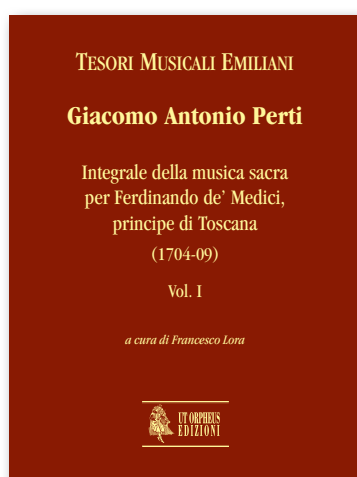


# TESORI MUSICALI EMILIANI

## Emilian Musical Treasures

edited by Francesco Lora and Elisabetta Pasquini

The series *Tesori Musicali Emiliani* offers the edition of wide interest musics from an historical, stylistic and performing perspective – of them, renowned musicians and musicographers of international notoriety dedicate praise – owed to Emilian composers, Emilian by birth or by adoption, active in the 17<sup>th</sup> and 18<sup>th</sup> centuries. In the ample range of the musical genres offered, a special interest is reserved to oratorios and musics for the liturgy: ambit of the most inspired expression by composers like G.P. Colonna, G.B. Bassani, D. Gabrielli, G.A. Perti and G.B. Martini, such genres reserve concrete evidence on the success of the music within fraternal orders and princely courts, and on the fullness and theatricality of the technical and artistic resources in the musical chapels practise.



**Giacomo Antonio Perti**  
*Integrale della musica sacra per Ferdinando de' Medici, principe di Toscana (1704-09)*  
edited by Francesco Lora (2 Vols.)

Eight grandiose motets, with rich appendix, and two solemn *Benedictus* make the *opera omnia* of the Bolognese Perti for the court of the Florence grand duke: the scores, rendered here in the tricentennial of their composition, in that time impressed the Emilian audience as much as the Tuscan one.

Vol. 1: 1704-1706

**Publishing date: 2009**

*Gaudeamus omnes, Date melos, Cantate laeta carmina*

Vol. 2: 1707-1709

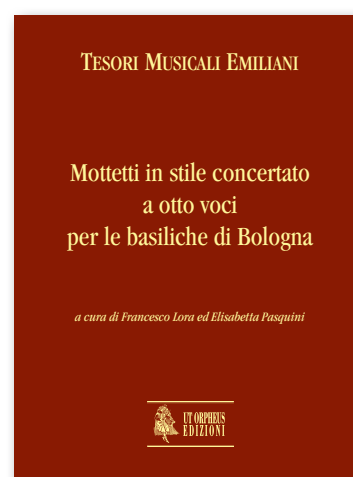
*Cessate mortis funera, Canite cives, Benedictus I-II, Alleluia*



**Giovanni Battista Bassani**  
*Il Giona (1689)*  
Oratorio for 5 voices, strings and continuo  
edited by Elisabetta Pasquini

**Publishing date: 2009**

Thanks to its patron the Duke Francesco II, Modena became a capital city worldwide for the oratorio genre: renowned *maestro di cappella* in Ferrara, also Bassani wished to offer to the Duke his own work, setting aside for him the summit of his melodic and dramaturgical inventiveness.

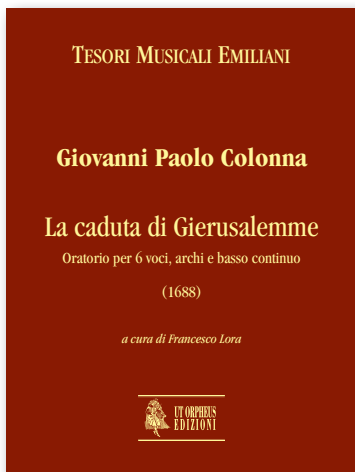


*Mottetti in stile concertato a otto voci per le basiliche di Bologna*  
edited by Francesco Lora and Elisabetta Pasquini  
**Publishing date: 2009**

To the more solemn religious ceremonies were designated majestic motets with a double chorus, concerted with strings and sometimes with trumpet. Survive today only a few scores characterized by such a structure: the anthology collects all those kept in the Bolognese collections.

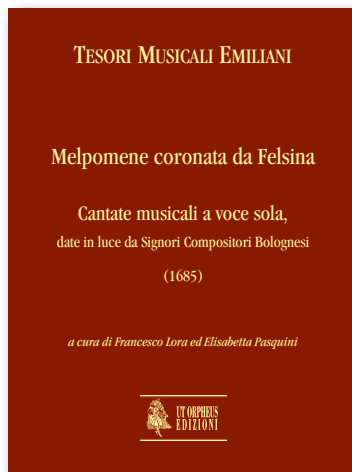
#### Contents:

P. FRANCESCHINI, *Ad haec solemnia* (1676) and *Redde sol novo splendore* (1680); G.A. PERTI, *Plaudite mortales* and *Date rosas* (ca. 1683); F.A. LAZZARI, *Crudelissimi regnantis* (1703)



**Giovanni Paolo Colonna**  
*La caduta di Gerusalemme* (1688)  
Oratorio for 6 voices, strings  
and continuo  
edited by Francesco Lora

Is the unholy monarch entitled to govern? Such is the demand that the Duke of Modena put to himself in the last oratorio that was dedicated to him by Colonna: a throbbing score in the narration, analytic in the psychology; the matter anticipates, in an unpredictable viewpoint, the *Nabucco* by Solera-Verdi.



*Melpomene coronata da Felsina:*  
*cantate musicali a voce sola, date*  
*in luce da Signori Compositori*  
*Bolognesi* (1685)  
Antology of cantatas for voice  
and continuo  
edited by Francesco Lora  
and Elisabetta Pasquini

The come-out of this collection of cantatas personifies the cohesion of the members of the Philharmonic Academy of Bologna; to this collection contributed – confronting their ability – twelve illustrious members: Albergati Capacelli, Arresti, Colonna, Frabetti, Gabrielli, Gherardini, Giovanardi, Monari, Passarini, Perti, Sanuti Pellicani and Tosi.



**Giacomo Antonio Perti**  
*I conforti di Maria Vergine* (1723)  
Oratorio for 4 voices, strings  
and continuo  
(Appendix: **Anonymous**, *Maria addolorata*. Cantata for solo, oboe, strings and continuo)  
edited by Francesco Lora

In 1723 the old Perti maybe thought to compose, on the libretto of the renowned poet Frugoni, what could have been his last oratorio: he made of it a masterpiece, where the simple preeminence of late secentismos cohabits with the dawn of the rococo style, and where the lament on Christ death becomes a delicate theological dialogue.



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