



CENACOLO MUSICALE

QUAL PER IGNOTO CALLE

Eros e affetti al tramonto della Serenissima

Vivaldi, cantate

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QUAL PER IGNOTO CALLE

Eros e Affetti al tramonto della Serenissima

Vivaldi (1678 – 1741)

Pianti, sospiri

Cantata for Alto and continuo

Sonata in Fa magg. RV 41
Largo, Allegro, Largo, Allegro

Care selve, amici prati

Cantata for Alto and continuo

Sonata in Sol min RV 42
Largo, Andante, Largo, Allegro

Vivaldi (1678 – 1741)

Qual per ignoto calle

Cantata for Alto and continuo

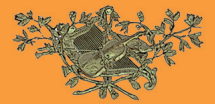
Cenacolo Musicale

Francesca Biliotti – Alto

Massimo Raccanelli – Cello

Donatella Busetto – Harpsichord





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Wonder and amazement. Kaleidoscopic affects and technical virtuosity. Subtle introspection and poetic mood. No musical genre in the large Baroque repertoire has managed to combine so many expressive elements in a single short form with as much strength and precision as the genre of the Italian Cantata.

Composed in honor of high-ranking patrons, the cantatas came to life in the sumptuous rooms of noble palaces, intended for a cultured and expert audience. Measure of the compositional skill of the author and the technical virtuosity of the performer. Almost all the European composers of the seventeenth and eighteenth centuries ventured into this test of compositional skill and Handel himself, in the Italian period, wanted to assimilate construction techniques, textual and melodic expressiveness, elements that we will later find in the Operas and Oratorios.

The cantatas *Pianti, sospiri* and *Qual per ignoto calle*, both from 1733, are preserved in manuscript in the Sächsische Landesbibliothek in Dresden; the text is for both autographed.

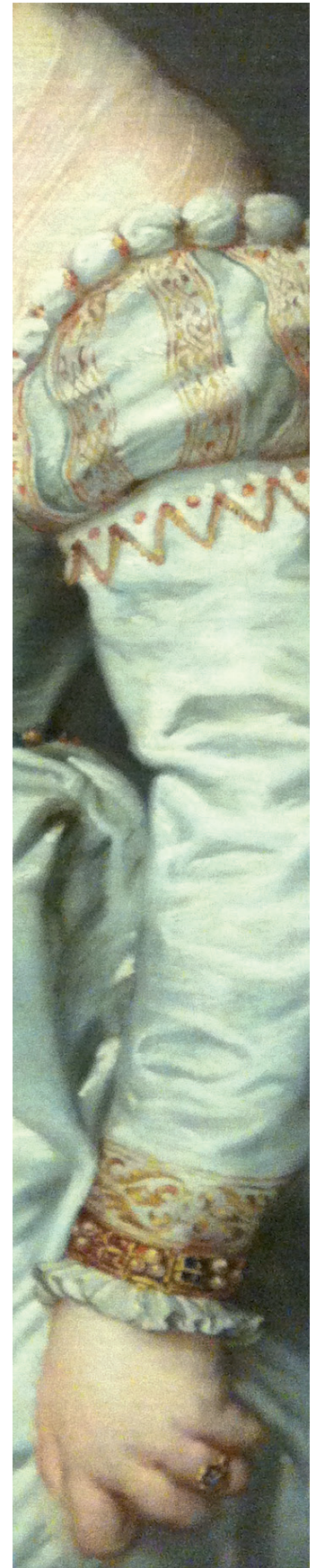
In *Pianti, sospiri* the poetic text declines the pitfalls of a treacherous and lying love, which in turn collects rigor, contempt and cruelty.

The conflicted feeling of an unrequited lover is the background to the cantata *Qual per ignoto calle*: fear of contempt and hope in a repentance of the beloved are the feelings that alternate in the heart of the poet, while in the cantata *Care Selve*, there is a moment of serenity in the bucolic setting and in the flowing of the waters of a stream, a return to nature that mitigates love disappointments.

In compliance with the literary stylistic features of the time, the cantatas share the theme of the contrasting relationship with the object of love and the descriptive metaphors refer to the canons of metastasian poetics then in vogue, in which the harmony of the verse seems to almost dictate from himself the music to be covered (C. Bernardi, C. Susa - Essential history of the theater).

The vocal compositions, therefore, present a musical texture dense with harmonic daring, vocal virtuosity and colorature in support of the expressiveness of the verse, in an energetic and inexhaustible push along the plot of the narrative. The power of the text is amplified by an unusual search for color effects that often contend with the verse itself for the primacy of visibility.

The sonority of the voice is completed with the presence of the cello sonatas which acts as a "bridge" between the cantatas and completes the expressive setting.





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 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.