequenting the circle of the Duke of Uceda, the Spanish ambassador to the Pope. There he met the Neapolitan versifier Sebastiano Biancardi, a librettist known under the pseudonym of Domenico Lalli. The two together went on a long journey through Italy. While in Genoa, in severe financial hardship because they had been robbed, D’Astorga agreed to compose, for the theatre manager of the Sant’Agostino Theatre, his *Dafne*, a pastoral fable performed with fair success, later repeated in Barcelona, in the summer of 1709, in the presence of Charles VI, then an Archduke, in Parma in 1715 and in Breslau in 1726. In 1711 he was probably in Barcelona as a musician at the Court of Charles VI, then in Spain. In 1712 he was certainly in Vienna, since on May 9th of that year he attended the baptism of a daughter of Antonio Caldara, then chorus master at the Imperial Court. Astorga’s ties to the Habsburg Imperial Court are also certified by an annual pension of 2000 florins that had been granted by Joseph I and later confirmed by Charles VI. In 1715 he was again in Palermo where, having been granted the title of baron after the death of his father and brother, he was a senator (1717-1718) and governor of the *Ospedale per gli incurabili* (1718-1720). Later he was in Lisbon, where on June 21, 1723 “antiphons” were sung in the City Cathedral in honour of St. Vincent, two of which he composed. In 1726 he published, again in Lisbon, the *Cantate da camera a voce sola ...*, a 12-piece collection with bilingual text in Castilian and Italian. The last trace of Astorga is a manuscript dated 1731, written in Lisbon. There is no other information regarding his life. Some conjecture that he died in Madrid, others in Lisbon, in the 1750s.

Astorga owes his fame especially to his “chamber cantatas” (more than a hundred are known) and to his *Stabat Mater*. In the latter, probably youthful composition (suggested by the inscription “*del Sig. Astorga*” that appears in the manuscript’s first-page heading), in C minor, the strophes of the sequence are consistently distributed into nine movements – 8 parts of two stanzas and one of four (from the “*Quis est homo, qui non fleret*” to the “*Vidit suum dulcem natum*”) – variously entrusted to soloists and chorus, accompanied by strings and basso continuo. Each verse, whether calling for one or more variously combined soloists or chorus, presents elements of interest and novelty whose function is to pique the listener’s interest. Particularly melodic and cantabile passages alternate with constantly varied rhythmic figurations of accompaniment. The concluding section is especially vibrant, with its fugue accompanying the call to prayer: the choice of the C Major tonality, in contrast with the initial C minor that accompanies the poignant image of the Mater Dolorosa, has the purpose of instilling hope in the glory of Heaven.

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Lyrics

ORIGINAL

DIXIT DOMINUS (Galuppi)

Dixit Dominus Domino meo: sede a
dextris meis,
donec ponam inimicos tuos scabellum
pedum tuorum.
Virgam virtutis tuae emittet Dominus ex
Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae. In
splendoribus sanctorum ex utero ante
luciferum genuite.

Juravit Dominus et non poenitebit eum:
tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus, a dextris tuis, confregit in die
irae suae reges.

Judicabit in nationibus,
implebit ruinas: conquassabit capita in
terra multorum.

De torrente in via bibet,
propterea exaltabit caput.

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum.

Amen.

ENGLISH

DIXIT DOMINUS (Galuppi)

The Lord said unto my Lord: Sit thou
on my right hand, Until I make thine
enemies thy foot-stool.
The Lord shall send the rod of thy
power out of Sion: be thou ruler, even in
the midst among thine enemies.

In the day of thy power shall the people
offer thee free-will offerings with an holy
worship. The dew of thy birth is of the
womb of the morning.

The Lord swore, and will not repent:
Thou art a priest for ever after the order
of Melchisedech.
The Lord upon thy right hand, shall
wound even kings in the day of his
wrath.

He shall judge the nations,
fill the places with destruction: and
shatter the skulls in many land.

He shall drink of the brook in the way,
therefore shall he lift up his head.

Glory be to the Father, and to the Son,
and to the Holy Ghost.
As it was in the beginning, and now, and
ever shall be forever and ever.

Amen.





STABAT MATER (Vivaldi & D'Astorga)

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransiuit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

Quae mœrebat et dolebat,
pia Mater, dum videbat
nati pœnas inclyti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

Quis non posset contristari
Christi Matrem contemplari
dolentem cum Filio?

Pro peccatis suæ gentis
vidit Iesum in tormentis,
et flagellis subditum.

Vidit suum dulcem
Natum moriendo desolatum,
dum emisit spiritum.

Eia, Mater, fons amoris
me sentire vim doloris fac,
ut tecum lugeam.

Fac, ut ardeat cor meum
in amando Christum Deum
ut sibi complaceam.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

STABAT MATER (Vivaldi & D'Astorga)

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

Through her heart, His sorrow sharing,
all His bitter anguish bearing,
now at length the sword has passed.

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

For the sins of His own nation,
She saw Jesus wracked with torment,
All with scourges rent.

She beheld her tender Child,
Saw Him hang in desolation,
Till His spirit forth He sent.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

Holy Mother! pierce me through,
in my heart each wound renew
of my Savior crucified.





Tui Nati vulnerati,
tam dignati pro me pati,
pœnas mecum divide.

Fac me tecum pie flere,
crucifixo condolere,
donec ego vixero.

Juxta Crucem tecum stare,
et me tibi sociare
in planctu desidero.

Virgo vírginum præclara,
mihi iam non sis amara,
fac me tecum plangere.

Fac, ut portem Christi mortem,
passionis fac consortem,
et plagas recolere.

Fac me plagis vulnerari,
fac me Cruce inebriari,
et cruore Filii.

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die iudícii.

Christe, cum sit hinc exire,
da per Matrem me veniíre
ad palmam victoriæ.

Quando corpus morietur,
fac, ut animæ donetur
paradísi gloória.

Amen.

Let me share with thee His pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning Him who mourned for me,
all the days that I may live.

By the Cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine.

Let me, to my latest breath,
in my body bear the death
of that dying Son of thine.

Wounded with His every wound,
steep my soul till it hath swooned,
in His very Blood away;

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in His awful Judgment Day.

Christ, when Thou shalt call me hence,
be Thy Mother my defense,
be Thy Cross my victory.

While my body here decays,
may my soul Thy goodness praise,
Safe in Paradise with Thee.

Amen.





Artist Biography

Coro e Orchestra Ghislieri

Coro e Orchestra Ghislieri, in permanent residence at the Centro di Musica Antica della Fondazione Ghislieri in Pavia, is considered one of the most original Italian groups in the field of historically informed music. The deep passion of its conductor Giulio Prandi for the Italian repertory of 18th Century sacred music, shared and supported by the musicians who form its permanent core within the comprehensive context of Ghislieri Foundation, made it possible to develop a unique project in its domain: to re-create the model of the great *Italian capelle musicali* of the 18th Century in order to give new life to both the pillars of Baroque and Classical repertory and to forgotten but wonderful masterpieces of such Italian authors as Perez, Jommelli, Galuppi.

The rigorous research work undertaken by the group, supported by a dedicated Scientific Committee and in collaboration with the Department of Musicology and Cultural Heritage of the University of Pavia, made it possible to give back the authentic beauty of those masterpieces through an appropriate and documented executive practice.

An approach that is warmly appreciated by the public of many specialized festivals and of the most prestigious concert halls where the consort performs year after year, including BOZAR Music - Brussels, Internationale Händel-Festspiele Göttingen, George Enescu Festival - Bucharest, Ambronay Festival, Auditorium Orchestre National de Lyon, The Arsenal - Metz, Besançon Festival, La Chaise-Dieu Festival, Rouen Opera, Royaumont Foundation, Oude Muziek Utrecht, De Singel - Antwerp, AMUZ - Antwerp, MAfestival - Bruges, Valletta International Baroque Festival, MITO Settembre Musica, Stresa Festival, Festival Monteverdi - Cremona and Festival Pergolesi-Spontini - Jesi.

In 2018 they celebrated their 15th anniversary debuting at the Concertgebouw in Amsterdam in January, and at the Berliner Philharmonie in November.

In 2019 and 2020 the highlights include:

- a new release with Arcana Outhere Music: Jommelli's Requiem with Sandrine Piau, Carlo Vistoli, Raffaele Giordani and Salvo Vitale
- Requiems by Jommelli and Mozart at Concertgebouw Amsterdam NTR Zaterdag Matinée (third concert in three seasons)
- among all the other concerts throughout Europe, the participation at Bozar and Wratislavia Cantans, and the closing concert of the 40th edition of Ambronay Festival.

After their debut album for Amadeus, they produced a series of CDs for Sony - Deutsche Harmonia Mundi devoted to the composers most representative of their constant historical repertoire research: Baldassarre Galuppi, Niccolò Jommelli,





Davide Perez, and a live recording dedicated to Handel's Roman works. In 2018, a new album devoted to Pergolesi was published for Arcana (Outhere), with the rare Mass in D Major and the hitherto unrecorded Mottetone Dignas laudes resonemus.

The ensemble's concerts have been broadcast by RAI - Radio 3, Culturebox - France Télévisions, Avro Klassiek, Radio Klara, France Musique, RTBF Musiq'3 and Norddeutsche Rundfunk.

Giulio Prandi, conductor

Driven by his passion for the Italian vocal and sacred repertoire of the XVIII century, Giulio Prandi founded in 2003 Coro e Orchestra Ghislieri, that he regularly conducts in the major European concert halls (Philharmonie Berlin, Concertgebouw Amsterdam, BOZAR Bruxelles) and at prestigious international festivals (Ambronay, Besançon, Chaise-Dieu, Oude Muziek Utrecht, MaFestival Bruges, Enescu Festival of Bucharest, Internationale Händel-Festspiele Göttingen, Monteverdi Festival of Cremona, Mito Settembremusica, and many others). In 2019 he was Artist in residence at the Festival Oude Muziek of Utrecht, dedicated that year to the Neapolitan repertoire. He is the Artistic Director of the Centro di Musica Antica della Fondazione Ghislieri in Pavia, awarded by the "Abbiati" Italian Critics Award as "best musical initiative" of 2018.

Giulio carries out a constant research activity, which, over the years, has led to the rediscovery of many rare or unpublished works by authors such as Galuppi, Jommelli, Perez, Perti, Durante, Astorga, Leo. He also dedicates himself continuously to the great sacred pieces of Vivaldi, Pergolesi, Handel, Johann Michael Haydn and Mozart.

He records for Arcana - Outhere Music, with which he recorded in 2018 a cd dedicated to two unpublished Pergolesi, the Mass in D Major, and the Mottetone Dignas Laudes. The next release, scheduled for 2020, is dedicated to Niccolò Jommelli's Requiem. He has made a series of discs for Sony - Deutsche Harmonia Mundi in which he proposed the fruits of his research on Baldassarre Galuppi, Niccolò Jommelli and Davide Perez, as well as a live record dedicated to the Roman production of Handel. He also published three records dedicated to Perti, Jommelli and Handel (Dixit Dominus and Messiah) distributed by the Italian magazine Amadeus, which in 2017 dedicated to him the commemorative number of the 25th anniversary. Giulio Prandi graduated in conducting under the guidance of Donato Renzetti, after studying Composition with Bruno Zanolini and Choral Music with Domenico Zingaro at the "G. Verdi" Conservatory of Milan. He graduated in Singing and in Mathematics.

He regularly holds masterclasses and workshops on the 18th Century Italian sacred repertoire and is invited as a member of juries in important international competitions. He dedicates himself with passion to dissemination of music and teaching. He is a teacher of Choir practice at the ISSM F. Vittadini of Pavia; since 2018 he holds the Sacred Polyphony Laboratory at the Conservatory "G. Verdi" of Milan.





Federico Fiorio, soprano

In 2007 Federico Fiorio started singing with the Treble voice choir "I bambini di Bure", conducted by Lucia Vallesi and later by Mariarosa Finotti also performing solo part. In 2013 he recorded a cd with the harpist Marina Bonetti, with the title "Come voce antica risuonano fili di luce." He made his debut at the "Ristori" theatre in Verona in 2013, in the baroque pastiche-opera "io, didone e le altre", conducted by Silvano Perlini. In 2014 he performed in Arena di Verona (together with the choir Adamus) in Turandot and Carmina Burana. In 2015 and 2016 He played the role of the shepherd in Tosca, and of the first child-spirit in The Magic flute.

In February 2018 he played the role of Lidio in Zenobia by Albinoni with Fondazione Fenice in the Malibran Theatre. In April 2018 he performed with Jove Capella reial de Catalunya conducted by Jordi Savall. During the festival "Urbino Musica Antica 2018" he made his debut in the role of Angelo custode in the "Rappresentazione di Anima e Corpo" by Emilio de Cavalieri conducted by Alessandro Quarta. On 6-7 September 2018 he played in the role of Polidoro in "Polidoro" by Antonio Lotti in the "Olimpico" Theatre in Vicenza. On 14-16 December 2018 he played the role of Lidio in "Del Monaco" Theatre in Treviso conducted by Francesco Erle. On 12-13 October 2019 he played the role of Cloridoro in "Empio Punito" by Alessandro Melani conducted by Carlo Ipata. He currently sings with vocal ensembles such as Ghislieri Choir e consort, Bonporti Antiqua Ensemble, De Labyrintho. He is studying Renaissance and baroque singing with Lia Serafini in Trento.

Marta Fumagalli, alto

Marta Fumagalli, mezzo-soprano, brilliantly achieved the Singing Diploma at the Conservatorio di Musica "G. Verdi" in Como, under the supervision of soprano Cristina Rubin. She then furthered her studies, in particular of baroque technique and repertoire, with the countertenor Roberto Balconi.

She collaborates with baroque music ensembles (in particular: *Le Concert des Nations, Coro e Orchestra Ghislieri, Cappella Neapolitana, Il canto di Orfeo, LaBarocca, Cantar Lontano, La Venexiana, La Divina Armonia, Dolce e Tempesta*) and she performs in Italy and abroad: *Het Concertgebouw Amsterdam, Valletta International Baroque Festival, Ravenna Festival, Festival Monteverdi Cremona, Gran Teatre del Liceu de Barcelona, Arsenal de Metz, DeSingel Anversa, Festival Barocco Boliviano, Philharmonie Paris, Pavia Barocca, Bozar Music, Festival d'Ambronay, AMUZ, George Enescu Bucarest, Oude Muziek Utrecht, Misteria Paschalia, Seviq Brezice, Freunde alter Musik, Salzburger Bachgesellschaft*. She records for Arcana, Sony Music, Tactus, Glossa, Brilliant e Dynamic.

She is a member of the renewed *Cappella Musicale di Santa Maria Maggiore* in Bergamo.





Michele Concato, tenor

Italian tenor Michele Concato had his first musical training in the contest of the Cappella Musicale di S. Petronio in Bologna. He graduated in singing at the Frescobaldi Conservatory of Ferrara under the guidance of the baritone Garbis Boyadjian. He perfected his art with William Matteuzzi, Claudio Desderi, Laura Sarti, Alessio Tosi and Jorge Ansorena. He's now studying with Sonia Tedla.

As for the sacred and profane repertoire of the seventeenth and eighteenth centuries, he collaborates with prestigious early music ensembles (A Sei Voci, Il Canto di Orfeo, Concerto, Il Continuo, DSG, Coro e Orchestra Ghislieri, Coro Maghini - Accademia Montis Regalis, Melodi Cantores, La Stagione Armonica, Cappella Neapolitana), with whom he performed in important concert seasons (Musica Insieme, Ravenna Festival, Sagra Musicale Malatestiana, MiTo, Orchestra Sinfonica Nazionale della RAI, Pavia Barocca, Organi Antici, Festival de la Chaise-Dieu, Festival de musique baroque d'Ambronay, Festival de Sablé-sur-Sarthe, Printemps des arts-Festival baroque de Nantes, Festival de Calenzana, Grand Théâtre d'Angers, Saison musicale de Royaumont, Auditorium de l'Orchestre National de Lyon, Festival Oudemuziek Utrecht, Innsbrucker Festwochen der Alten Musik, George Enescu Festival, Valletta International Baroque Festival, Het Concertgebouw Amsterdam, Muziekgebouw Amsterdam, Berliner Philharmonie.

He sang as a soloist under the direction of F.M. Bressan, G. Capuano, C. Chiavazza, A. Cremonesi, C. Desderi, B. Fabre-Garrus, A. Florio, L. Magiera, G. Prandi, C. Rovaris, F. M. Sardelli, E. Sartori, M. Vannelli and participated, as a chorister, in productions conducted by I. Bolton, J. Conlon, O. Dantone, A. De Marchi, G. Gelmetti, R. Gini, C. Hogwood, E. Inbal, G. Kuhn, Z. Mehta, R. Muti, G. Nosedà, D. Renzetti, H. Rilling, J. Tate, J. Valcuha, O. M. Wellber.

He interpreted some opera characters, among them the shepherd in Stravinsky's *Oedipus Rex*, Mozart's Ferrando in *Così fan tutte* and Don Ottavio in *Don Giovanni* and Haydn's Cecco in *Il mondo della luna*.

He recorded for Arcana, Arts, Dynamic, Glossa, Sony, Studio SM, Tactus, and also for the magazines *Amadeus* and *Classic Voice*, under the direction of D. Bononcini, B. Fabre-Garrus, A. Florio, R. Gini, G. Kuhn, G. Prandi, E. Sartori, M. Vannelli.





Alessandro Ravasio, bass

Born in Bergamo, Alessandro started his musical studies in early childhood, playing the piano and the saxophone. When he was 18, he discovered his passion for singing, and after some years of private lessons he attended *Scuola Civica di Musica Claudio Abbado* in Milan, where he graduated in 2017.

It was during a masterclass held by Gemma Bertagnolli that he discovered the baroque repertoire, debuting in the role of Strabone in the first modern execution of *La Vedova Ingegnosa* by G. Sellitti. Over the years, he started to sing in different vocal ensembles, such as *Micrologus*, *Accademia d'Arcadia*, *Fantazyas* and *Cappella Musicale di S. Maria Maggiore* (Bergamo) and took part as soloist in several productions like *Johannes-Passion* (Jesus and arias), *Kaffeekantate* (Schlendrian) and *Kantate BWV 61* by J. S. Bach, *Dixit Dominus* and *The Messiah* by G. F. Handel, *Orfeo* (Plutone) by Monteverdi, *La Rappresentazione di Anima et di Corpo* (Tempo) by E. De Cavalieri, *Arminio* (Segesto) by A. M. Bononcini, *Ester* (Testo) by A. Stradella. He worked with conductors such as Rinaldo Alessandrini, Alessandro Quarta, Gianluca Capuano, Antonio Greco, Lorenzo Ghielmi and performed in festivals such as Purtimiro (Lugo), Monteverdi Festival (Cremona), Anima Mundi (Pisa), Amuz (Antwerp). He also recorded for Dynamics (F. Cavalli, Vespro della Beata Vergine), Passacaille (G. Frescobaldi - Organ Works and motets) and Arcana (A. Grandi - Celesti Fiori).





2021 Programme

Friday 15 January 2021

7:30 pm
Bach - The Four Orchestral Suites
Les Passions de L'Ame

Saturday 16 January 2021

12 noon
Chorale for Organ and Viola da
Gambas & Dialogos
Accademia del Piacere

5:30 pm
Baroque XXL
Hansjörg Albrecht - Organ

7:30 pm
Meets Flamenco
Accademia del Piacere

Sunday 17 January 2021

11:30 am
A Solo harpsichord programme
of Rameau
Stephen Devine

3:30 pm
The Piper and the Fairy Queen
Camerata Kilkenny

7:30 pm
Lust and love lust
*Combattimento Ensemble -
Claudia Patacca (soprano)*

Monday 18 January 2021

12 noon
Delicatessen
Stephen Devine and Kate Semmons

7:30 pm
Switched on Bach, Back to the 70s
On The Moog - Stephen Devine

Tuesday 19 January 2021

12 noon
The Bach Family, Marais, Dowland
and others
*Isang Enders (Cello) and Mahan
Esfahani (Harpsichord)*

7:30 pm
Magnificat
ViBE - Valletta Baroque Ensemble

Wednesday 20 January 2021

12 noon
Roma Sconosciuta
*Il Sogno Barocco and counter tenor
Filippo Mineccia*

7:30 pm
Handel - Apollo and Daphne
*Orchestra of the Age of the
Enlightenment*

Thursday 21 January 2021

12 noon
Music from the Court of Versailles for
Baroque Viola and Theorbo
*Sarah Spiteri and Pablo Zapico - Viola
and Theorbo*

7:30 pm
Eroe
*Il Giardino d'amore and
countertenor Jakub Józef Orliński*

Friday 22 January 2021

12 noon
Bach on Mandolin
Avi Avital

7:30 pm
Steps in love
Weaver Ensemble - Dance

Saturday 23 January 2021

12 noon
Bach, Handel, Scarlatti
Roberto Cominati - Piano

4:30 pm
The Goldberg Variations
Signum Saxophone Quartet

7:30 pm
Return to forever
*Il Giardino d'amore
Stefan Plewniak, Stan Plewniak and
Natalia Kawalek*

Sunday 24 January 2021

11:30 am
Bach Transcriptions
Vassilis Varvarevos - piano

3:30 pm
Beware the Spider
Palisander - Recorder ensemble

7:30 pm
Biber & Piazzola
lautton compagney BERLIN

Monday 25 January 2021

12 noon
Il Transilvano
Prisma Ensemble

7:30 pm

Ardet Cor Meum
Arsenale Sonore dir. Boris Begelman
Francesca Aspromonte (Soprano)

Tuesday 26 January 2021

12 noon
CPE Bach Sonatas
Johanna Rose - Viola Da Gamba

7:30 pm
Giardino delle Rose - Caldara
Ensemble Divino Sospiro

Wednesday 27 January 2021

12 noon
Due begl'occhi guerrieri
The rediscovered madrigals
of the Mdina archives
The Monteverdi Project

7:30 pm
Inspired by Baroque
MPO - Malta Philharmonic Orchestra

Thursday 28 January 2021

12 noon
Eloquentia
Alia Mens - dir. Olivier Spilmont

7:30 pm
Charlie Siem - Violin

Friday 29 January 2021

12 noon
Delirio Amoroso
*Francesca Lombardi Mazzulli
(Soprano)*

7:30 pm
Combattimento
*Cantar Lontano, dir. Marco
Mencoboni*

Saturday 30 January 2021

12 noon
Kuhnau biblical sonatas
Mahan Esfahani - Harpsichord

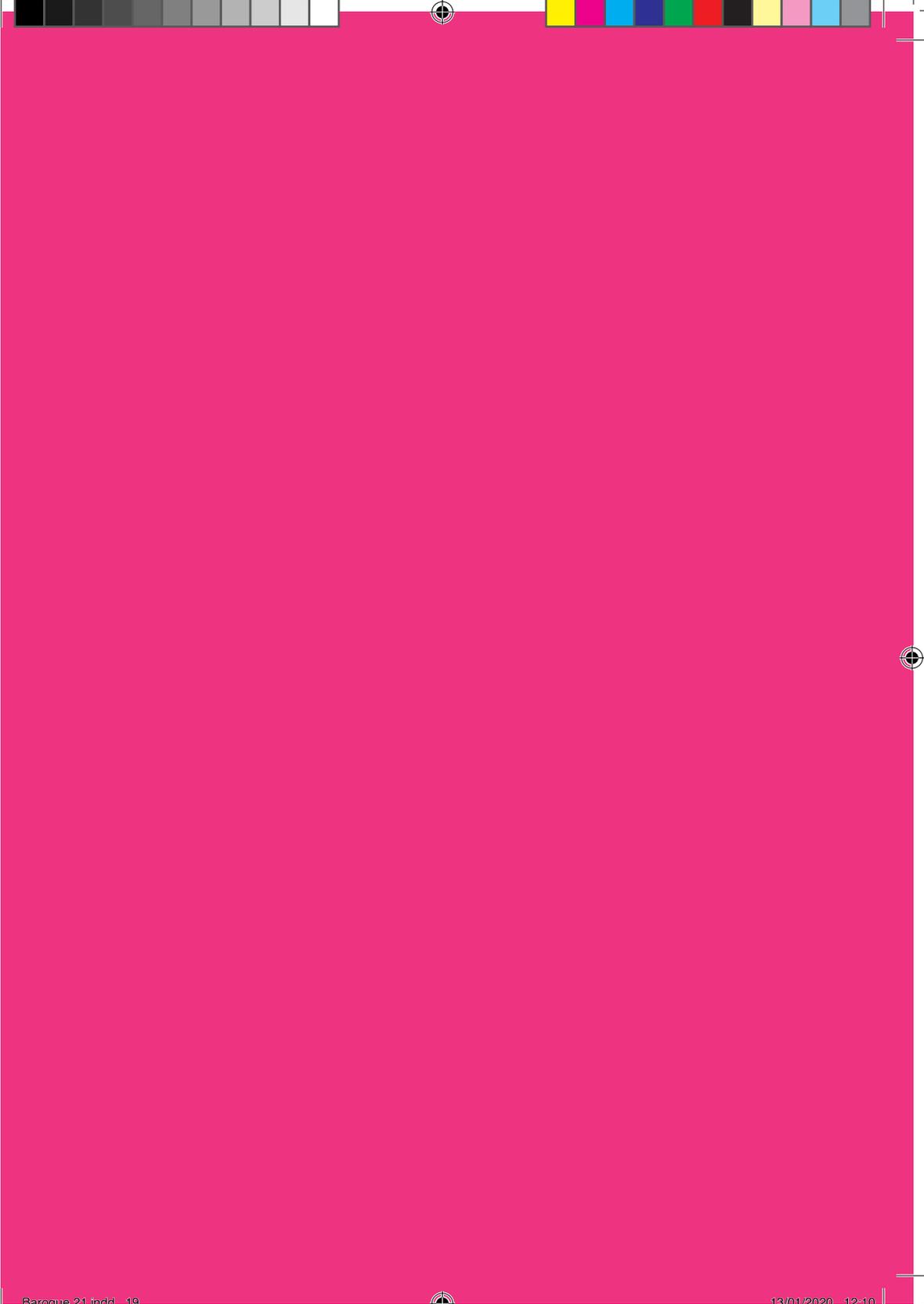
7:30 pm
Jomelli's Requiem
Coro e Orchestra Ghislieri

Sunday 31 January 2021

11:30 am
Of Gods and Monsters
*ViBE - Valletta Baroque Ensemble -
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)







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