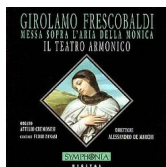


## Frescobaldi - Messa Sopra L'aria Della Monica (1993)

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1 "Toccata II" 4:44 2 Introito. "Civitas Hierusalem" 3:07 3 Kyrie I (a 8) 1:21 4 Christe (a 4) 0:58 5 Kyrie II (a 8) 0:52 6 Gloria (a 8) 4:41 7 Epistola (gregoriano) 0:51 8 Graduale. "Canzona XI" 3:05 9 Vangelo (gregoriano) 2:19 10 Credo (a 8) 9:37 11 Offertorio. "Ricercar dopo il Credo" 2:41 12 Prefatio (gregoriano) 3:21 13 Sanctus (a 8) 1:45 14 Elevazione. "Toccata IV" 6:02 15 "Iesu flos Mater Virginis" 3:23 16 Pater Noster (gregoriano) 2:59 17 Agnus Dei (a 8) 1:18 18 Communio. "Ego sum panis" 2:37 19 Post Communio. "Canzon II a 4) 4:59 20 Ite Missa est (gregoriano) 0:51 21 "Capriccio V sopra la bassa fiamenga" 6:04  
Il Teatro Armonico - Ensemble Guiseppe Maletto - Tenor Roberto Abbondanza - Baritone Michel van Goethem - Counter-Tenor Pascal Bertin - Counter-Tenor Furio Zanasi - Baritone Attilio Cremonesi - Organ Alessandro De Marchi - Conductor

Girolamo Frescobaldi is one of the most important composers of keyboard music from the late Renaissance and early Baroque periods; with so much just attention paid to his keyboard music, his vocal oeuvre, a style he did not fully master, is, despite its size, much less noted. - Alessandro di Marchi leads Il Teatro Armonico in these performances, originally recorded in 1991. - Booklet includes sung texts. ---Editorial Reviews

The sound is often a bit rough around the edges but the fluent and skilful performance of the three-part motet Ego sum panis vivus...contradicts criticism by the 17th-century writer Antimo Liberati that Frescobaldi was 'unhappy and inept as a composer of vocal music'.  
---GRAMOPHONE, prestoclassical.co.uk

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From 1608 Frescobaldi was the organist at St Peter's Basilica in Rome. In 1615 a new basilica was built with two fine organs upon which Frescobaldi performed his famous improvisatory toccatas during ceremonial occasions but he was also expected to provide vocal and choral works for his patron, the Ferrara based Este efamily. It is likely that the Mass 'Sopra l'aria della Monica' was performed in the basilica and based on a popular tune. The 'aria della Monica' was a secular song, quite often used for keyboard variations and instrumental compositions. The mass reflects common practice in Rome in that is scored for eight voices in two choirs and is a beautifully crafted example of late 17th-century Italian church music. Amongst the singers are such familiar names as Rossana Bertini, Giuseppe Maletto (both La Venexiana, La Compagnia del madrigale), Marco Beasley, or Furio Zanasi. Musical direction is in the able hands of Alessandro De Marchi. Formerly available on the Symphonia label, recorded in 1993. Virtually no competition. ---prestoclassical.co.uk

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