



CENACOLO MUSICALE

**SALONE MARGHERITA**

*Musica a Milano al tempo del Vicerè di Spagna*

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*Andrea Falconieri (1586 - 1656)*

***Bella porta di rubini***

*Andrea Falconieri*

***O bellissimi capelli***

*Francesco Lucio (1628 - 1658)*

***Fuggi pur***

*Giulio De Ruvo (XVII secolo)*

*Cello Sonata*

*Francesco Cavalli (1602 - 1676)*

***Lucidissima face***

*From La Calisto*

*Francesco Cavalli (1602 - 1676)*

***Dolce amor, bendato dio***

*Barbara Strozzi (1619 - 1677)*

***Amore dormiglione***

*Barbara Strozzi (1619 - 1677)*

***L'amante segreto***

*Antonio Vivaldi (1678 -1741)*

*Cello Sonata and continuo in La min RV 44*

*Nicolò Porpora (1686 - 1768)*

***Alto Giove***

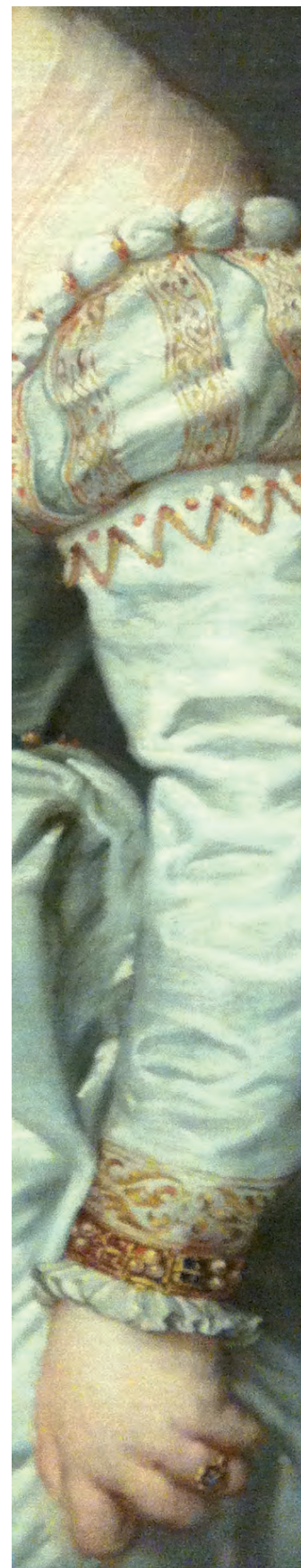
*From Opera "Polifemo"*

Cenacolo Musicale

Francesca Biliotti – Alto

Massimo Raccanelli – Cello

Donatella Busetto – Harspichord







## SALONE MARGHERITA

### *Musica a Milano al tempo del Vicerè di Spagna*

At the end of the 16th century, Milan had already been under Spanish domination for some time, distant echoes of the splendor of Ludovico il Moro, as well as the flourishing of sacred and profane repertoires, linked to this happy era.

We cannot fail to remember, however, Vincenzo Ruffo who in the sacred repertoire, according to the dictates of Cardinal Borromeo, gave life to those intentions of simplification and clarity of polyphony which were the reference for all "counter-reformed" composers.

Borromeo himself, however, imposed an unconditional censorship of all forms of entertainment on the city, excluding Milan from that fervent development towards the new genre of Opera, which instead forged the musical life of Mantua, Florence and Ferrara.

A peculiar characteristic of the Spanish domination, however, was the proliferation of a "minor" aristocracy, but eager for pomp and rich ceremonials that was profuse in dances, shows and banquets, especially to highlight itself on the occasions of illustrious visits, such as those of Maximilian and Philip of Habsburg or Archduke John of Austria.

It was precisely on the occasion of the visit of Margaret of Austria, in 1598 that the first Milanese theater was built inside the Palazzo Ducale, the "Salone Margherita", in honor of the illustrious guest, with three tiers of boxes and a gallery.

Thus, closed and protected by the palatine walls, it could offer everything that was forbidden outside, unfortunately dedicated only to the court audience! The activity of the Salone Margherita lasted almost a century and hosted repertoires of the major authors of the time, Cavalli, Ferrari, Mannelli, Cesti, from Rome, Florence, Venice.

The fire in 1708 completely destroyed it and the city asked that the Regio Ducal Theater be built in the same place.

It will take some time for the *Teatro alla Scala*....





### **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.



**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 Baroquipe.



**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<sup>o</sup> 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](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.