



CENACOLO MUSICALE

Francesco Barsanti **An italian in Scotland, *Alto Cantatas***

First performance in modern times

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FRANCESCO BARSANTI

An italian in Scotland

Francesco Barsanti

Lucca 1690 - London 1776

Alto Cantatas

Chi mai vi fè' sì belle

Recitativo - Aria - Recitativo - Aria

E qual legge m'imponi

Recitativo - Aria - Recitativo - Aria

Oh quante volte, oh quante

Recitativo - Aria - Recitativo - Aria

theorbo interludes by Scottish authors

Cenacolo Musicale

Francesca Biliotti - *Alto*

Elisa La Marca - *Theorbo*

Massimo Raccanelli - *Cello*

Donatella Busetto - *Chest organ*

E qual legge m'imponi

<https://www.youtube.com/watch?v=BjLYR8brjf8>





Born in Lucca in 1690, flutist and oboist, **Francesco Barsanti** shares with many Italian musicians of the first half of the eighteenth century, such as Bononcini, Geminiani, Felice Giardini, the aspiration to find fortune and success in a foreign land, due to that cultural exchange and work that characterized the Europe of the Baroque. England of those years was a powerful pole of attraction for all musicians in search of fortune, and especially for the Italians, especially after the establishment in 1719 of the Royal Academy of Music which for many decades to follow, constituted the higher musical environment that professionals could aspire to.

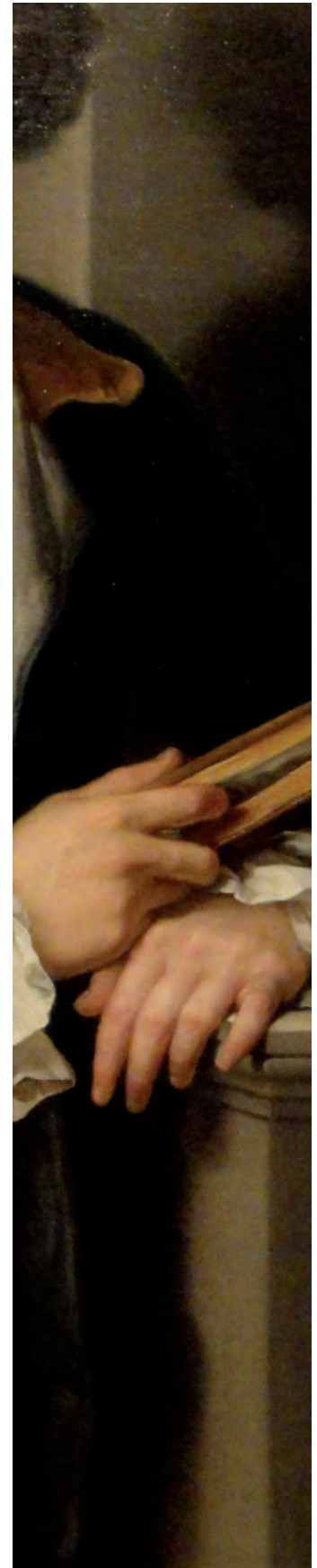
In addition to the cultural mission of the Grand Tour, in vogue among the nobles and writers of the time, the appreciation that Italian musicians and composers knew how to arouse in the audience of listeners and above all in patrons and subscribers from across the Alps contributed to this musical diaspora, a coveted and indispensable condition for a professional success. Many Italian composers found their greatest success in England precisely as regards instrumental ensemble music, but above all in the Opera, and in vocal music in the Italian language, appreciated for its recognized musicality!

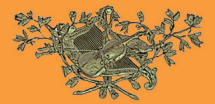
Together the fundamental support of these ante litteram "sponsors", the musicians also had to think about combining other forms of work, which could integrate the income, such as teaching, freelance musician activity, music copying, etc.

After a training course not well supported by reliable informations (it also seems that in 1717 he had access for a trial period at the Philharmonic Academy of Bologna, probably as an oboist or flutist) and some work activity in Italy, in 1720 he moved to London where he became a member of the Madrigal Society. His presence in London is confirmed by the publication in 1724 of the six sonatas for recorder, Op 1, as well as his close friendship with Geminiani, also active in the English capital. A few years later he also published another series of sonatas for Walsh's types, Op 2 for flute traversiere.

From London he moved for a period to York benefiting from a prolific and welcoming musical environment, recognized as a Maestro and concert organizer, supported by loyal patrons.

But it was in Edinburgh, where he moved in 1735, that he found his greatest fortune, hired by the Edinburgh Musical Society as a music teacher, for which he worked as a composer, teacher and performer for about ten years. The publications of a volume of arrangements for acute and basso continuo of a Collection of Old Scots Tunes date back to this fortunate period, which met with particular appreciation at the Scottish musical society, as well as the publication of a collection of Concerti Grossi, the first ever published in Scotland and the first to include parts for horns and timpani (almost anticipating the production of the most famous Mannheim).





To consolidate the bond with the land that had welcomed him so generously, he married a Scotswoman, with whom he had a daughter, Jane, destined to become a famous actress to whom Charles Byron himself would give singing lessons. From 1743 Barsanti returned to London where he met and collaborated with Handel. The publication of the six Triosonatas for two violins and bass, in a gallant style, dates back to the latter period. He died in London in 1775.

Barsanti's compositional activity is mainly known for his instrumental works, especially those intended for the flute. He stylistically fits into the transition phase from Baroque to early Classicism, sharing both essential traits. He is also remembered for the particular use of the form of the Concerto Grosso, in which he inserts wind instruments and timpani. Alongside this major instrumental corpus, however, his profane vocal production has recently been highlighted, entirely produced in England and hitherto practically unknown, but of equal compositional value. The credit for this rediscovery goes to the musicologist Michael Talbot who edited the publication, accompanied by a detailed critical apparatus.

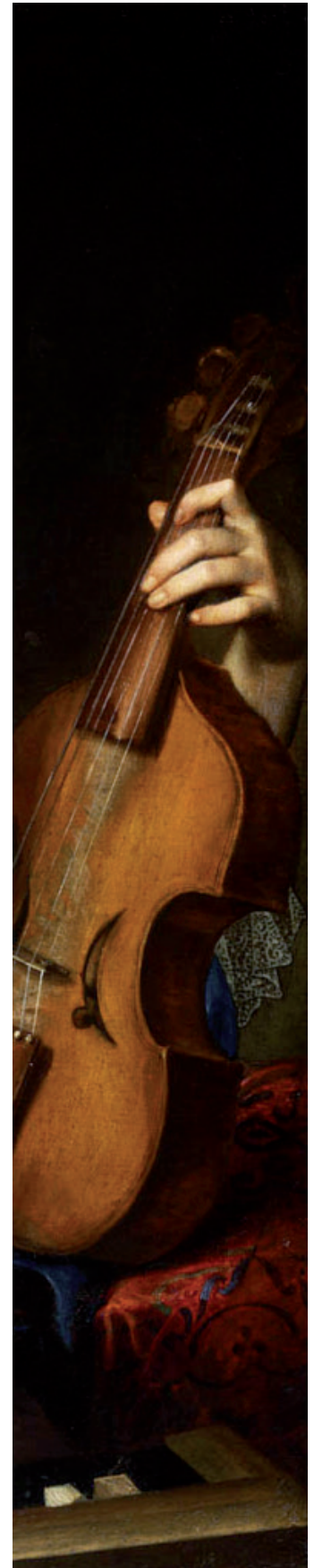
The **BARSANTI PROJECT** of Cenacolo Musicale follows the discovery intention of M° Talbot towards this unpublished and unexecuted vocal repertoire and foresees the execution of three profane cantatas, composed around the thirties of the '700, which collect all the particular compositional disposition by Barsanti, oscillating between the counterpoint structure, of Baroque derivation and the greater harmonic rarefaction, anticipating the emerging Classicism.

The formal structure is of considerable interest, consisting of a double pair of recitative and Aria, which Barsanti exploits as an opportunity to emancipate the piece from the same persistent tonal system, thus placing the Arias in tones very distant from each other. The lyrics of the cantatas are by an unknown author, but the setting is typical of Arcadia and declines the "decatalogue" of the shepherd's and nymph's pains of love ...

The courtly and rich setting of the Cantatas is accompanied by the performance of the repertoire for lute by Scottish composers of Barsanti same time, and dissolves in a more precise Scottish setting through the revival of some of the Old Scots Tunes, taken from his homonymous collection.

Francesco Barsanti
Cantatas - TRAILER

<https://www.youtube.com/watch?v=saH7FNryrsI>





Francesca Biliotti

contralto, was awarded a diploma with the highest marks by the Conservatorio G. Cantelli in Novara. She continued her studies, specialising in the Baroque repertoire and Rossini's operas, with the contraltos Sara Mingardo and Bernadette Manca di Nissa.

She is a winner of and finalist in numerous international competitions, including the European Community competition in Spoleto where, in addition to appearing in several concerts, she performed as a soloist at the Festival dei due Mondi and took the lead role in the opera *Euridice* by G.M. Scappucci, directed by Marco Angius.

She made her operatic debut at the Teatro Nuovo of Turin in Rossini's *L'Italiana in Algeri* and *La Cenerentola*. She has taken the title role of Orfeo in Gluck's *Orfeo* at the Teatro Olimpico in Vicenza as part of the Vicenza in Musica Festival.

She has also taken the lead role in a contemporary and Baroque opera entitled *La Tragedia di Claudio Monteverdi* by Cornelis De Bondt, which is devoted to the life of the Italian composer. It was performed in The Netherlands and at the Opera Festival in Copenhagen.

In 2017, she participated as a soloist in the global tour of Monteverdi's trilogy of operas as part of the 450th anniversary celebrations of the composer's birth, under the direction of Sir John Eliot Gardiner, performing in the most prestigious theatres in Europe and the United States (including the Paris Philharmonie; La Fenice theatre, Venice; Berlin Philharmonie; Lucerne Festival, Lincoln Center, New York).

In the years since, she has continued to perform with Sir John Eliot Gardiner's Monteverdi Choir and Orchestra, ranging from the Baroque to the Romantic repertoire.

In 2020, amongst other roles, she was to have performed as a soloist on a tour of Monteverdi's madrigals in the most important concert halls in Europe under the direction of Sir John Eliot Gardiner. Because of the pandemic, the tour has been postponed to 2022.

She has also collaborated for many years with the Baroque ensemble, *Cenacolo Musicale*, with whom she has participated at numerous Italian festivals including the Tuscia Opera Festival.

She has sung as a soloist in the Italian House of Representatives in Parliament; in Vivaldi's *Dixit Dominus* with the Soloists of Moscow and conductor Yuri Bashmet at the Yaroslavl Festival in Russia; in Rossini's *Petite Messe Solennelle* at the Sarzana Opera Festival; in Alessandro Scarlatti's *Stabat Mater* in Pesaro; in a Monteverdi evening at the Centro di Musica Antica Pietà dei Turchini in Naples, and at the St Petersburg's Palaces festival.

In 2018, she sang at Wigmore Hall in London with the contralto Sara Mingardo in a concert of Monteverdi duets which was broadcast live on BBC Radio3.

She has also performed as a soloist in Bach's *St Matthew's Passion* and *Magnificat*; in Saint Saens's *Christmas Oratorio*; Pergolesi's *Stabat Mater*; Vivaldi's *Stabat Mater*; Pergolesi's *Salve Regina*; Mozart's *Requiem* and *Coronation Mass*, and Handel's *Messiah*.

For the classical music record label Arcana she has recorded an unpublished duet by Antonio Lotti, *Se con stille frequenti*, with the contralto Sara Mingardo. For the Soli Deo Gloria record label she has recorded the role of Ericlea in Monteverdi's *Il ritorno di Ulisse in patria*, directed by Sir John Eliot Gardiner.



Elisa La Marca (1986) graduated in classical guitar and lute with full marks and honors. She studied under the guide of Rolf Lislevand, Massimo Lonardi, Michele Pasotti, Paola Coppi, Lorenzo Micheli, Oscar Ghiglia. She collaborated with several ensembles and orchestras, such as Les Musiciens du Prince, Balthasar-Neumann Ensemble, Cappella Mediterranea, la Filarmonica e i Cameristi della Scala di Milano, Orchestra del Maggio Fiorentino, Accademia Montis Regalis, Accademia dell'Annunciata, Il Canto di Orfeo, Odhecaton, Laboratorio '600, Ensemble Sezione Aurea, Coro Costanzo Porta, La Magnifica Comunità l'Orchestra e Coro della Radiotelevisione Croata e la Dso String Chamber Orchestra di Dubrovnik, i Pomeriggi Musicali, Stavanger Orkester direttori e solisti quali Leonardo Garcia Alarcon, Gianluca Capuano, Stefano Montanari, Thomas Hengelbrock, Ottavio Dantone, Dimitry Sinkovsky, Cecilia Bartoli, Giuliano Carmignola, Mario Brunello, Giovanni Sollima, Federico Maria Sardelli, Giulio Prandi...and many others..

She co-founder of the Quartetto di Liuti da Milano, devoted to Renaissance and Italian Early Baroque music. The group recorded *Vita de la mia vita* (best Cd of the month April 2015 on the magazine *Amadeus*). The ensemble played as guest for RSI and Rai Radio3. She played in many Festivals and concert halls such as Colorado Guitar Festival a Boulder-Denver USA, Salzburger Festspiele, KKL Luzern, Mozarteum Grosser Saal, Wratislavia Cantans, deSingel Anversa, deOosterport Groningen, Laeishalle Hamburg, Glocke Breme, St.Petrburg Chamber Opera, Misteria Paschalia Festival Krakov, Anger Opera Nantes, Innsbrucker Festwochen der Alten Musik, Auditorium di Lanzhou Cina, MiTo Settembre musica, Sala Cecilia Meireles Rio de Janeiro, Auditorium Parco della Musica Roma, Teatro dal Verme Milano, Oude Muziek Utrecht, Copenhagen Lute Festival, Early Music Festival Stoccolma, Festival Terra Sem Sombra Moura-Portogallo, Semana de Musica Sacra Segovia, Spagna, I concerti delle Camelie Locarno, Teatro Grande di Brescia, Festival di Musica Sacra Teatro Frascini Pavia, Milano Arte e Musica, Pavia Barocca, Monteverdi Festival Cremona, Vespri Musicali in San Maurizio Milano, Sala Verdi e Puccini Conservatorio di Milano, Cappella Paolina Palazzo del Quirinale di Roma, Opera di Firenze, Cantar di Pietre-Svizzera, South London Gallery, Dubrovnik Rector's Palace, Amici del Loggione del Teatro alla Scala, ...and many others)

She has been a guest and she recorded live for RSI Svizzera Italiana, Radio 3, Rai 5, Mezzo Tv. She recorded for the labels Musicaviva-Egea, Arcana, Brilliant Classics, Glossa. Recently she has been invited in the juries of CU International Guitar Competition (Colorado), New Zealand Young Talent Music Competition (Baroque), Kithara Project Virtual Guitar Competition.



Massimo Raccanelli was born in Treviso in 1988.

He attended the Conservatorio di Castelfranco Veneto, where he graduated in the class of Walter Vestidello. Afterwards, he specialized with Mario Brunello and Antonio Meneses. He played in several baroque ensembles as Sonatori della Gioiosa Marca, Pomo d'Oro, Opera Stravagante and Concerto München and collaborated with many chamber music groups, playing with prestigious artist as Andrea Marcon, Mario Brunello, Stefano Montanari, Sonig Thakerian, Piero Toso. He has played in the Venice Baroque Orchestra since 2011, performing as continuo player and soloist in some of the most prestigious concert halls, like Queen Elizabeth Hall (London), Victoria Hall (Genève), Theatre du Champs Elisée (Paris), Palais des Beaux-Arts (Brussels), Tokyo Opera Hall, Onassis Center (Athen), Marinskii Theater (St. Petersburg), Carnegie Hall (New York).

He is the cellist of VenEthos Ensemble, a string quartet on original instrument.

Massimo Raccanelli in 2016 graduated in Conducting in the class of Prof. Bruno Weil at the Hochschule für Musik und Theater München. As Bruno Weil's assistant, he took part in three productions at the Opera Festival Jounesse Musicales-Weikersheim, during which he conducted several performances of *Così Fan Tutte* (2011), *Don Giovanni* (2013) and *Nozze di Figaro* (2016).

Afterwards, he conducted the contemporary music group Oktopus Ensemble, performing at the Gasteig of Munich the World Premiere of "Das Große Lächeln" by Wilfried Hiller, one of the most appreciated living composer in Germany. He conducted the Orchesta de la Ciudad de Granada in Elgar's cello concerto featuring Thomas Demenga. As a conductor he worked also with the Junges Musik Podium Dresden-Venedig, the Georgisches Kammer Orchester (Ingolstadt), Münchner Symphoniker. In 2016 he staged Pergolesi's "La Serva Padrona" conducting the baroque music ensemble Baroqueipe.



Donatella Busetto, achieved the Scientific high school diploma, she graduated in piano with honors from the Conservatory "B. Marcello in Venice. She studied organ at the Conservatory J. Tomadini of Udine and devoted herself to the study of the baroque repertoire earning his degree in harpsichord at the Conservatory "B. Marcello" of Venice. Since many years she devoted herself to the execution of the harpsichord repertoire, both as a soloist as continuo in chamber music, collaborating with instrumentalists and singers, and with great philological care for musical instruments used.

Masters and specialization courses: Courses of Ancient Music of the Cini Foundation in Venice under the guidance of the Masters Edward Smith, Scott Ross, Bob Van Asperen. Course of Conducting at the European Conducting Academy in Vicenza with M^o Romolo Gessi and Lior Shambadal. Winner of composition competitions dedicated to children's repertoire, some of her compositions are published for the Giro Giro Canto series by Edizioni Feniarco

She is founder of the BAROCCO EUROPEO and the Cenacolo Musicale, an Ensemble with which she has participated in many Italian and foreign Ancient Musica Festivals. She is also founder and Artistic Director of the Festival MUSICANTICA and Seminari Internazionali di Musica Barocca, with the participation of some of the major Italian and foreign musical personalities, experts in Baroque music (Sara Mingardo, Stefano Montanari, Edward Smith, etc). She has made several projects and productions of shows that, starting from an intention of rediscovery of particular repertoires, could overcoming the concert cliché and be structured including various expressive areas, by the theater, the art of dancing, the visual-media.

In November 2016 ARCANA label released the CD *Se con stille frequenti*, made in collaboration with Sara Mingardo, and some of the finest musical voices of the Seminari Internazionali Musica Barocca, Francesca Biliotti among which. *Se con stille frequenti* is available on the major digital platforms, https://lnk.to/Mingardo_Duetto_Da_Camera, and collected excellent reviews from the most important Italian and foreign specialized magazines, such as L'Avant-Scène Opéra, Musica, Classic Voice, Amadeus, and the prestigious international Gramophone.



The early music ensemble **CENACOLO MUSICALE**, historical matrix of the BAROCCO EUROPEO Association, was created by will of Donatella Busetto and collaboration of some musicians who share professional training, concert activity and interest in the Baroque genre.

The repertoire ranges from instrumental music, sacred and profane cantatas and Intermezzi by authors of the 17th and 18th centuries, up to the authors of the late Baroque and early Classicism. The programs are structured along specific thematic tracks: in presentation of particular authors, the in-depth study of forms and genres, stylistic comparison of several authors, identification of pages composed in view of particular social or religious occasions of the time.

The ensemble is declined in voice and continuo, duets for soprano and alto with violins and continuo, solo voice and string quartet and basso continuo, harpsichord duo, concertos for solo instrument and strings, vocal quintet and the particular genre of the eighteenth-century vocal Intermezzo.

Cenacolo Musicale has performed concerts in Italy and abroad in prestigious festivals: Festival Dimanche Musique Corpataux-Friborg; Anton Lucio Vivaldi-TS Festival, Parco in Musica-Terni Festival; Baroque Festival of Viterbo; Barokko-Trento Festival; Cusiano Ancient Music Festival - Lake Orta, MITTELFEST Cividale, Baroque Opera Festival - Prague, Carniarmonie Festival (UD), PAN OPERA FESTIVAL in Panicale (PG), Musica sibrii Festival, Brainza Classica, Tartini Festival in Piran SLO, Vicenza in Opera, Festival Senza Tempo (Sassari), Festival Antiqua-Turin.

In 2016 ARCANA-Outhere label published the CD of Chamber Duets *Se con stille frequenti*, with the participation of Sara Mingardo, available on the major digital platforms, collecting excellent reviews from the most important Italian and foreign specialized magazines, such as L'Avant-Scène Opéra, Musica, Classic Voice, Amadeus, and the prestigious international Gramophone.