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BRILLIANT
CLASSICS

Benedetto Marcello

Psalm XVII

Ensemble Salomone Rossi

Lydia Cevidalli *violin & conductor*

Odhecaton Vocal Ensemble

Paolo Da Col *conductor*



Evaristo Felice dall'Abaco 1675-1742		
Sonata a tre in G Op.3 No.4		
<i>for two violins, cello, double bass, theorbo, harpsichord</i>		
1.	I. Largo	2'13
2.	II. Allegro, ma non Presto	1'47
3.	III. Adagio	1'39
4.	IV. Allegro	1'57

Giovanni Togni b. ...		
5.	Invenzione <i>for harpsichord</i>	0'38

Benedetto Marcello 1686-1739		
Psalm XVII a tres, from Estro Poetico-Armonivo		
6.	Io sempre t'amerò - Grave	2'24
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
7.	Il Signor solo - Aria	1'17
<i>Solo: Alto, Tenor - cello, theorbo, harpsichord</i>		
8.	Io fui cinto d'intorno - Grave	0'39
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
9.	E qual torrente rapido - Presto	0'40
<i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i>		
10.	Alto spavento orribile - Adagio/Tal venne ad innondarmi - Risoluto	0'55
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
11.	Dov'io volgessi - Adagio	1'06
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
12.	In mezzo a tanti guai - Aria	1'51
<i>Alto solo - cello, theorbo</i>		
13.	Ei dal suo santo tempio - recitativo	0'36
<i>Tenor solo - cello, harpsichord</i>		
14.	Acceso di furor - Grave	0'52
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
15.	Ed i monti - Adagio/Tremaro sin dal fondo - Staccato	1'38
<i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i>		

16.	Dalle nari gli usciva denso fumo - Largo	1'39
<i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i>		
17.	I cieli Egli abbassò	0'31
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
18.	A lui servian di carro i Cherubini - Grave/E su l'ali de' venti andava a volo - Presto	1'23
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
19.	Sotto velo coperse di tenebre - Largo	1'29
<i>Tutti: Alto, Tenor, Bass - cello, violone in G, theorbo, harpsichord</i>		
20.	Al tremendo splendor di sua comparsa - Grave	1'20
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
21.	Vibrò mille saette - Presto	0'53
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		

Arcangelo Corelli 1653-1713		
22.	Sonata Op.1 No.8 Grave	1'24
<i>2 violins, cello, double bass, theorbo, harpsichord</i>		

Benedetto Marcello		
Psalm XVII a tres, from Estro Poetico-Armonivo		
23.	Da un orrendo tremuoto - Largo	2'25
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
24.	Tanto puote - Largo	1'51
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
25.	Dio dall'alto del cielo ove soggiorna - Recitativo	0'38
<i>Alto solo - theorbo</i>		
26.	Così mi tolse a' forti miei nemici - Largo, e staccato	1'52
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
27.	In fatti, in ogni tempo	2'28
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>		
28.	Signor, qual teco - Recitativo	0'21
<i>Alto solo - theorbo</i>		
29.	Chi con candor - Arioso, Largo	0'45
<i>Bass solo - cello, theorbo, harpsichord</i>		

30.	Perciò il popolo tuo povero - Recitativo <i>Alto solo - cello, theorbo, harpsichord</i>	0'27	46.	Che sottopose <i>Tutti/Solo: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	0'48
31.	A le tenebre mie lampa tu sei - Arioso, Largo <i>Tenor solo - cello, theorbo</i>	0'55	47.	Viva Iddio - Allegro <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	0'45
32.	<i>Intonazione degli Ebrei Spagnuoli sopra l'Inno Akhar Nogenim</i> <i>Tenor solo/tutti</i>	1'02	48.	E da l'empio mio nemico <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	0'35
33.	Tua destra forte - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'31	49.	Per grazie così rare - Arioso, Lento <i>Solo Tenor - cello, theorbo, harpsichord</i>	0'31
34.	Qual Dio di quanti adora - Largo <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'00	50.	<i>Intonazione degli Ebrei Tedeschi sopra Hamavidil</i> <i>Tenor solo/tutti</i>	0'38
35.	Questi fu, che mi cinse - Recitativo <i>Bass solo - cello, double bass, harpsichord</i>	0'25	51.	E canterò le lodi - Presto/E spanderla promise - Largo assai <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	2'30
36.	Qual di leggero - Allegro <i>Solo: Alto, Tenor, Bass - cello, theorbo</i>	0'56	52.	<i>Intonazione del quinto Tono Ecclesiastico</i> <i>Tenor solo/tutti</i>	0'14
37.	Ei ne la pugna - Allegro <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'17	53.	Oltre il girar ancora <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	2'32
38.	Tua santa disciplina - Recitativo <i>Alto solo - theorbo</i>	0'22			
39.	Le strette a'miei passi - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'05		Ensemble Salomone Rossi Lydia Cevidalli <i>violin & conductor</i> Gianfranco Ricci <i>violin</i> Nicola Brovelli <i>cello</i> Fabio Longo <i>double bass, violone in G</i> Diego Cantalupi <i>theorbo</i> Giovanni Togni <i>harpsichord</i>	
40.	Così, pien di coraggio - Recitativo/Sì, tu, Signor facesti - Arioso <i>Solo: Alto, Tenor, Bass - cello, theorbo, harpsichord</i>	1'38		Odhecaton vocal ensemble Andrea Arrivabene, Enrico Torre, Gianluigi Ghiringhelli <i>altos</i> Vincenzo Di Donato, Luca Dordolo, Roberto Rilievi <i>tenors</i> Davide Benetti, Matteo Bellotto, Marcello Vergetto <i>basses</i>	
41.	Fu il Tuo poter - Allegro <i>Solo: Tenor, Bass - cello, theorbo</i>	0'36		Paolo Da Col <i>conductor</i>	
42.	Gridaro essi - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'06			
43.	Io già ridussigli - Presto <i>Tutti: Alto, Tenor, Bass - cello, double bass, harpsichord</i>	1'07			
44.	Così per tua clemenza - Recitativo <i>Solo Tenor, Bass - cello, theorbo, harpsichord</i>	1'38			
45.	Viva Iddio - Allegro <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'06			

The renowned collection *Estro Poetico-Armonico*, published in Venice by Domenico Lovisa between 1724 and 1727, stands as one of the most original experiments in poetry and music from the first half of the eighteenth century. Inspired by the first fifty Psalms of David, paraphrased in vernacular by Girolamo Ascanio Giustiniani and set to music by Benedetto Marcello.

The collection represents a synthesis of the philosophical and literary debates that began in the fifteenth century, centered on the Hebrew language and its poetic tradition—acknowledging it as the third mother tongue alongside Greek and Latin.

In the preface to the first volume, Marcello states that the Paraphrases, as poetic reworkings of the ancient texts in Italian, were developed with reference to the Latin and Greek versions of the Psalms and, in the most challenging passages, to the Hebrew version as well.

The composition of the poetic texts was thus guided by a philological and exegetical approach of considerable intellectual depth, intended to ensure both greater fidelity to the sources and deeper interpretation of the reworkings.

During the literary, musicological, and spiritual research outlined inside the Psalms set to music by Marcello, the inclusion of diverse liturgical traditions stands out: two Greek hymns, three Gregorian ecclesiastical intonations, and eleven synagogue melodies—commonly referred to as *Intonazioni degli Ebrei* ('Intonations of the Jews'). These synagogue chants, drawn from both the Spanish (Sephardic) and German (Ashkenazi) traditions, were transcribed from the repertoire then in use in the Venetian synagogues. They were reintroduced by Marcello in their original version, although it might be assumed in the average of the different variations within the oral Jewish liturgical tradition. These melodies were then used as the foundation for the composition of spiritual arias in eighteenth-century style, thereby integrating elements of Jewish liturgical music in the context of the Christian sacred music of the time.

According to the most recent musicological research, there is growing support for the hypothesis that these ancient Jewish and Greek melodies were performed during the earliest performances of Marcello's *Psalms*. This is because the preface to the second volume foresees and recommends it and because the cultural context in which the performances took place in Venice was the Academies frequented by well-known intellectuals with exceptional literary, musical, and philological knowledge.

A notable example of this line of research is the study by musicologist Milada Jonášová, who recently uncovered that some Jewish melodies included in the *Estro Poetico-Armonico*—among them the two intonations of Psalm XVII—were performed by a choir during a 1729 performance of Antonio Denzio's Oratorio *Il Sansone* in Prague, in the presence of the city's Archbishop. This discovery strengthens the hypothesis that the melodies of Jewish origin were performed in high-level, prestigious liturgical and

cultural settings, offering a deeper comprehension of the musical practices of the period.

Within the Venetian academies, nobles and scholars—many of whom were skilled instrumentalists—together with professional musicians invited for the occasion, took part in the evenings dedicated to the performance of the Psalms. Given the length and structure of these gatherings, it is very likely that the performances were interspersed with sacred readings, instrumental interludes, and moments of pause or refreshments. The best-known documents about the performances of Marcello's *Psalms* are related to the Academy that met at the Palazzo della Cavallerizza, near the Basilica of San Giovanni e Paolo. However, other venues could have hosted musical and spiritual gatherings, among these Palazzo Giustiniani.

Several events are documented in connection with the musical activities at Palazzo Giustiniani; most notably there is an entry dated 21 March 1736, recording an expense of 371 lire '...for singing psalms...'. This suggests the organization of a private performance of Benedetto Marcello's compositions. It remains unknown which Psalms were performed that evening—and it is unclear whether Psalm XVII was included in full or in part. Although according to *Vita di Benedetto Marcello* (1788) by Francesco Fontana and Giovenale Sacchi, Psalm XVII had already gained wide recognition in the years shortly after its publication. This early diffusion was due in part, to the work's considerable length and the richness of its descriptive effects, which captivated the attention and the interest of the public.

Special effects—such as the vocal doubling of each syllable in *Tremaro sin dal fondo* (Trembled from the depths), where each syllable of *tre-ma-ro* is echoed by different voices, or the chorus *Acceso di furor* (Inflamed with fury), featuring a tremolo in the bass voices to underline the effect of an earthquake together with striking harmonic passages from F minor to A major, whose impact heightened by the unequal temperament, must have powerfully excited the imagination of listeners and contributed to the circulation and success of the work.

Owing to its wide diffusion, the collection came to be regarded in the nineteenth century as a model of Venetian music and spirituality before the rediscovery of Vivaldi's works, as evidenced by the interest it drew from several musicians, including Mayr, Pàer, Cherubini, Berlioz, Rossini, and Verdi.

Throughout the twentieth and twenty-first centuries, the advances in musicological, literary, and theological scholarship contributed to the rediscovery and appreciation of the less obvious aspects of the *Psalms*. In particular, the relationship between the paraphrased texts and the ancient Hebrew Intonations has revealed exegetical connections, encouraging a more detailed and complex interpretation of the work. Though in some ways distant from modern sensibilities, Marcello's *Psalms* continue to captivate for their depth and complexity, consistently revealing new nuances and hidden aspects from various points of view.

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Ensemble Salomone Rossi

Founded by violinist Lydia Cevidalli, the **Ensemble Salomone Rossi** is a passionate and accomplished group devoted to reviving and interpreting the music and traditions of the Baroque era. With a special emphasis on the Jewish presence and its contributions to Western musical culture, the Ensemble explores the surviving repertoire of Jewish Baroque music and, more broadly, the role of Jewish heritage in European musical and cultural life in the centuries that followed.

The Ensemble is constituted by a variable number of musicians who constantly collaborate with prestigious international ensembles of baroque music.

The Ensemble Salomone Rossi has performed in prestigious venues, including Ravenna Festival, Concerti del Quirinale in Rome with live broadcast on National Radio3, Alessi Hall of Palazzo Marino in Milan, the National Theater in Belgrade, the Italian Synagogue in Istanbul, on tour in the United States, in Madrid with live broadcast on Radio Nacional, Museum of Instruments in Cremona, in France for a concert tour organized by the Italian Consulate, in Amsterdam and Prague.

On January 27, 2024, the program “Jewish Cultures along the Via Emilia” was broadcast on National Rai5 Storia, in which the Ensemble was filmed while performing in the Soragna Synagogue (Parma, Italy). It was broadcasted for a second time in January 2025.

The group is currently involved in the *Benedetto Marcello Project*, a recording project of the Psalms set to music by Benedetto Marcello in his famous work *Estro poetico-armonico* which incorporates eleven Hebrew *Intonazioni*, two Greek *Inni* and three *Intonazioni Ecclesiastiche Gregoriane*.

This is the third CD of the project, recorded in collaboration with the vocal ensemble Odhecaton. The previous two have been greeted with flattering reviews by international critics: *Benedetto Marcello Psalms and Sonatas*, published by Dynamics in 2021 *Psalms and Sonatas by Benedetto Marcello*, published by Concerto Classic in 2018. A previous CD *Jewish Baroque Music*, published by Concerto Classic in 2008, also received excellent reviews and great public reception.

The *Benedetto Marcello Project* is supported by ongoing research that has produced in recent years a Study Day on Benedetto Marcello, at the Accademia Ambrosiana in Milan with the publication of contributions in two volumes and the participation at the Conference “Sounds of a Fragmented Memory Jewish Musical Repertoires in Italy” held in February 2024 at the Levi Foundation in Venice, with a contribution that will soon be published.

Odhecaton, since the group's debut in 1998, has received some of the most prestigious European awards. The ensemble has been appreciated by critics for its expressive interpretation which highlights the written text and an expressive reading of the polyphony. The Italian vocal ensemble Odhecaton owes its name to the first printed book of polyphony, published in 1501 by Ottaviano Petrucci in Venice, Italy: *Harmonice Musices Odhecaton*. Its core repertoire is European polyphonic music between the centuries 15th to 17th. Directed by Paolo Da Col, Odhecaton brings together some of the best Italian male voices specialized in the performance of Renaissance and Baroque music. The ensemble has recorded 14 CDs dedicated to the music of Gombert, Isaac, Josquin, Peñalosa, to 17th-century Spanish and Portuguese composers active in the Canary Islands and to Palestrina, Monteverdi, Carlo Gesualdo, Orlando di Lasso, Alessandro Scarlatti, Loyset Compère. These programmes have led to appearances in European and American leading festivals, and won them important recognition in the world of recording: *Grand prix international de l'Académie du disque lyrique*, *Diapason d'or* and *Diapason d'or de l'année* (Diapason), *choc* (Classica), *Disco del mese* (Amadeus and CD Classics), *cd of the Year* (Goldberg), *Editor's choice* (Gramophone). The CD dedicated to the *Missa In illo tempore* by Claudio Monteverdi contains the first recording of three unpublished motets by the composer. Odhecaton's latest discography includes sacred music by Alessandro Scarlatti (*choc* and *Editor's choice* January 2017), the *Missa Galeazescha* by Compère (*Diapason d'or* and *Editor's choice* November 2017) and the CD *Monteverdi in San Marco* (2018), all by Arcana Outhere.



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Recording engineer: Stefano Ligoratti

Psalm text editing and English translation: Margherita Pierantoni

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