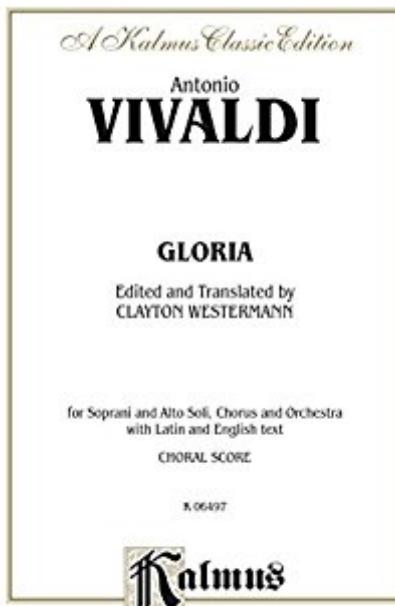


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# Gloria: SATB With SATB Soli Choral Worship Cantata (Kalmus Edition)



## Synopsis

This is the choral score of the most famous of the several Vivaldi works with the title of "Gloria." This edition and translation by Clayton Westermann features vocal text both in Latin and English, and a piano reduction of the orchestral parts (including figured bass). There is also a short preface by the editor to explain performance practice. This sacred work is for SATB with SATB Soli and includes: \* Gloria in Excelsis\* Et in Terra Pax\* Laudamus Te\* Gratias Agimus Tibi\* Propter Magnam Gloriam\* Domine Deus\* Domine Fili Unigenite\* Domine Deus, Agnus Dei\* Qui Tollis\* Qui Sedes ad Dexteram\* Quoniam to Solus Sanctus\* Cum Sancto Spiritu

## Book Information

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## Customer Reviews

Conductor/musicologist Rinaldo Alessandrini has recorded the more familiar of Vivaldi's two Glorias, the one designated RV 589, the one that begins with those unforgettable bouncing octaves, at least once before. This one is with his own Concerto Italiano, which comprises both original-instruments ensemble and singers (all Italian), and it doesn't differ all that much from the one he recorded with Concerto Italiano and a French chorus, Akademia Vivaldi: Gloria Magnificat. Both versions have the

fastest opening movement ('Gloria in excelsis Deo') that you are ever likely to hear. Somehow it works, although I don't know how the chorus and orchestra do it. (The 'Laudamus te' is almost as fast and its two sopranos get gold medals for making it believable at that tempo. And the chorus deserves praise for its beautiful and accurate singing in the fast 'Propter magnam gloriam tuam'.) This performance is different from the earlier version in that Alessandrini opens it with a work he has tacked on, 'Ostro picta, armata spina', which is a two aria cantata for orchestra and soprano (sung meltingly by a member of the Concerto Italiano chorus, Monica Piccinini). He offers rather tortuous reasoning for having done so, but I'm glad he did because it is simply beautiful. But the real reason for buying this disc is the performance of the second of Vivaldi's Glorias, designated RV 588. And that's because Sara Mingardo, surely one of the most talented of any current coloratura contraltos, sings in four of its solo movements. Her chocolate-syrup voice is perfect for this music. This is not to say that the orchestra, chorus and other soloists don't do a marvelous job; they do. But it is Mingardo's contribution that makes this performance really stand out. A strong recommendation. Scott Morrison

Vivaldi doesn't get as much respect as his contemporaries Bach and Handel, but the ongoing Vivaldi Edition from Naxos may be changing that perception. While introducing us to many superb but little known works by the Red Priest, it is also offering new perspectives on familiar ones, such as the Gloria RV589. This recording also includes the lesser known Gloria RV588. In addition, both Glorias are prefaced by solo motets that, according to conductor Ricardo Alessandrini, were designed to "enrich" and "decorate" the main musical event--"Ostra picta" ("Crimson-hued rose") and "Jubilate, O amoeni chori" ("Rejoice, O delightful choirs"). Contralto Sara Mingardo deservedly gets star billing here, but the other soloists are also fine, especially soprano Monica Piccinni, who sings "Ostra picta." The singers and players of Concerto Italiano, under Alessandrini's direction, also deliver the vibrant, high-quality performances that we have come to expect of them in the baroque repertory. They make Vivaldi's well-known Gloria seem new and fresh.

This disc, well recorded in 2009, brings together Vivaldi's two settings of the Gloria which are both introduced by linked works. Alessandrini takes a characteristically swift view of these works and makes use of outstanding soloists, choir and orchestra to achieve performances that thrill. The informative booklet notes makes the point that, in Vivaldi's time, religious works were only differentiated from operatic works by using a Latin, that is religious, text. The other musical elements such as drama and display were very similar and it was expected that visiting performers of operatic

repute would be given ample opportunity to demonstrate their virtuosity within religious works. In this case there are two singers of considerable note who are highlighted. Those are the soprano Monica Piccini who is featured in the more regularly performed Gloria RV 589 and its introductory two arias and recitative. This latter trio of pieces leads without a break into the Gloria. The other featured soloist is the contralto Sara Mingardo who is mostly featured in the earlier and less well known Gloria RV588 plus the introductory solo. Of the two Glorias, the second is more outgoing with more opportunities for display both vocally and instrumentally. The earlier Gloria is a more subdued piece, relatively speaking. On this disc they both receive fleet performances of verve and excitement. Although it will be the second Gloria that most listeners will be familiar with, all the rest of the music on the disc is well worth hearing and will give pleasure, particularly when heard in such skilled and distinguished performances as these. I would suggest that this disc will appeal to any collectors who enjoy the usual Gloria and, given the exhilarating approach to the works, this disc may also astound those who are more used to more sedate pacing.

BOUGHT THIS RECORDING PRIMARILY TO LISTEN TO AND MEMORIZE WHILE OUT OF TOWN AND NOT ABLE TO REHEARSE WITH THE CHOIR. WAS SO TAKEN WITH THIS PARTICULAR RENDITION OF VIVALDI'S BEAUTIFUL GLORIA, I HAVE PLAYED IT NUMEROUS TIMES JUST BECAUSE I ENJOYED BOTH VOCAL AND INSTRUMENTAL PERFORMANCE.

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