



MUSIK-AKADEMIE
DER
STADT BASEL

AKADEMIE-KONZERT

Freitag, 23. April 2010, 20.15 Uhr
Predigerkirche Basel

In ecclesia ducali Sanctae Barbarae

Vesper-Musik von Komponisten am Hof der Gonzaga in Mantua

Studierende der Zink-, Posaunen-, Streicher- und Gesangsklassen der
Schola Cantorum Basiliensis

Bruce Dickey und Charles Toet, Leitung

Claudio Monteverdi (1567-1643)	Deus in adiutorium meum intende
Amante Franzoni (fl. 1605-30)	Dixit Dominus à 8
Giovanni Gabrieli (ca. 1554-1612)	Sonata XVI a 12
Alessandro Grandi (1586-1630)	Pulchra facie, motetto in onore di Santa Barbara
Benedetto Pallavicino (1599-1670)	Beatus vir à 8
Amante Franzoni	Concerto à 5, da suonarsi sopra Sancta Maria
Lodovico Grossi da Viadana (ca. 1560-1627)	Laudate pueri à 13
Giovanni Gabrieli	Sonata XVIII a 14 (1615)
Benedetto Pallavicino	Quis est iste à 12
Claudio Monteverdi	Sonata sopra Sancta Maria
Lodovico Grossi da Viadana	Magnificat à 13
Giovanni Gabrieli	Sonata XIX a 15 (1615)
Sopran:	Claudia Avila, Sara Bino, Alice Borciani, Rahel Maas, Junko Takayama
Tenor:	Sebastian Mariño, Julian Millán Martínez, Matthias Spoerry, Gerd Türk
Bass:	Ismael González Arróniz, Simon Millán Martínez
Violine:	Sonoko Asabuki, Anais Chen
Viola da gamba und Violone:	Tore Eketorp
Zink:	Lambert Colson, Nathaniel Cox, Andrea Inghisciano, Pietro Modesti, Ricardo Simian
Posaune:	Michael Büttler, Susanne Def, Kris Denhaerynck, Adám Jákab, Valerio Mazzucconi, Claire McIntyre, Briggite Passavant, Hans-Georg Schaub, Kentaro Wada, Alastair Warren, Nathaniel Wood
Orgel:	John McKean, Marie-Odile Vigreux

In ecclesia ducali Sanctae Barbarae

Regular concertgoers will already be aware that 2010 is the 400th anniversary of Claudio Monteverdi's celebrated Marian Vespers, published in Venice in 1610. Monteverdi's great work, or rather his publication of the components of a Vespers service which is often performed today as a concert-filling work, was so groundbreaking and remains today so compelling that it has become, without a doubt, the most often performed single work of the entire 17th century. In the year 2010, the already astonishing cadence of performances of this work will undoubtedly increase even more in honor of its anniversary. Instead of adding to this outpouring of Monteverdi performances, the cornetto, trombone, and voice classes of the Schola Cantorum Basiliensis, under the direction of Bruce Dickey and Charles Toet, would like in to honor this Monteverdian anniversary year by trying to place Monteverdi's music in context. We offer a program of Vespers music by masters of the Gonzaga court in Mantua from the decades leading up to and immediately following Monteverdi's masterpiece. After the signature intonation of "Deus in adiutorium meum" from Monteverdi's Vespers (set to the accompaniment of the trumpet fanfare of the Gonzaga court), polychoral Psalms by Benedetto Pallavicino, Lodovico Grossi da Viadana, and Amante Franzoni, will alternate with smaller-scale motets and with sonatas of Giovanni Gabrieli.

There is no direct connection between Monteverdi's 1610 Vespers and the Basilica of Santa Barbara, ducal chapel of the Mantuan court. To be sure, in the years during which Monteverdi composed this music, he was the Gonzaga's court chapelmaster, but he never attained the position of maestro di cappella in the basilica. Nevertheless, Santa Barbara, a chapel of unparalleled acoustical qualities conceived specifically for musical performance, would have been the church with which Monteverdi was most familiar during the period in which he composed his Vespers music. He would certainly have heard at least some of the music on tonight's concert performed in the basilica, and we might even conjecture that he possibly experimented with performing some of his Vespers compositions there.

One of the most celebrated pieces in Monteverdi's Vespers is the Sonata sopra Sancta Maria, an elaborate instrumental sonata written over a repeating cantus firmus. Soprano voices intone eleven times the opening phrase from the Litany of the Saints (Sancta Maria ora pro nobis) over a sonata for 8 instruments. While Monteverdi's is by far the most complex example of the genre, there was a tradition of "sonate con voce" on this cantus firmus. The far simpler Concerto da suonarsi sopra Sancta Maria on this evening's program was written by Amante Franzoni, maestro di cappella in Santa Barbara from 1612 to 1630.

Benedetto Pallavicino was appointed maestro di cappella at the ducal court on the death of Giaches de Wert in 1696. Pallavicino was chosen over Claudio Monteverdi, who had joined the court in 1690. Pallavicino, the older man, had been at the court longer than Monteverdi and was much in favor there. Upon Pallavicino's death in 1601, Monteverdi took over his post. Pallavicino's polychoral motets, being simpler and more homorhythmic than those of Monteverdi, were more typical of the music written for Santa Barbara.

Lodovico Grossi da Viadana was maestro di cappella at Mantua Cathedral in the last years of the 16th century. Though he is best known for his groundbreaking use of the basso continuo in the Cento concerti ecclesiastici, Viadana's monumental four-choir Vespers Psalms are perhaps his finest and most modern works, making effective use of the concertato style, skillfully combining virtuoso solo singing with enormous ripieno textures.

This evening's concert is not a Vespers service, but rather a sampling of music for Vespers from Monteverdi's Mantua in honor of Santa Barbara and of the "divine Claudio."

Bruce Dickey, April 2010