

# ***SPLENDOUR IN SPANISH CATHEDRALS***

## 1<sup>a</sup> Part

Antonio Vivaldi (1678-1741): Mottetti

Codice Giordano 32 della Biblioteca Nazionale di Torino

*Canta il Prato, ride il monte*

Mottetto per soprano, archi e continuo RV 623

- Aria (Allegro)
- Recitativo
- Aria (Allegro)
- (Allegro)

*Nulla il mondo pax sincera*

Mottetto per soprano, archi e continuo RV 630

- Aria Larghetto
- Recitativo
- Aria Allegro
- (Allegro)

## 2<sup>a</sup> Part

*Gloria in Re*, RV 589

- I Gloria in excelsis Deo *chorus*
- II Et in terra pax *chorus*
- III Laudamus te *soprano, mezzo*
- IV Gratias agimus tibi *chorus*
- V Propter magnam gloriam *chorus*
- VI Domine Deus, Rex coelestis *soprano*
- VII Domine Fili unigenite *chorus*
- VIII Domine Deus, Agnus Dei *mezzo, chorus*
- IX Qui tollis peccata mundi *chorus*
- X Qui sedes ad dexteram Patris *mezzo*
- XI Quoniam tu solus sanctus *chorus*
- XII Cum Sancto Spiritu *chorus*

## PROGRAMME NOTES

The total production Vivaldi, chapter of sacred music is undoubtedly the least known among the general public. Do not forget that until the 1920 nothing was known of this part of the work of Vivaldi, and his reputation was only a few concerts. Among the liturgical works or not, Vivaldi's sacred vocal production that remains includes some sixty works, and fifty-seven of them are in the Biblioteca Nazionale in Turin University. For this concert have selected three of the most emblematic of the author: two motets for soprano *Canta il Prato, ride il monte* RV 623, *Nulla il mondo pax sincera* RV 630 and well-known *Gloria* RV 589.

In the eighteenth century Italy, was meant by "motet" a sacred vocal composition in nature but not liturgical text written on a Latin verse. Find where moments of relative silence, whether at Mass or Vespers. The structure of the typical four-part motet as a Vivaldi used, reproduced from the secular cantata of the period. Actually consists of two da capo arias, the first in quick time, the second slowest time normally separated by a short recitative and followed by a concluding "Hallelujah" invariably fast, where the singer displays all their vocal abilities.

The most accepted hypothesis at present suggests that the famous *Gloria* RV 589, was written toward the end of 1716, for a Mass of thanksgiving for the victories of the Venetian troops and their allies in the Balkans against the Ottomans. When Alfredo Casella included it in his historic "Vivaldi Week" in September 1939, launched a process that soon made this colorful and inspired work became one of the "classic" in today's repertory.

Choreographed version offered in this program is new and adds a visual element at all alien to the religious sphere since there is extensive documentation about the practice of sacred dances in Spain throughout the baroque period, both inside and outside our temples. As well as being places of worship, in the same way as in Latin America they fulfilled the function of splendid spaces where the fusion of all the arts (painting, sculpture, music, dance and theatre) had not only a didactic and doctrinal influence on the faithful but also an emotional and overwhelming effect which inspired them to prayer. Nevertheless, this great display was reserved only for the most solemn times of the liturgical calendar, that is, Christmas, Easter, Corpus and the Immaculate Conception as well as on important Saints' days. Nowadays only the *Seises* of Seville maintain this tradition.

In the incomparable frame of our churches and cathedrals, with the sounds of Vivaldi's *Gloria* so full of light and energy, may the dance be the counterpoint to this song of praise to God.