

GIOVANNI PAOLO
COLONNA
CARO ARDORE, SACRO AMORE
CONCERTED PSALMS
FOR TWO CHOIRS AND ORCHESTRA

CORO E ORCHESTRA DELLA CAPPELLA MUSICALE DI S. PETRONIO
ENSEMBLE VOCALE "COLOR TEMPORIS"
MICHELE VANNELLI, MAESTRO DI CAPPELLA

This recording was made at the wish and thanks
to the support of the St. Petronio Basilica
The Cappella di S. Petronio would like to dedicate this recording
to the memory of Mons. Eugenio Marzadori (1944-2021)



CARO ARDORE, SACRO AMORE

CONCERTED PSALMS FOR TWO CHOIRS AND ORCHESTRA

GIUSEPPE TORELLI (1658-1709)

CONCERTO CON TROMBE (G.18)

For two trumpets, strings and basso continuo [1]

07:53

- | | | |
|-----------|---------------------------|-------|
| 01 | Largo assai | 01:24 |
| 02 | Allegro | 02:22 |
| 03 | Adagio - Allegro - Adagio | 02:19 |
| 04 | Allegro | 01:48 |

GIOVANNI PAOLO COLONNA (1637-1695)

DOMINE A 8 CON VIOLINI E TROMBE* (1679)

For soloists, two choirs, two trumpets, strings and basso continuo [2]

05:30

- | | | |
|-----------|--|-------|
| 05 | Domine ad adiuvandum a 8 | 02:50 |
| 06 | Gloria Patri a 3, due canti e basso
Clarissa Reali, Roberta Pozzer <i>sopranos</i> - Gabriele Lombardi <i>bass</i> | 01:14 |
| 07 | Sicut erat a 8 | 01:26 |

DIXIT A 8 CONCERTATO CON STRUMENTI E RIPIENI*

For soloists, two choirs, strings and basso continuo [3]

19:23

- | | | |
|-----------|--|-------|
| 08 | Dixit Dominus Domino meo a 8 | 05:44 |
| 09 | Tecum principium a 2, canto e alto
Clarissa Reali <i>soprano</i> - Gabriella Martellacci <i>alto</i> | 02:31 |
| 10 | Juravit Dominus a 8 | 05:34 |

11	De torrente a 4 senza strumenti Clarissa Reali <i>soprano</i> - Gabriella Martellacci <i>alto</i> Alberto Allegrezza <i>tenor</i> - Gabriele Lombardi <i>bass</i>	02:02
12	Gloria Patri a 8	03:32
O INGENS DIVINI PRÆSULIS MUNUS - Motet for Saint Petronio For solo bass, strings and basso continuo [4] Gabriele Lombardi <i>bass</i>		11:01
13	Recitative O ingens divini præsulis munus	01:45
14	Aria Ad sidera accedit	01:40
15	Recitative Lætamini, gentes	00:28
16	Aria Vos linguæ sonantes	01:40
17	Recitative O felix, o læta dies	00:40
18	Aria Læta semper exsultando	04:48
BEATUS VIR A OTTO CONCERTATO CON CONCERTINO E CONCERTO GRANDE* For soloists, two choirs, two violins, cello, strings and basso continuo [5]		22:35
19	Beatus vir qui timet Dominum a 8	06:46
20	Exortum est in tenebris a 8	02:41
21	Paratum cor eius a 2, canto e basso Clarissa Reali <i>soprano</i> - Gabriele Lombardi <i>bass</i>	02:18
22	Dispersit, dedit pauperibus alto solo Gabriella Martellacci <i>alto</i>	01:49
23	Peccator videbit a 8	03:39
24	Gloria Patri a 4 col concertino Clarissa Reali <i>soprano</i> - Gabriella Martellacci <i>alto</i> Alberto Allegrezza <i>tenor</i> - Gabriele Lombardi <i>bass</i>	02:03
25	Sicut erat a 8	03:19

LAUDATE DOMINUM A OTTO CONCERTATO CON ISTRUMENTI E TROMBE

08:33

For soloists, two choirs, two trumpets, strings and basso continuo [6]

26 **Laudate Dominum omnes gentes** a 8

04:19

27 **Sicut erat in principio** a 8

04:14

RUNNING TIME

75:06

***WORLD PREMIÈRE RECORDING**

SOURCES:

Archivio musicale della Basilica di S. Petronio, Bologna [1]

Osterreichische Nationalbibliothek, Wien [2, 3, 4]

Motetti Sacri a voce sola con due violini [...] Opera seconda, Bologna, Giacomo Monti, 1681 [4]

Bodleian Library, Oxford, olim St. Michael's College, Tenbury [5, 6]

Edition of the scores by Michele Vannelli

LIVE RECORDING OF THE CONCERT FOR THE SOLEMNITY OF ST. PETRONIO 2018

BOLOGNA, ST. PETRONIO BASILICA, OCTOBER 2ND 2018

I CORO in cornu evangelii

VOCI DI CONCERTO

CLARISSA REALI, soprano - **GABRIELLA MARTELLACCI**, alto

ALBERTO ALLEGREZZA, tenor - **GABRIELE LOMBARDI**, bass

VOCI DI RIPIENO

Abigail Ballantyne, Caterina Manicardi, Laura Manzoni,

Francesca Santi, Elisabetta Dallavalle, *sopranos*

Valerio Bellei, Irene Calamosea, Diana Colombaro,

Giovanna Delcorno, Sofia Fattorillo, Matilde Panella, *altos*

Massimo Navarra, Marco Pedrazzi, Luca Stoppioni, *tenors*

Andrea Berni, Giacomo Contro, Andrea Simili,

Michelangelo Stanzani Maserati, Gaspare Valli,

Davide Vecchi, Sergio Luca Zini, *basses*

BASSO CONTINUO

Marco Angilella, *cello* - Gianni Valgimigli, *violone*

Giovanni Bellini, *theorbo* - Susanna Defendi, *trombone*

Sara Dieci, *organ by Baldassarre Malamini (1596)*

II CORO in cornu epistulae

VOCI DI CONCERTO

ROBERTA POZZER, soprano - **MICHELA BORAZIO**, alto

RICCARDO PISANI, tenor - **GUGLIELMO BUONSANTI**, bass

VOCI DI RIPIENO

Maria Dalia Albertini, Victoria Constable, Teresa Parigi,
Laura Vicinelli, Fabiana Zama, *sopranos*

Jone Babelyte, Dina Cucchiaro, Alessandra Fiori,
Frida Forlani, Daniela Galesi, *altos*

Lars Magnus Hvass Pujol, Luca Mantovani, Edoardo Ricci, *tenors*

Alberto Denti, Alessandro Papa, Daniele Pascale Guidotti Magnani,
Marco Spongano, Luca Terzi, *basses*

BASSO CONTINUO

Luca Bandini, *violone* - Domenico Cerasani, *theorbo*
Francesco Tasini, *organ by Lorenzo da Prato (1471-1475)*

ORCHESTRA in the apse

Michele Santi, Matteo Frigè, *trumpets*
Alessandro Ciccolini, Patrizio Focardi, Klodiana Babo,
Davide Medas, Andrea Mastacchi, *first violins*
Yayoi Masuda, Giacomo Coletti, Gabriele Raspanti,
Joanna Piezkjowicz, Riccardo Bottegal, *second violins*
Massimo Percivaldi, Lorenzo Giovannelli, *alto violas*
Francesca Camagni, Enrico Gramigna, *tenor violas*
Sebastiano Severi, Viola Mattioni, *cellos*
Lorenzo Gabellini, *violone*

MICHELE VANNELLI, *maestro di cappella*

GIOVANNI PAOLO COLONNA
CARO ARDORE, SACRO AMORE
Concerted Psalms for two Choirs
and Orchestra.

A trait of pious enthusiasm, of solemn and triumphant exultation transpires from the music of Giovanni Paolo Colonna in the works of this programme, recorded live during the concert in honour of St. Petronio, Bologna's patron saint. The Chapel of the St. Petronio Basilica, of which Colonna was one of most famous and probably the most brilliant master, previously explored the dark and visionary majesty of the *Messa a nove voci* and the sumptuous and masterful architecture of the *Psalmi ad vespere* Op. 11; now they offer the public some unpublished scores that are no less monumental but have a sunny and light inspiration, with but a few exceptions. Music for emperors – for Holy Roman emperors, coming, as it does, mostly from the valuable personal collection of Leopold I of Austria, himself a musician and composer, and a keen admirer of the master from Bologna.

Giovanni Paolo Colonna was born in Bologna in 1633 and studied music in Rome under the guidance of Giacomo Carissimi, Antonio Maria Abbatini, and Orazio Benevoli. After returning to his native city, he was initially the St. Petronio Basilica's organist (1659) and then, from 1674, its *maestro di cappella*, replacing Maurizio Cazzati, who had moved from the city in 1671. Colonna was a founding member of one of the most prestigious musical institutions in Bologna, the Accademia Filarmonica, and was crowned "prince" of it as many as four times

(in 1672, 1674, 1685 and 1691). Francesco II d'Este being a great admirer of his, Colonna often travelled to Modena, where he saw to the staging of his oratorios. Also active as an organ tuner, he was a very competent musician and a distinguished polyphonic composer; famous was his controversy with Arcangelo Corelli regarding the parallel fifths of a passage in the third trio sonata of Op. 2, which went on, to his annoyance, for several years. He composed many sacred works, most of which were published in Bologna between 1681 and 1694, while others (among them some ninety Masses) remained in manuscript form. He also wrote a dozen oratorios, and occasionally worked for the theatre. In 1694, on his way back from Rome, he fell gravely ill and never recovered. He died in Bologna on 29th November 1695. His output, the extraordinary importance of which is today commonly recognised by musicologists, is not equally popular with the public at large perhaps also because of its complexity and of the difficulty of organising performances that often call for vocal and instrumental ensembles of large proportions. Between 1686 and 1692, Emperor Leopold I purchased from Giovanni Paolo Colonna, through his *maestro di cappella* in Innsbruck Carlo Bussier, no fewer than eighty scores, which are today archived in Vienna's Österreichisches Nationalbibliothek; it is the most important fund, for musical richness and value, of Colonna's production. The *Domine ad adiuvandum*, introductory versicle of the vespers here sumptuously sung by two choirs with the accompaniment of strings and trumpet fanfare, and the colossal *Dixit Dominus* come

from that collection. This version of the psalm 109 of the Vulgate, the most recurrent in the vespertine liturgy, in concertato style for eight voices with instruments, is noteworthy for its grandiose proportions, the breadth and complexity of development of each Biblical verse, and for the choirs' highly virtuosic writing, by no means inferior for liveliness of figurations and vocal difficulty to that of the soloists. The work's general structure is a widely-used model in late 17th-century Italy for broad sacred compositions in concertato style: the music of the psalm's verses produces a series of choral movements – in which the solo, 'di concerto' voices are joined in passages by the 'ripieno' voices – and of proper solo movements, variously arranged as far as number and quality of the voices involved and variety of instrumental accompaniment. At the same time, this *Dixit* reveals the author's remarkable technical mastery, for in place of the plain antiphonal writing typical of eight-voice counterpoint he produces more and more daring imitative passages, leading the polyphonic structure to spectacular sections for eight 'real' voices, that is to say written without the ease of treating the choirs separately, a most virtuosic composing feat. In Vienna there is also the manuscript score of the motet for bass and strings *O magnum divini amoris opus*, which the subtitle "in festo S.[ancti] Spiritus" indicates as destined to Whitsun; under the basso continuo staff one finds an alternative text, the liturgical relevance of which is clarified by a side note: "The words below are for every saint". With this text and entered under its incipit *O ingens divini præsulis munus*, the motet appears in the compos-

er's Op. 2, published in Bologna in 1681 by Giacomo Monti, presumably before the manuscript in question was drawn up and sent to the Imperial Court; explicit references to the 'holy bishop', as well as the particular care given by the author to its composition compared to other motets of the collection, suggest that it was probably sung on several occasions in honour of Saint Petronio in the Basilica dedicated to him during the years Colonna was its chapel master.

A much smaller body of Colonna's compositions, but which includes pieces of absolute interest, is that of the musical fund of St. Michael's College in Tenbury, today kept in Oxford's Bodleian Library. It contains both the dazzling *Laudate Dominum a otto concertato con istrumenti e trombe* and the *Beatus vir*. The latter, with the *Magnificat* found in the same archive, is one of the earliest examples, perhaps the earliest, of declared and effective use of the instrumental practice of the concerto grosso, where a 'concertino', consisting of two violins and a cello, is set opposite a 'concerto grosso', the 'ripieno' string orchestra. In this *Beatus vir* the concertino is associated with the first choir and the concerto grosso with the second, therefore the psalm can be considered written for four groups of performers, two vocal and two instrumental; the latter, in turn, differ for type of writing: the concertino's is modelled after the trio sonata, the concerto grosso's after the church symphony, wonderfully complementing each other. Such a kaleidoscope of instrumental resources, and of different volumes and planes, serves a grandiose and rigorous polyphonic texture, which is often enriched

by ample contrapuntal sections for eight real voices and indulges in difficult passages with “discords and suspensions” masterfully set up and resolved.

Michele Vannelli – Danilo Prefumo

Translated by Daniela Pilarz

For almost six centuries the **Cappella di S. Petronio** has animated with music the greatest Basilica in Bologna: founded in 1436 by will of pope Eugenio IV, between the 17th and 18th centuries it became one of the most important institutions in Europe for sacred music thanks to their magnificent performances – involving up to one-hundred-and-fifty elements between singers and instrumentalists –, the illustrious maestros that directed it (Maurizio Cazzati, Giovanni Paolo Colonna, Giacomo Antonio Perti), and the proficiency of its musicians, among whom were such figures as Giovanni Battista Vitali, Domenico Gabrielli, Arcangelo Corelli, Giuseppe Torelli, and Giuseppe Jacchini. The Chapel also played an important role in the development of instrumental music: some of the earliest examples of concerto grosso came to light in the Basilica, as well as the first compositions for solo cello and solo trumpet. After a few decades of inactivity, the Chapel was reorganised in the 1980s with the intention of performing the musical heritage composed during its multi-secular tradition, which is kept in an abundance of sources in the Basilica’s very rich archive: since then, hundreds of unpublished scores have been

rediscovered, studied, transcribed and re-proposed to the modern public through liturgical performances, frequent concerts, and numerous recordings.

Michele Vannelli, from Bologna, was a music pupil of Francesco Tasini. He graduated in Organ and Organ composition, Harpsichord, Choir conducting, and Choir composition from the Conservatory of Ferrara; he also earned a degree and a PhD in musicology at the University of Bologna. From 2006 he has been *maestro di cappella* at the St. Petronio Basilica in Bologna.

In his capacities as conductor, organist, harpsichordist, and chorus master, he has performed all over Europe at important festivals and institutions, such as: Philharmonie Berlin, Wiener Konzerthaus, Innsbrucker Festwochen der Alten Musik, Misteria Paschalia (Cracow), Schwetzingen Festspiele, Festival de La Chaise Dieu, Festival de Sablé-sur-Sarthe, Les grands concerts (Lyon), Festtage Alte Musik Basel, Cantar di Pietre (Bellinzona), MiTo - Settembre Musica (Milan and Turin). In addition to leading the St. Petronio Chapel, he has worked with several renowned ensembles, and he is currently a member of Concerto Scirocco (Lugano).

Vannelli has recorded for Arcana, Clavis, Christophorus, Dynamic, Novantiqua, Studio SM, and Tactus; some of his performances have been broadcast live by France Musique, SWR, RTS Espace 2, the Austrian national radio (ORF) and the Finnish radio.

He is the author of numerous vocal compositions, among them Masses, Psalms, *Te Deum*, Antiphons, and Motets. He has made hundreds of transcriptions and critical editions (the *Cantate con strumenti* by Bononcini are published by LIM).

He holds the chair of Choir conducting and Choir composition at the Conservatory of Parma.



Photo: © Luca Nicoli

Giovanni Paolo Colonna

Domine a 8 con violini e trombe (1679)

for soloists, two choirs, two trumpets, strings and basso continuo

05 Deus, in adiutorium meum intende;
Domine, ad adiuvandam me festina.

06 Gloria Patri, et Filio,
et Spiritui Sancto.

07 Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen. Alleluia.

Dixit a 8 concertato con strumenti e ripieni

for soloists, two choirs, strings and basso continuo

08 Dixit Dominus Domino meo:

«Sede a dextris meis.

Donec ponam inimicos tuos
scabellum pedum tuorum».

Virgam virtutis tuæ emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

09 Tecum principium in die virtutis tuæ, in
splendoribus sanctorum,
ex utero ante luciferum genui te.

10 Juravit Dominus et non pænitebit eum:

«Tu es sacerdos in æternum secundum ordi-
nem Melchisedech».

Dominus a dextris tuis,
confregit in die iræ suæ reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

11 De torrente in via bibet,

propterea exaltabit caput.

12 Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

O ingens divini præsulis munus

motet for Saint Petronio

for solo bass, strings and basso continuo

13 O ingens divini præsulis munus,
o vere magna cælestis aulæ lætitia!
O mortales, audite exultantes æteris voces,
conspicite quales Cælum nunc promat honores.

14 Ad sidera accredit,
ad summos honores,
qui pectore præstans,
qui candida mente
cælestem, beatum
amavit amorem.

15 Lætamini, gentes:
vester hodie beatus præsul
summo triumphat in ætere.

16 Vos linguæ sonantes
ad melos venite,
vos fundite cantus,
vos dicite plausus,
lætantes, gaudentes,
ad cantus venite.

17 O felix, o læta dies,
quæ sacris decorata fulgoribus
orbem terrarum divinis illustrat honoribus.

18 Læta semper exultando
plaudat orbe nostra mens,

collætetur iubilando
caro ardore
sacro amore
inflammata mundi gens.
Alleluia.

Sonet æter, sonet orbis,
oblætetur nostra spes,
et gaudendum delectetur
ad solamen,
ad levamen
in amando nostrum cor.
Alleluia.

**Beatus vir a otto concertato
con concertino e concerto grande**

for soloists, due cori, due violini e violoncello
soli, strings and basso continuo

19 Beatus vir, qui timet Dominum,
in mandatis eius volet nimis.
Potens in terra erit semen eius,
generatio rectorum benedicetur.
Gloria et divitiæ in domo eius,
et iustitia eius manet in sæculum sæculi.

20 Exortum est in tenebris lumen rectis,
misericors et miserator et iustus.
lucundus homo, qui miseretur et commodat,
disponet sermones suos in iudicio,
quia in æternum non commovebitur.
In memoria æterna erit iustus,
ab auditione mala non timebit.

21 Paratum cor eius, sperare in Domino,
confirmatum est cor eius,
non commovebitur donec despiciat inimicos suos.

22 Dispersit, dedit pauperibus;
iustitia eius manet in sæculum sæculi,
cornu eius exaltabitur in gloria.

23 Peccator videbit et irascetur,
dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.

24 Gloria Patri, et Filio,
et Spiritui Sancto.

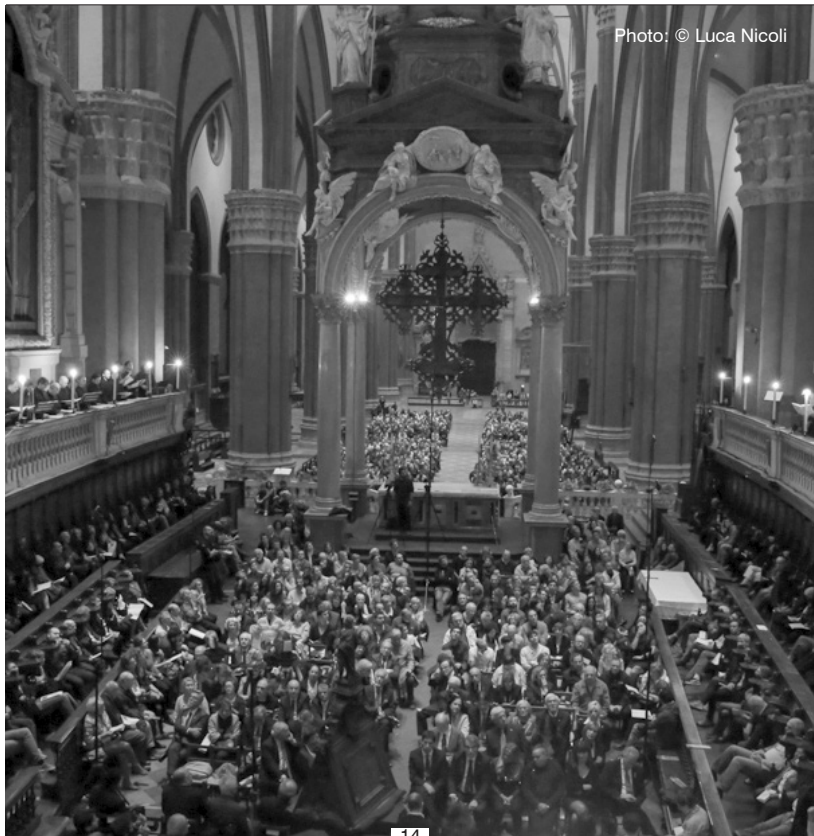
25 Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.

**Laudate Dominum a otto concertato
con istrumenti e trombe**

for soloists, two choirs, two trumpets, strings
and basso continuo

26 Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est super nos
misericordia eius,
et veritas Domini manet in æternum.
Gloria Patri, et Filio,
et Spiritui Sancto.

27 Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen.



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