



vallettabaroquefestival.mt



20
20

CANTAR LONTANO, VIBE &
THE MONTEVERDI PROJECT

DURANTE'S MESSA DE' MORTI

WEDNESDAY 15 JANUARY 2020 - 7:30 PM







Cantar Lontano, ViBE & the Monteverdi Project

Durante's *Messa de' Morti*

Wednesday 15 January 2020 - 7:30 pm
Church of St Philip of Agira, Żebbuġ





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 the 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.

Partners



Sponsors





Programme

Francesco DURANTE (1684 - 1755)

Messa de' Morti in C minor

For soloists, choir and orchestra

Introitus

Requiem - Kyrie

Graduale

Requiem - Tractus

Sequentia

Dies irae

Tuba mirum

Mors stupebit

Quid sum miser

Recordare

Quaerens me

Ingemisco

Lacrimosa

Offertorium

Domine Jesu

Hostias

Sanctus - Osanna

Benedictus - Osanna

Agnus Dei

Communio

Libera me

Libera me (i)

Dies illa

Requiem aeternam

Libera me (ii)

Responsorium

Lux aeterna

Kyrie eleison



Musicians

Cantar Lontano, Vibe & Monteverdi Project

Marco Mencoboni, conductor

Cantar Lontano

Valentina Mastrangelo, soprano

Gillian Zammit, soprano

Francesca Sartorato, contralto

Maria Chiara Gallo, contralto

Riccardo Pisani, tenor

Massimo Altieri, tenor

Gabriele Lombardi, bass

Guglielmo Buonsant, bass

ViBE

Christoph Timpe, violin & concert master

Tatjana Chircop, violin

Simone Laghi, viola

Jacob Portelli, cello

Michelle Scicluna, doublebass

Aaron Borg, Josef Camilleri, horns

Giacomo Barchiesi, organ

Monteverdi Project

Francesca Aquilina, soprano

Maria Cuschieri, soprano

Alison Gatt, soprano

Andriana Yordanova, soprano

Francesca Buhagiar, alto

Kurt Falzon, countertenor

Cathy Lawlor, alto

Stanley Portelli, tenor

Tom Armitage, tenor

Mark Bartolo, bass

Albert Buttigieg, bass

Programme notes

Francesco Durante was born in Frattamaggiore a small town near Naples in 1684 and died in Naples in 1755.

His *Messa de' Morti* in C minor is one of his most important compositions and in spite of the approximately 50 manuscript copies that have come down to us it is surprising to note that this work has never been published to date.

There are small discrepancies that we noticed between the various manuscript copies that were consulted, and our first point of reference was copy Mus 477 preserved at the Library of the Conservatory of Music S. Pietro a Majella in Naples.

The very valuable instrumental parts of execution deemed to be autographs are preserved at the British Library in London. The Mass is written for a double choir, and instruments; the first with five voices which includes two soprano lines and a second one, called a "RIPIENO Choir" composed of three voices with the exclusion of the higher parts.

It is believed that the first performance of the Mass was held in Rome in 1746 (date





found in several copies and in the autographs) in the Church of San Giacomo degli Spagnoli as a funeral tribute to Philip V King of Spain who died in Madrid on 9th July that same year.

Regarding the first performance of this piece, we have no precise information and in order to reconstruct San Giacomo's musical praxis, we must refer to late 17th century sources which bear witness to a chapel, rich in singers and instrumentalists, overlooking Piazza Navona as a sort of proscenium for the "aquatic" shows held in the square.

Certainly, as was in use throughout the Italian peninsula, a composition had many possible translations from paper to practice depending primarily on the size of the church in which a work was represented and secondarily on the importance of the occasion on which a composition was performed.

Solemn festivities and events of particular importance required the use of a greater number of singers and instrumentalists. Our execution, strictly faithful to the original scores, gives to the solo voices the clearly solistic moments and to the choirs the "ripieno" moments.

This involves a continuous alternation of different dynamics.

All the agogic structure of our interpretation is faithful to the composer's requests, which uses little terminology to indicate the dynamics required of voices and instruments (among all Forte, Dolce but also the unusual Spaventoso in the Dies Irae).

As for the tempos, the composition is based on the continuous alternation between Largo and Andante, two tempi always in evident relationship of common pulsation as was the practice of the time. The Mass of the Dead by Francesco Durante is a masterpiece which deserves profound apologies from modern musicology and music criticism for having confined it to the shelves of the archives for so long.

Lyrics

Original

INTROITUS

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

English

INTROITUS

Requiem

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in
Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.





GRADUALE

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit iustus,
ab auditione mala non timebit.

Tractus

Absolve, Domine,
animas omnium fidelium defunctorum
ab omni vinculo delictorum
et gratia tua illis succurrente
mereantur evadere iudicium ultionis,
et lucis aeternae beatitudine perfui.

SEQUENTIA

Dies irae

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit

Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit
nil inultum remanebit.

Quid sum miser

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix iustus sit securus?
Rex tremendae maiestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

GRADUALE

Requiem

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.
He shall be justified in everlasting
memory,
and shall not fear evil reports.

Tractus

Forgive, O Lord,
the souls of all the faithful departed
from all the chains of their sins
and by the aid to them of Thy grace
may they escape the judgement of
punishment,
and enjoy the blessedness of everlast-
ing light.

SEQUENTIA

Dies irae

Day of wrath, day of anger
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there will be,
when the Judge descends from heaven,
to examine all things strictly.

Tuba mirum

A trumpet, spreading a wondrous sound
through the graves of all lands,
summons all before the throne.

Mors stupebit

Death and nature shall be astonished,
when all creation rises again,
to answer to the Judge.
A book will be brought forth,
in which is contained everything that is,
out of which the world shall be judged.
When the Judge takes his seat,
all that is hidden will reveal itself,
nothing will remain unavenged.

Quid sum miser

What then shall I say, wretch that I am?
What advocate entreat to speak for me,
when even the righteous may hardly be
secure?
King of tremendous majesty,
who freely savest the redeemed,
save me, O fount of goodness.





Recordare

Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Quaerens me

Quaerens me sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco

Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta
et ab haedis me sequestra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
iudicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

OFFERTORIUM

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis, ne absorbeat
eas tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Recordare

Remember, blessed Jesus,
that I am the cause of Thy pilgrimage,
do not forsake me on that day.

Quaerens me

Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering on the
cross; let not such toil be in vain.
Just the avenging judge,
grant remission
before the day of reckoning.

Ingemisco

I groan like a guilty man,
guilt reddens my face,
suppliant before Thee, O God.
Thou who didst absolve Mary
and didst hearken to the thief,
to me also hast Thou given hope.
My prayers are not worthy,
but Thou, O good one, show mercy,
that I burn not in everlasting fire.
Place me among Thy sheep
and separate me from the goats,
setting me on Thy right hand.
When the accused have been con-
founded, and given over to the bitter
flames, call me with the blessed.
I pray in supplication on my knees.
my heart contrite as the dust,
safeguard my fate.

Lacrimosa

Mournful that day,
when from the dust shall rise
guilty man to be judged.
Therefore spare him, O God,
merciful Lord Jesus,
grant them eternal rest. Amen.

OFFERTORIUM

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
neither let them fall into darkness,
nor the black abyss swallow them up.
But let St Michael, Thy standard-bearer,
lead them into the holy light,
which once Thou didst promise to
Abraham and his descendants.





Hostias

Hostias et preces, tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti et semini
eius.

Sanctus-Osanna

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus-Osanna

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Communio

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis,
Domine,
cum sanctis tuis in aeternum,
quia pius es.

Libera me (i)

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per
ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.

Hostias

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls,
whom today we commemorate.
Allow them, O Lord,
to cross from death into life,
which once Thou didst promise to
Abraham and his descendants.

Sanctus-Osanna

Holy, Holy, Holy,
Lord God of Sabaoth;
heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus-Osanna

Blessed is He who cometh in
the name of the Lord.
Hosanna in the highest.'

Agnus Dei

Lamb of God, who takest away the sins
of the world, grant them rest.
Lamb of God, who takest away the sins
of the world, grant them everlasting
rest.

Communio

May eternal light shine on them, O Lord,
with Thy saints forever, for Thou art
merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them,
O Lord, with Thy saints forever,
for Thou art merciful.

Libera me (i)

Deliver me, O Lord, from death eternal,
on that fearful day, when the heavens
and the earth shall be shaken, when
Thou shalt come to judge the world by
fire.
I am seized with fear and trembling,
until the trial be upon us, and the wrath
to come, when the heavens and the
earth shall be shaken.



**Dies illa**

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris iudicare saeculum per
ignem.

Requiem aeternam

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis, Domine.

Libera me (ii)

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris iudicare saeculum per
ignem.

RESPONSORIUM

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis,
Domine, cum sanctis tuis in aeternum,
quia pius es.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Dies illa

O that day, that day of anger,
of calamity and misery,
a great day and exceeding bitter,
when Thou shalt come to judge the
world by fire.

Requiem aeternam

Grant them eternal rest, O Lord,
and let perpetual light shine upon them,
O Lord.

Libera me (ii)

Deliver me, O Lord, from death eternal,
on that fearful day, when the heavens
and the earth shall be shaken, when
Thou shalt come to judge the world by
fire.

RESPONSORIUM

May eternal light shine on them, O Lord,
with Thy saints forever, for Thou art
merciful.
Grant them eternal rest, O Lord,
and may perpetual light shine on them,
O Lord, with Thy saints forever, for Thou
art merciful.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Artist Biography

Cantar Lontano Vocal Ensemble

The Cantar Lontano vocal ensemble is composed of Italian singers trained in particular in the Cantar Lontano technique, which is realised by strategically placing the singers in the Church space to imitate many choruses and to create a spectacular widespread sound effect.. Thanks to this group of musicians, led by the research work of Marco Mencoboni, we can today hear a completely unexplored repertoire of ancient compositions like Ignazio Donati, Bartolomeo Barbarino, Pietro Pace, Luigi Battiferri, and many others.

Many important works have been rediscovered and performed in first modern performances like the vocal compositions by Diego Ortiz, Ghiselin Danckerts, Costanzo Porta, Ludovico da Viadana, and the magnificent Vespers for 4 choirs and soloists





by Ignazio Donati. The Monteverdi Vespers were also recorded in 2009 in Mantova, inside the Basilica of Santa Barbara using the original organ and the arrangement of singers according to the architectural structure of the Basilica.

ViBE – Valletta Baroque Ensemble

The ensemble brings together leading musicians who share an infectious enthusiasm for making music, and who seek to breathe life into jewels of early music as if the ink were still fresh on the score. The idea of creating ViBE was sown around twelve years ago, over a meal between musician friends. Someone lamented the lack of a specialist group to perform the rich repertoire of Maltese baroque works and suggested that it might be a good idea to set up such an ensemble. A playful proposal perhaps, but one which led, several years (and much effort) later, to the birth of the Valletta International Baroque Ensemble, a group committed to historically informed performance on original instruments of Renaissance to late Baroque music.

The memorable inaugural concert, held in December 2012, featured the participation of Dame Emma Kirkby - as “godmothers” go, one could not wish for better! This was just a few weeks before the first edition of the Valletta International Baroque Festival, of which ViBE was (and still is) the resident ensemble. As one would expect, the Festival provides an important and prestigious platform for the group, but ViBE’s activities are not limited to its yearly participation at this international musical kermesse. Over the past years, ViBE has organised several exciting concerts of Renaissance and Baroque repertoire both in Malta and abroad, with an emphasis on the music of Maltese composers such as Abos, Balzano, Zerafa and Mikel’Angelo Vella and compositions found at the Mdina Cathedral archives.

These events have seen the group work and perform alongside leading world authorities in the field, including violinists Catherine Martin, cellist Albert Brügggen, trumpet player Richard Thomas, harpsichordist Mahan Esfahani, sackbut expert Sue Addison and theorboists David Miller and Eligio Quintero, apart from brilliant singers such as Eamonn Dougan and choir members of The Sixteen.

In May 2017 ViBE held a tour of Berlin, Paris and Madrid as part of the EU Presidency Cultural Showcase with a programme featuring baroque music from Malta, Spain, France and Germany. Upcoming performances include a collaboration with Moveo Dance company featuring traditional baroque dances infused with contemporary dance.

The Monteverdi Project

The Monteverdi Project was devised by Kenneth Zammit Tabona, the artistic director of Teatru Manoel and the Valletta International Baroque Festival. He engaged Maestro Marco Mencoboni, who is considered to be one of the leading specialists of Baroque and Renaissance music, to run the project.





Since July 2017 Maestro Mencoboni has been training a consort of singers based in Malta and selected through an audition. The masterclasses, held on a monthly basis on ensemble work and baroque vocal techniques, focus on Claudio Monteverdi and his contemporaries.

"Monteverdi is the perfect meeting point of Renaissance and Baroque. In his personality, two different artistic conceptions find the perfect match. While his work might be perceived as the culmination of certain aspects of Renaissance musical thought, he was also a visionary of the Baroque period, whose perspective was much broader than that of his contemporaries. He was an architect and an engineer, a poet and a writer, a painter and a sculptor, just using musical notes." - Maestro Mencoboni

Marco Mencoboni, conductor

Marco Mencoboni, harpsichordist and organist, was born in 1961 in Macerata. He studied with Umberto Pineschi, Ton Koopman, Jesper Christensen and Gustav Leonhardt. At the Conservatory of Lecce he obtained a high diploma in Renaissance Vocality with honours and honours under the guidance of Diego Fratelli. For years he dedicated himself to the rediscovery of the ancient musical repertoire of the Marches. Since 1999 he has created and directed the Cantar Lontano Festival in order to rediscover the ancient vocal technique of Cantar Lontano. Some of his stories have been published by the FMR magazine. Mencoboni founded and directs the label E lucevan le stelle Records. He regularly performs at major music festivals, including Ambronay, Utrecht, Antwerp, Pontoise, Lisbon, Sferisterio Opera Festival, Rossini Opera Festival, to name but a few.

The Metropolitan Museum in New York uses his recordings for the soundtrack of some exhibition halls. In 2010 he conducted the world premiere of a spectacular concert at the Harbour of Ancona where, from the top of a crane, he directed the horns of seven boats moored in the various docks of the port, combining their notes, tuned with the notes of the Guidonian hand, with the voices of singers also arranged on different cranes.

Since 2013 he teaches at the Accademia Rossiniana of Alberto Zedda at the Rossini Opera Festival in Pesaro.

For Utrecht's Early Music Festival, he is making a series of video tutorials on the peculiarities of ancient music. <http://oudemuziek.nl/festival/early-music-tutorials>. He was artist in residence at the Festival in 2019.

Since 2017 he has been in charge of the Monteverdi Project for the Teatru Manoel of Malta.





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)







vallettabaroquefestival.mt
teatrumanoel.mt

#VBF20

