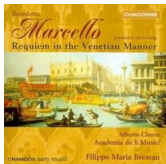


Benedetto Marcello - Requiem in the Venetian Manner (1999)

Written by bluesever

Wednesday, 19 January 2011 10:13 - Last Updated Sunday, 09 February 2014 14:19

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1. *Campane da morto (Death Bell): Campane da morto (Death Bell)* - Marisa Pugina 0:25
2. *Organ Sonata in G minor Francesco Moi* 5:04
3. *Introitus: Requiem aeternam* - Filippo Maria Bressan 4:29
4. *Introitus: Kyrie I and II* - Filippo Maria Bressan 4:18
5. *Introitus: Christe* - Filippo Maria Bressan 2:50
6. *Introitus: Kyrie III* - Filippo Maria Bressan 5:38
7. *Sequentia: Dies irae* - Elena Biscuola 1:25 [play](#)
8. *Sequentia: Quantus tremor* - Paolo Costa 0:39
9. *Sequentia: Tuba mirum* - Elena Biscuola 1:11
10. *Sequentia: Mors stupebit* - Paolo Costa 1:52
11. *Sequentia: Liber scriptus* - Mauro Collina 2:45
12. *Sequentia: Rex tremendae* - Paolo Costa 0:59
13. *Sequentia: Recordare* - Elena Biscuola 3:16
14. *Sequentia: Qui Mariam* - Paolo Costa 0:44
15. *Sequentia: Preces meae* - Mauro Collina 1:16
16. *Sequentia: Inter oves* - Marco Scavazza 0:51
17. *Sequentia: Confutatis* - Walter Testolin 0:55
18. *Sequentia: Ora supplex* - Paolo Costa 1:37
19. *Sequentia: Lacrymosa* - Elena Biscuola 3:39
20. *Offertorium: Offertorium: Domine Jesu Christe* Marisa Pugina 5:44
21. *Organ Sonata in G minor Francesco Moi* 3:06 [play](#)
22. *Dulcis Jesu Mater cara: Dulcis Jesu, Mater cara* - Filippo Maria Bressan 3:00
23. *Dulcis Jesu Mater cara: In stellarum Regina* - Walter Testolin 1:08
24. *Dulcis Jesu Mater cara: In isto mundo labili* Filippo Maria Bressan 4:00
25. *Communio: Communio: Lux aeterna* Filippo Maria Bressan 0:35
26. *Communio: Communio: Requiem aeternam* Elena Biscuola 1:40

Academia de il Musici:

Walter Testolin, Vincenzo di Donato, Paolo Costa, Marisa Pugina, Mauro Collina,
Barbara Zanichelli, Elena Biscuola, Marco Scavazza
Filippo Maria Bressan – conductor

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From all great composers Benedetto Marcello (1686-1739) is one of the most underrated and underrecorded ones. A compatriot and rival of Vivaldi, Benedetto Marcello was praised for his musical language - generally more strict and at times also more innovative than by Vivaldi - and for the density of his writing. After having looked in vain for Marcello's beautiful Miserere, I discovered this wonderful CD. It is a reconstruction of Marcello's Venetian Requiem which was thought lost. Some of Marcello's survived pieces are written in an ascetic manner (a vocal line plus minimal instrumental support), but this one is a large-scale work where Marcello's rich fantasy and his sense of form correlate with a wide palette of orchestral and vocal resources.
–Anton Zimmerling

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