

FONDAZIONE
PRO MUSICA E ARTE SACRA®

L'ARTE SALVA L'ARTE

XX FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA

18 SETTEMBRE 2021 A BARCELONA (SPAGNA)
E DAL 13 AL 17 NOVEMBRE 2021 A ROMA E IN VATICANO

CON IL PATROCINIO DI RALPH DOMMERMUTH
PRESIDENTE DEL XX FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA



Emergency Covid 19

- Persons who have symptoms indicative (e.g. colds, coughs, gastrointestinal disorders, etc.) of possible COVID 19 disease or who believe they have been in close contact with confirmed cases of COVID 19 disease are not allowed to enter the Basilica;
- Persons under quarantine are not allowed to enter the Basilica;
- People whose body temperature is higher than 37.5° cannot enter the Basilica;
- To enter the Basilica, you must have a green pass/EU digital covid certificate.

For greater safety, we recommend and remind you to take a quick swab 48 hours before the event you are attending;

- During your stay in the Basilica you must:
- wear an airway protection face mask correctly;
- maintain an interpersonal safety distance of at least one metre;
- comply with the hygiene measures recommended by the health authorities (in particular: hand hygiene, using the gel provided, and hand washing);
- Anyone testing positive for COVID 19 in the 14 days following the date of access to the Basilica must immediately notify the following e-mail address festival@promusicaeartesacra.it

In copertina:

Copia dell'acquarello di Carlo Tabanelli per Joseph Wilpert relativo alla Basilica di Santa Maria Maggiore, conservato presso il Pontificio Istituto di Archeologia Cristiana - Roma

In basso: I Wiener Philharmoniker in concerto nella Basilica Papale di San Paolo fuori le mura (foto di Riccardo Musacchio/ Flavio Ianniello/ Cristian Gennari)

Redazione

Fondazione Pro Musica e Arte Sacra

Fotografie

Riccardo Musacchio, Flavio Ianniello

Grafica e stampa

Digitalialab, Roma

I contenuti letterari e le fotografie sono di proprietà della Fondazione Pro Musica e Arte Sacra. Tutti i diritti sono riservati. © Fondazione Pro Musica e Arte Sacra 2021

Finito di stampare nel mese di novembre 2021
presso la Tipografia Digitalialab
Via di Cervara - 00155 Roma

ARS ARTEM SALVAT
20TH INTERNATIONAL FESTIVAL
OF SACRED MUSIC AND ART

18TH SEPTEMBER 2021 BARCELONA (SPAIN)
FROM 13 TO 17 NOVEMBER 2021 ROME AND VATICAN



THE FOUNDATION'S ORGANIGRAM

FOUNDER AND GENERAL PRESIDENT

Sen. Dr. h.c. mult. Hans-Albert Courtial

Knight of the Grand Cross of the Order of Merit of the Italian Republic
Ambassador of Rome to the World

BOARD OF DIRECTORS

Sen. Dr. h.c. mult. Hans-Albert Courtial

Mgr. Pablo Colino

Mgr. Valentino Miserachs Grau

Nicole Anneliese Courtial, M.A.

HONORARY PRESIDENT

His Eminence Angelo Cardinal Comastri

Archpriest Emeritus of the Papal Basilica of St. Peter in the Vatican
Vicar General Emeritus of His Holiness for the Vatican City
President Emeritus of the Fabric of St. Peter

COMITTEE OF HONOUR

His Eminence Santos Cardinal Abril y Castelló

Archpriest Emeritus of the Basilica of St. Mary Major, Rome

His Eminence Cardinal Domenico Bartolucci

(*Borgo San Lorenzo, May 7, 1917; † Rome, November 11, 2013)
Director Emeritus of the Cappella Musicale Pontificia "Sistina"
Prize "Fondazione Pro Musica e Arte Sacra" 2010

His Eminence Andrea Cardinal Cordero Lanza di Montezemolo

(* Turin, August 27, 1925; † Rome, November 19, 2017)
Archpriest Emeritus of the Basilica of St. Paul outside the Walls, Rome

His Eminence Timothy Cardinal Dolan

Archbishop of New York

Mr. and Mrs. Walter Fink

His Eminence Cardinal James Michael Harvey
Archpriest of the Basilica of St. Paul outside the Walls

His Eminence Bernard Francis Cardinal Law

(* Torreòn, November 4, 1931; † Rome, December 20, 2017)
Archpriest Emeritus of the Basilica of St. Mary Major, Rome

His Eminence William Joseph Cardinal Levada

(*Long Beach, 15 June, 1936 – † Rome, 25 September, 2019)

President Emeritus of the Congregation of Faith

His Eminence Francesco Cardinal Marchisano

(Raconigi, June 25, 1929 – † Rome, July 27, 2014)
President Emeritus of the Workers' Office of the Holy See and President Emeritus of the Permanent Commission for the Protection of the Historical and Artistic Monuments of the Holy See "Fondazione Pro Musica e Arte Sacra" Award 2006

His Eminence Francesco Cardinal Monterisi

Archpriest Emeritus of the Basilica of St. Paul outside the Walls, Rome

His Eminence Paul Cardinal Poupard

President Emeritus of the Pontifical Council for Culture

M^o Msgr. Prof. Dr. Georg Ratzinger

(Pleiskirchen, January, 1924 – † Ratisbona, July 1, 2020)

Protonotary apostolic, Choir Master Emeritus "Fondazione Pro Musica e Arte Sacra" Award 2010

His Eminence Gianfranco Cardinal Ravasi

President of the Pontifical Council for Culture and of the Pontifical Commission for the Cultural Heritage of the Church

His Eminence Camillo Cardinal Ruini

Vicar General Emeritus of His Holiness for the Diocese of Rome

Prof. Dr. Dr.Sen. h.c. Herbert Batliner

(Vaduz 26 December 1928 – † 8 Giugno 2019)

Knight of the Grand Cross with Diamonds of the Principality of Liechtenstein, "Fondazione Pro Musica e Arte Sacra" Award 2014

Dr. Fabio Corvatta

President of the Centro Nazionale di Studi Leopardiani

Ralph Dommermuth

Patron and President of the 20th International Festival of Sacred Music and Art

Sen. Dr. Mariapia Garavaglia

"Fondazione Pro Musica e Arte Sacra" Award 2008

Prof. Nikolaus Harnoncourt

(* Berlin, December 6, 1929; † St. Georgen
im Attergau, March 5, 2016)

Conductor

„Fondazione Pro Musica e Arte Sacra” Award 2014

Prof. Dr. Clemens Hellsberg

“Fondazione Pro Musica e Arte Sacra” Award 2010

Dr. Gianni Letta

“Fondazione Pro Musica e Arte Sacra” Award 2004

Comm. Ing. Dr. h.c. Wolfgang D. Schrempf

Commendatore Dell’Ordine Al Merito

Della Repubblica Italiana

Commendatore Dell’Ordine Al Merito Melitense

Managing Director-CCS-Consulting

Richard de Tscharn

“Fondazione Pro Musica e Arte Sacra” Award 2008

Dr. h.c. Hans Urrigshardt

(*December 3, 1945; † June 16, 2016)

“Fondazione Pro Musica e Arte Sacra” Award 2010

Franz Welser-Möst

Conductor

ARTISTIC COMMITTEE

Msgr. Pablo Colino

Emeritus Director of Music and Prefect of the Music
Department of Saint Peter in the Vatican

“Fondazione Pro Musica e Arte Sacra” Award 2014

Prof. Janos Czifra

Music Director at Salzburg Cathedral

Prof. Dr. Clemens Hellsberg

President Emeritus of the Vienna Philharmonic
Orchestra

Prof. Eberhard Metternich

Director of the Kölner Dommusik

Msr. Valentino Miserachs Grau

Emeritus Principal of the Papal Institute of Sacred Music

M^o James O'Donnell

Master of the Choristers of the Westminster Abbey

M^o Massimo Palombella

Director Emeritus of the Papal Choir of the Sistine
Chapel

COMMITTEE OF SUPPORTERS

Dott.ssa Claudia Autieri, President

HSH Princess Marie von und zu Liechtenstein

(Prague, April 14, 1940 – † Vaduz, August 21, 2021)

Vienna Philharmonic, Vienna

Papal Institute of Sacred Music, Vatican City

**International Association Amici della Fondazione Pro
Musica e Arte Sacra**, Rome

**Förderverein der Freunde der Fondazione Pro Musica
e Arte Sacra, e.V.**, Germany

Courtial International s.r.l., Rome

AUDITORS

Dr. Demetrio Minuto, President

Dr. Carlo Bardanzellu, Auditor

Dr. Valter Sebastianelli, Auditor

Dr. Giorgio Peraldo Matton, Deputy Auditor

Dr. Silvio Paolo Magnanego, Deputy Auditor

THE FONDAZIONE PRO MUSICA E ARTE SACRA AND THE STAFF OF THE 20TH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Secretariat

Dott.ssa Elena Regina Brandstetter

Dott.ssa Mariella Kraus

Administration

Rag. Andrea Serafini

Press Office

Dott.ssa Sara Ciccarelli

Dott. Alessandro de Carolis

Dott. Luca Pellegrini †

Photographers

Flavio Ianniello

Riccardo Musacchio

GREETINGS FROM THE PATRON AND PRESIDENT OF THE 20TH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART - RALPH DOMMERMUTH



Ralph
Dommermuth

For a number of years, the city of Rome has been one of the great cultural discoveries of my life. For me, the cultural experience of Rome is linked to the Foundation “Fondazione pro Musica e Arte Sacra”, which has opened doors and horizons for me to experience the unique cultural heritage of the “Eternal City”. I am referring to the material and immaterial treasures - sacred art and music - that have given our European cultural sphere a distinctive, precious imprint. For this I am very grateful to the Foundation and its founder and General President, Dr Hans-Albert Courtial. I have been following the activities of the Fondazione pro Musica e Arte Sacra for years with great interest and I am pleased to be a friend of this deserving organization.

As an entrepreneur myself, I am at home in the rapidly changing world of future technologies. The rapid global evolution of information technology and telecommunications keeps us on our toes. Anyone who rests here misses the boat on the technical developments that are increasingly shaping people's lives.

All the more I appreciate resting in the sight of art. Lasting values, be they of a material nature like cathedrals and Roman palazzi or immaterial like the living art of great sacred music, give us humans inner peace. They tear us away from the hectic pace of time and give us a new perspective on things.

The opening concert for the 20th International Festival of the Fondazione Pro Musica e Arte Sacra took place in September this year, in the Sagrada Familia in Barcelona. The concert was a great success, and Anton Bruckner's Symphony No. 4, played by the Vienna Philharmonic Orchestra under the direction of Christian Thielemann, gave as rich a gift to the audience in the basilica as it did - thanks to the broadcast in Eurovision - to listeners in many parts of the world.

Ladies and gentlemen, it fills me with pride to have assumed the patronage of the 20th edition of the International Festival of Sacred Music and Art. Organizing the Festival in this demanding period is a great challenge, which the Foundation has gratefully taken up. I wish you all a joyful time in Rome and “Buon ascolto!”

Ralph Dommermuth

WELCOME FROM THE GENERAL PRESIDENT



Sen. Dr. h.c.
mult. Hans-Albert
Courtial

Dear Friends of Sacred Music and Art,

There is an image and there is a feeling that I would like to share with you, on the day when the Festival of Sacred Music and Art is once again attracting attention that has remained in the shadows for over a year.

The image is that of the Basilica of the *Sagrada Familia* in Barcelona, with its architectural magnificence and its ability to reverberate sounds in a way that is almost unknown. It was here that our Festival came back to life on 18 September, when the Vienna Philharmonic Orchestra *in residence*, conducted by Christian Thielemann, performed Anton Bruckner's Symphony No. 4 under those extraordinary vaults, in front of an audience up to the limit of capacity.

A jewel of light - that of Antoni Gaudí - which welcomes another jewel, the equally bright notes imagined by the Austrian composer: a way, I would say, decidedly appropriate to regain height, and hope, after many months of darkness and closures.

The feeling comes from the image of the great success of the Vienna Philharmonic Orchestra in Barcelona; a feeling that I imagine is the same as all of you here today: the feeling that for the International Festival of Sacred Music and Art it is also time for a new beginning, not only to pick up where we left off, but if possible to open a new page for this event, to see a space and time reborn that the Covid-19 pandemic has frozen for too long - and this despite the great organizational difficulties that the health emergency has left in public life in general and in cultural and artistic life in particular.

September 14th,
2019 Basilica
St. Paul Outside
the Walls





As you know, since its inception the Foundation has linked the art of music to sacred art, especially in the Papal Basilicas. Over the years this has made it possible to finance numerous important restoration projects. I would like to mention this year's novelty, which will then be illustrated in detail, namely the project that sees the Foundation engaged with the Pontifical Institute of Christian Archaeology to set up two or more scholarships for deserving students, chosen from among the ordinary students enrolled at the Pontifical Institute of Christian Archaeology, for the purpose of studying and investigating issues relating to Christian sacred art.

In thanking you sincerely for your presence, I would like to express my deep gratitude to President Ralph Dommermuth. His support for the Foundation has been decisive in getting the 'machine' moving again with the necessary energy, after the difficulties caused by the crisis we are all still dealing with.

For this reason, thinking of the harshness of the phase that has struck us and that even in art searches for comfort, I have decided to consider every musical performance that will embellish our Festival - and I ideally extend this invitation to everyone - not simply a concert but a *spiritual elevation*, that is, a movement that is born of music and that, touching the chords of the heart, leads it to taste a harmony that is not only exterior and aesthetic but, if possible, an enchantment of the soul.

From the Catalan basilica to the Roman basilicas, our history thus resumes. It starts again under the sign of a spirituality that wants to return to giving beauty, because more than ever - and the scenario around us confirms it - it is especially this beauty that more than any other, we are convinced, will save the world.

Sen. Dr. h.c. mult. Hans-Albert Courtial

Founder and General President of the Fondazione Pro Musica e Arte Sacra
Knight of the Grand Cross of the Order of Merit of the Italian Republic
Ambassador of Rome to the World



Dr. Gianni Letta

ART, PATRONAGE AND CULTURAL TOURISM FOR THE ETERNAL CITY

It is enough to glance, even quickly, at the list of what has been put into action during the twenty years since the foundation of the Fondazione Pro Musica e Arte Sacra, in order to understand that it is possible to accomplish feats in the world of sacred art and its restoration and preservation that were considered impossible or improbable but a few years ago. The secret is simple: the only thing necessary is for men and women, strongly certain of a value as important as that of sacred art, to convince other men and women to collaborate and to help save this tradition, through important acts of patronage. And that is exactly what has happened.

In order to understand the importance of what has been accomplished, it suffices to consider the over twenty large restoration projects that range from the Vatican Necropolis to the restoration of the lateral parts of St. Peter's Basilica and the German Chapel of the Pontifical Sanctuary of the Holy House of Loreto; from the Chapel of Sixtus V to the Borghese statue of Pope Paul V; from the Tamburini organ in the Basilica of St Ignatius of Loyola to the apartment of Pope Julius II. To all this can be added the extremely significant International Festival of Sacred Music and Art which brought back to Rome the necessary and expanded space for reflection on these topics which, one might add, had been missing from the Italian cultural scene for some time. The Foundation's concerts are events that leave a deep impression, for just how extraordinary they truly are. This is not the opinion of the author, but rather an objective review that these cultural events evoke every single time they occur. Among them was the unforgettable world premiere of the Mass *Speravi in te Domine* by the modern Austrian composer Hubert Steppan, dedicated to Pope John Paul II, on the occasion of his 85th birthday and a short time after his death.

During another time in history, patronage was associated with a certain characteristic, that of magnificence: both in the sense of magnanimity, of the generosity of those whose contributions made the work possible, as well as in the sense of grandiosity, of the great worth and beauty of the works that came about.

I believe that, in the case of the Fondazione pro Musica e Arte Sacra, this identification of patronage with magnificence has once again become the reality. If it can be expressed in this way, then, in occupying itself with sacred art and music, the Foundation goes to the centre of the West's very heart.

The aesthetic dimension is, in fact, central to our tradition. Music and art are essential components of this historic-cultural tradition. But our West is also the Christian West and, therefore, sacred art and music constitute the deepest core of this tradition: it belongs to everyone but it was born from beliefs and cultures that are identifiable in large part as Christian. Undertaking the restoration and preservation of these artistic and cultural testimonies; working diligently towards the reanimation, the kindling of devotion for the sacred in its various forms and traditions; becoming promoters of a pedagogy of beauty: these are the principal objectives of the Foundation.

It is not by chance, as I recalled above, that the Foundation has occupied itself with interventions in the interior of four Papal Basilicas of Rome. These monuments make reference to the history of the Church who came into being in Rome, and who has turned Rome into a completely irreplaceable city. Working towards these ends is not only a question of physical recuperation of pieces of history but it also means working so as to be sure to not lose the meaning of what is being passed down to us. If I may dare, I would say that the work of the Foundation promotes the conservation

and the transmission of a true and proper spiritual patrimony: the patrimony of Rome, the patrimony of the Christian West.

The activities of the Foundation hold important value by way of cultural tourism for the city of Rome and thus for Italy. Its concert events draws audiences from France, Spain, Austria, Japan, USA, Russia and Germany, and likewise can be said for the visits that such foreign citizens make to the places and monuments that are restored. It is a tourism of calibre. For it entails a certain calibre regarding the tourists who participate and, consequently, regarding the quality of the places that welcome them. In addition, it is the kind of tourism which, since some time ago, has become both necessary and urgent for the city of Rome. The Foundation, in its work, promotes this tourism with concrete facts and actions, not merely intentions. It is indeed true that from one positive deed, there generates a series of positive effects that often go beyond the intentions of the person who himself or herself performed that deed. This is the case for the Foundation which, in doing what it set out to do, creates a virtuous circle, among which cultural tourism is one of the principal factors.

The Founder and General President Dr. Hans-Albert Courtial is not only a great and contemporary Patron but also an Ambassador of Rome to the world: the Ambassador of Christian Rome. The contents of the work that Hans-Albert Courtial has conceived and carried out as his true and proper "mission", are what, since 2002 - the year of the birth of the Foundation - have animated Rome and have shared for the first time facts and values as yet unknown to the world. The praise, appreciation and gratitude for the projects that have been carried out are merited by the extraordinary results of the work itself. I myself owe an expression of my sincere gratitude, and all the best wishes for many more years of progress along this path, while always increasing the quantity of activities performed, given that the quality is already at such a very high level: anything better would be impossible! Thank you.

Dr. Gianni Letta

*Member of the Foundation's
Committee of Honour*

THE FONDAZIONE PRO MUSICA E ARTE SACRA

The Fondazione Pro Musica e Arte Sacra is a foundation listed in the Register of Corporations of the Prefecture of Rome, registration no. 162/2002 in accordance with DPR 361/2000. A non-profit organisation, its objective is to promote and preserve the performance of sacred music and art at the highest level.

Its main activities are the following:

- to promote and draw a wider audience to religious music, by organising concerts;
- to organise exhibitions and reviews of religious art;
- to organise festivals, competitions, conferences, seminars, radio and television broadcasts and to exploit other platforms in order to promote culture, music and religious art;
- to organise training and advanced courses in music and sacred art, award prizes and scholarships in this field, promote relevant courses and research, and provide support

and financial aid to religious institutions and relevant bodies of the Holy See;

- to print and produce quality publications and audio material to help achieve the Foundation's aims;
- to sell worldwide television rights, pictures and audiovisual recordings of events organised by the Foundation.

The Foundation's funds can be significantly increased with donations, bequests, legacies and grants.

The Foundation receives funds through contributions and subscriptions made to it by public or private entities

or individuals, (both Italian and foreign nationals), in addition to proceeds obtained through activities and events organised by the Foundation and through what it receives from the "Associazione Amici della Fondazione Pro Musica e Arte Sacra", a non-profit organisation whose central remit is to support of the Foundation.

Each year the "Festival Internazionale di Musica e Arte Sacra" is organised in the splendid settings of the papal basilicas of Rome.

On November 19th, 2016 Papal Basilica St. Paul outside the Walls



THE FOUNDATION'S OBJECTIVES

The Festival, like all activities of the Fondazione Pro Musica e Arte Sacra, is aimed at sensitizing the public to its institutional aims: to safeguard, preserve, promote and develop the cultural patrimony present in Italy and to raise funds for restoration projects. With the help of its supporters and sponsors, since its foundation in 2002 the Fondazione Pro Musica e Arte Sacra has been able to support the following important restoration projects:

- Restoration of the Chapel of St Stephen, in the transept of the Papal Basilica of St Paul Outside the Walls, with the help of the Festival's partner, DaimlerChrysler Italia;
- Repair of the two precious Morettini organs located in the apse of the Papal Basilica of St John Lateran, made in 1886;
- Restoration of the German Chapel at the Pontifical Shrine of the Holy House in Loreto, Province of Ancona, decorated with a broad series of frescoes on Marian themes painted by Ludovico Seitz in the years 1892-1902, with the help of the partner DaimlerChrysler Italia;
- Restoration of the dome of the Sixtus V Chapel in the Papal Basilica of St Mary Major;
- Total renovation of the Library of the Pontifical Institute of Sacred Music in Rome, with the help of the partner DaimlerChrysler Italia;
- Restoration of the Chapel of St Benedict in the transept of the Papal Basilica of St Paul Outside the Walls, with the help of the partner Daimler-Chrysler Italia;
- Urgent interventions for the conservation and consolidation of structures in the Mausoleums of the Teacher, the Ebuzi, the Egizi and the Matucci in the Vatican Necropolis beneath St Peter's Basilica;
- Complete restoration of the Mausoleum of the Valeri in the Vatican Necropolis beneath St Peter's Basilica, with the contribution of the Patron Dr. h.c. Hans Urrigshardt and of the companies: LGT Bank in Liechtenstein AG, Mercedes-Benz Italia S.p.A., Pedrollo S.p.A. and Courtial Viaggi srl;



**Papal Basilica
St Paul outside the
Walls
Mosaic
of Pope Francis
and of Pope
Benedict XVI**

- Restoration of the statue of Pope Paul V Borghese in the Papal Basilica of St Mary Major, a work that dates back to 1620 by Paolo Sanquirico;
- Restoration of the Tamburini Organ in the Basilica of St Ignatius of Loyola in Campo Marzio, Rome, with the help of the partner Mercedes-Benz Italia S.p.A.;
- Restoration of the monumental baldacchino above the Papal Altar in the Papal Basilica of St Paul Outside the Walls, made by Arnolfo di Cambio in 1285;
- Restoration of the wooden choir stalls of the Chapel of the Choir in the Papal Basilica of St John Lateran, located in the transept, close to the altar of the Most Blessed Sacrament, also called the Colonna Chapel;
- Restoration of the Apartment of Pope Alexander VI (Rodrigo Borgia, 1492-1503) and Julius II (Giuliano della Rovere, 1503-1513) in the ancient Apostolic Palace of the Vatican, with contributions from Dr. Hans Urrigshardt and from the Fundación Endesa, Spain (the latter is earmarked for the lighting of the apartment), as well as from Dr Hans-Albert Courtial personally;
- Restoration of the Mausoleum PHI, called "of the Marci", in the Vatican Necropolis beneath St Peter's Basilica;

- Restoration of the southern front of the Vatican Basilica in the third part of the works, concerning the part of the Basilica in the form of a Greek cross, designed in the sixteenth century by Michelangelo;
- Restoration of the “Fontana della Burbera”, an antique fountain on St Peter’s with contributions of the German Association “Förderverein Freunde der Fondazione Pro Musica e Arte Sacra e.V.”, by their supporters and in particular by Mr. Friedrich-Wilhelm Hempel;
- Restoration of the Chapel in the Mother House of the Society of the Divine Saviour in Palazzo Cardinal Cesi in Rome;
- Restoration of the Chapel in the Roman Residence of the Consecrated Women of the Congregation Familia spiritualis Opus;
- Restoration of the Priori organ in the Jesuit Church St Francis Xavier (Oratorio del Caravita) in Rome;
- Conservation of the works of sacred art in the Aula Magna/Auditorium of the Salesian Pontifical University;
- Creation of a mosaic panel depicting the Salus Populi Madonna in the St John Paul II Sanctuary in Krakow (Poland);
- Creation of a mosaic medallion portraying Pope Francis for the series of Popes in the Papal Basilica of St Paul’s Outside the Walls;
- Restoration of the west front of St Peter’s Basilica;
- Restoration of the “Rooms of St Aloysius Gonzaga” in the building complex of the Collegio Romano and the Basilica St Ignatius Loyola.
- Restoration of the north side of St. Peter’s Basilica.
- Restoration of the wooden furniture from the 15th – 16th centuries of the sacristy of the Papal Basilica of St. Paul outside the Walls.
- Restoration of the minor domes of the Clementine Chapel and the Gregorian Chapel in the St. Peter’s Basilica.

Rooms
of St Aloysius
Gonzaga
in detail view
of ceiling



THE CURRENT PROJECTS OF THE FONDAZIONE PRO MUSICA E ARTE SACRA

From 2021 to 2024 the Fondazione Pro Musica e Arte Sacra supports and will be supporting the following musical projects:

- the International Festival of Sacred Music and Art
- the Bruckner Cycle with the Vienna Philharmonic Orchestra.

With the Vienna Philharmonic we have started 2018 a great project dedicated to Anton Bruckner, since 2024 will be the two-hundredth anniversary of his birth in Ansfelden, on 4 September 1824. To celebrate this important and historical date, over a period of seven years – from 2018 to 2024 – the Vienna Philharmonic Orchestra conducted by Christian Thielemann will execute the entire series of Bruckner's symphonies, performing every year in one of the most important cathedrals of Europe.

The inauguration concert was held on 3 June 2018 in St. Florian (Austria) and Bruckner's second symphony on 2 May 2019 in the beautiful Berlin Cathedral (Germany).

The inaugural concert of the 20th International Festival of Sacred Music and Art, performed by the Vienna Philharmonic Orchestra on September 18, 2021 in the Sagrada Familia (Spain), was a great success.

The concert, supported by the Fondazione Pro Musica e Arte Sacra, will be broadcast worldwide in the coming months. Exact broadcast dates and times will be published by local stations.

The Foundation Pro Musica e Arte Sacra cultivates the dream “to preserve the unreachable beauty” of which music and sacred art are the refined expression of the man of faith and which the man of faith has been able to realize. The concert of the Vienna Philharmonic Orchestra, with the performance of Anton Bruckner's Symphony No. 4, is part of the 20th INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART, under the patronage and presidency of Mr. Ralph Dommermuth.

- Fondazione Pro Musica e Arte Sacra scholarship

On Wednesday, 12 May 2021 at 12.00 noon, at the Pontifical Institute of Christian Archaeology, the Most Rev. Mons. Prof. Dr. Stefan Heid (Rector of the Pontifical Institute of Christian Archaeology) and Dr. Hans-Albert Courtial (Founder and President of the Pro Musica e Arte Sacra Foundation) signed the letters of agreement for the establishment of two or more scholarships for deserving students, chosen from among the ordinary students enrolled at the Pontifical Institute of Christian Archaeology, to study and explore topics related to Christian Sacred Art.

Each scholarship will be called the “Fondazione Pro Musica e Arte Sacra scholarship”.



Mausoleum of the Valeri in the Vatican Necropolis

THE “FONDAZIONE PRO MUSICA E ARTE SACRA” AWARD

The Foundation Award, instituted in 2004, is granted to the artist, supporter, benefactor or patron who has made an outstanding contribution to music and/or religious art. The recipient is presented with a certificate and a work of art. The award ceremony takes place at a venue chosen by the Festival Internazionale di Musica e Arte Sacra to an invited audience of media delegates and members of the authorities.

The Foundation Award has been granted to the following persons:

Dr. Gianni Letta, Undersecretary for the President's Office of the Council of Ministers (1994/1995 – 2001/2006 – 2008/2011), in recognition of his moral support (2004);

His Eminence Cardinal Francesco Marchisano, Archpriest of the Basilica of St. Peter in the Vatican, for his efforts in the protection and

conservation of sacred art as President of the Pontifical Commission for the Cultural Heritage of the Church (March 1993 - October 2003) and President of the Permanent Commission for the Protection of Historical and Artistic Monuments of the Holy See (2006);

Senator Mariapia Garavaglia for her moral support in the spread and promotion of religious music and art through her constant presence at the Festival di Musica e Arte Sacra (2008);

Richard de Tscharner, for his dedication to the protection and preservation of religious music and art as Patron of the Foundation (2008);

M° Msgr. Prof. Dr. Georg Ratzinger, Protonotary apostolic, Choir Master emeritus, in recognition of his life's work and his important achievements in the field of Sacred Music, for dedicating himself tirelessly to Sacred Music in the Cathedral of Regensburg and throughout the world for more than 30 years (2010);

M° Msgr. Domenico Bartolucci, Music Director Emeritus of the Papal Choir „Capella Sistina”, in recognition of his life's work as composer, teacher and choir master and his important

M° Tomomi
Nishimoto

M° Mgr. Pablo
Colino

M° Nikolaus
Harnoncourt

Prof. Dr. Dr.
Herbert Batliner





M° Msgr. Domenico Bartolucci

M° Msgr. Prof. Dr. Georg Ratzinger

Prof. Dr. Clemens Hellsberg

Dr. Hans Urrigshardt

achievements in the field of Sacred Music, having dedicated himself tirelessly to Sacred Music in the Vatican and throughout the world for more than 50 years (2010);

Prof. Dr. Clemens Hellsberg, President of the Vienna Philharmonic, as representative of the Vienna Philharmonic, in recognition of the highest achievements in music of the Orchestra's members who, with their unanimously recognized professionalism and their immense musical talent for reaching listeners' hearts (2010);

Dr. h.c. Hans Urrigshardt, a German Patron, in recognition for his generous activity as Patron of the Festival, and for having worked for years to promote the Foundation's aims (2010);

M° Mgr. Pablo Colino, Prefect of the Music De-

partment of St Peter in the Vatican, for dedicating himself to sacred music in the Vatican and throughout the world for more than 50 years (2014);

Prof. Dr. Dr. Herbert Batliner, Knight of the Grand Cross with Diamonds of the Principality of Liechtenstein, as a grand Patron and supporter of sacred music and art (2014);

M° Nikolaus Harnoncourt, Austrian conductor, in recognition of his great merits in the field of sacred music (2014);

M° Tomomi Nishimoto, Japanese conductor, for her determination in the rediscovery of the musical tradition of the Orasho in Japan as derived from Gregorian chant, and for her research on these antique songs (2014).

GREETING FROM THE GERMAN SUPPORT ASSOCIATION

Since its inception the International Festival of Sacred Music and Art has established itself as one of the most prestigious cultural events in the Eternal City and all over Italy. This development is based on the altruistic intention aligned with the cultural activities of the Fondazione Pro Musica e Arte Sacra. In fact, the Fondazione Pro Musica e Arte Sacra seeks to link its support of the precious heritage of sacred music with the objective to restore the treasures of sacred art in the Vatican and the City of Rome and thereby to preserve human heritage. We believe that especially today it is important to point out the European dimension of this mission as European culture and art in the past as well as in the present have been shaped deeply by Christianity.

The formidable and consistently successful activities of the Fondazione Pro Musica e Arte Sacra merit and simultaneously require our promotion and financial support.

The sustained interest of the German-speaking countries in the activities of the Fondazione Pro Musica e Arte Sacra led to the establishment of the charitable association "Förderverein der Freunde der Fondazione Pro Musica e Arte Sacra e.V."

The following important figures from Germany, the Principality of Liechtenstein and from Austria, who, based on their Christian faith as well as their professional and public reputation have become role models within their group of stakeholders, founded the Association on May 16th, 2008:

Althaus, Dieter

Minister President (retired) and Vice President Governmental Affairs Magna Europe, MAGNA International GmbH

Courtial, Sen. Dr. hc mult. Hans-Albert (President)

General President of the Fondazione Pro Musica e Arte Sacra

Busek, Dr. Erhard

Vice Chancellor (retired) of the Republic of Austria, President of the Institute for the Danube Region and Central Europe

Glogowski, Gerhard

Minister President (retired)

Hildebrandt, Prof. Toralf

Ambassador of the Fondazione Pro Musica e Arte Sacra

Hunzinger, Professor Dr. h.c. Moritz

Prinz von und zu Liechtenstein, Stefan

Ambassador of the Principality of Liechtenstein to the Holy See.

Marx, Dr. Peter

CEO accredo GmbH Versicherungsmakler & Unternehmensberatung

Mokrzycki, Mgr. Dr. Mieczysław

Archbishop Lviv (Latiner) Ukraine

Neugebauer, Dr. Avv. Daniel

Board member

Neugebauer, Gabriele

Senior Government Director in Saxony-Anhalt (Germany)

Overbeck, Mgr. Dr. Franz-Josef

Bishop of the Diocese Essen

Ring, Prof. Dr. Klaus

President of the Goethe University in Frankfurt (retired), President Polytechnic Association

Rolletschek, Holger

Detmold (Germany)

Schünemann, Prof. Dr. Bernd

Full Professor for criminal law/ criminal law proceedings Ludwig-Maximilians-University Munich

Seemann, Caspar (Vice President)

Director of Hartz, Regehr & Partner GmbH

Stich, Max

Ex-Vice-President for Tourism of the ADAC (General German Automobile Association)

Freifrau von Ungern-Sternberg,

Dr. Franziska

Ambassador of the Fondazione Pro Musica e Arte Sacra

Zeidler, Susanne

Chairman of the Board Deutsche Beteiligungs AG, Frankfurt / Germany

On November 4th,
2017
Basilica
Sant'Ignazio



It is the aim of the Association to promote art, culture and respectively research activities in the field. In conjunction with the aims of the Fondazione Pro Musica e Arte Sacra to promote projects of sacred music and to preserve and restore the treasures of sacred art, the Association dedicates its support to the realization of these objectives. The aims allocated within the statute are mainly implemented by:

- the concerts of the International Festival of Sacred Music and Art for the valorisation and promulgation of sacred music
- exhibitions of sacred art in the Vatican
- festivals, competitions, seminars, workshops, radio and TV broadcasts for promoting culture as well as sacred art and music;
- training courses in sacred art and music and research projects in the field.

**Förderverein der Freunde der
Fondazione Pro Musica e Arte Sacra E.V.**

Oranienstrasse 11, D
65604 Elz (Germany)
phone 0049 (0) 6431 95 61-0
fax 0049 (0) 6431 95 61-50
segreteria@promusicaeartesacra.it

Bank account:
Bank im Bistum Essen eG
IBAN: DE 36360602950030379012
BIC: GENODED1BBE
Bank Account Number: 30379012
BLZ: 36060295

THE FESTIVAL PROGRAM

UNDER THE PATRONAGE AND THE PRESIDENCY OF MR. RALPH DOMMERMUTH

Saturday 18th September 2021 at 6 pm

THE EXPIATORY TEMPLE OF THE SAGRADA FAMILIA BARCELONA

Anton Bruckner, Symphony N° 4
Vienna Philharmonic Orchestra (Austria)
Christian Thielemann, Conductor

Saturday 13th November 2021 at 12 noon

PAPAL BASILICA ST. PETER IN THE VATICAN

Celebration of the Holy Mass

Saturday 13th November 2021 at 9 pm

PAPAL BASILICA ST. PAUL OUTSIDE THE WALLS - ROME

Wolfgang Amadeus Mozart, *Requiem mass*
Choir and Orchestra of the Cappella Ludovica (Italy)

Natalia Pavlova, Soprano
Debora Beronesi, Alto
Alessandro Luciano, Tenor
Mauro Utzeri, Baritone
Ildebrando Mura, Conductor

Sunday 14th November 2021 at 3:30 pm

CHURCH OF ST. IGNATIUS OF LOYOLA IN CAMPUS MARTIUS ROME

*La musica dei Cieli. A musical-poetic journey
through the heaven of the paradise of the
Divina Commedia*

Il Polifonico / Italian male choir (Italy)
Giuseppe Bevilacqua, reciting voice
Miriam Bevilacqua Fabris, reciting voice
Ferdinando Mussutto, piano
Fabiana Noro, Conductor

Sunday 14th November 2021 at 9 pm

PAPAL BASILICA ST. MARY MAJOR - ROME

Claudio Monteverdi, *Vespro della Beata Vergine*
Musica Antiqua Latina (Italy)
Coro da Camera Italiano (Italy)
Giordano Antonelli, Conductor

Monday 15th November 2021 at 9 pm

CHURCH OF ST. IGNATIUS OF LOYOLA IN CAMPUS MARTIUS ROME

Organ Concert with operas of Anonymus,
Händel, Bach, Mendelssohn, Krämer
Leo Krämer (Germany), Organist

Tuesday 16th November 2021 at 9 pm

PAPAL BASILICA OF ST. JOHN LATERAN - ROME

Concert of Sacred Music with operas of
Mozart, Verdi, Tavor and Dvorak
Orchester Nova Amadeus (Italy)
Ensemble "Ex Silentio" (Germany)
Lukas Roth, Conductor
Ashirachor (Israel) - Itzhak Tavor, Conductor
Zamirchor (Germany) - Barbara Baier, Conductor
Barbara Baier, Soprano
James Clark, Tenor

Wednesday 17th November 2021 at 9:30 am

ST. PETER'S SQUARE - VATICAN

General Audience with the Pope

SATURDAY 13TH NOVEMBER 2021 AT 9 PM

PAPAL BASILICA
ST. PAUL OUTSIDE THE WALLS

Wolfgang Amadeus Mozart, *Requiem in D minor, K 626*

CHOIR AND ORCHESTRA OF THE CAPPELLA LUDOVICCA
ILDEBRANDO MURA, CONDUCTOR

Alessandro Luciano, Tenore
Debora Beronesi, Mezzo Soprano
Mauro Utzeri, Baritono
Natalia Pavlova, Soprano

WOLFGANG AMADEUS MOZART (1756 – 1791)

MESSA DI REQUIEM IN RE MINORE K 626

INTROITUS

REQUIEM AETERNAM (Coro e Soprano)

Requiem aeternam dona eis. Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem

Exaudi orationem meam;
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

KYRIE (Coro)

Kyrie eleison; Christe eleison;

Kyrie eleison; Christe eleison;

Kyrie eleison; Christe eleison;

SEQUENTIA

DIES IRAE (Coro)

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

TUBA MIRUM (Soli)

Tuba mirum spargens sonum,
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura,
Iudicanti responsura.

Liber scriptus proferetur
in quo totum continetur,
Unde mundus iudicetur.

Judex ergo cum sedebit
Quidquid latet apparebit.
Nil inultum remanebit.

INTROITUS

REQUIEM AETERNAM (Coro e Soprano)

L'eterno riposo dona loro, o Signore,
e splenda ad essi la luce perpetua.

A te si addice la lode. Signore, in Sion,
e a te sia sciolto il voto in Gerusalemme.

Ascolta la mia preghiera,
a te ritorna ogni anima mortale.

L'eterno riposo dona loro, o Signore,
e splenda ad essi la luce perpetua.

KYRIE (Coro)

Signore, piet ,

Cristo, piet ,

Signore, piet .

SEQUENTIA

DIES IRAE (Coro)

Giorno d'ira, quel giorno
distugger  il mondo in faville,
com'  attestato da Davide e dalla Sibilla.

Quanto grande sar  il terrore
quando verr  il giudice
a valutare ogni cosa severamente.

TUBA MIRUM (Soli)

Una tromba, con un suono mai prima udito
tra i sepolcri delle nazioni
tutti sospinger  davanti al trono.

Stupefatte saranno Morte e Natura
quando ogni creatura risorger 
per rispondere a colui che giudica.

Sar  portato un libro scritto
in cui tutto   annotato
per giudicare il mondo.

Quando il giudice si sar  assiso
tutto ci  che era nascosto apparir 
e nulla rester  impunito.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

REX TREMENDAE (Coro)

Rex tremendae majestatis.
Qui salvandos salvas gratis.
Salva me, fons pietatis.

RECORDARE (Soli)

Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.

Quaerens me sedisti lassus,
Redemisti crucem passus:
Tantus labor non sit cassus.

Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Ingemisco tamquam reus.
Culpa rubet vultus meus:
Supplicanti parce, Deus.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne
Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

CONFUTATIS (Coro)

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Che dirò allora io, misero?
a quale avvocato mi appellerò
se a mala pena il giusto è sicuro?

REX TREMENDAE (Coro)

Re di tremenda maestà
che salvi per la tua grazia,
salvami, o fonte di misericordia.

RECORDARE (Soli)

Ricordati, o pio Gesù
che io sono la cagione del tuo cammino:
fa' ch'io non mi perda quel giorno.

Cercandomi, ti sedesti stanco
e mi redimesti, soffrendo sulla croce:
tanto dolore non sia vano!

Giusto giudice vendicatore,
concedimi la grazia della remissione
prima del giorno della sentenza.

In quanto reo mi lamento,
il mio volto arrossisce per la colpa:
risparmia chi ti supplica, o Dio.

Tu assolvesti Maria
ed esaudisti il ladrone;
anche a me hai dato speranza.

Le mie preghiere non sono degne,
ma tu, clemente, fa benignamente
ch'io non arda in eterno nel fuoco.

Offrimi un posto tra le pecorelle
e separami dai caproni
ponendomi alla tua destra.

CONFUTATIS (Coro)

Confutati i maledetti
e condannati alle fiamme ardenti,
chiamami tra i benedetti.

Ti prego, supplicando e prostrandomi,
il cuore ridotto quasi in cenere,
prenditi cura della mia fine.

LACRIMOSA (Coro)

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus.

Huic ergo parce, Deus:
Pie Jesu, Domine,
Dona eis requiem.

Amen. (Coro)

OFFERTORIUM

DOMINE JESU CHRISTE (Coro)

Domine, Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum de
poenis inferni, et de profundo lacu. Libera
eas de ore leonis, ne absorbeat eas Tartarus,
ne cadant in obscurum: sed signifer sanctus
Michael repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et semini eius.

HOSTIAS (Coro)

Hostias et preces tibi. Domine, laudis
offerimus: tu suscipe pro animabus illis,
quarum hodie memoriam facimus; fac eas,
Domine, de morte transire ad vitam, quam
olim Abrahae promisisti et semini eius.

SANCTUS (Coro)

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pieni sunt caeli et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS (Soli)

Benedictus qui venit in nomine Domini.

HOSANNA (Coro)

Hosanna in excelsis.

AGNUS DEI (Coro)

Agnus Dei qui tollis peccata mundi,
dona eis requiem.

Agnus Dei qui tollis peccata mundi,
dona eis requiem.

Agnus Dei qui tollis peccata mundi,
dona eis requiem sempiternam.

LACRIMOSA (Coro)

Giorno di pianto quello
in cui risorgerà tra le faville
il colpevole, per essere giudicato.

Abbi pietà di costui, o Dio.
Pio Gesù, Signore,
dona loro l'eterno riposo.

Così sia. (Coro)

OFFERTORIUM

DOMINE JESU CHRISTE (Coro)

O Signore Gesù Cristo, Re di Gloria, libera
le anime di tutti i fedeli defunti dalle pene
dell'inferno e dal profondo abisso: liberale
dalle fauci del leone affinché non le inghiotta
il Tartaro e non cadano nell'oscurità: ma il
vessillifero San Michele le riporti alla santa
luce che un giorno promettesti ad Abramo e
alla sua discendenza.

HOSTIAS (Coro)

Sacrifici e preghiere in tua lode ti offriamo,
o Signore: tu accettali per quelle anime che
oggi ricordiamo: fa' che possano passare
dalla morte alla vita eterna.

SANCTUS (Coro)

Santo Santo Santo
il Signore Dio degli eserciti
I cieli e la terra sono pieni della tua gloria
Osanna nell'alto dei cieli

BENEDICTUS (Soli)

Benedetto colui che viene nel nome del Signore

HOSANNA (Coro)

Osanna nell'alto dei deli

AGNUS DEI (Coro)

Agnello di Dio che togli i peccati del mondo,
dona loro il riposo.

Agnello di Dio che togli i peccati del mondo,
dona loro il riposo.

Agnello di Dio che togli i peccati del mondo,
dona loro l'eterno riposo.

COMMUNIO

LUX AETERNA (Soprano e Coro)

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis, cum sanctis tuis in aeternum, quia pius es.

COMMUNIO

LUX AETERNA (Soprano e Coro)

La luce eterna splenda ad essi, o Signore, con i tuoi santi in eterno poiché tu sei misericordioso. L'eterno riposo dona loro, o Signore, e splenda ad essi la luce perpetua con i tuoi santi in eterno poiché tu sei misericordioso.



SUNDAY 14TH NOVEMBER 2021 AT 3.30 PM

CHURCH OF ST. IGNATIUS
OF LOYOLA IN CAMPUS MARTIUS



part of the Fund of Religious Buildings(Fondo Edifici di Culto)

***La musica dei Cieli. A musical-poetic journey through
the heaven of the paradise of the Divina Commedia***

IL POLIFONICO / ITALIAN MALE CHOIR (ITALY)
FABIANA NORO, CONDUCTOR

**Giuseppe Bevilacqua, Reciting Voice
Miriam Bevilacqua Fabris, Reciting Voice
Ferdinando Mussutto, Piano**

LA MUSICA DEI CIELI
ITINERARIO POETICO MUSICALE TRA I CIELI DEL PARADISO
DELLA DIVINA COMMEDIA
IL POLIFONICO/ITALIAN MALE CHOIR

PAVEL CHESNOKOV (1877-1944)
SPASSENYE SODELAL

Dal canto I del Paradiso

CANTO I (*Intro*)

La gloria di colui che tutto move
per l'universo penetra, e risplende
in una parte più e meno altrove. 3

Nel ciel che più de la sua luce prende
fu' io, e vidi cose che ridire
né sa né può chi di là sù discende; 6

perché appressando sé al suo disire,
nostro intelletto si profonda tanto,
che dietro la memoria non può ire. 9

Veramente quant'io del regno santo
ne la mia mente potei far tesoro,
sarà ora materia del mio canto. 1

ERIC WHITACRE (1970)
LUX AURUMQUE

Dal canto I del Paradiso

CANTO I (*Dante incontra Beatrice*)

Surge ai mortali per diverse foci
la lucerna del mondo; ma da quella
che quattro cerchi giugne con tre croci, 39

con miglior corso e con migliore stella
esce congiunta, e la mondana cera
più a suo modo tempera e suggella. 42

Fatto avea di là mane e di qua sera
tal foce, e quasi tutto era là bianco
quello emisperio, e l'altra parte nera, 45

quando Beatrice in sul sinistro fianco
vidi rivolta e riguardar nel sole:
aguglia sì non li s'affisse unquanco. 48

FRANZ SCHUBERT (1797-1828)
PSALM 23

PAU CASALS (1876-1973)
O VOS OMNES

Dal canto I del Paradiso

CANTO I (*Dante e Beatrice*)

... e di sùbito parve giorno a giorno
essere aggiunto, come quei che puote
avesse il ciel d'un altro sole addorno. 63

Beatrice tutta ne l'eterno rote
fissa con li occhi stava; e io in lei
le luci fissi, di là sù remote.

Ond'ella, che vedea me sì com'io,
a quìetarmi l'animo commosso,
pria ch'io a dimandar, la bocca aprio 87

e cominciò: "Tu stesso ti fai grosso
col falso imaginar, sì che non vedi
ciò che vedresti se l'avessi scosso. 90

Tu non se' in terra, sì come tu credi;
ma folgore, fuggendo il proprio sito,
non corse come tu ch'ad esso riedi. 93

Non dei più ammirar, se bene stimo,
lo tuo salir, se non come d'un rivo
se d'alto monte scende giuso ad imo. 138

Maraviglia sarebbe in te se, privo
d'impedimento, giù ti fossi assiso,
com'a terra quiete in foco vivo". 141

Quinci rivolse inver' lo cielo il viso

FRANZ LISZT (1811-1886)

(Sottofondo)

AVE MARIS STELLA

DMITRIJ BORTNJANSKIJ (1751-1825)

CHERUBYM HYMNE

Dal canto XXXI del Paradiso

CANTO XXXI

(La milizia Santa e le schiere degli Angeli)

In forma dunque di candida rosa
mi si mostrava la milizia santa
che nel suo sangue Cristo fece sposa; 3

ma l'altra, che volando vede e canta
la gloria di colui che la 'nnamora
e la bontà che la fece cotanta, 6

si come schiera d'ape che s'infiora
una fiata e una si ritorna
là dove suo laboro s'insapora, 9

nel gran fior discendeva che s'addorna
di tante foglie, e quindi risaliva
là dove 'l s'uo amor sempre soggiorna. 12

Le facce tutte avean di fiamma viva
e l'ali d'oro, e l'altro tanto bianco,
che nulla neve a quel termine arriva. 15

Quando scendean nel fior, di banco in banco
porgevan de la pace e de l'ardore
ch'elli acquistavan ventilando il fianco. 18

Né l'interporsi tra 'l disopra e 'l fiore
di tanta moltitudine volante
impediva la vista e lo splendore: 21

ché la luce divina è penetrante
per l'universo secondo ch'è degno,
si che nulla le puote essere ostante. 24

Questo sicuro e gaudioso regno,
frequente in gente antica e in novella,
viso e amore avea tutto ad un segno. 27

Oh trina luce che 'n unica stella
scintillando a lor vista, si li appaga!
guarda qua giusto a la nostra procella! 30

KENTARO SATO (1981)

EXPERGISCI

Dal canto XXXI del Paradiso

CANTO XXXI (S. Bernardo)

La forma general di paradiso
già tutta mio sguardo avea compresa,
in nulla parte ancor fermato fiso; 54

e volgeami con voglia riaccesa
per domandar la mia donna di cose
di che la mente mia era sospesa. 57

Uno intendëa, e altro mi rispuose:
credea veder Beatrice e vidi un sene
vestito con le genti gloriose. 60

Diffuso era per li occhi e per le gene
di benigna letizia, in atto pio
quale a tenero padre si convene. 63

E «Ov' è ella?», sùbito diss' io.
Ond' elli: «A terminar lo tuo disiro
mosse Beatrice me del loco mio; 66

e se riguardi sù nel terzo giro
dal sommo grado, tu la rivedrai
nel trono che suoi meriti le sortiro». 69

Sanza risponder, li occhi sù levai,
e vidi lei che si faceva corona
reflettendo da sé li eterni rai. 72

**JOSEPH GABRIEL RHEINBERGER
(1839-1901)**

(Sottofondo)

AGNUS DEI

MANOLO DA ROLD (1976)

UBI CARITAS

Dal canto XXXIII del Paradiso

CANTO XXXIII

(Preghiera di S. Bernardo alla Vergine Maria)

«Vergine Madre, figlia del tuo figlio,
umile e alta più che creatura,
termine fisso d'eterno consiglio, 3

tu se' colei che l'umana natura
nobilitasti sì, che 'l suo fattore
non disdegnò di farsi sua fattura. 6

Nel ventre tuo si raccese l'amore,
per lo cui caldo ne l'eterna pace
così è germinato questo fiore. 9

Qui se' a noi meridiana face
di caritate, e giusto, intra ' mortali,
se' di speranza fontana vivace. 12

Donna, se' tanto grande e tanto vali,
che qual vuol grazia e a te non ricorre,
sua disianza vuol volar sanz' ali. 15

La tua benignità non pur soccorre
a chi domanda, ma molte fiata
liberamente al dimandar precorre. 18

In te misericordia, in te pietate,
in te magnificenza, in te s'aduna
quantunque in creatura è di bontate. 21

Or questi, che da l'infima lacuna
de l'universo infin qui ha vedute
le vite spiritali ad una ad una, 24

supplica a te, per grazia, di virtute
tanto, che possa con li occhi levarsi
più alto verso l'ultima salute. 27

E io, che mai per mio veder non arsi
più ch'i' fo per lo suo, tutti miei prieghi
ti porgo, e priego che non sieno scarsi, 30

perché tu ogne nube li dislegli
di sua mortalità co' prieghi tuoi,
sì che 'l sommo piacer li si dispieghi. 33

Ancor ti priego, regina, che puoi
ciò che tu vuoi, che conservi sani,
dopo tanto veder, li affetti suoi. 36

Vinca tua guardia i movimenti umani:
vedi Beatrice con quanti beati
per li miei prieghi ti chiudon le mani!». 39

SUNDAY 14TH NOVEMBER 2021 AT 9 PM

PAPAL BASILICA
ST. MARY MAJOR - ROME

Claudio Monteverdi, *Vespro della Beata Vergine*

MUSICA ANTIQUA LATINA

CORO DA CAMERA ITALIANO

PUERI CANTORES DELLA CAPPELLA SISTINA
M° MICHELE MARINELLI - MAGISTER PUERORUM

SCHOLA CANTORUM "DEI GENITRIX"
M° MAURIZIO SCARFO' - MAESTRO DI CAPPELLA

GIORDANO ANTONELLI, CONDUCTOR

Solisti

Raffaella Milanesi - Cantus I

Chiara Guglielmi - Cantus II

Gabriella Martellacci - Altus

Alessio Tosi - Tenor I

David Maria Gentile - Tenor II

Lisandro Abadie - Bassus I

Federico Fioretti - Bassus II



realized also with the contribution of the Fondazione Cultura e Arte, instrumental Institution of the Fondazione Terzo Pilastro – Internazionale, chaired by Prof. Emmanuele F. M. Emanuele

THE ICON SALUS POPULI ROMANI IN THE PAPAL BASILICA OF SANTA MARIA MAGGIORE, AND THE VESPERS OF THE BLESSED VIRGIN BY CLAUDIO MONTEVERDI

This evening's concert will raise a song of invocation to the Millenary Icon of the Salus Populi Romani, in the Basilica of Santa Maria Maggiore, through the celebration of Claudio Monteverdi's great Vespers of the Blessed Virgin, in the name of a philology that transcends the merely musicological to be inscribed in a broader reflection, spiritual, historical and social, in the 'surplus' moment of which we are participants.

The Roman people's feeling of love and protection for the Icon of the Salus Populi Romani is documented by a multi-millennial history, and is intertwined with Claudio Monteverdi's masterpiece.

Claudio Monteverdi's Vespers of the Blessed Virgin is unanimously considered one of the pinnacles of sacred music in Latin. They were dedicated to Pope Paul V Borghese (Rome, 1610), author in 1612 of the Borghese Chapel which houses the Icon Salus Populi Romani.

SALUS POPULI ROMANI

By order of Ottaviano Augusto, the Salus Publica Populi Romani, Concordia et Pax was celebrated every year in the Empire from 10 BC. These deities personified the salvation of the Roman state, the concord of the citizens and world peace.

Salus populi romani (Italian for «salvation of the Roman people», meaning «protector») is the title given to the Byzantine icon of the Madonna and Child in the Pauline or Borghese chapel of the Basilica of Santa Maria Maggiore in Rome.

Historically, it is the most important Marian icon in Rome. In 593 Pope Gregorio I carried the Marian icon in procession to end the plague that was raging in Rome at the time. In 1571 Pope Pio V prayed to the icon to implore victory in the Battle of Lepanto. In 1837 Pope Gregorio XVI prayed to her to ask for an end to a cholera epidemic. Other more recent examples of papal devotion include Paul VI, John Paul II, Benedict XVI, who has venerated the Salus populi romani on several occasions, as well as Pope Francis, who made his first visit as pontiff to the basilica to pray before the icon. On 15 March 2020, Pope Francis prayed in front of this icon to implore an end to the COVID-19 pandemic affecting Italy and the world.

On 27 March 2020, Pope Francis prayed to the icon in St Peter's Square to plead again for an end to the COVID-19 pandemic; that day saw the peak of daily deaths in Italy in the first wave of COVID-19, which began to decline from the following day.

CLAUDIO MONTEVERDI (1567 – 1643)

VESPRO DELLA BEATA VERGINE

Sanctissimae Virgini Vesperae, pluriuso decantandae cum nonnullis sacris concentibus ad sacella sive principum cubicula accomodata opera a Claudio Monteverde nuper effecta ac beatiss. Paulo V pont. max. consecrata (1610)

Versiculum

Deus, in adiutorium meum intende

I Responsorium Domine ad adiuvandum me festina

II. Psalmus Dixit Dominus, sex vocibus et sex instrumentis

III. Concerto Nigra sum

IV. Psalmus Laudate pueri, octo vocibus

V. Concerto Pulchra es

VI. Psalmus Laetatus sum

VII. Concerto Duo Seraphim clamabant, tribus vocis

VIII. Psalmus Nisi Dominus, decem vocibus

IX. Concerto Audi, coelum verba mea

X. Psalmus Lauda, Jerusalem dominum, septem vocibus

XI. Sonata sopra Sancta Maria ora pro nobis

XII. Hymnus Ave maris stella, octo vocibus

XIII. Magnificat, septem vocibus et sex instrumentis Et exultavit – Quia respexit – Quia fecit – Et Misericordia – Fecit potentiam – Deposuit potentes Esurientes – Suscepit Israel – Sicut locutus – Gloria

RESPONSORIUM
VERSICULUM

Deus, in adiutorium meum intende

O Dio, vieni a salvarmi

RESPONSORIUM

Domine ad adiuvandum me festina

Signore, vieni presto in mio aiuto

Gloria Patri, et Filio

et Spiritui Sancto.

**Sicut erat in principio, et nunc et semper,
et in saecula saeculorum.**

Amen. Alleluja

Gloria al Padre e al Figlio
e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen. Alleluja.

ANTIPHONA

Nigra sum sed formosa filia Jerusalem

Sono nera, ma bella figlia di Gerusalemme

Ideo dilexit me Dominus

Perciò il Signore mi ha scelta

Et introduxit me in cubiculum suum

E lui mi ha portato nelle sue stanze

PSALMUS 109 DIXIT DOMINUS

Dixit Dominus Domino meo:

Oracolo del Signore al mio Signore:

“Sede a dextris meis.

**Donec ponam inimicos tuos scabellum
pedum tuorum.”**

«Siedi alla mia destra,
finché io ponga i tuoi nemici
a sgabello dei tuoi piedi».

Virgam virtutis tuae emittet Dominus ex Sion:

“Dominare in medio inimicorum tuorum!

Lo scettro del tuo potere
stende il Signore da Sion:

«Domina in mezzo ai tuoi nemici.

**Tecum principium in die virtutis tuæ,
in splendoribus Sanctorum
ex utero ante luciferum genui te.”**

A te il principato nel giorno della tua potenza,
tra santi splendori;
dal seno dell’aurora, come rugiada,
io ti ho generato».

Juravit Dominus et non pænitebit eum:

**“Tu es sacerdos in æternum secundum
ordinem Melchisedek.”**

Il Signore ha giurato
e non si pente:

«Tu sei sacerdote per sempre
al modo di Melchisedek».

Dominus a dextris tuis:

Confregit in die iræ suæ reges.

Il Signore è alla tua destra,
annienterà i re nel giorno della sua ira.

**De torrente in via bibet,
propterea exaltabit caput.**

Lungo il cammino si disseta al torrente
e solleva alta la testa.

**Gloria Patri, et Fílio
et Spiritui Sancto.**

**Sicut erat in principio, et nunc et semper,
et in s cula sæculorum.**

Amen.

Gloria al Padre e al Figlio
e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen.

NIGRA SUM

(Motectus in loco Antiphonae)

Nigra sum sed formosa filia Jerusalem

Sono nera, ma bella figlia di Gerusalemme

Ideo dilexit me Dominus

Perciò il Signore mi ha scelta

Et introduxit me in cubiculum suum

E lui mi ha portato nelle sue stanze

Et dixit mihi: surge amica mea et veni.

Ed egli mi ha detto: Alzati, amica mia, e vieni.

Jam hiems transiit, imber abiit et recessit,

Ecco, l’inverno è passato,
la pioggia se n’è andata,

Flores apparuerunt in terra nostra,

I fiori sono apparsi nei campi,

Tempus putationis advenit.

Il tempo del giudizio è giunto.

ANTIPHONA

Jam hiems transiit, imber abiit et recessit,

Ecco, l’inverno è passato, la pioggia se n’è
andata,

surge amica mea et veni.

Alzati, amica mia, e vieni.

PSALMUS 112 LAUDATE, PUERI, DOMINUM

Alleluja.

Alleluja

Laudate, pueri, Dominum, laudate nomen Domini.

Fanciulli, lodate il Signore,

lodate il nome del Signore.

**Sit nomen Domini benedictum ex hoc nunc et
usque in sæculum.**

Sia benedetto il nome del Signore,
da questo momento fino nei secoli.

**A solis ortu usque ad occasum laudabile
nomen Domini.**

Dall’oriente fino all’ocaso ha da lodarsi il
nome del Signore.

**Excelsus super omnes gentes Dominus,
et super cælos gloria ejus.**

Il Signore è eccelso presso tutte le genti;
e la gloria di lui fin sopra de’ cieli.

**Quis sicut Dominus Deus noster,
qui in altis habitat,**

Chi è come il Signore Dio nostro, c
he abita nell'alto,

et humilia respicit in caelo et in terra?

e delle basse cose tien cura in cielo e in terra?

**Suscitans a terra inopem, et de stercore
erigens pauperem:**

Ei dalla terra solleva il mendico,
e il povero alza dal fango,

**ut collocet eum cum principibus, cum
principibus populi sui.**

Per metterlo a sedere tra' principi,
tra i principi del suo popolo

**Qui habitare facit sterilem in domo, matrem
filiorum letantem.**

Egli la donna sterile fa che abili nella casa,
lieta madre di figli.

**Gloria Patri, et Filio
et Spiritui Sancto.**

**Sicut erat in principio, et nunc et semper,
et in saecula saeculorum.**

Amen.

Gloria al Padre e al Figlio
e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen.

PULCHRA ES

(Motectus in loco antiphonae)

**Pulchra es amica mea,
suavis et decora, filia Jerusalem.**

Sei bella, amica mia,
soave e avvenente, o figlia di Gerusalemme.

**Pulchra es amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.**

Sei bella, amica mia,
soave e avvenente come Gerusalemme,
terribile come un esercito schierato.

**Averte oculos tuos a me
quia ipsi me avolare fecerunt.**

Distogli i tuoi occhi da me
perché mi hanno fatto fuggire.

ANTIPHONA

**Beata Mater et intacta Virgo gloriosa Regina
mundi intercede pro nobis ad Dominum**

Madre benedetta e Vergine intatta,
Regina gloriosa del mondo,
intercedi per noi presso il Signore

SALMO 121 – LAETATUS SUM

Canticum graduum.

Cantico dei gradi.

Lætatus sum in his quae dicta sunt mihi:

In domum Domini ibimus

Mi son rallegrato di quel che è stato a me
detto: Noi anderemo alla casa del Signore.

**Stantes erant pedes nostri in atriis tuis,
Jerusalem.**

I nostri piedi si sono posati negli atrii tuoi,
o Gerusalemme:

**Jerusalem, quae aedificatur ut civitas, cujus
participatio ejus in idipsum.**

Gerusalemme, che si edifica come una città.
a cui per la concordia si ha parte.

**Illuc enim ascenderunt tribus, tribus Domini,
testimonium Israel, ad confitendum nomini
Domini.**

Perocché là salirono le tribù,
le tribù del Signore, al testimonio d'Israele,
a lodare il nome del Signore.

**Quia illic sederunt sedes in judicio, sedes
super domum David.**

Perocché ivi furon collocati i troni per
giudicare, i troni sopra la casa di David.

**Rogate quæ ad pacem sunt Jerusalem,
et abundantia diligentibus te.**

Domandate voi quelle cose che sono utili
alla pace di Gerusalemme; e (dite): Sieno
nell'abbondanza coloro che ti amano.

**Fiat pax in virtute tua,
et abundantia in turribus tuis.**

Sia la pace nella tua moltitudine;
e nelle tue torri sia l'abbondanza.

**Propter fratres meos et proximos meos,
loquebar pacem de te.**

Per amore dei miei fratelli e dei miei
propinqui, ho io domandata la pace per te.

**Propter domum Domini Dei nostri,
quæsi vi bona tibi.**

Per amor della casa del Signore Dio nostro,
ho desiderato il tuo bene.

**Gloria Patri, et Filio
et Spiritui Sancto.**

**Sicut erat in principio, et nunc et semper,
et in s cula sæculorum.**

Amen.

Gloria al Padre e al Figlio
e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen.

DUO SERAPHIM

(Motectus in loco antiphonae)

Duo Seraphim clamabant alter ad alterum:

Due Serafini si chiamavano ad alta voce l'uno
con l'altro:

Sanctus Dominus Deus Sabaoth.

Santo è il Signore, Dio dell'Universo.

Plena est omnis terra gloria eius.

Tutta la terra è piena della sua gloria.

Tres sunt qui testimonium dant in coelo:

Tre sono coloro che ne danno
testimonianza in cielo:

Pater, Verbum et Spiritus Sanctus.

Et hi tres unum sunt.

il Padre, il Verbo e lo Spirito Santo,
tre in uno.

Sanctus Dominus Deus Sabaoth.

Santo è il Signore, Dio dell'Universo.

Plena est omnis terra gloria eius.

Tutta la terra è piena della sua gloria.

ANTIPHONA

**Quo abiit dilectus tuus, o pulcherrima
mulierum?**

Dov'è andato il tuo diletto,
o bellissima tra le donne?

Quo declinavit dilectus tuus?

Et quæremus eum tecum.

Dove si è ascoso il tuo diletto?

Con te noi lo cercheremo.

SALMO 126 – NISI DOMINUS

Canticum graduum Salomonis.

Cantico dei gradi, di Salomone

**Nisi Dominus ædificaverit domum,
in vanum laboraverunt qui ædificant eam.**

**Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.**

Se il Signore non edifica egli la casa, invano si
affaticano quelli che la edificano (1).

Se il Signore non sarà egli il custode della
città, indarno veglia colui che la custodisce.

**Vanum est vobis ante lucem surgere: surgite
postquam sederitis, qui manducatis panem**

doloris. Cum dederit dilectis suis somnum,

È cosa inutile a voi il levarvi prima del giorno:

levatevi dopo che avrete riposato, voi che
mangiate pan di dolore.

**Ecce hæreditas Domini, filii; merces,
fructus ventris.**

Quando egli ai suoi diletti avrà dato il sonno,
ecco dal Signore l'eredità, i figliuoli,
il lucro, i parti.

**Sicut sagittæ in manu potentis,
ita filii excussorum.**

Qual saette nella mano d'uomo possente,
così sono i figliuoli dei tribolati.

**Beatus vir qui implevit desiderium suum
ex ipsis:**

Beato l'uomo, il cui desiderio riguardo
ad essi è adempiuto:

**Non confundetur cum loquetur inimicis
suis in porta.**

Ei non sarà svergognato, quando avrà da
parlare coi suoi nemici alla porta.

Gloria Patri, et Filio

et Spiritui Sancto.

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

Amen.

Gloria al Padre e al Figlio
e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen.

AUDI COELUM

**Audi coelum verba mea
plena desiderio
et perfusa gaudio.**

O cielo, ascolta le mie parole
che sono piene di desiderio
e piene di gioia.

**Dic quaeso mihi: quae est ista,
quae consurgens ut aurora
rutilat et benedicam?**

Dimmi, ti prego, chi è questa donna
che sorge come l'aurora
e che io la benedica?

**Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras coelos, maria.**

Dimmi se è questa bella come la luna,
eletta come il sole,
che colma il cielo, la terra e i mari di gioia.

**Maria Virgo, illa dulcis,
predicata de Prophetis Ezechiel
porta Orientalis.**

Il profeta Ezechiele ha predetto
questa dolce Maria Vergine
come porta d'oriente.

**Illa sacra et felix porta,
per quam mors fuit expulsa,
introduxit autem vita.**

Questa sacra e felice porta
attraverso la quale la morte è stata bandita
e ha introdotto la vita.

**Quae semper tutum est medium
inter homines et Deum,
pro culpulis remedium.**

Essa è sempre la perfetta mediatrice
fra gli uomini e Dio
e il rimedio per i peccati.

**Omnes hanc ergo sequamur,
qua cum gratia mereamur
vitam aeternam. Consequamur.**

Noi tutti seguiamola!
Attraverso la di cui grazia
raggiungiamo la vita eterna. Cerchiamola.

**Praestet nobis Deus,
Pater hoc et Filius, et Mater
cuis nom invocamus
dulce miseris solamen.**

Possano Dio,

Padre e Figlio, insieme alla Madre,
della quale invociamo il nome,
dare dolce conforto all'afflitto.

**Benedicta es, Virgo Maria,
in saeculorum saecula.**

Benedetta tu sii, o Vergine Maria,
nei secoli dei secoli.

ANTIPHONA

**Dum esset rex in accubito suo, nardus mea
dedit odore suavitatis.**

Mentre il re è nel suo recinto, il mio nardo
spande il suo profumo.

SALMO 147 – LAUDA JERUSALEM

Alleluja.

Alleluja.

**Lauda, Jerusalem, Dominum;
lauda Deum tuum, Sion.**

Loda, o Gerusalemme, il Signore;
loda Sion, il tuo Dio.

**Quoniam confortavit seras portarum tuarum,
benedixit filiis tuis in te.**

Perocché forti sbarre ha egli messe alle tue
porte; ha benedetti i tuoi figliuoli dentro di te.

**Qui posuit fines tuos pacem,
et adipe frumenti satiat te.**

Egli ha messa ne' tuoi confini la pace,
di fior di frumento ti pasce

**Qui emittit eloquium suum terrae,
velociter currit sermo ejus.**

Egli manda la sua parola alla terra;
la sua parola corre velocemente.

**Qui dat nivem sicut lanam, nebulam sicut
cinerem spargit.**

Ei dà la neve come fiocchi di lana; (1) come
cenere sparge la nebbia.

**Mittit crystallum suum sicut buccellas:
ante faciem frigoris ejus quis sustinebit?**

Manda il suo gelo come, pezzi di pane,
chi può reggere al freddo ch'ei porta? (2)

**Emittet verbum suum, et liquefaciet ea;
flabit spiritus ejus, et fluent aquae.**

Manderà i suoi ordini, e farà ch'ei si
scioglano; soffierà lo spirito di lui, e

scorreranno le acque.

**Qui annuntiat verbum suum Jacob,
iustitias et iudicia sua Israel.**

Egli, che annunzia la sua parola a Giacobbe,
e i suoi precetti e i suoi giudizi ad Israele!

**Non fecit taliter omni nationi, et iudicia sua
non manifestavit eis. Alleluja.**

Non ha fatto così a tutte le nazioni, né ha
manifestati ad essi i suoi giudizi. Alleluia.

**Gloria Patri, et Fílio
et Spiritui Sancto.**

**Sicut erat in principio, et nunc et semper,
et in s cula sæculorum.**

Amen.

Gloria al Padre e al Figlio *
e allo Spirito Santo.

Come era nel principio, e ora e sempre *
nei secoli dei secoli.
Amen.

INNO AVE MARIS STELLA

**Ave, maris stella,
Dei mater alma,
atque semper virgo,
felix caeli porta.**

Ave, stella del mare,
Madre di Dio santa
e sempre Vergine, felice porta del cielo.

**Sumens illud 'Ave'
Gabrielis ore,
funda nos in pace,
mutans Evæ nomen.**

Nell'accogliere quell'Ave
dalla voce di Gabriele,
rafforzaci nella pace,
mutando il nome di Eva.

**Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.**

Spezza le catene ai peccatori,
dona la vista ai ciechi,
allontana i nostri mali,
implora ogni bene.

**Monstra te esse matrem,
sumat per te precem**

**qui pro nobis natus
tulit esse tuus.**

Mostra che tu sei madre:
per tua intercessione accogla le preghiere
Colui che, nato per noi,
volle essere tuo.

**Virgo singularis,
inter omnes mitis,
nos culpæ solutos
mites fac et castos.**

O Vergine unica,
mite fra tutte le donne,
rendi anche a noi, liberati dalle colpe,
miti e casti.

**Vitam præsta puram
iter para tutum,
ut videntes Iesum
semper collaetemur.**

Assicuraci una vita pura,
preparaci un cammino sicuro,
affinché, contemplando Gesù,
possiamo sempre gioire insieme.

**Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto
honor, tribus unus. Amen.**

Sia lode a Dio padre,
gloria a Cristo Altissimo,
allo Spirito santo,
alla Trinità sia un unico onore. Così sia.

ANTIPHONA

**Beata es Virgo Maria Dei genitrix, quæ
credidisti Domino;**

Beata sei tu Vergine Maria,
che hai creduto al Signore

Perfecta sunt in Te quæ dicta sunt tibi

Tutto quanto detto di Te riguarda la perfezione
Intercede pro nobis ad Dominum Deum nostrum
Intercedi per noi presso il Signore nostro Dio.

MAGNIFICAT

Magnificat anima mea Dominum,

L'anima mia magnifica il Signore

et exsultavit spíritus meus

in Deo salvatore meo,

quia respexit humilitatem ancillæ suæ.

e il mio spirito esulta in Dio, mio salvatore,
perché ha guardato l'umiltà della sua serva.

Ecce enim ex hoc beatam me dicent

omnes generationes,

quia fecit mihi magna, qui potens est,

D'ora in poi tutte le generazioni mi

chiameranno beata.

Grandi cose ha fatto in me l'Onnipotente

et sanctum nomen eius,

et misericordia eius in progénies et progenies

timentibus eum.

e Santo è il suo nome:

di generazione in generazione la sua
misericordia

si stende su quelli che lo temono

Fecit potentiam in bráchio suo,

dispersit superbos mente cordis sui;

Ha spiegato la potenza del suo braccio,

ha disperso i superbi nei pensieri

del loro cuore;

deposuit poténtes de sede

et exaltavit humiles;

ha rovesciato i potenti dai troni,

ha innalzato gli umili;

esurientes implevit bonis

et dívites dimisit inanes.

ha ricolmato di beni gli affamati,

ha rimandato i ricchi a mani vuote.

Suscepit Israel púerum suum,

recordatus misericordiæ,

Ha soccorso Israele, suo servo,

ricordandosi della sua misericordia,

sicut locutus est ad patres nostros,

Abraham et semini eius in sæcula.

come aveva promesso ai nostri padri,

ad Abramo e alla sua discendenza, per
sempre.

Gloria Patri, et Fílio

et Spiritui Sancto.

Sicut erat in principio, et nunc et semper,

et in sæcula sæculorum.

Amen.

Gloria al Padre e al Figlio

e allo Spirito Santo.

Come era nel principio, e ora e sempre
nei secoli dei secoli.

Amen.

MONDAY 15TH NOVEMBER 2021 AT 9 PM

CHURCH OF ST. IGNATIUS OF LOYOLA
IN CAMPUS MARTIUS - ROME



part of the Fund of Religious Buildings(Fondo Edifici di Culto)

ORGAN CONCERT WITH OPERAS OF ANONYMUS,
HÄNDEL, BACH, MENDELSSOHN, KRÄMER

Leo Krämer (Germany), Organist

Anonymus

Battala famosa

Georg Friedrich Händel

3 instrumentale Fragmente

Johann Sebastian Bach

Choralfantasie "Komm, Gott Schöpfer,
heiliger Geist"

Toccatà und Fuge d-Moll

Choralbearbeitung "Meine Seele
erhebet den Herrn"

Felix Mendelssohn

Präludium G-Dur

Präludium d-Moll

Leo Kraemer

Improvisation

über die Marianische Antiphon "Salve Regina"

4 November 2015
Church
of St. Ignatius
of Loyola in
Campus Martius



TUESDAY 16TH NOVEMBER 2021 AT 9 PM

PAPAL BASILICA
OF ST. JOHN IN LATERAN

**Concert of Sacred Music with operas of
Mozart, Verdi, Tavor and Dvorak**

ORCHESTRA NOVA AMADEUS
ENSEMBLE "EX SILENTIO"
ASHIRACHOR
ZAMIRCHOR

LUKAS ROTH, ITZHAK TAVOR, BARBARA BAIER, CONDUCTORS

WOLFGANG AMADEUS MOZART (1756-1791)

SYMPHONIE NR. 29 - ORCHESTER NOVA AMADEUS

GIUSEPPE VERDI (1813-1901)

PACE MIO DIO, AIRE DER LEONORE AUS "LA FORZA DEL DESTINO"

ARIE DER LEONORA AUS
LA FORZA DEL DESTINO

Pace, pace, mio Dio!
Cruda sventura
M'astringe, ahimè, a languir;
Come il di primo
Da tant'anni dura Profondo il mio soffrir.
Pace, pace, mio Dio!
L'amai, gli è ver!
Ma di beltà e valore
Cotanto Iddio l'ornò.
Che l'amo ancor.
Nè togliermi dal core
L'immagin sua saprò.

Fatalità! Fatalità! Fatalità!
Un delitto disgiunti n'ha quaggiù!
Alvaro, io t'amo.
E su nel cielo è scritto:
Non ti vedrò mai più!
Oh Dio, Dio, fa ch'io muoia;
Che la calma può darmi morte sol.
Invan la pace qui sperò quest'alma
In preda a tanto duol.

Misero pane, a prolungarmi vieni
La sconsolata vita...
Ma chi giunge?
Chi profanare ardisce il sacro loco?
Maledizione! Maledizione! Maledizione!

ITZHAK TAVIOR (1943)

LAST DAYS TO COME - ORATORIUM FÜR CHOR, SOLI UND ORCHESTER

LAST DAYS TO COME

1.a) Sprechtext:(Jesaja Kap.2,2)
Vehaya becharit hayamim nachon yihaye har
beit adonay brrosh heharim venisa migvaot
venaharu elav kolhagoim vealchu amim rabim
veamru
und geschehen wird es in späten Zeiten, da
wird aufgerichtet sein der Berg des Hauses des
Ewigen über den Bergen, und er überragt die
Hügel, und es strömen zu ihm all die Völker.

1.b) Gesang:Takt 11 bis 18 (Jesaia Kap. 2,3)
lechu venaaleh el har adonam el beit elohey
yaakov veyorenu midrachav venelchah
beorchotav
und viele Nationen werden ziehen und
sprechen:Wohlan lasset uns hinaufgehen
zum Berge des Ewigen, zum Hause des

Gottes Jaakobs, dass er uns lehre von seinen
Wegen, und wir wandeln auf seinen Pfaden

1.c) Gesang:Takt29 bis 36 (Jesaia Kap.2,3-4)
ki mizion teze tora udvar adonam
miyrushalayim shafat bein hagoyim
vehochiach leamim rabim
wenn von Zion wird ausgehen die Lehre und
das Wort des Ewigen von Jeruschalajim. Und
er wird richten zwischen den Völkern.
und entscheiden vielen Nationen

1.d) Gesang:Takt 57 bis 71(Jesaia Kap.2,4)
vechitetu charvotam leitim vechanitoteihem
lemazmerot lo yisa goy el goy cherev
und sie werden stumpf machen ihre
Schwerter zu Sicheln, und ihre Lanzen zu
Rebmessern. Nicht wird erheben Volk gegen
Volk das Schwert

1.e) Gesang. Takt 73 bis 81 (Jesaja Kap.2,4)
velo yilmedu od milchamah
und nicht lernen sie für den Krieg

2.a) Sprechtext (Jesaja Kap.11,1-2)
veyaza choter migeza yishay venezer
misharshav yifre venacha alav ruach Adonay
ruach ruach chachma uvina ruach eza
ugvura hashem
Und es keimt ein Reis aus dem Stamme
Jischai, und ein Sprössling aus seinen
Wurzeln bricht hervor. Und es ruht auf ihm
der Geist des Ewigen, der Geist der Weisheit
und Einsicht, der Geist des Rates und der
Stärke, der Geist der Erkenntnis und Furcht
des Ewigen.

2.b) Gesang. Takt 127-134 (Jesaja Kap.11,3)
veharicho beyirat Adonay velo lemareh einav
yishpot velo lemishma osnav yochiach
und seinen Gefallen hat er an der Furcht des
Ewigen und nicht nach seinem Augenschein
richtet er, und nicht nach des Ohres Gerücht
entscheidet er.

2.c) Gesang Takt 145-152 (Jesaja Kap.11,4)
veshafat bezedek dalim vehochiach bernishor
leanvey erez vehika erez beshevet piv
uveruach sfatav yamit rasha.
Aber er richtet mit Gerechtigkeit die
Armen, und entscheidet mit Biederkeit den
Gebeugten im Lande, und schlägt die Erde
mit der Geißel seines Mundes, und mit dem
Hauche seiner Lippen tötet er den Bösewicht.

2.d) Sprechtext: (Takt 154-160) (Jesaja Kap.11,5)
vehaya zedek eizor motnav veaemuna eizor
chalatzav.
und es wird sein das Recht seiner Lenden
Gurt, und die Treue der Gurt seiner Hüften.

2.e) Gesang Takt 16-43 (Jesaja Kap.11,6-9)
vegar zeev im keves venamer im gedi yir baz
veegel ukfir umeri yachdav venaar katon
noeg bam: ufarah vadov tirenah yachdav
yirbazu yaldeien vearye kavakar yochal
teven: vashaashu yonek al chor peten veal
meurat zifoni gamul yado ada : lo yareu velo
yashchitu bechol har kodshi ki malah haaretz

de ah et adonam kamayim layim mechasim:
Und es wohnt der Wolf mit dem Lamm, und
der Tiger lagert neben dem Böcklein, und
Kalb und junger Leu und Masttier zusammen,
und ein kleiner Knabe leitet sie. Und Kuh
und Bär weiden, es lagern ihre Jungen
zusammen, und der Leu, wie ein Rind, frißt
Stroh. Und es spielt der Säugling auf dem
Loche der Natter, in die Höhle des Basilisken
steckt seine Hand das entwöhnte Kind. Sie
tun kein Leid und richten nicht Verderben an
auf meinem ganzen heiligen Berge. Denn voll
ist die Erde der Erkenntnis des Ewigen, wie
Wasser die Meerestiefe bedecken.

2.f) Sprechtext (Takt 45-51) (Jesaja Kap.11,10)
vehaya bayom ha hu shoshim yishay asher
omed lenes amim elav goyim yidroschu
vehayta menuchato kavod.
Und geschehen wird es am selbigen Tage:
Die Wurzel Jischais, die da steht als Panier
der Völker- zu ihr werden Völker sich wenden,
und seine Ruhestätte ist Herrlichkeit.

2.g) Gesang Takt 64-73 Jesaja Kap.11,6
Wdh

3.a) Gesang Takt 79-118 (Jesaja Kap 60, 1-5)
kumi uri ki va orech uchvod adonam alayich
zarach: ki hinei hachoshech yechaseh erez
vearafel leumim vealayich yizrach adonay
uchkvodo alayich yirah: vehalchu goyim
leorech umelachim lenogah zarach. shi
saviv einayich urei kulam nikbetzu baulach
banayich merachok yavou uvnotayich altzad
teamanah az tirhi venahart ufachat verachav
levavech ki yehafech alayich hamon yam
cheil goyim yavou lach.

Steh auf, leuchte, denn es kommt dein Licht,
und die Herrlichkeit des Ewigen bestrahlt
dich. Denn siehe, Finsternis bedeckt die Erde
und Wolkendüster die Völker, - doch dich wird
der Ewige bestrahlen, und seine Herrlichkeit
wird über dir erscheinen. und es wandeln
Nationen bei deinem Lichte, und Könige bei
deinem Strahlenglanze. Erhebe rings deine
Augen und siehe, sie alle in Haufen kommen
sie zu dir: deine Söhne kommen aus der
Ferne, und deine Töchter werden auf dem

Arme getragen. Dann wirst du bangen und dich freuen, es bebet und weitet sich dein Herz, denn dir zu wendet sich des Meeres Fülle, der Völker Reichtum kommt zu dir.

3.b) Gesang Takt 130-147(Jesaja Kap 60,4-5)
wdh

3.c) Gesang Takt 164-209 Sopran und Alt Solo(Jesaja Kap 60,6-7)
shifat gmalim techasech bichei midan
veeifah kulam mishva yavou zaav ulevona
yisau uthilot adonay yevaseru : kol zon kedar
yekavetzu lach eiley nevayot yeshartunech
yaalu al ratzon mizbachi uveit tifarti afaer.
der Kamele Menge bedeckt dich, die
Dromedare von Midjan und Efah; alle
kommen sie von Sheba, Gold und Weihrauch
bringen sie, und melden den Lobpreis des
Ewigen.All die Schaafte Kedars sammeln sich
zu dir, die Widder Nebajots bedienen dich, sie
besteigen zum Wohlgefallen meinen Altar und
das Haus meines Schmuckes schmücke ich

3.d) Gesang Takt 214-217 Tenor solo (Jesaja
Kap 60,8)
mi eleh keav teufenah vechayonim el arubeteihem.
wer sind jene, die einer Wolke gleich fliegen,
und wie Tauben zu ihren Schlägen?

3.e) Gesang Takt 218-228 (Jesaja Kap 60,9)
kili iyim yekavu vaoniyot tarshish barishonah
lehavi banayich merachok kaspam uzehevam
itam le shem adonam eloheicha velikdosh
yisrael ki fearech

Denn mir strömen zu die Eilande und die
Schiffe von Tarschisch vorallem, deine Söhne
zu bringen aus der Ferne, ihr Silber und ihr
Gold mit Ihnen, dem Namen des Ewigen ,
deines Gottes und dem Heiligen Israels; denn
er schmückt dich.

3.f) Gesang Takt 232-246 (Jesaja Kap 60,8-9)
wdh.

3.g)Gesang Takt 255-270 Sopran und Alt
Solo(Jesaja Kap 60,6-7)
wdh

4.a) Gesang Takt 273-307 Sopran und Alt
Solo (Jesaja Kap 40, 1-2)
nachamu nachamu ami yomar eloheichem
dabru al lev yerushalayim vekirua eleiha ki
malah zevaha ki nirtza avonah ki lakcha
miyad adonay kiflayim bechol chatoteiah
Tröstet, tröstet mein Volk spricht euer Gott.
Re4det zum Herzen Jeruschalajims und
rufet ihm zu, dass erfüllt ist seine Dienstzeit,
dass seiner Schuld genug getan, denn es hat
empfangen aus der Hand des Ewigen doppelt
für all seine Sünden.

4.b) Gesang Takt 307-352(Jesaja Kap 40, 1-2)
wdh

5.a) Gesang Takt 363-415(Jesaja Kap 40,3-5)
kol kore bamidbar panu derech adonam
yashru baaravah mesila leeloheyenu : kol gay
yinance ve kol har vegivah yishpalu vehaya
heakov lemishor veharechasim levika
:veniglah kvod adonam verau kol basar
yachdav ki pi adonam diber
Eine Stimme ruft in der Wüste bahnet den Weg
des Ewigen;ebnet in der Steppe eine Straße
unserem Gotte! Jedes Tal erhebe sich, und
jeder Berg und Hügel senke sich, und es werde
die Krümmung zur Ebene, und die Hücker zum
Tal. Und es wird offenbar die Herrlichkeit des
Ewigen, und schauen wird alles Fleisch zumal;
denn der Mund des Ewigen hat geredet.

5.b) Gesang Takt 420-472(Jesaja Kap 40,3-5)
wdh

6.a) Gesang Takt 477-509 (Amos 9,13)
hinei yamim baim neum adonam venigash
choresh bekotzer vedorech anavim
bemoshech hazera vehitifu heharim asis
vechol hagvaot titmogagnah:
Siehe, Tage kommen, ist der Spruch des
Ewigen, und es wird der Pflüger an den
Schnitter reichen, und der die Trauben keltert
an den, der den Smen streut, und es werden
die Berge Most träufeln, und alle Hügel
werden zerfließen.

7.a) Gesang Takt 517-532(Deutoronium Kap 26,15)

hashkiifah mimon kodshecha min hashamayim

Oh, blicke herab aus der Wohnung deiner Heiligkeit aus den Himmeln

8.a) Gesang Takt 550-565 Tenor Solo und Chor (Amos 9,14)

veshavti et shvut ami yisrael uvanu arim neshamot veyashavu venatu kramim veshatu et yeynam veasu ganot veachlu et piryaam:

Und ich werde zurückführen die Gefangenen meines VolkesJisrael, und sie werden erbauen verödete Städte und wohnen , und Weinberge pflanzen und ihren Wein trinken, und Gärten anlegen und ihre Frucht genießen.

8.b) Sprechtext Takt 575-578(Amos 9, 15) untiatim al admatam velo yinatshu od meal admatam asher nattati lahem amar adonam eloheicha

Und ich werde sie pflanzen auf ihrem Boden, und sie werden nicht wieder ausgerissen werden von ihrem Boden, den ich ihnen gegeben , hat gesprochen der Ewige dein Gott.

9.a) Gesang Takt 578-592(Zefania Kap.3,20)

baet hahi avi etchem uvaet kabtzi etchem ki eten etchem leshem velitehilah bechol amey haaretz beshuvi et shvuteichem leeineichem amar adonam

In selbiger Zeit, da ich euch bringe, und in der Zeit, da ich euch sammle; denn ich werde euch zum Namen machen und zum Ruhme unter allen Völkern der Erde, wenn ich zurückbringe euere Gefangenen vor euren Augen, spricht der Ewige.

10.a) Gesang Takt 594-609(Deutoroniumium Kap. 26,15)

uvarech et amcha et yisrael veet haadamah asher natatah lanu kaasher nishbata laavoteinu erez zavav chavav udvash und segne dein Volk Jisrael, und das Land, das du uns gegeben, wie du zugeschworen unseren Vätern, ein Land fließend von Milch und Honig

10.b) Gesang Takt 611-619(Exodus, Kap 25,8) veasu li mikdash veshachanti betocham und sie sollen mir machen ein Heiligtum, daß ich wohne in ihrer Mitte

ITZHAK TAVIOR (1943)

THE VISION OF THE DRY BONES - SYMHONISCHE DICHTUNG FÜR CHOR, SOLI UND ORCHESTER

THE VISIONS OF THE DRY BONES EZECHIEL 37 1-14

37, 1 Haita yad Adonay vayotsieini beruach Adonay yanicheini betoch habicha vehi melea ha azamot The hand of the LORD was upon me, and carried me out in the spirit of the LORD, and set me down in the midst of the valley which was full of bones,

Des HERRN Hand kam über mich und er führte mich hinaus im Geist des HERRN und stellte mich mitten auf ein weites Feld; das lag voller Totengebeine.

2 Vehevirani aleihem saviv rabot Ve-hi-nei yeveshot meod

And caused me to pass by them round about: and, behold, there were very many in the open valley; and, lo, they were very dry. Und er führte mich überall hindurch. Und siehe, es lagen sehr viele Gebeine über das Feld hin, und siehe, sie waren ganz verdorrt.

3 Ben adam hatichyena haatzamot haeile vaomar? Adonay ata yadata.

And he said unto me, Son of man, can these bones live? And I answered, O Lord GOD,

thou knowest.

Und er sprach zu mir: Du Menschenkind, meinst du wohl, dass diese Gebeine wieder lebendig werden? Und ich sprach: HERR, mein Gott, du weißt es.

4 Va yomer elay: Hinave al haatzamot haeile veamarta aleihem haazamot hayeveshot shimu dvar Adonam
Again he said unto me, Prophesy upon these bones, and say unto them, O ye dry bones, hear the word of the LORD.

Und er sprach zu mir: Weissage über diese Gebeine und sprich zu ihnen: Ihr verdorrten Gebeine, höret des HERRN Wort!

5 koamar Adonay laatzamot haeile; Hine ani mevi vachem ruach vichi yitem Venatati aleichem gidim

Thus saith the Lord GOD unto these bones; Behold, I will cause breath to enter into you, and ye shall live:

So spricht Gott der HERR zu diesen Gebeinen: Siehe, ich will Odem in euch bringen, dass ihr wieder lebendig werdet.

6 Vehaaleiti Aleichem basar vekaramti aleichem or venatati vachem ruach vichi yitem viyidatem ki ani Adonay!

And I will lay sinews upon you, and will bring up flesh upon you, and cover you with skin, and put breath in you, and ye shall live; and ye shall know that I am the LORD.

Ich will euch Sehnen geben und lasse Fleisch über euch wachsen und überziehe euch mit Haut und will euch Odem geben, dass ihr wieder lebendig werdet; und ihr sollt erfahren, dass ich der HERR bin.

7 Venibeti kaasher zuveti Vayhi khol kehinavhi Vehinej raash. Vatikrevu atsamot etsem elatzmo So I prophesied as I was commanded: and as I prophesied, there was a noise, and behold a shaking, and the bones came together, bone to his bone.

Und ich weissagte, wie mir befohlen war. Und siehe, da rauschte es, als ich weissagte, und siehe, es regte sich und die Gebeine rückten zusammen, Gebein zu Gebein.

8 Varaiti vehine aleihem gidim uvasarala.

Vayikram aleihem or milmala Veruach ein ba hem!

And when I beheld, lo, the sinews and the flesh came up upon them, and the skin covered them above: but there was no breath in them.

Und ich sah, und siehe, es wuchsen Sehnen und Fleisch darauf und sie wurden mit Haut überzogen; es war aber noch kein Odem in ihnen.

9 Hinave el haruach! Hinave venadam veamarta el haruach: Ko amar Adonai. Ufechi baharugim haele veyichyu! Mearba ruchot bohi ha ruach ufe chi baharugim haele veyichyu.

Then said he unto me, Prophesy unto the wind, prophesy, son of man, and say to the wind, Thus saith the Lord GOD; Come from the four winds, O breath, and breathe upon these slain, that they may live.

Und er sprach zu mir: Weissage zum Odem; weissage, du Menschenkind, und sprich zum Odem: So spricht Gott der HERR: Odem, komm herzu von den vier Winden und blase diese Getöteten an, dass sie wieder lebendig werden!

10 Vehinabeiti ka a scher zu veti zivani vataa vo vahem, haruach vayichyeyu vayamdu al ragleihem chayil gadol meod

So I prophesied as he commanded me, and the breath came into them, and they lived, and stood up upon their feet, an exceeding great army.

Und ich weissagte, wie er mir befohlen hatte. Da kam der Odem in sie und sie wurden wieder lebendig und stellten sich auf ihre Füße, ein überaus großes Heer.

11 Benadam haatzamot haeile kol beit yisrael hemar hinei omrim Yavshu atsmoteinu veavda tik vateinu nigzarnu lanu!

Then he said unto me, Son of man, these bones are the whole house of Israel: behold, they say, Our bones are dried, and our hope is lost: we are cut off for our parts.

Und er sprach zu mir: Du Menschenkind,

diese Gebeine sind das ganze Haus Israel. Siehe, jetzt sprechen sie: Unsere Gebeine sind verdorrt und unsere Hoffnung ist verloren und es ist aus mit uns.

12 Lachen hinave veamarta aleihem! Ko amar Adonay! Hinei ani foteach et kivroteichem. Vehaaleiti etchem mikivroteichem ami! Veheveti etchem eladmat Yisrael!

Therefore prophesy and say unto them, Thus saith the Lord GOD; Behold, O my people, I will open your graves, and cause you to come up out of your graves, and bring you into the land of Israel.

Darum weissage und sprich zu ihnen: So spricht Gott der HERR: Siehe, ich will eure Gräber auf tun und hole euch, mein Volk, aus euren Gräbern herauf und bringe euch ins Land Israels.

13 Vidatem ki i ani Adonay! Befitchi et kivroteichem uvealoti etchem mikivrotchem ami. And ye shall know that I am the LORD, when I have opened your graves, O my people, and brought you up out of your graves, Und ihr sollt erfahren, dass ich der HERR bin, wenn ich eure Gräber öffne und euch, mein Volk, aus euren Gräbern heraufhole.

14 Venatati ruchi vachem vichiyitem vehinachtu etchem al admatchem Viyidatem ki ani Adonay! Dibarti veasiti neum Adonay!

14 And shall put my spirit in you, and ye shall live, and I shall place you in your own land: then shall ye know that I the LORD have spoken it, and performed it, saith the LORD. Und ich will meinen Odem in euch geben, dass ihr wieder leben sollt, und will euch in euer Land setzen, und ihr sollt erfahren, dass ich der HERR bin. Ich rede es und tue es auch, spricht der HERR.

ANTONIN DVORAK (1841-1904)

PSALM 149, OPUS 79 - FÜR CHOR UND ORCHESTER

Das neue Lied von der Königsherrschaft Gottes durch Israel

1 Halleluja! Singt dem HERRN ein neues Lied, sein Lob in der Versammlung der Frommen!

2 Israel soll sich freuen über seinen Schöpfer, die Kinder Zions sollen jubeln über ihren König. 3 Seinen Namen sollen sie loben mit Reigentanz, mit Trommel und Leier ihm spielen. 4 Denn der HERR hat an seinem Volk Gefallen, er krönt die Gebeugten mit

Rettung. 5 In Herrlichkeit sollen die Frommen frohlocken, sie sollen jauchzen auf ihren Lagern, 6 Hochgesänge auf Gott in ihrer Kehle, ein zweischneidiges Schwert in ihren Händen, 7 um unter den Nationen Vergeltung zu üben, Strafgericht bei den Völkern, 8 um ihre Könige mit Fesseln zu binden, ihre Fürsten mit eisernen Ketten, 9 um Gericht über sie zu halten, wie geschrieben steht. Lichtglanz ist das all seinen Frommen. Halleluja!

The choirs:
ASHIRACHOR
ENSEMBLE "EX SILENTIO"
ZAMIRCHOR

would like to thank the
Fondazione Pro Musica e Arte Sacra,
organizer of the 20th Festival Internazionale di Musica e Arte Sacra,
which includes the concert on November 16th 2021 at 9:00 p.m.
in the Basilica St. John in Lateran, and their supporters:



FONDAZIONE
PRO MUSICA E ARTE SACRA*

OBERFRANKEN
STIFTUNG



gefördert durch
das Amt für Kultur und
Denkmalschutz



Dresden.
Dresdner



CHOIRS

ASHIRA CHOIR

In 2008, the composer, Yitzhak Tavior, began presenting his compositions internationally using interested choirs in the north of Israel and the Zamir Choir, from Bayreuth, Germany. In 2016, the Israeli singers formed a separate choir, Ashira, to continue this work. The Ashira choir is comprised of 40 experienced Israeli choral singers who cherish the ongoing partnership they have with the Zamir Choir who number 30 singers. This united choir specializes in compositions based upon Hebrew biblical texts. Through vocal music, the main focus has been on topics commemorating the Holocaust and the renewal of the Jewish people in the State of Israel.

The goal of establishing a long-lasting collaboration between Ashira and Zamir, for the purpose of building a new relationship between the German and Jewish people from Israel, has strengthened through time. The participants use singing as a means of building rapport and friendship among the choir members. The Ashira and Zamir Choirs have performed together in Germany, Switzerland, France, Poland, Ukraine, Moldavia, and Israel, usually in connection with special historical commemorations or diplomatic events. A local symphony orchestra participates in each concert. The oratorio "The End of Days" by Yitzhak

Tavior consists of prophecies of Isaiah, Amos, Zephaniah, and the Books of Exodus and Deuteronomy. The text describes peace and humanity at the End of Days.

The "Vision of the Dry Bones," also by Yitzhak Tavior puts to music the prophecy of Ezekiel showing the Old Testament view that there is hope for a better future even in times of horror and suffering.

"If I forget thee, O Jerusalem," by Yitzhak Tavior, is taken from Psalms, Chapter 137. It is an oath to remember Jerusalem that is repeated at the end of every Jewish wedding ceremony and is included in various Jewish prayers and ceremonies.

"Psalm 149," by Antonin Dvorak, is sung tonight in the English version. This psalm is the penultimate piece in the Book of Psalms. The work is ceremonial and jubilant in mood. It is a hymn in praise of God via music and dance. This psalm is also part of the Jewish liturgy.

Sopran: Maor Dina, Bellin Phillis, Salomon Sarah, Goizman Lilia, Gantz Rina, Raviv Dafna, Yogev Ilana, Kotek Hana

Alt: Bar David Rachel, Kroin Atalia, Eilat Nira, Tavor Tsipy, Morse Deborah, Bakal Rachel, Motseri Rivka, Yakir Orna Zer Nira, Zeira Orna, Iufa Anna

Tenor: Goorhuis Jan, Gover Boaz, Factor Chaim

Bass: Oren Shai, Gold Yehuda, Nir Ran, Klemperer Gi



CHOIR AND ORCHESTRA OF THE LUDOVICCA CHAPEL

The Ludovicea Chapel is the official musical ensemble of the Pious Establishments of France in Rome and Loreto under the high patronage of the French Embassy to the Holy See.

From the careful cultural sensitivity of France, the need arose to found a musical chapel with a stable orchestra based in the church of Trinità de 'Monti.

The attention and care in the choice and execution of the sacred repertoire and the concert activity that has characterized the Ludovicea Chapel over the years create the conditions for it to be placed among the "One hundred Italian excellences in the world" joining the applause of music critics.

The soloists, master singers and orchestra professors who make up the ensemble stand out for their specific studies and boast collaborations with prestigious musical institutions in Italy and abroad.

The relationship that binds the Ludovicea Chapel to France has given rise to important musical events such as the concert in the Chapelle Royale in the Chateau de Versailles in Paris in the presence of President Jacques Chirac and the French and European political and cultural world; the solemn mass in the Basilica of St. John Lateran for the arrival of presidents Nicolas Sarkozy and the current president Emmanuel Macron; the solemn mass and the concert in Narbonne (France) with great resonance in the local press; musical events in particular historical, cultural and artistic celebrations such as the international festivals "The five pearls of

the baroque" and "sounds French"; the establishment of the "Music Festival" on 21 June.

The Ludovicea Chapel has been a guest in numerous prestigious contexts such as the participation in the "Festival of Sacred Music and Sacred Art of Rome" in the same program with the Wiener Philharmoniker, the Monte Carlo orchestra and the orchestra of the Rome Opera House; at the "Easter Festival" in the Cathedral of Orvieto; in Milan in Santa Maria delle Grazie, sponsored by TOTAL Petroli, with concerts on Corelli and Rossini.

To be mentioned are the concert for Japan organized by the Vatican at the Papal Basilica of Santa Maria Maggiore in Rome; the concerts for Rai international, TV Sat 2000 and the French TV KTO; the concert at the Teutonic Church in the Vatican on the occasion of the Conversion of Constantine; the invitation on the occasion of the celebrations for the 250th anniversary of the Rossini Theater (Lugo di Romagna) to perform the "petite messe solennelle" with the publication of a live CD in addition to the interest of RAI1 and RAI2 in concert performances.

There are numerous CDs recorded by the soloists, the choir and the orchestra of the Ludovicea Chapel for various record companies; recently released the new CD recorded for the celebrations for the 500th year of the construction of San Luigi dei Francesi, produced by the Pious Establishments of France.

Another highlight is the performance in April 2016 for the Jubilee of Mercy, the world premiere in Rome of the "Requiem" by W. A. Mozart in the version elaborated by Robert Levin; concert for the world congress for the German society "SIXT

Choir and
Orchestra
of the Ludovicea
Chapel



held in Rome in Santa Maria degli Angeli. Ludovicea Chapel also performed the concert dedicated to Notre-Dame de Paris "REBATION ENSEMBLE" in the church of San Luigi Dei Francesi in Rome. In September 2021, he was invited with the Cappella Ludovicea to perform a concert at the Senate of the Italian Republic, in the presence of the President of the Senate, Maria Elisabetta Alberti Casellati, and other state officials.

CHOIR

Sopranos: Carla Ferrari, Giulia Manzini, Blanca Asturiano, Keiko Morikawa, Hyewon Lee, Cornelia Duprè, Chiara Diletta Marini, Marianna Ivashchenko, Laura Orlandi, Cristiana Arcari, Michela Becciu, Lavinia Graziani

Altos: Fabiola Pereira, Antonello Dorigo, Ekaterina Vilpo, Nicoleta Turliu, Elena Zevini, Sara Tiburzi, Ilaria Mandas, Ornella Scocca, Kiriko Matsumura, Micaela Parrilla, Yuna Song

Tenors: Renato Moro, Jaime Navarro, Leonardo Malara, Marco Ciardo, Francesco Rapone, Elio Lops, Matteo Bianchi, Ivan Andrieri, Gabriel Abraham Avila, Pierluigi Paulucci, Marco Nappini Maurizio Scavone, Leonardo Trinciarelli

Basses: Dario Colasanti, Paolo Ciavarelli, Alessio Neri, Andrea Romeo, Giuliano Bonelli, Giordano Rossini, Giordano Farina, Lorenzo Paruccini, Andrea Martucci, Angelo Nardinocchi, Matteo Nardinocchi, Daniele Lombardi, Michele Caputo

ORCHESTRA

First violins: Alberto Mina, Rosario Genovese, Ylenia Montaruli, Pietro Meldolesi, Alberto Caponi, Elisa Papandrea, Laura Scipioni, Giuliano Cavaliere

Second violins: Ingrid Belli, Paolo Piomboni, Cristina Puca, Marco Quaranta, Marie Helene Le Dall, Altin Mersin, Fabiola Gaudio, Vincenzo Tedesco

Violas: Raffaele Mallozzi, Gaia Orsoni, Agnese Fazio, Stefano Trevisan, Emanuele Marcante, Silvia Ciofi

Cellos: Carlo Onori, Daniela Petracchi, Francesco di Donna, Matteo Scarpelli, Rina You

Double basses: Maurizio Raimondo, Diego di Paola, Nicola Bassan

Bassoons: Francesco Bossone, Marco Ciamacco

Basset horns: Stefano Novelli, Fabio Sepe

Trumpets: Massimo Novelli, Salvatore Domina

Trombones: Luigino Leonardi, Giovanni Sargeni, Dario Martellini

Timpani: Antonio Catone

Organ: Kim Mi Hee

Ensemble
Ex Silentio



ENSEMBLE EX SILENTIO

The Ex Silentio Chamber Choir was founded by Lukas Alois Roth in Dresden in an attempt to defy the silence of the pandemic, hence the name (from Latin: out of silence). The singers of the chamber choir all study at Dresden's Carl Maria von Weber College of Music. The aim of the ensemble is to view music not simply as an isolated thing, but rather to put music as an art in context with society, history and future. To achieve this, Ex Silentio does not shy away from new and interdisciplinary formats. In addition to artistic performance, the chamber choir focuses on the young musicians' individual process of interaction with the musical pieces and their contextual topics.

Soprano: Bußmann Sonja, Dreher Coleen, Hofmann Janni, Richter Elisabeth, Türpe Katharina
Alt: Ast Aglaia, Bergert Clara, Kunoth Sophie Emely, Neugebauer Lucia

Tenor: Breitkopf Richard, Geuther Clemens, Schwarze Maximilian, Stadie Janek-Joel

Bass: Bierbaß Jacques, Harder Johann-Mathias, Haufe Constantin, Lettemann Joschua

IL POLIFONICO / ITALIAN MALE CHOIR

Founded in 1945, the Ruda Polyphonic Choir has always held concerts worldwide: Canada, Russia, United States, Mongolia, China, Philippines, Argentina, Brazil, and almost all European countries.

Guardian of the Friulian musical tradition, the choir, has distinguished itself in the study of the romantic and contemporary repertoire. Its artistic level has been awarded at the most important international competitions with 28 first prizes won in Gorizia, Arezzo, Rome, Vittorio Veneto, Orvieto, Riga, Ravenna, Tallin, Graz, Vienna, Linz, Shaoxing, Malaga, Lloret de Mar-Barcelona, Rimini and Matera. Among the most recent awards, the choir won three first prizes at the Rimini International Competition held online in mid-December 2020 due to the pandemic. The choir does not neglect the traditional vocal repertoire, the 'villotte', hundreds of which are kept in the choir's historical archive, which was the subject of a

considerable cataloguing work a few years ago. A recent CD entitled 'Ricuardi un timp' featuring Friulian popular music was awarded a prize as the best recording among all Italian choirs and distributed in ten thousand copies both in Italy and abroad. The latest CD (2020), "Nuf-cent furlan", is a compilation of villotte from the first half of the twentieth century until today collected by maestro Daniele Zanettovich. Since 2003 the choir has been directed by Fabiana Noro, a musician who has been awarded several prizes in Italy and abroad.

First tenors: Celentano Riccardo, Zinutti Claudio, Ricchi Saverio, Prestinenzi Raffaele, Del Frate Enrico, Spangher Daniel

Second tenors: Buri Paolo, Neglia Mathia, Gratton Matteo, Zanello Tommaso, Bettoso Massimiliano

Baritones: Gallet Elia, Gallet Livio, Donà Lelio, Gri Roberto, Fracaros Marco

Basses: Rot Michele, Gratton Pier Paolo, Rigonat Ludovico, Danielis Adriano, Basello Enrico

Il Polifonico /
Italian Male
Choir





CORO DA CAMERA ITALIANO

The Coro da Camera Italiano was established in Rome in 1991, and its repertoire concentrates mainly on the Renaissance and Classical periods. It is a stable vocal formation, but without a permanent musical director. It works with conductors, soloists, musicians and instrumental ensembles using period instruments and performing practices. It has been conducted, among others, by Paul Goodwin, Paolo Capirci, Rinaldo Alessandrini, Bernhard Pfammatter, Stefano Vasselli, Giordano Antonelli, Andrea De Carlo, David Skinner and Fabrizio Da Ros. It has participated in stage performances of several Baroque operas under the baton of Federico Maria Sardelli, directed by Davide Livermore; and of Jean Racine's play *Athalie* with original music by di Felix Mendelssohn, directed and conducted by Michele Suozzo. The choir has recorded for RAI, WDR Köln, Amadeus, Tactus and CPO.

Cantus I Andrea Manchée - Anna Paola Franceschi - Corinna Bottiglieri - Giovanna Gallelli - Mariateresa Blasoni - Martina Coers - Teresa Notaro

Cantus II Annalisa Guizzi-Annette Schreyer - Eleonora Aleotti-Lucilla Rodinò - Nora Capozio - Sarah D'Angelo

Altus I Cristina Berlinzani - Sabina Gagliardi - Silvia Milana - Silvia Valenti

Altus II Anita Rufini - Elisa Capuano - Valeria Cesarale

Tenor I Antonio Deriu - Paolo Giannotta - Paolo Taraglio

Tenor II Fabrizio Giovannetti - Marco Alò - Riccardo Celentani

Bassus I Andrea Robino Rizzet - Fabrizio de Rubeis - Simone Atzori

Bassus II Gianpiero Mutinati - Giovanni Marucci - Pier Paolo Cascioli

ZAMIRCHOR

The Zamir-Choir Bayreuth is a choir consisting mainly of young singers. The choir celebrated considerable successes on the national and international level within a very short time. The foundation of the choir goes back to the initiative of the soprano Barbara Baier who also conducts the choir. The choir has the intention to set up and to keep going a harmonic dialogue between east and west, Jews and Germans.

In May 2007 the State of Israel celebrated the 60th anniversary of its foundation.

On that occasion the Zamir-Choir participated

Zamirchor



in two celebration concerts in Nürnberg and Bayreuth. These concerts attracted the attention of the United Nations. They were decisive for the future of the choir as the United Nations invited the choir to give a concert at the International Holocaust Memorial Day in the Assembly Hall of the UN, New York in 2010. Thus, the Zamir-Choir, the Nürnberg Philharmonic Orchestra and the Jerusalem Oratorio Chamber Choir (Israel) set the musical frame of the Holocaust Memorial Day at the UN, New York 2010. The ensemble represented Germany among the representatives of 192 nations.

As this concert had been a great success, the United Nations Geneva invited both choirs and the German Radio Orchestra to give a concert at their Palais des Nations on January 27th 2011 which also had a very positive echo. On the occasion of the „Day of Friendship“ between the French and the Germans the en-

semble performed a concert in Annecy.

Further concerts with participants from several nations in Moldova, Ukraine, Israel and Poland followed.

The Zamir-choir played a main role in the organization, realisation and fundraising of all these projects.

Sopran: Christa Pawlofsky, Karina Calabro, Sonja Nolte, Cornelia Roßberg, Viktoria Karassek, Barbara Grüniger-Frost, Fabia von Delli, Lisa Leithner, Miriam Zimmermann

Alt: Monika Gut, Birgit Franz, Antje Ricken, Agnes Schmögner

Tenor: Harald Schudlach, Tina Leistner, Alexander Thern, Oliver Hohlbach

Bass: Ferdinand Hubert, Joachim Mewes, Julian Schwarz, Wolfgang Bär, Klaus Köstner

Peter Herrmannsdörfer, Christian Bubenheim

Solosopran: Barbara Baier

Solotenor: James Clark

ORCHESTRAS

MUSICA ANTIQUA LATINA BAROQUE ENSEMBLE

Musica Antiqua Latina, based in Rome, is devoted to the renaissance of early Italian baroque repertoire, performing on original instruments at period pitch.

Musica Antiqua Latina has performed at concerts and festivals nationwide and abroad, as well through radio broadcasting. It breathes life into original locations, rendering Arcangelo Corelli's Concerti Grossi at St. Luigi de' Francesi, the church where they were first performed, or Alessandro Scarlatti's unpublished Opus at its native Oratorio St. Girolamo della Carità. Sources and manuscripts, coming from the major Italian archives, are closely examined, decoding hidden rhetorical figures, symbols and patterns, tracing the blend between sacred orthodoxy and theatrical melodismo. Following the initial scholarly groundwork, Musica Antiqua Latina prepares each opus by delving into its unique life and background, searching for the mysterious bond between performer and creator that transcends ages, styles and language.

In 2005, Musica Antiqua Latina produced the DVD Christina of Sweden Musical Treasures to mark the 350th anniversary of Christina's residency in Rome, and her patronage of arts. It is a scholar evidence that the ecclesiastical patronage of arts in the XVIIth century pursued an integrated communication strategy, without inner division. Figurative arts, architecture, music, poetry had flourished within the convivium of the aristocratic residences. Musica Antiqua Latina is likewise working in close collaboration with major cultural institutions, such as the Italian Ministry of Culture, the Municipality of Rome, the National Museums. Musica Antiqua Latina has appeared at the Chamber Music Festival of the World Youth Orchestra, Campus Internazionale di Latina, Istituto Culturale Portoghese di Roma, Festival Musica Reservata, Radio Vaticana, Cantiere Internazionale d'Arte di Montepulciano, Radio3-I concerti del Quirinale, Festival Divinamente, Stagione Musicale Etnea, Festival Perla Baroku Warsaw, Innsbrucker Festwochen, Malta International Baroque Festival, Meran Festival, Roma Festival Barocco.

Musica Antiqua Latina records for Sony Deutsche Harmonia Mundi



Musica Antiqua
Latina Baroque
Ensemble

Violini da braccio - Luca Giardini, Prisca Amori, Lorenzo Marquez, Katarzyna Solecka, Ewa Augustynowicz, Elisa Atteo

Viole da braccio - Francesca Camagni, Anna Skopruska

Violone da gamba - Ulrike Pranter

Contrabbassi - Luca Cola, Valerio di Lelio

Arciliuto - Francesco Tomasi

Tiorba - Michele Carrea

Cornetti Rinascimentali - David Brutti, Tiago Freire

Dulciana - Giulia Bonomo

Tromboni - Marco Vinicio Ferrari, Stefano Tomasi, Davide Guidi, Alessandro Caretta

Maestro all'Organo - Andrea Marchiol

ORCHESTRA NOVA AMADEUS

The Musical Association, Nova Amadeus of Rome was founded in 1992 with the goal of spreading the love of music through the performance of lyric opera and classical symphony concerts. For twenty five years, the Association has given young musicians

the opportunity to work alongside our professionals, exposing them to the highest quality and standards. Moreover, for the past five years the orchestra has offered advanced courses for young musicians, with the intention of further refining their musical knowledge and skill, and to help facilitate their entry into the professional world. Finally, The Nova Amadeus Association has organized many lyric operas in the most prestigious Italian theaters and historic sites: the Rome Opera house, the Baths of Caracalla, the Brancaccio Theatre of Rome, the Flavio Vespasiani di Rieti Theatre, the Teatro Comunale Maria Caniglia in Sulmona, and the Traiano Theatre in Civitavecchia.

The Nova Amadeus Association's productions include among others:

G. Puccini:

- *La Tosca, La Boheme, Madame Butterfly, Suor Angelica, Gianni Schicchi*

G. Verdi:

- *La Traviata, Il Trovatore, Aida, Rigoletto, Macbeth, Nabucco, Attila, Giovanna d'Arco*

Orchestra
Nova Amadeus



G. Rossini:

- The Barber of Seville, William Tell

G. Donizetti:

- Elisir d'Amore and Don Pasquale

W.A. Mozart:

-The Magic Flute, The Marriage of Figaro, Don Giovanni.

From 1993 to today, Nova Amadeus has received contributions from the branch of the Ministry of Cultural Heritage and Activities responsible for live performances and concerts. With their support, the orchestra has performed many concerts, such as: Verdi's *Messa da Requiem*, C. Orff's *Carmina Burana*, G Faurè's *Requiem*, J. Brahms *Requiem Tedesco*, Mozart's *Requiem* etc, in collaboration with internationally renowned artists such as, Montserrat Caballé, José Carreras, Andrea Bocelli, Cecilia Gasdia, Katia Ricciarelli, Raina Kabaivanska, Gianluca Terranova.

The Orchestra has accompanied young musicians in important international piano competitions such as: The Mozart grand Prix in Lausanne (1999), the F. Chopin in Rome (from 2000 to 2011), the International City of Senigallia Contest (1998,1999), and Mattia Battisini di Rieti (from 1992 to 2002). From 1996 to 2015 on behalf of the Minister of Foreign Affairs and at the invitation of local Italian Embassies and Consulates , the Orchestra has participated in international festivals and tours in Switzerland, Germany, France, Serbia, Belgium, The United States, Malta, Tunisia, The United Arab Emirates, South Korea,

Bangladesh, the former Yugoslavia, Pakistan, Vietnam, Singapore, Australia, Malaysia, Indonesia, Canada, Thailand, China, Ireland, and Turkey.

First violins: Lisa Green, Soichi Ichikawa, Monica Canfora, Angela Foddanu, Daria Ozimova, Alessandro Pace Azzurra Cavicchia, Emanuele Marinelli, Maurizio Cappellari, Leonardo Mazarotto

Second violins: Antonella Franceschini, Fabio Acone, Fiorela Asqeri, Giusi Pett,i Angelica Srodon, Maria Anghelone Laura Zaottini, Ingrid Tassitano

Violas: Roberta Palmigiani, Francesco Ramous, Adelaide Pizzi, Moises Sandoval, Issaca Colandrea, Olga Zagorovskaia

Cellos: Manuel Perez, Gennaro Della Monica, Enrico Peluso, Gianfranco Benigni, Martina Mondello Angelica Simeoni

Double basses: Doriano Roccon, Mauro Tedesco, Matteo De Masi, Yvonne Scarpellini

Flutes: Mauro Salvatori, Martina De Longis

Oboes: Milena Marra, Ambra Guccione

Clarinets: Concezio Colandrea, Silvia Dutto

Fagotti: Bruno Sebastiano, Lorenzo Vallini

Horns: Luigi Ginesti, Mauro Vivona, Lorenzo Del Sorbo, Daniele Liburdi

Trumpets: Massimo Patella, Flavio Patella

Trombones and Tuba: Alessio Bartolini, Marco Vinicio Ferrari, Francesco Piersanti, Alessandro Caretta

Timpani: Carlo Capuano

Percussion: Ermanno Sebastiano

Arpa: Ornella Bartolozzi

CONDUCTORS

GIORDANO ANTONELLI CONDUCTOR MUSICA ANTIQUA LATINA

Giordano Antonelli, conductor and baroque cellist, former pupil of the great Russian cellist Ivan Monighetti, has attended a master of early music interpretation and baroque cello at the Schola Cantorum Basiliensis with Christophe Coin. He has studied conducting at the Bicocca University in Milan, with prof. Ennio Nicotra, director of the Ilya Musin Society.

He was a member of the Gustav Mahler Jugend Orchester, and also the Prague Mozart Academy (Czech Republic), deepening the research and interpretation of the classical repertoire in the Mittel-Europa.

Since 1994, Giordano Antonelli has regularly appeared in many European music festivals, and has been invited to perform as soloist, section leader or continuo at: Baroque Orchestra of Sevilla, Orquesta Ciudad de Granada, Kammer Orchester Basel, Théâtre Royal La Monnaie-Bruxelles, Baroque Orchestra of Granada, I Fiati di Parma, Prague Mozart Orchestra, il Giardino Armonico.

From 1998 to 2004 he held the position of Principal Cellist in the Symphonic Orchestra of Granada, Spain. His interest for early music has led him to perform with directors such as Christopher Hogwood, Philippe Herreweghe, Fabio Biondi, Giovanni Antonini, Giovanni Acciai, to name just a few. From 1998 to 2003 he held the position as cello soloist at the Orquesta Ciudad de Granada (Spain). Giordano Antonelli has founded in year 2000 the internationally renowned ensemble MUSICA ANTIQUA LATINA, based in Rome, specifically devoted to the early baroque repertoire. The cellist L.Quandt, Konzertmeister of the Berliner Philharmoniker, wrote about him: "...Giordano Antonelli is one of the rare musicians, who are able to create links between active musicians and music scientists as well as to build up and to lead ensembles which perform 'directly from the archives'."

Besides the international concert activity he is realizing prize winning Cd productions, namely for the label Sony DHM.



Giordano Antonelli
Conductor Musica
Antiqua Latina



Barbara Baier
Soloist and
Conductor
Zamir Choir



Ildebrando Mura
Conductor
Cappella
Ludovicea

BARBARA BAIER SOLOIST AND CONDUCTOR ZAMIR CHOIR

The musicianship of Barbara Baier, a native of Bayreuth, can be found at opera- and operetta-as well as in musical- or carol-performances. After her vocal studies at the Folkwang University in Essen, she was engaged as a soloist on many German stages, among other things in Dortmund, Bremen and also at the Bayreuth Wagner Festival. Guest contracts brought her to Helsinki, Saint Moritz, Tel Aviv, Jerusalem, Haifa, Geneva, Lugano, Lviv, Kepno, Chisinau, New York and Vienna. In 2004 Barbara Baier started a lectureship in vocals at the University of Bayreuth and informs with big success, which can also be said about her teaching activity at the Municipal-Music-School in Kulmbach. Numerous of her students and pupils received highly decorated prizes, for instance at the "Youth Makes Music" competition. It is to be owed to her initiative that the Zamir-choir, in which many of her students participate, was established in spring 2006. Barbara Baier, as the musical leader of the choir, leads with a lot of engagement and esprit. Barbara Baier wants to wake the attentiveness and care of people for each other in order to create and stabilize peace. Thus she encourages especially young people to create their own future in a positive way.

ILDEBRANDO MURA CONDUCTOR CAPPELLA LUDOVICEA

Born in 1967, he began studying music at a very young age.

Organist, composer and conductor, he first became master cantor at the Vatican Papal Basilica of Santa Maria Maggiore in Rome. After two years he was appointed titular organist and chapel master of the Basilica of St. Mark's on the Campidoglio, a post he held for over 10 years. He was then appointed chapel master of the choir and orchestra of the 'Cappella Ludovicea' and organist of the Trinità dei Monti Church in Rome.

Appointed head of the culture department of

A.S.O (Associazione Sindacale Solidale Organizzato).

As conductor he has performed in numerous concerts in Italy and abroad, in live television broadcasts for Rai international, Rai1, Rai2, TV Sat 2000, and live radio broadcasts for Rai filodiffusione and Vatican Radio.

He was awarded an Honorary Degree in “artistic direction, musicology and musical palaeography” by the international university LUIRS.

In June 2019 he was appointed “Chevalier des Arts et lettres” by the French Republic.

In September 2021, he conducted the Concert at the Senate of the Italian Republic in the presence of the President of the Senate, Maria Elisabetta Alberti Casellati, and in the presence of other State officials.

FABIANA NORO CONDUCTOR IL POLIFONICO

Fabiana Noro - graduated in piano at the J. Tomadini conservatory in Udine under the guidance of professor Umberto Tracanelli – has been conducting the Italian male choir since January 2003. With this choir she won four major prizes at the 39th national competition of Vittorio Veneto 2004; the absolute first prize in the Romantic Music category at the 9th Tallinn International Competition in Estonia and a second prize at the Grand Prix.

In 2005 she was awarded the second prize under the Polyphony Category at the 53rd International Competition in Arezzo, and in 2007 with the same choir, she won four major prizes at the Anton Bruckner international competition in Linz. She was then awarded the Olympic laurel at the World choir games in Graz (2008) and Shaoxing (2010).

In 2009, at the prestigious Franz Schubert competition in Vienna, she won 4 major prizes including the Grand Prix and the “Franz Schubert” prize for the best performance of a song written by the same author. A third prize was won at the Derry International Competition (Ireland) in 2014, whereas in Malaga (2015) the Male Choir won all four major prizes and the Grand Prix. A similar result was achieved in 2016 in Lloret de Mar-Barcelona, and in 2017,

the choir won at Matera the absolute first prize and the Abaco prize for the best performance of a musical piece written by a contemporary author (‘Madonie’ by Giovanni Sollima).

Noro also performed in numerous concerts in Italy and abroad (Slovenia, Switzerland, France, Hungary, China, and Japan) as a pianist of internationally-renowned singers, including Bonaldo Giaiotti, Alfredo Mariotti, Vincenzo Bello, Lella Cuberli and numerous others. She has been a collaborating Master of numerous specialization courses for opera singers, including those held by Maestro Claudio Desderi on Mozartian works and those held at Katia Ricciarelli’s opera academy in Desenzano del Garda. Since 2001 he has been a master class pianist of Ms. Raina Kabaivanska with whom she performed in several concerts. She was awarded the Moret d’aur (the most prestigious prize in Friuli-Venezia Giulia awarded by a jury of journalists and music critics) and the ‘Segno donna’ prize for her artistic activity.



Fabiana Noro
Conductor il
Polifonico



Lukas Alois Roth
Conductor
Ensemble
“Ex Silentio”

LUKAS ALOIS ROTH CONDUCTOR ENSEMBLE “EX SILENTIO”

Lukas Alois Roth was born in 1996 in Kulmbach, Bavaria. Music has played an important role in his life from an early age. His teachers include Barbara Baier and James Clark. After graduating from an artistic high school in Kulmbach, he completed an apprenticeship at Berufsfachschule für Musik Oberfranken to become a state-certified choir and ensemble conductor and was honored for the completion by the local government of Oberfranken.

Lukas Alois Roth began his studies of musical education at the Carl Maria von Weber College of Music in Dresden, focussing on choir conducting and singing. As part of many ensembles, Lukas Alois Roth has been given many honors and awards, lately one by the Bavarian classical music broadcast, BR-Klassik. Roth has participated in numerous concerts, both as a singer and conductor in well-known ensembles. Concert tours have brought him to Italy, France, Israel, Ireland, Poland, Switzerland and the Ukraine, to name a few. In recognition of



Issak Tavior
Composer,
Conductor and
Pianist Ashirachor

his extraordinary artistic and social work, Lukas Alois Roth has received a scholarship from the Stiftung der deutschen Wirtschaft (sdw).

ISSAK TABIOR COMPOSER, CONDUCTOR AND PIANIST ASHIRACHOR

The European press has described Issak Tavior's music as lyrical and dynamic.

Some excerpts from different press commentaries:

"In his compositions dance passages are alternately spiked with rhythmic chanting.

"It resounds with impressive, powerful and dramatic changes;" "...surprise after surprise;" "...jumping over borders;" "...without limit."

Mr. Tavior's rich experience relates to various forms of musical expression as a concert pianist, conductor and composer. Born in Haifa, Israel, Tavior graduated from the Israel Music Academy in Tel Aviv studying with Ilona Vince and Jerome Leventhal and later in London with Peter Fuchtwanger and in Geneva with Professor Hildebrant.

As a conductor, Mr. Tavior studied with Noam Shariff in Israel, with Franco Ferrara in Sienna Italy, with Hans Swarovsky in Vienna and with Milan Horvat in Salzburg.

Although resident in Israel, Issak Tavior has performed mainly on European radio stations and with European orchestras as a conductor and concert pianist. In 1977, he formed the Galilee Symphony Orchestra, and since 1980 has been a guest lecturer on Music History at Haifa University.

Mr. Tavior's piano recitals at his home studio in Hemdat Yamim, in the Upper Galilee region of Israel, have attained an international reputation as a cultural attraction for thousands of

tourists and visitors from all over the world.

On the occasion of Israel's 60th Anniversary in 2008 he conducted performances of his biblical compositions in Germany with the Nuremberg Philharmonic Orchestra and the Hofer Symphony Orchestra.

In January 2010 Tavior's compositions were performed under his conducting with the same performers at the United Nations in New York on the occasion of the international Memorial Day for the Holocaust.

In January 2011, Tavior conducted a special concert for the German French Day in Annecy, France, with the Zamir-Choir Bayreuth, the Jerusalem Chamber Oratorio Choir and the German Radio Orchestra.

This ensemble also performed also in the Geneva UN for the Holocaust Remembrance Day and in Nuremberg at 2012

Issak Tavior conducted the Haifa Symphony Orchestra with several Choirs since 2012 up to day.

In 2012 Issak Tavior got the First Prize for his composition "The Vision of the Dry Bonnes" from the Ministry of Culture of Israel.

In 2015 Mr Tavior conducted 3 concerts in Germany with the Hofer S.O for the 50 anniversary of Israeli - German Diplomatic relationship.

In 2017 Kempno Festival in Poland, In 2018 with Levov Filharmonia in Ukraine ' with Detmol Kameratta in Germany.

Every 3 years Mr. Tavior invited with Israeli and German Choir with the German Radio Orchestra to conduct his compositions in the UN Geneva concert for the international commemoration day of the Holocaust.

There have been requests to perform his Biblical Compositions in various international events in Europe and America.

July 4 2019 Chissinau Moldova, Concert with the Filharmonia of Moldova

SOLOISTS

DEBORA BERONESI

Debora Beronesi studied singing and principal piano at the Conservatorio di Santa Cecilia. At a very young age she won the 42nd edition of the "A.Belli" Experimental Theatre Competition in Spoleto, making her debut in the 1988/89 seasons in the roles of Princess Eboli in Verdi's *Don Carlo* and Isabella in Rossini's *Italiana* in Algeri.

After her debut, she began to work in Italy and abroad in major theatres and with some of the greatest conductors and directors. She has appeared several times at La Scala in Milan, Massimo in Palermo, Opera in Rome, Teatro Regio in Turin, Comunale in Bologna, Teatro Regio in Parma, Maggio Musicale Fiorentino, Teatro Carlo Felice in Genoa. Abroad she has sung among others at the Staatsoper Unter den Linden Berlin, Oper Frankfurt, Liceu in Barcelona, Teatro Real in Madrid, Theatre de la Monnaie in Brussels. She has been a guest at the Salzburg Festival several times.

Among the most important conductors with whom she has collaborated are Sinopoli, Metha, Ozawa, Maag, Gatti, Oren, Bartoletti, Jacobs, Jurowski, Alessandrini, Dantone, Hogwood, Gelmetti, Benedetti Michelangeli.

Among Mozart's roles are Dorabella in *Così fan tutte*, Cherubino in *Le nozze di Figaro*, Anio in *La clemenza di Tito*, Cecilio in *Lucio Silla*, Idamante in *Idomeneo*, Donna Elvira in *Don Giovanni*; in the Verdi repertoire *Meg* in *Falstaff* and *Fenena* in *Nabucco*; also *Rosina* in *Il Barbiere di Siviglia* and *Isabella* in Rossini's *L'Italiana in Algeri*, *Cesare* in C. H. Graun's *Cesare e Cleopatra*, *Nerone* in *Nabucco* and *Nabucco*. H. Graun, *Nero* in *L'incoronazione di Poppea* and *Messaggera* and *Speranza* in Monteverdi's *Orfeo*, *Parseis* in Massenet's *Esclarmonde*, *Orfeo* in Gluck's *Orfeo ed Euridice*, *Concepción* in Ravel's *L'heure Espagnole*, *Dido* in Purcell's *Dido and Aeneas*. He has not neglected his concert repertoire, which includes Beethoven's 9th Symphony, *Requiem*, *Mass in C minor*, *Davide Penitente*, Mozart's *Coronation Mass*, Pergolesi's *Stabat Mater*, Mendelssohn's *Lobgesang*, Stravinsky's *Pulcinella*.

GIUSEPPE BEVILACQUA

Actor, director, prose artistic director at the Teatro Nuovo Giovanni da Udine (since 2013), Giuseppe Bevilacqua has been teaching Voice Education and Vocal Training Techniques since 1994 at the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico" in Rome, where he graduated in 1978. He carried out his artistic activity both in traditional theaters (Teatro Stabile in Genoa, Rome, Trieste, Palermo, Olimpico Vicenza, Teatro Antico Siracusa), and innovative theaters (Teatro dell'Elfo, C.S.S. Teatro Stabile di Innovazione del Fvg). He collaborated with numerous actors and actresses, such as, among others, Tino Buazzelli, Paola Gassman, Gianrico Tedeschi, Valeria Moriconi, Salvo Randone, and directors such as Orazio Costa, Luca Ronconi, Roberto Guicciardini, Luigi Squarzina. His Maestros were Orazio Costa, Andrea Camilleri, Luca Ronconi, Lorenzo Salvetti. He lives the activities of drama and voice teacher as a constant creative mission, aiming at an acting fully accomplished in the spontaneity of physical and verbal action: in particular in the readings focusing on literary classics, and contemporary fiction. He has a predilection for Dante Alighieri, to whom he dedicated countless performances for voice and music, also in collaboration with the Rome-based Dante Alighieri Society. He is the author of several books and essays, such as "La Rosa dei teatri", *Autore Libri*, Florence 2000, "Dizionario del Teatro", Newton Compton 2002 (co-author with Mara Udina), "Solo soletus sverno", *Campanotto* 2009, "Perché profumi il peso", *Campanotto* 2010.

JAMES CLARK

Clark was born in Syracuse, New York and grew up in Northern New Jersey. He began piano instruction at five years of age and violin at eight. He received a Bachelor of Arts in instrumental music from Montclair State College and later a Masters in Voice and Opera from Manhattan School of Music. Mr. Clark made his professional debut in Carnegie Hall singing the tenor solos in Mahler's *Eighth Symphony* with the Hartford Symphony. He then made



Debora Beronesi



Giuseppe Bevilacqua



James Clark



**Alessandro
Luciano tenor**

his debut as soloist with the New York City Opera and sang over 70 different roles with the company. The tenor was the soloist with numerous symphony orchestras and other ensembles during this time, including the Long Island Philharmonic, New York City Ballet, New Haven Symphony, Bridgeport, Connecticut Symphony, Spokane Washington Symphony and the West Virginia Symphony. Mr. Clark was the featured soloist at Carnegie Hall in the Verdi *Requiem* and the Mozart *Requiem*.

The tenor auditioned in Germany in 1991 and became a member of the Hof Städtetheater in Northern Bavaria, Germany. Since then he has performed over 35 major roles including Erik in Wagner's *Der Fliegende Holländer* to Massenet's opera *Werther* singing the title role throughout Germany, Austria, Spain, Switzerland and the Czech Republic. Clark sings with a lyric spinto voice that is flexible enough for a Duke in *Rigoletto* to heavier roles such as Bacchus in *Ariadne auf Naxos*. He sang both the role of Turridu and Canio in a double opera program of *Cavalleria Rusticana* and *I Pagliacci* with the North German Radio Symphony Orchestra in the Grosse Musiksaale in Hamburg.

ALESSANDRO LUCIANO TENOR

Alessandro Luciano tenor

Born in Rome, he began his piano studies at the age of seven and later devoted himself to the study of composition and conducting. Later on he discovered his predisposition for singing and began studying under the guidance of Maestro Romualdo Savastano. During his training he attended stages with Giuseppe Sabatini, Ernesto Palacio, Robert Kettelson and Raul Gimenez.

After graduating from the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico" in Rome, he began an intense theatrical activity that led him to collaborate with important directors and actors. In the musical field, his career is focused on the Italian and French bel canto repertoire - with a particular focus on Rossini, Bellini and Donizetti - for which he has become known and appreciated by the

general public. He has interpreted an operatic repertoire ranging from Haydn (*Il mondo della Luna*) to Verdi (*La Traviata*, *Rigoletto*, *Falstaff*), from Rossini (*Il Barbiere di Siviglia*, *La Cenerentola*, *Il Viaggio a Reims*, *Guillaume Tell*, *L'occasione fa il ladro*, *La donna del lago*, *La gazza ladra*, *Ciro in Babilonia*, *Otello*) to Prokofiev (*L'amour des trois oranges*, *The Gambler*), passing through Mozart (*Die Zauberflöte*, *Idomeneo*, *La clemenza di Tito*), Bellini (*La Sonnambula*, *I Puritani*), Donizetti (*L'elisir d'amore*, *La fille du régiment*, *Maria Stuarda*, *Don Pasquale*, *La Favorita*, *Lucia di Lammermoor*), Gounod (*Roméo et Juliette*, *Faust*) and Puccini (*La Bohème*).

His strong and long-lasting link with modern and contemporary music has led him to perform authors such as Benjamin Britten (*The Prodigal Son*, *A Midsummer Night Dream*), Arnold Schoenberg (*Ode to Napoleon Bonaparte*), Leo Ferrè (*La Chanson du mal aimé*), Alberico Vitalini (*Il Mistero del Corporale*), and to the world premieres of the oratorio *Il Cantico dei Cantici* by Mon. Marco Frisina and of the operas *Fadwa* by Dimitri Scarlato and *The Juniper Passion* by Michael Williams.

He boasts prestigious collaborations with conductors such as Myung-Whun Chung, Daniel Barenboim, Bruno Campanella, Alberto Zedda, Michele Mariotti, Roberto Abbado, Gianluigi Gelmetti, Donato Renzetti, Paolo Olmi, Lu Ja, David Stern, Dimitry Jurowski, Corrado Rovaris, Eric Klas; with directors such as Robert Carsen, Graham Vick, Grisha Asagaroff, Damiano Michieletto, Mario Pontiggia, Ugo Gregoretti, Dmitri Tcherniakov, Emilio Sagi, Ruggero Cappuccio, Riccardo Canessa, Andrea Cigni.

He collaborates with the most important Opera Houses and Concert Halls such as the Teatro alla Scala in Milan, the Teatro Real de Madrid, the Operà de Monte Carlo, the Teatro dell'Opera in Rome, the Teatro Regio in Turin, the Rossini Opera Festival in Pesaro, the Teatro Verdi in Trieste, the Teatro Comunale in Bologna, the Theatre Royal de la Monnaie in Brussels, the Teatro Sao Carlos in Lisbon, the Art Center in Seoul, the Israeli Opera in Tel Aviv, the Auditorium Parco della Musica in Rome, the Accademia Filarmonica Romana, the Gasteig in

Munich and with orchestras such as the Accademia Nazionale di Santa Cecilia, the Munchner Philharmoniker, the Filarmonica della Scala, the Philharmonique de Monte-Carlo.

FERDINANDO MUSSOTTO

Born in Udine in 1976, Ferdinando Mussotto graduated with honors in piano at the age of 20 under the guidance of Maestro Ugo Cividino at the "J. Tomadini" Conservatory in Udine. He studied with Maestro Andrea Lucchesini for the solo repertoire and the Trio di Trieste for the chamber repertoire, obtaining the Diploma of Merit at the International School of Chamber Music in Duino, Trieste. He has been awarded numerous prizes in national and international piano competitions and has performed as a soloist and chamber musician in Europe, Asia, and South America. In 2010 he was awarded the "Carinthicum 2010" prize by the Carinthia Artis Association (Austria) for his concert activity in Carinthia. He has collaborated with prominent institutions and internationally renowned artists such as Domenico Nordio, Amiram Ganz, Gabriele Raghianti, Nicola Mazzanti, Cheryl Porter, the Szabo Quartet and the Italian Saxophone Ensemble, the Teatro Verdi in Trieste, the "A Steffani" Conservatory at Castel Franco Veneto, the Mila-based "I Pomeriggi Musicali" Orchestra, the Fenice Philharmonic Orchestra, Venice, the Tallinn Sinfonietta Orchestra, performing concert activities and recording world premieres. He is the Ensemble Piano Twelve coordinator, a group of twelve pianists with whom he has also performed in television programs worldwide and starred in a documentary on SkyArte. Currently, he collaborates as a pianist at the Conservatory "J. Tomadini" in Udine.

NATALIA PAVLOVA, SOPRANO

Moscow and Rome-based soprano Natalia Pavlova (who is a descendant of Russian national poet Alexander Pushkin) has graced the stages of Carnegie Hall, Moscow Chaikovsky State Conservatory, Auditorium Parco della Musica (Rome), and many others throughout

the world. Active in performing music from antiquity to today, she was a soloist for 6 years in the Moscow theater School of Dramatic Art, directed by Anatoly Vasiliev. She is soloist of orchestras such as Svetlanov Russia State Orchestra, directed by Vladimir Yurovsky, Opus Posth - Accademia di Musica Antica di Moscow Philharmonic, directed by Tatiana Grindenko, Musica Viva, Del Veneto e di Padova, 100 Cellos and others... Natalia has sung world premiere performances and recordings of works by composers Giovanni Sollima, Venus Rey and Iraida Yusupova, composed specially for her voice, as well as pieces by Vladimir Martynov. She serves on Artistic Council of The First Cultural International Festival, Russian-Rome, Palazzo Poli in Rome, and was recently awarded the Silver Lion at the Narnia International Festival, as well as the International "Pure Sound" Award in two nominations: opera & cantata. She has recorded 3 CD with contemporary music of Rey Jr and Yusupova in Da Vinci Classics and in Art Classics. In 2021 was realized the big musical documentary about Natalia "Roma - Verso la Luce", Italo - American co-production, directed by the nephew of Roberto Rossellini, Alessandro Rossellini, with extraordinary participation of Giovanni Sollima.

MAURO UTZERI

Mauro Utzeri is a professional singer from 1991. He made his studies in the Conservatorio di S. Cecilia in Rome.

He made his debut in International school of Montepulciano of M° Henze and in the "Toti dal Monte" Season award (as Winner in 1991) as Guglielmo in Mozart's "Così fan tutte". He won the international award "F. Vinas" as best Mozart singer.

Then He sang in the most important Theatres in Italy and Europe, La Scala of Milano, Regio di Torino, La Fenice di Venezia, Opera di Roma, Comunale di Firenze, San Carlo di Napoli, Carlo Felice of Genova, Comunale of Bologna, Real of Madrid, La Monnaie in Bruxelles, Salle Garnier Montecarlo, Manchester Opera, Frankfurt Opera, Concerte-



Ferdinando
Mussotto



Natalia Pavlova,
soprano



Mauro Utzeri



Prof. Leo Kraemer

bauw Amsterdam, Munchen StaatsOper, Aix en Provence season, London Barbican Center, Lima Opera all the leading roles of his repertorio as Mozart's "Così fan tutte", "Don Giovanni", "Nozze di Figaro", Rossini's "Cenerentola", "Italiana in Algeri", Barbiere di Siviglia"; Donizetti's "Don Pasquale", "Elisir d'amore", Puccini's "Bohème", "Gianni Schicchi", Gounod Faust's Mefistofele, Falke in Fledermaus and others.

From 1994 to 2000 is guest in the Rossini Opera Festival in Pesaro in several Rossini's Operas. He collaborated in his carrier with important conductor and stage director as Roberto De Simone, Pierluigi Pizzi, Luis Alva, Pier'Alli, Jannis Coccus, Antonio Calenda, Carlos Saura, Dario Fo, Hugo de Hana, Maurizio Scaparro, Ferruccio Soleri, Trisha Brown, Luis Pasqual, Fabio Sparvoli, Cristina Comencini, Salvatore Accardo, Jeffrey Tate, Gianandrea Noseda, Umberto Veronesi, Bruno Campanella, Ivor Bolton, Yves Abel, Peter Maag, Jordi Savall, Renè Jacobs, Gianluigi Gelmetti, Luigi Piovano, Nicola Piovani.

He recorded Opera Cds and DVDs for EMI Italia, NAXOS, BMG, HARMONIA MUNDI, ROF and LA MONNAISE records.

PROF. LEO KRAEMER

Leo Kraemer was born in Püttlingen/Saar (Germany) in 1944. He has studied church music in Trier and Saarbrücken (Germany) and later advanced his studies with organists Ludwig Doerr, Gaston Litaize, and Michael Schneider; pianists Adrian Aeschbacher and August Leopolder; as well as conductors Sergiu Celibidache, Günter Wand and Eugen Jochum.

He has won awards of several international organ competitions, such as:

1966 Mendelssohn-Award of the Stiftung Preußischer Kulturbesitz, Berlin (Germany)

1967 Flandern Festival, Bruges (Belgium)

1969 Pfälzische Musikgesellschaft, Palatinate (Germany)

1970 Aosta (Italy)

In 1969, he succeeded Professor Robert Leon-

ardy in Schwalbach-Hülzweiler (Saarland, Germany) and developed the "Philharmonischer Chor an der Saar" into a successful oratorio choir. For 38 years (1971-2009), he has led musical activities at the Speyer cathedral as cathedral organist and since 1990 also as Director of Music, heading the "Speyerer Domchor," the choir of this distinguished European cathedral. In 1980, he launched the international organ competition "Dom zu Speyer," which evolved into the festival "Internationale Musiktage Dom zu Speyer." Additionally, Prof. Kraemer has conducted the independent choirs "Philharmonischer Chor an der Saar" and "Chor der Saarländischen Bachgesellschaft," as well as the chamber orchestra "Saarland Sinfonietta Saarbrücken." Under his leadership, more than 120 works for orchestra and numerous a-capella concerts have been performed at home and abroad.

Prof. Kraemer's cyclical performances (the complete organ works of Bach, the great Messiaen cycles, as well as all Bruckner symphonies) brought him to the international festival stage. In addition to his work in Speyer, he served as Principal Conductor of the Estonian Philharmonic Tallinn from 1992 to 1994. Since 1995, he has been "Exclusive Principal Conductor" of the Philharmonic Minsk and associate conductor of the St. Petersburg Philharmonic, and also Principal Conductor of the St. Petersburg Chamber Orchestra since 1997. For several years now, he has been Director of the Chamber Orchestra of the Philharmonic Samara (Russia). Furthermore, he has been working as lecturer and conductor of the Orquesta Sinfónica Nacional in Mexico-City and staging performances in the Palacio des Bellas Artes.

Prof. Kraemer is in high demand as church organist for solo performances at international classical music festivals in Chicago, Tokyo and San Sebastian. Many radio, TV and CD recordings document his work as organist, conductor and member of juries.

Leo Kraemer was promoted to Professor in 1998 and has taught at the Universities of Saarbrücken and Mannheim (Germany). He has instructed a great many talented young organists.

The following awards honor his artistic achievements:

- 2002 Honorary Membership of the Philharmonic Society of St. Petersburg (Russia)
- 2007 Peter Cornelius Plakette of the state of Rhineland-Palatinate (Germany) for his outstanding artistic work
- 2010 Cross of the Order of Merit of the Federal Republic of Germany for his distinguished achievements in the arts in the state of Rhineland-Palatinate.

Since 2012, Leo Kraemer has been Artistic Director and co-founder of the new concert series „PalatinaKlassik e.V. Speyer.“ He directs the Baroque, Brass and Vocal Ensembles as well as the Philharmonic Chamber Orchestra. Prof. Leo Kraemer keeps working as organist and conductor around the world and focuses on collaborations with international ensembles. Concert tours take him to Rome, Tokyo, Seoul, Mexico-City, Kazan, Samara, St. Petersburg and Moscow.

SCHOLA CANTORUM “DEI GENITRIX”

Schola Cantorum “DEI GENITRIX” was founded in 2014 by Maurizio Scarfò (Magister, Director of the Cappella Musicale “Liberiana” of the Basilica Papale di Santa Maria Maggiore) and David Maria Gentil (Magister Praecentor), is a group of professional musicians specialised in Liturgical Music that aim to study the Gregorian Chant and his long tradition through the heritage of all European countries.

Schola Cantorum “DEI GENITRIX” have made from October 2014 numerous performances in Rome and Italy: Basilica di S. Vitale; Basilica di Sant’Anselmo all’Aventino; Basilica di S. Prassede; Chiesa di S. Lorenzo (Collazione – PG); Chiesa di S. Cecilia (Acquasparta – Perugia); Chiesa di San Silvestro in Capite,

Chiesa di S. Prisca all’Aventino, Chiesa di S. Maria ai Monti, Chiesa di S. Francesco a Ripa, Chiesa dei SS. Quirico e Giulitta, Chiesa di S. Maria in Via, Chiesa S. Lucia del Gonfalone, Chiesa di S. Maria Immacolata e San Giuseppe Benedetto Labre, Basilica Papale di Santa Maria Maggiore.

In October 2020 the Schola Cantorum recorded inside the wonderful Basilica dell’Aracoeli, (Rome) the CD “Preghiera tra cielo e terra” (28 tracks with the most specific Gregorian Chants from Advent, Lents, Christmas, Easter and Franciscan tradition).

Aritists: Dario Colasanti, Emilio Dessì, David Maria Gentile, Massimiliano Guelfi, Andrea Savo, Massimiliano Silvestri, Francesco Rapone
Maurizio Scarfò, Direction

PUERI CANTORES OF THE CAPPELLA MUSICALE PONTIFICIA “SISTINA”

The Pueri Cantores of the Cappella Musicale Pontificia “Sistina” represent one of the most prestigious international musical realities in the field of children’s choral music.

Introduced into the choir of the Sistine Chapel, previously composed only of adults, in the early twentieth century on the initiative of Maestro Lorenzo Perosi, they were officially established by his successor Maestro Domenico Bartolucci in 1956.

Bartolucci himself promoted the creation of the Schola Puerorum, an institution that is still active today in which the Pueri receive schooling from the 4th grade to the 3rd grade, together with high-level musical training.

Currently, under the direction of the current director, Maestro Marcos Pavan, the Pueri Cantores are prepared by Maestro Michele Marinelli and perform an intense concert activity in Italy and abroad, as well as animating liturgical celebrations officiated by the Holy Father.



Dott.ssa Claudia
Autieri

CULTURE AS AN INDIVIDUAL AND COMPANY VALUE - THE IMPORTANCE OF PATRONS

The Fondazione Pro Musica e Arte Sacra is a non-profit organization, founded on 21 June 2002 on the initiative of Dr. Hans-Albert Courtial. His intention was to create a private institution in the Eternal City for the promotion of sacred music at the highest level and for the restoration of treasures of sacred art. The project is to contribute to preserving the cultural heritage and to creating an awareness of it, involving individuals, companies and pilgrims, with the profound knowledge that the preservation of a common culture contributes to and furthers dialogue among peoples and that large numbers of “pilgrims” have always come to Rome.

In November 2002, the Foundation which in the meantime had obtained legal recognition from the Prefecture of Rome began its activity of promoting sacred music by setting up the First International Festival of Sacred Music and Art; the intention was to have sacred music performed by the most famous international musicians in the Papal Basilicas of Rome. The Vienna Philharmonic immediately agreed to be the Festival's Orchestra in Residence and to perform in the Papal Basilicas. Many sacred music lovers arrived in Rome for the First Festival from Germany, Switzerland, Austria, Great Britain and the United States, desirous of hearing the sacred music performed in the places for which it had been composed. The perfection of the notes combined with the perfection of the performance in places in which sacred art is expressed to listeners with the proper solemnity makes for a moment of special emotion outside all time and is therefore an unforgettable experience.

It is the Festival that acquaints the public with the Foundation and its aims: to safeguard, preserve, promote and develop the cultural patrimony located in the Eternal City. It was in this way that the Fondazione Pro Musica e Arte Sacra took its first steps in the activities of disseminating sacred music and preserving masterpieces of sacred art, which it put into practice by organizing a further eleven Festivals as well as by funding important restoration work.

It is the sponsor companies and private patrons with their donations generously made available that allow this extraordinary cultural patrimony to be passed on to the generations to come so that the culture transmitted to us by those who have preceded us may not be lost. The Fondazione Pro Musica e Arte Sacra has so far been able to provide for its activities with the following income:

- Contributions and subscriptions specifically donated to the Foundation by juridical persons of public or private right, Italians and foreigners;
- Contributions and subscriptions specifically earmarked for the Foundation, from physical persons, Italian or foreign;
- From activities and demonstrations organized by the Foundation (sponsorship).

For our sponsors, sponsoring the International Festival of Sacred Music and Art meant contributing to putting on events of outstanding musical importance because of the international quality of the musicians who took part in them. It meant signing a contract of cultural partnership with the Fondazione Pro Musica e Arte Sacra, and sharing the Foundation's institutional aims which enable firms to be present with their logos and their image at events of indisputable cultural quality, in such a way that the fame of the logo has a multiple impact on the public with the force and fascination of culture.

The firms that have supported us have shown that they are sensitive to the universal value of culture – and in particular to music and sacred art - and that they have desired to associate their image with culture, wishing to convey the message that culture is one of their firm’s values. For those who have donated privately, making a voluntary contribution to the Foundation’s activity has meant endowing the Foundation with the necessary means to achieve its goals without a fuss and without the publicity that goes with partnership established with sponsorship.

Both the sponsors and those who have made a contribution, as true and proper patrons, have funded the institutional activities of the Foundation from 2002 to today, making possible events such as the International Festival of Sacred Music and Art, the “Fondazione Pro Musica e Arte Sacra” Award, and the inauguration of restoration work on Rome’s cultural heritage.

We express all our gratitude to the patrons and sponsor firms who have supported us in past years in the hope that their example may be followed by many others. Our thanks go to all the members of the Committee of Supporters, the Circle of Supporters and the Circle of Friends of the Fondazione Pro Musica e Arte Sacra.

Dott.ssa Claudia Autieri

*Chartered accountant and auditor
President of the Committee of Supporters
of the Fondazione Pro Musica e Arte Sacra*

Press conference
on November 8th,
2021





TO THE FONDAZIONE PRO MUSICA E ARTE SACRA

listed in the Register of Corporations of the Prefecture of Rome, registration no. 162/2002, in accordance to Dpr 361/2000
Via Paolo VI, 29 - 00193 Rome, Italy - Phone number: 0039-06-6869187 - Fax: 0039-06-6873300 - E-mail address: privacy@promusicaeartesacra.it
www.festivalmusicaeartesacra.net - www.fondazionepromusicaeartesacra.net - www.musica-artesacra.org

Donation Form 2021

I, the undersigned _____
Address (city, state, zip code) _____
Phone, Fax, E-mail, Address _____

I am proud to support the Fondazione Pro Musica e Arte Sacra with a Donation in the amount of _____
EURO _____

I choose the following form of payment:

- Non- transferable bank cheque, credited to: Fondazione Pro Musica e Arte Sacra
 Money Transfer to the Fondazione Pro Musica e Arte Sacra

Account Holder: Fondazione Pro Musica e Arte Sacra
Bank: Banca Credito Cooperativo di Roma, Agenzia 21, Roma
IBAN: IT74 R083 2703 2210 0000 0002 702
BIC Bank Routing Code: ROMA ITRR

Other Contanti Carta di credito

Date _____ Signature _____

Consent to the Handling of Personal Data

pursuant to the combined provisions of Articles 7 and 13 of Legislative Decree no. 196/2003 and of the U.E. Regulation. (RGPD) n. 679/2016

The undersigned _____ hereby confirm to having acknowledged the information provided by the Fondazione Pro Musica e Arte Sacra, pursuant to the combined provisions of art. 7 and 13 of Legislative Decree no. 196/2003 - Code concerning the processing of personal data - and of U.E. Regulation (RGPD) n. 679/2016, and declare to give consent to the processing of my personal data conferred by my own manifestation of will in order to:

- receive information on the Foundation's institutional activities by sending letters, invitations, newsletters / announcements also in unencrypted electronic mail with the processor and by regular mail and to receive free information on the institutional activities carried out by the Fondazione Pro Musica e Arte Sacra, including those relating to the promotion of the Foundation's institutional activity.
- receive verbal communications / verbal information on the institutional activity of the Foundation.
- to be able to make recordings at events organized by the Pro Musica and Arte Sacra Foundation.
- for the fulfillment of the obligations required by law.

For acceptance and consent to the processing of personal data pursuant to the combined provisions of Articles 7 and 13 of Legislative Decree no. 196/2003 and of the U.E. Regulation. (RGPD) n. 679/2016

Date _____ Signature _____

The undersigned _____, having acknowledged the information provided by the Pro Musica e Arte Sacra Foundation, pursuant to the combined provisions of art. 7 and 13 of Legislative Decree no. 196/2003 - Code concerning the processing of personal data - and of U.E. Regulation (RGPD) n. 679/2016, declares to give the consent exclusively for the fulfillment of the obligations provided by the law and not to give consent to the processing of their data:

- in order to receive information on the institutional activities of the Foundation by sending invitations, sending newsletters / releases and verbal communications; and then to send free information on the institutional activities carried out by the Pro Musica and Arte Sacra Foundation, including those relating to the promotion of the Foundation's institutional activity.
- In order to be able to make recordings at events organized by the Pro Musica and Arte Sacra Foundation.

Date _____ Signature _____



FONDAZIONE PRO MUSICA E ARTE SACRA

listed in the Register of Corporations of the Prefecture of Rome, registration no. 162/2002, in accordance to Dpr 361/2000
Via Paolo VI, 29 - 00193 Rome, Italy - Phone number: 0039-06-6869187 - Fax: 0039-06-6873300 - E-mail address: privacy@promusicaeartesacra.it
www.festivalmusicaeartesacra.net - www.fondazionepromusicaeartesacra.net - www.musica-artesacra.org

INFORMATIVE EX ART 13 D.LGS. 196/2003 - Code concerning the processing of personal data AND OF THE REGULATION U.E. (RGPD) No. 679/2016

Dear Madam / Sir,

We inform you that your personal data will be processed, with your consent, with or without the aid of electronic or automated systems. The provision of data is optional; however, a refusal makes it impossible to send information on the institutional activities of the Pro Musica and Arte Sacra Foundation.

The Data Controller (T.D.P.) and the Person in charge of personal data (R.D.P.) is the Fondazione Pro Musica and Arte Sacra with registered office in via Paolo VI n. 29 (Piazza San Pietro) - 00193 Rome, to which you can contact for the processing of your data.

The provision of data allows the processing of personal data. The legal basis that justifies the processing of the data provided is the declaration of intention to carry out "a donation" (contribution to institutional activity) and the fulfillment of legal obligations. The data collected, provided by those who have expressed the desire to do a contribution intended for institutional activities, will be treated exclusively:

- to receive information on the institutional activities of the Foundation by sending letters, invitations, newsletters / releases by usage of electronic mail, not encrypted by the processor, and by regular mail and in any case to receive free information on the institutional activities carried out by the Fondazione Pro Musica e Arte Sacra, including those relating to the promotion of the Foundation's institutional activity.
- for the fulfillment of the obligations required by law.
- to be able to record at events organized by the Pro Musica and Arte Sacra Foundation.

At any time you can obtain the cancellation in part or in total and get anonymity, updating or correction of your personal data, and exercise the other rights provided by the combined provisions of art. 13 and ss. of Legislative Decree 196/2003 and of the U.E. Regulation (RGPD) n. 679/2016, writing to privacy@promusicaeartesacra.it.

Rights of the interested party: information, correction, cancellation and blocking, right of opposition

In accordance with § 15 RGPD, the interested party has the right, at any time, to request complete information on their personal data submitted and stored to the Data Controller and request and obtain information on the archiving process.

According to § 17 RGPD, the data subject may at any time request the rectification, deletion and blocking of personal data to the Data Controller.

Furthermore, the data subject may exercise his right to object at any time without stating the reasons and modify or revoke the declaration of consent provided with effect for the future. The revocation takes place in writing at the following address: privacy@promusicaeartesacra.it.

Rome, 6th December 2018

Fondazione Pro Musica e Arte Sacra
The Legal Representative
Dr. Hans Albert Courtial

Date _____

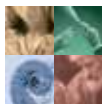
FOR SIGNIFICANCE OF THE PRIVACY POLICY, (pursuant to the combined provisions of article 13 and following of Legislative Decree 196/2003 and of the U.E. Regulation (RGPD) No. 679/2016).

Sir/Madam:

Name _____

Signature _____





FONDAZIONE
PRO MUSICA E ARTE SACRA®

Iscrizione al Registro delle Persone Giuridiche
della Prefettura di Roma ai sensi del DPR 361/2000
al n. 162/2002
Iscrizione R.E.A. C.C.I.A.A. di Roma: n. 1011654

**Legale Rappresentante e Presidente Generale, Fondatore
Sen. Dr. h.c. mult. Hans-Albert Courtial**

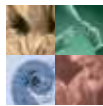
Via Paolo VI, 29 (piazza San Pietro) - 00193 Roma

Telefono +39-06-68 69 187
Fax +39-06-68 73 300
dir@promusicaeartesacra.it

www.fondazionepromusicaeartesacra.org

Codice fiscale / P.IVA: 07121591007

Conto corrente bancario
Banca Credito Cooperativo di Roma Agenzia 21
Piazza Nicosia 31, Roma
IBAN IT74 R08327 03221 000000002702
BIC ROMAITRR



FONDAZIONE
PRO MUSICA E ARTE SACRA*

Via Paolo VI, 29 (Piazza San Pietro)
00193 Roma

www.fondazionepromusicaeartesacra.org

COPIA OMAGGIO