



BAROCCO EUROPEO

CENACOLO MUSICALE

**CARE LUCI DEL MIO BENE**  
*Bononcini VS Handel*

[www.barocco-europeo.org](http://www.barocco-europeo.org)  
[info@barocco-europeo.org](mailto:info@barocco-europeo.org)  
340-2802836





## CARE LUCI DEL MIO BENE

*Bononcini VS Handel*

G. Bononcini

**Care luci del mio Bene**

Alto, two violins and continuo

G.F. Handel

Trio Sonata Op 2 n. 4

G. Bononcini

**Ecco Dorinda il giorno**

Alto, two violins and continuo

G.F. Handel

Trio Sonata Op 2 n. 6

G. Bononcini

**Siedi Amarilli**

Alto, two violins and continuo

CENACOLO MUSICALE

Francesca Biliotti - Alto

Francesco Lovato, Leonardo Bellesini – Violins

Elisa La Marca - Theorbo

Massimo Raccanelli -Cello

Donatella Busetto – Harpsichord







The musical duel was a widespread practice in the Baroque. At a time when musicians had to resort to the protection and support of noble patrons, and nurture their personal prestige, it was a precious opportunity for professional display of technical, improvisational and expressive skills.

Famous is the musical duel played by Georg Friederich Haendel and Domenico Scarlatti in 1708 in Rome, wanted by Cardinal Ottoboni, to decide who between the two was the best musician in Rome at that time. On the basis of these famous precedents, the concert program aims to suggest an ideal clash between two musical protagonists of the London scene of the first quarter of the 18th century, Bononcini and Handel.

When Bononcini arrived in London in 1720 he was already famous. He was welcomed into the prestigious Royal Academy of Music and managed to surpass Handel himself in the number of performances of his plays.

The actual physical duel never took place, but the favor that the public had credited to this Italian in London had sparked a subtle but powerful dispute between the opposing factions, between the champions of Handel's strong and grandiloquent style, supported by the Family, Royal, and the descriptive, melodic and filigree one by Bononcini, in turn protected by the Duke of Marlborough.

The confrontation was resolved ten years later, however, on the death of Bononcini's patron, who could no longer count on strong social support. Shortly thereafter, moreover, a suspicion of plagiarism caused his final defeat on English soil.

Let's imagine therefore that we ideally recreate the musical climate of the eighteenth century in London and read the evening program as a reconstruction of a musical duel between these two authors, an opportunity for comparison between the expressive figures of the composers who faced each other (and often imitated each other) in the London of the first quarter of the 18th century.





### **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.





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.