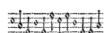




Cappella Musicale Corradiana



Gaetano Magarelli *organ* · Antonella Parisi *bass viol*

Antonio Magarelli *conductor*

PRO LAUDIBUS

Polyphony between the first and second Practice.



Felice Anerio (1560 ca. - 1614)

Cruce Fidelis, a 4 voci

Giovanni Maria Trabaci (1575-1647)

Verso Secondo, Ottavo Tono.

(da *Il Secondo Libro de Recercate*, Napoli 1615)

Giovanni Francesco Anerio (1567 ca. - 1630)

O Maria gloriosa, a 8 voci

Girolamo Frescobaldi (1583-1643)

Secondo Verso

(*Magnificat Primi Toni*, dai *Fiori musicali*, Venezia 1635)

Giovanni Francesco Anerio

Magnificat, a 8 voci e basso continuo

Felice Anerio (1560 ca. - 1614)

Alma Redemptoris Mater, a 4 voci e b.c.

Giovanni Maria Trabaci

Verso Primo, Terzo Tono

Felice Anerio

Ave Sanctissima Maria, a 8 voci e b.c.

Girolamo Frescobaldi

Kyrie

(*Messa della Madonna*, dai *Fiori musicali*)

Marco Scacchi (1605 ca. - 1662)

Missa Quando Sperai, a 4 voci

Kyrie - Gloria - Credo - Sanctus - Agnus Dei

The programme proposed here aims to highlight Marco Scacchi's sacred music through the performance of the *Missa Quando Sperai*. This piece provides insight into how Scacchi approached the composition of sacred music during a significant transitional moment in Italian Baroque music. Scacchi tries to combine the requirements of the first and second practices, aware of the importance of the Roman tradition and how style has changed over time. The programme ends with the performance of several motets (musical pieces) by Giovanni Francesco Anerio, Scacchi's teacher, and his younger brother Felice Anerio. This lets us see how Anerio's teaching compares to how Scacchi developed it over the years.

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