

BRILLIANT
CLASSICS

GIOVANNI FILIPPO MARIA DREYER

SACRED MUSIC

Rossana Bertini, Elena Cecchi Fedi sopranos

“Le Tems Revient” · “Baroque Lumina”

Giacomo Granchi concertmaster

Giacomo Benedetti conductor

Giovanni Filippo Maria Dreyer 1703-1772

Sacred Music

Verbum Caro a due Soprani

Soprano 1 & 2, cello, violone and organ

1. Adagio 2'03
2. Allegro moderato 1'33

Domine ad adjuvandum a 4 con Gloria a Canto Solo

3. Largo *Choir, cello, violone
and organ* 1'17
4. Affettuoso *Soprano 1, cello,
violone and organ* 2'05
5. (Sicut erat) *Choir, cello, violone
and organ* 0'19
6. Allegro *Choir, cello, violone
and organ* 1'38

Inno a 4 voci per San Filippo

7. (O Dive) *Alto, choir, violins,
viola, cello, violone and organ* 2'19
8. Andante *Soprano 2, violins,
viola, cello, violone and organ* 2'14

9. Allegro *Choir, violins, viola,
cello, violone and organ* 0'41
10. (Beata Trinitas) *Alto, choir, violins,
viola, cello, violone and organ* 2'29

Salmi Brevi à 4 voci con Strumenti (1740)

- Choir, violins, viola, cello, violone
and organ*
11. Domine 1'21
 12. Dixit 3'30
 13. Confitebor 4'00
 14. Beatus 4'08
 15. Laudate pueri 3'47
 16. Laetaus sum 4'00
 17. Nisi Dominus 3'56
 18. Lauda Jerusalem 4'39
 19. Laudate Dominum 1'45
 20. Credidi 4'35
 21. Magnificat
organ and harpsichord 5'11

Rossana Bertini *soprano 1* · Elena Cecchi Fedi *soprano 2*

“Le Tems Revient” · “Baroque Lumina”

Giacomo Granchi *concertmaster and primary source researcher*

Giacomo Benedetti *conductor*

Rossana Bertini *soprano*

Elena Cecchi Fedi *soprano*

“Le Tems Revient” vocal ensemble

Letizia Padrini *soprano* (solo on tr.12-13, 16-18, 21)

Elena Mascii *soprano* (solo on tr.11, 14, 15, 19-21)

Elena Coscia *alto*

Niccolò Landi *alto* (solo on tr.7, 10-21)

Neri Landi *tenor*

Luca Mantovani *tenor* (solo on tr.12-18, 20, 21)

Francesco Foppiani *bass*

Andrea Berni *bass* (solo on tr.12-18, 20, 21)

“Baroque Lumina”

Giacomo Granchi *violin*

(1st violin on tr.11-21)

Paolo Cantamessa *violin*

(1st violin on tr.7-10)

Manuela Masenello *viola* (tr.7-21)

Jean Marie Quint *Baroque cello*

Petru Gabriel Horvath *violone*

Alessandra Artifoni *organ* (tr.1-2, 5, 7-20) and *harpsichord* (tr.21)

Cecilia Iannandrea *organ* (tr.3-4, 6, 21)

Giacomo Granchi *concertmaster and
primary source researcher*

Giacomo Benedetti *conductor*

Instruments:

P. Cantamessa's violin: Sebastian Klotz
(1742) - Mittenwald

G. Granchi's violins: Carlo Antonio
Testore (1743) and a Barabas Menyhert
(1700)

Viola: Anonymous early '900

Cello: Peter Wamsley (1735) - Londra

Violone: Anonymous '900, restored by
master luthier G. Pierozzi

Positive organ: Steinmann (1969) -
Vlotho

Harpsichord: Taskin, copy by
Dautreigne (Maene) - (2015) Bruges

First recordings

Giovanni Filippo Dreyer

He was an 18th-century singer and composer, who achieved a certain fame during his life, although, despite this, his biography and career can be retraced only by joining the dots of the events found in documents scattered across different archives – some in Italy, others in Russia – since a complete memoir was never written. He was born in Florence in 1703 in a family of musicians, apparently of German origin, and was thus nicknamed “the little German”. Since a very young age, he proved to have a stunning voice, and so, to preserve it for as long as possible, his parents decided to castrate him. He then began a magnificent soprano career that saw him tread the stages of many Italian theatres. The first testimony of his activity is in Veterbo, in 1721, as performer of the “Costanza in cimento”, by an unknown author. The notoriety he obtained brought him to the titles of the news when his name appeared on the *Chracas*, the Roman bulletin: “*May 22, 1723 Gio, Dreyer Musician compromised by the state of his tonsils, which impeded him from speaking; and due to the arrival in Rome of Francesco Zigiotta Vincentino Cirusico, under the Protection of Monsignor Cornaro, was subjected to a difficult operation to cut off said tonsils, which was perfectly executed, and the Musician is now free of said impediment.*” Dreyer was in Rome to impersonate Orizia in the absolute debut of the opera “*Ercole su'l Tremodonte*” by Antonio Vivaldi. Thereafter, he began his international career and remained in Breslau until 1726, where he was not only as a singer, but also as composer and a businessman. In Breslau, he was noticed by the agents of the Russian Imperial Court, who invited him and his brother Domenico, an oboist, to join other Italian musicians in Moscow at the Court of the tsarina Iovanovna, whose goal of importing Italian artists fit into a broader political and cultural design that focused on the imitation of the splendour of Western courts, where the presence of art comedians had become customary for centuries. From “Letters and relations of monsieur Le Fort from Moscow and St. Petersburg to monsieur Lagniaz 1730 – 173...” we learn that Dreyer’s salary was of 1200 roubles, while that of his brother amounted to just 500.

The Italian musicians and comedians were substituted periodically, and, on several occasions, the Dreyer brothers were tasked to travel to Italy and seek out new talent. On the last of these trips, documented by passport records, dated October 2, 1735, the brothers stopped in Prague, as usual, where a regrettable event occurred that forced Dreyer to hastily return to Florence and find refuge at his paternal home; the reasons and details of said event remain unknown. An anonymous manuscript kept in the archives of the Musical Chapel of SS. Annunziata in Florence tells the story of an old friar, who had known Dreyer at a young age and already spoke of the contrasts he had with a powerful local authority. The English author Charles Burney met Dreyer on September 8th, 1770, a solemn festivity at SS. Annunziata, and in his “*The Present State of Music in France and Italy*” he wrote that he appreciated the music that was performed on such occasion, in particular a Motet specifically composed and conducted by Dreyer. At the end of the functions, he approached and amiably spoke with him for some time. Dreyer told Burney of his experience at the Russian Court and of his need to return to Florence because “he had indulged too much in the favours of a member of high society.” Burney remembers him as very intelligent and cordial. After a brief period spent at his paternal home, Dreyer decided to ask the Servants of Mary of SS. Annunziata to welcome him in convent. The choice probably fell on that Florentine sanctuary also thanks to the fame that this Musical Chapel had acquired in the centuries: a true point of reference for the Florentine musical life. The first documented organ in Florence was built in that church in 1299 by friar Petruccio. In the 1300s Father Andrea dei Servi was one of the protagonists of the *Ars Nova* and his compositions are conserved in the Squarcialupi Codex at the Laurentian Library in Florence. In 1438, the friars of the SS. Annunziata recruited the Flemish madrigalists following the Council Fathers and forced them to teach not just the friars but also the lay people, thus creating the first music school. When Dreyer arrived in Florence, the Musical Chapel had reached a great degree of perfection and had seen the succession of highly renowned composers, such as Alessandro Scarlatti, who in

1702 personally conducted his compositions in honour of the Grand Duke Cosimo III and of his son Ferdinando. The admission to the convent is documented by a notary act that was transcribed in the convent's records:

March 12, 1737, Clement XII Supreme Pontiff and Francis III Grand Duke of Tuscany Contract For the present public instrument as personally appears in front of Reverend Monsignor...

Giovanni Filippo Dreyer immediately joined the Musical Chapel of said basilica, and became its Maestro in 1738, following the death of his predecessor, Father Giovan Battista Biscardi. Several are the "memories" contained in the convent's Book of Remembrances that recall both his executions and his compositions:

In 1740, Dreyer composed an anthology of short Psalms of simple execution, destined to the teaching of new singers. At the start of the manuscript there is a dedication signed by him, which makes us believe that it was his intention to print said Psalms.

In the books of memoirs, there are many of his executions and music, and I cite a specific one in honour of the Grand Duke of Tuscany:

September 20, 1745, The news that the Grand Duke of Tuscany has been elected Emperor of Germany with the name of Francesco I has arrived to Florence. Solemn festivities, illumination. The Vesper "a nove parati" was played, followed by very selected music and by several instruments, both string and wind, and at the Magnificat the whole church was lit up. The Sacred Image was uncovered and the Hymn Ave Maris Stella was tuned, after that it was coated on sight by an infinite crowd that had gathered, after all this the solemn Te Deum was sung and followed by another selection of music, and by a variety of instruments directed by P. Gio:Filippo Dreyer our Chapel Master and with the Oration Pro Imperatore the sacred function attended by 70 grenadiers was closed with an applause.

As we have been able to learn by the act of renounce, Dreyer had assigned to his brother the management of both the inherited goods and those earned thanks to his career as an artist. From these, he constantly withdrew the resources to pay the professional musicians that joined the Musical Chapel. Moreover, he also contributed with many donations.

At 66 years old, Dreyer was showing signs of illness and was occasionally substituted by Bartolomeo Cherubini, a pianist and father of the famous Luigi, who had proved to have a precocious talent for music and, at the age of 10, after that the father had taught him what he could, his schoolings were assigned to Bartolomeo Felici, an organist at SS. Annunziata and considered to be the best music teacher and unrivalled maestro of counterpoint in Florence. To the austere teachings of Felici, Dreyer probably added the brilliance of his music, which was affected by his past experiences in theatre and court. At the age of 13, Luigi Cherubini had already composed his first mass, and, in the following years, his compositions grew and were executed at SS. Annunziata.

In the memory below, we have the confirmation of the generous contribution Dreyer made to cover the necessary expenses for the salaries of the musicians:

December 25, 1772, with the usual magnificence the recurring Holy day of Christmas was celebrated and, persisting in the indisposition of Father Dreyer Chapel Master, just as in past years, the Music was directed by Mr. Bartolommeo Cherubini, and created with the same customary copy of instruments and voices, as the Convent had done, with approval of the Discretorium, to compensate the costs of the Music that, in the past years, was covered thanks to the personal deposits made by Father Dreyer.

After the death of Giovanni Filippo Dreyer, the memorialist bequeathed his obituary in the Book of Remembrances of April 13, 1772.

Dreyer's compositions were executed even after his death, as can be assumed from the following annotation:

September 22, 1782, This morning on the Organs of our Church the solemn Mass was carried out in Musica dè Dolori, with the Stabat Mater by Pergolesi in 4 voices reduced by our beloved Father Gio:Filippo Dreyer, and sung by a famous Contralto of Via della Pergola, by Tenor Angiolini, by Bass Gherardi, and by Soprano Andrea Martini, known as the "Senesino". The Music bars were all played by our Father Luigi Braccini, who can now be said the true Chapel Master, following the aforementioned Father Dreyer, with the due differences, and the Mass was sung by Father Maestro to embellish the function, wearing what is customary in no other day than that of Festivity.

© Prof. Paolo Piccardi

Renaissance of a repertoire

The release of this first album entirely dedicated to recovered and novel compositions has been a thrilling adventure. A journey that started over a decade ago, when I had the fortune and the privilege of accessing the musical library of the Basilica of SS. Annunziata in the heart of Florence. As a violinist specialised in early music, I was entrusted by Prof. Paolo Piccardi – in agreeance with Father Alessandro Greco OSM and with Father Superior Alessandrini, who I sincerely thank – to restore a voice to a repertoire that had been laying in the archives of the Basilica and was almost entirely forgotten. This marked the start of a musical venture that I wanted to share with friends and colleagues who are specialised in baroque repertoire and are careful to the philological execution. A shrine of wonders that, for centuries, was cared for with love and devotion by the Friar Servants of Mary until November 4th, 1966, when a catastrophic flood brought Florence – and its artistic heritage

– to its knees. Our precious library was also hit, with the loss of hundreds of rare and original handwritten manuscripts. Since then, an enormous work was carried out to research and reassemble the pages battered by the fury of the waters, which were catalogued and digitized; although, unfortunately, many musical texts were irrevocably compromised or misplaced. An effort sustained by the Friar Servants, and in particular by Father Alessandro Greco OMS, with the support and competence of the academic Prof. Paolo Piccardi, who with tireless love and commitment conducts a work of research and safeguard of the library.

Inside the complex of SS. Annunziata is the Chapel of St. Luke, also known as "*Cappella dei Pittori*" (Chapel of the Painters); a true compendium of beauty that is home to frescoes by artists such as Vasari and Pontormo, just to cite two, and where, every 18th of October is officiated the solemn Mass for the festivity of Saint Luke, the patron saint of artists. The Chapel pertains to the Academy of the Arts of Drawing, the most ancient Academy in the world, founded by Cosimo I dei Medici, and which saw Michelangelo Buonarroti as its first academic. President Luigi Zanghieri had already found and published documents that showed how, since 1563, said celebrations were accompanied by great festivities with vocal and instrumental music, and the participation of many musicians and choirs formed by both religious people and common folk. Since 1685, another company called "*Cappella dei Musici*" (Chapel of the Musicians) was also active at the Basilica of SS. Annunziata, thus indicating the presence of an articulate instrumental system. This tradition continued for some time to then be completely abandoned. Thanks to this precious information, I worked to recreate the celebration of Saint Luke with a renewed musical component, tapping directly into the manuscripts of the musical library. Thus, as of 2010, the solemn festivities have witnessed the recovery of this ancient tradition, a duty for which I have been nominated as honorary academic of the Academy of the Arts of Drawing.

These are the premises that led me, after choosing repertoire and period, to focus my attention on a nearly forgotten composer: Giovanni Filippo Dreyer (Florence,

1703 – 1772), and I was further intrigued by the words of Charles Burney from his “The Present State of Music in France and Italy”, in which the author says to have met him personally in 1770. His “Short Psalms for 4 Voices or Instruments”, with a strikingly exceptional musical quality and executed here for the first time, were fortunately amongst the best kept and restored manuscripts, and showed a clear and sure writing in the paginated scores that immediately captivated me. His attitude to teach and his intention to broaden the musical practice even to the less prepared can also be deduced by another great manuscript, still consisting of Psalms, although this time of simple execution, as he mentioned in a lovely premise that I quote:

Dear Reader “In the composition of these Psalms, I had no other reason than that to simplify the use and practice of our Chapel for Beginners, who have not yet perfected the science of Music. I hope that the greatest Art Masters will not despise this effort of mine – whatever it may be, if they make it to the end – which I have put into these compositions, or in other words a guide to facilitate. Brevity, and commodity of the cantors. Not all foods are fit for all stomachs. Milk is fed to Children, while a more nourishing meal is made for Adults, and the Robust. Live happy as I declare myself.”

A very interesting character, in fact, whose life and activity are still concealed by mystery. There is still lots to discover to retrace his history, especially with regards to his relationship with Dresden and with the Court of Russia, where he achieved great notoriety. Certainly, we must pay closer attention to his passage through Prague, from which, for causes that are still unclear, he had to flee and quickly return to Florence to his paternal home, to then be accepted by the friars of SS. Annunziata and where, thanks to his musical talents, he was soon nominated Chapel Master, a role that he would hold until his death.

“After the death of Giovanni Filippo Dreyer, the memorialist bequeathed his obituary in the “Book of Remembrance”:

April 13, 1772

On this day, at about 2pm, the Lord was pleased to call to Him our notable Father Gio: Filippo Dreyer, Chapel Master. After singing in his Youth with applause in some of the main European Courts; at 33 years old, he returned to his Homeland and wore our Religious Gown and was well welcomed for his talents to direct our Chapel, and its Music; his role began a few months after his Profession, following the death of his Predecessor, Father M.tro Biscardi. Said role was carried out for 30 plus years with inexplicable décor, both for the many compositions he created and for the vivacity of leading the Music, and the Chapels, and also for reducing the Solemn Functions, especially that of Holy Christmas, at the expense of his own Deposits to a magnificence much greater than what had been done before (...).

(from “Biography of Giovanni Filippo Dreyer”, curated by Paolo Piccardi).

The vocal and instrumental system of the selected tracks is diverse, ranging from a soloist voice accompanied by a figured bass to a complete apparatus that includes 2 violins, viola, violoncello, violone, harpsichord, organ, a choir of eight voices, two solo voices and a conductor with whom we established the guidelines.

The work of this initial phase has been very complex. At first, we had to digitize the manuscripts for obvious conservation and preservation reasons. Then, they were transcribed and corrected in the presence of clear copying errors. Finally, preliminary soundtracks were generated, and the emotion evoked by listening to them for the first time was unreal for both me and the conductor, Mr Giacomo Benedetti, with whom I shared the project, as we enjoyed a music, a thought, an identity that nobody had been dialoguing with for centuries.

The journey has begun...

© *Giacomo Granchi – concertmaster and concept & repertoire selection*

Padre Dreyer: musical form and compositional style

In 1740 Dreyer composed an anthology of *Salmi Brevi à 4 voci con Strumenti* (Short Psalms for four voices with Instruments) whose autograph manuscript is conserved at Santissima Annunziata. The musical style of the eleven psalms (composed for vespers) is close to that of the Neapolitan school, with a distinction between the vocal part and the orchestral accompaniment. The harmonic writing is broad, clear and expressive, such as to be appreciated by the general public and not only by a small circle of specialists. These psalms have never been published because the congregation's rules forbade the diffusion of the compositions outside the church, which was the only place where they could be performed. The motet *Verbum caro* for 2 sopranos is divided into two sections, an *Adagio* and *Allegro moderato* (*Stella sole*). The contrapuntal dialogue between voices and basso continuo alludes to the seventeenth-century ambiguity between modality and tonality, although the composition as a whole is in full tonal style, with a skilful and suggestive use of dissonances and chromaticisms linked to the text's semantics.

The motet *Domine ad adjuvandum* presents a more archaic musical style. The text is divided into four sections: 1) the *Domine ad adjuvandum* is characterized by a homorhythmic choral part accompanied by basso continuo; 2) the *Gloria Patri* is a solo-voice aria with basso continuo of a more intimate and virtuosic colour, with a typically seventeenth-century structure; 3) the *Sicut erat* is a short homorhythmic choral section with basso continuo; 4) the *Et in secula seculorum* is a five-voice counterpoint (four vocal parts and the fifth instrumental part) inspired by the polyphonic tradition of Renaissance taste. The knowledge of Renaissance polyphony at Santissima Annunziata is confirmed by Charles Burney in *The Present State of Music in France and in Italy*: "He [Padre Dreyer] says, that the music of Palestrina is used here [at Santissima Annunziata] on all days, except festivals".

The *Inno a 4 per San Filippo* is a motet with a tripartite structure dedicated to the Florentine Filippo Benizi, a religious of the Order of the Servants of Mary (OSM), proclaimed saint in 1671. The three sections into which the composition is divided are:

1) a piece in ternary time (*Allegro?*) of joyful character, characterized by an alternation between soloist and choir, strings and continuo; 2) an *Andante* of intimate nature and of great expressive value with solo voice, strings and continuo; 3) an *Allegro* with an homorhythmic writing of the choir part accompanied by strings and continuo.

In his early works Dreyer used an ensemble limited to strings and basso continuo (choir organ, theorbo, violone, cello). However, one must consider that the papal directives of the seventeenth century prohibited the use of wind instruments in the church; a veto that gradually weakened over time. This number of instruments is confirmed by the inventory of the basilica. Moreover, from a document in the archives dated April 16, 1746, we learn that the harpsichord (together with theorbo, violone and cello) was used only during Holy Week to replace the rich sound of the organ. Whereas during major festivities both instruments were present. From the accounting records held in the archives, we also know that the chapel's singers were men and that they were evirated for the high vocal registers.

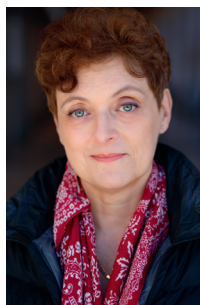
Dreyer was one of the founders of the *Congregazione di Gesù, Giuseppe e Maria posta sotto la protezione di Santa Cecilia*, of which he was also Kapellmeister from August 1771 to April 1772. The confraternity, founded in 1714, counted among its members the most important musicians of the city and had charity purposes. Its seat was at the *Compagnia di San Niccolò del Ceppo* in Florence.

At the age of 66 the composer, who was showing signs of illness, was occasionally replaced at the direction of the music chapel by Bartolomeo Cherubini, father of the famous Luigi, who at the age of 10 was entrusted to the teaching of Bartolomeo Felici, organist of the Santissima Annunziata, known to be an unparalleled master of counterpoint in Florence. On April 13, 1772 Father Filippo died in his convent room next to his harpsichord, a work of "Witi de Trasuntinis" of 1563 currently preserved in the museum of the Academy of Fine Arts in Florence.

© Giacomo Benedetti – conductor

Rossana Bertini has collaborated with some of the most accredited maestros specialized in the baroque repertoire, such as R. Alessandrini, F. Biondi, A. Curtis, E. Gatti, R. Gini, G. Bezzina, M. Gester, G. Garrido, F. Bonizzoni, F. M. Sardelli, D. Fasolis, C. Cavina and has performed in the United States of America, Japan, Israel, South America and all over Europe. She has made recordings for Glossa, Tactus, Arcana, Dynamic. She has also took part in radio broadcasts for RAI, Radio France, WDR, ORF, BBC, RTSI.

Specialized in the madrigal repertoire, after having been part of Concerto italiano and La Venexiana, in 2009 she founded La Compagnia del Madrigale.



Elena Cecchi Fedi graduated in organ, singing and vocal chamber music.

She has sung in Italy and abroad for prestigious institutions and associations such as Teatro Regio in Turin, Teatro Massimo in Palermo, Teatro Verdi in Pisa and Teatro Vittorio Emanuele in Messina.

She has performed at the festivals of Innsbruck, Bruges, Beaune, Ambronnois, Accademia Chigiana, S. Cecilia, Utrecht and Rotterdam, singing under the guidance of F. Brüggen, A. Curtis, C. Rousset, A. Fedi, A. De Marchi, F. M. Sardelli, P. Van Heyghen.

She has recorded for the following record labels: Virgin Classics, Opus 111, Hyperion, Glossa, Tactus.



The vocal group “**Le Tems Revient**” was founded in January 2017 by amateurs/singing students who are passionate about Renaissance and Baroque music.

The name refers to the motto written on the device that Lorenzo the Magnificent exhibited in the jousting of 1469.

The repertoire focuses on sacred music from the Middle Ages to the 18th century.

The group provides liturgical service at the Church of Saints Michael and Gaetano and the Basilica of San Miniato al Monte in Florence

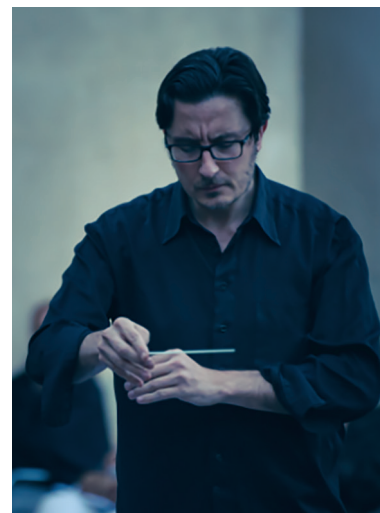
They took part in the Millennium Festival of San Miniato and the concerts-à-boire of the International Festival of Renaissance Music “Floremus”.

They also collaborated with Maestro P.L.Retat in French Baroque sacred music concerts.



The recently formed instrumental ensemble “**Baroque Lumina**” brings together renowned musicians specialised in baroque music, who have collaborated with the most well-known orchestras of the field, with foundations and theatres in Italy and abroad.

Graduated from the State Conservatory of Buzzolla in Adria, **Giacomo Granchi** followed several high-level courses for violin and for chamber music in Veneto and Liguria, as well as advanced courses for orchestra promoted by the Region of Tuscany. He actively collaborates with numerous Italian orchestras. He studied “Baroque Execution” with M° E. Casazza and collaborated with the Maestri A. Fedi and D. Bellugi in many productions of the Department of Ancient Music of the Cherubini Conservatory in Florence. He followed the courses of “Maggio Formazione” in “Baroque Execution and Practice” and collaborates with Festivals and groups specialised in early music. He performed in duos, trios and as a soloist in different museums and institutions of the City of Florence and across Europe. He further studied “Baroque Practice” with Maestros B. Hoffmann and F. M. Sardelli. In 2016 he was prized with the Award for the Florentine Arts in the World for “Musical Arts”. He is the Chapel Master of the Archconfraternity of Parte Guelfa, honorary academic and member of the Music and Entertainment Committee at the Academy of the Arts of Drawing.



Giacomo Benedetti graduated in Organ, Organ Composition and Harpsichord at the Conservatory “Luigi Cherubini” in Florence, then he accomplished the Post-Gradum in Ancient Organ at the P.I.M.S. in Rome always with honor; he studied Composition and Conducting.

He also studied in Italy and abroad with F. M. Sardelli, T. Koopman, G. Leonardt, A. Fedi, W. Zerer, F. Hass.

He performs as Organist and Harpsichordist in Italy and abroad in important festivals such as Amici della Musica, Teatro del Maggio Musicale Fiorentino, Accademia Chigiana, Japan, U.S.A., Mexico, Germany, Poland, France, Finland, Malta. He has played for the Bavarian Radio in Munich.

He is Kapellmeister in Santa Felicita a Ponte Vecchio Church and in San Miniato

al Monte Basilica both in Florence.

He is a member of the artistic committee of the International Organ Academy in Pistoia.

He is president of the musical association K.O.F., which promotes ancient music by hosting renowned performers and young musicians; since a few years it has a partnership with the Ancient Music section of the Maggio Musicale Fiorentino Theatre.

He has recorded with Brilliant, Tactus, Bongiovanni, Da Vinci Classics, Pan Classics.



Italian notes and sung texts available at Brilliant Classics website

*We sincerely thank:
the friars of the basilica of Santissima Annunziata in Florence
for the concession of the musical material,
the parish of Santa Felicita and San Giorgio and
Massimiliano dello Spirito Santo alla Costa in Florence,
in particular to the parish priest Don Gregorio Sierputowski
for the concession of the premises of the parish;
professor Paolo Piccardi for the concession
of the biographical material;
doctor Cecilia Iannandrea, professor Andrea Granchi,
doctor Elena Abbado and professor Biancamaria Brumana
for the collaboration.*

*Special and heartfelt thanks to
Marion Castelbarco Albani
for allowing us to implement this initiative*

This album is the result of the will of all the components considering the great difficulties deriving from the COVID 19 pandemic situation with the great restrictions and problems of logistics and interaction with the group.

Recording: 11-13 June 2021, Church of San Giorgio e Spirito Santo alla Costa, Florence (FI), Italy
Producer, sound engineer, mixing and mastering: Giovanni Caruso
Cover: photo by Marco Pranzini
Artist photos: Erika Rubino and Loris Di Leo (Benedetti)
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