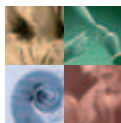


ARS ARTEM SALVAT

ENGLISH TEXT



FONDAZIONE
PRO MUSICA E ARTE SACRA®

WITH THE SUPPORT OF THE PRESIDENT OF THE ITALIAN REPUBLIC

AND UNDER THE AUSPICES OF

the Senate
the Chamber of Deputies
the President of the Council of Ministers
the Ministry of Cultural Heritage and Activities
the Ministry of Interior – Central Head Office for the Administration
of the Fund of Religious Buildings

the Pontifical Council for Culture
the Pontifical Commission for the Cultural Heritage of the Church

the Latium Regional Council
the Prefect of Rome
the City of Rome
the Province of Rome
the Roman Chamber of Commerce

the Italian State Tourist Board ENIT

**The medal that
H.E. Mr Giorgio
Napolitano,
President of Italy,
has presented as
a prize for the
Ninth
International
Festival of
Sacred Music
and Art in token
of his
appreciation.**

**13 ott. 2008
Basilica
di S. Paolo
fuori le Mura**



THE NINTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

IS DEDICATED TO HIS HOLINESS BENEDICT XVI IN THE FIFTH YEAR
OF HIS PONTIFICATE

During the fifth anniversary of Benedict XVI's call to continue Peter's role in the Church it is beautiful to listen to the words that welled up in the heart of the Holy Bishop Thomas Becket who wrote in long ago 1165: *"The Roman Church remains the head of all the Churches and the source of Catholic teaching. Of this there can be no doubt. Everyone knows that the keys of the Kingdom of Heaven were given to Peter. Upon his faith and teaching the whole fabric of the Church will continue to be built until we all reach full maturity in Christ and attain to unity in faith and knowledge of the Son of God"*.

From the Introduction to this book by Cardinal Angelo Comastri (see page 247).



13 ott. 2008
Basilica
di S. Paolo
fuori le Mura

ART, PATRONAGE AND CULTURAL TOURISM FOR THE ETERNAL CITY



Dr. Gianni Letta

It is enough to glance, even quickly, at the list of what has been put into action during the mere eight years since the foundation of the *Fondazione Pro Musica e Arte Sacra*, in order to understand that it is possible to accomplish feats in the world of sacred art and its restoration and preservation that were considered impossible or improbable but a few years ago. The secret is simple: the only thing necessary is for men and women who, strongly certain of a value as important as that of sacred art, to convince other men and women to collaborate and to help save this tradition, through important acts of patronage. And that is exactly what has happened.

In order to understand the importance of what has been accomplished, it suffices to consider the twelve large restoration projects that range from the Vatican Necropolises to the German Chapel of the Pontifical Sanctuary of the Holy House of Loreto; from the Chapel of Sextus V to the Borghese statue of Pope Paul V; from the Tamburini organ in the Basilica of St Ignatius of Loyola to the apartment of Pope Julius II. To all this can be added the extremely significant international Festival of Sacred Music and Art which brought back to Rome the necessary and expanded space for reflection on these topics which, one might add, had been missing from the Italian cultural scene for some time. The Foundation's concerts are events that leave a deep impression, for just how extraordinary they truly are. This is not the opinion of the author, but rather an objective review that these cultural events evoke every single time they occur. Among them was the unforgettable world premiere Of the Mass "*Speravi in te Domine*" by the modern Austrian composer Hubert Steppan, dedicated to Pope John Paul II, on the occasion of his 85th birthday and a short time after his death.

During another time in history, patronage was associated with a certain characteristic, that of magnificence: both in the sense of magnanimity, of the generosity of those whose contributions made the work possible, as well as in the sense of grandiosity, of the great worth and beauty of the works that came about. I believe that, in the case of the *Fondazione pro Music e Arte Sacra*, this identification of patronage with magnificence has once again become the reality.

If it can be expressed in this way, then, in occupying itself with sacred art and music, the Foundation goes to the centre of the West's very heart. The aesthetic dimension is, in fact, central to our tradition. Music and art are essential components of this historico-cultural tradition. But our West is also the Christian West and, therefore, sacred art and music constitute the deepest core of this tradition: it belongs to everyone but it was born from beliefs and cultures that are identifiable in large part as Christian. Undertaking the restoration and preservation of these artistic and cultural testimonies; working diligently towards the reanimation, the kindling of devotion for the sacred in its various forms and traditions; becoming promoters of a pedagogy of beauty: these are the principal objectives of the Foundation.

It is not by chance, as I recalled above, that the Foundation has occupied itself with interventions in the interior of four Papal Basilicas of Rome. These monuments make reference to the history of the Church who came into being in Rome, and who has turned Rome into a completely irreplaceable city. Working towards these ends is not only a question of physical recuperation of pieces of history but it also means working so as to be sure to not lose the meaning of what is being passed down to us. If I may dare, I would say that the work of the Foundation promotes the conservation and the transmission

of a true and proper spiritual patrimony: the patrimony of Rome, the patrimony of the Christian West.

The activities of the Foundation hold important value by way of cultural tourism for the city of Rome and thus for Italy. Its concert events draws audiences from France, Spain and Germany, and likewise can be said for the visits that such foreign citizens make to the places and monuments that are restored. It is a tourism of calibre. For it entails a certain calibre regarding the tourists who participate and, consequently, regarding the quality of the places that welcome them. In addition, it is the kind of tourism which, since some time ago, has become both necessary and urgent for the city of Rome. The Foundation, in its work, promotes this tourism with concrete facts and actions, not merely intentions.

It is indeed true that from one positive deed, there generates a series of positive effects that often go beyond the intentions of the person who himself or herself performed that deed. This is the case for the Foundation which, in doing what it set out to do, creates a virtuous circle, among which cultural tourism is one of the principal factors.

The Founder and President General Dr. Hans-Albert Courtial is not only a great and contemporary Patron but also an Ambassador of Rome to the world: the Ambassador of Christian Rome. The contents of the work that Hans-Albert Courtial has conceived and carried out as his true and proper “mission”, are what, since 2002 – the year of the birth of the Foundation – have animated Rome and have shared for the first time facts and values as yet unknown to the world. The praise, appreciation and gratitude for the projects that have been carried out are merited by the extraordinary results of the work itself. I myself owe an expression of my sincere gratitude, also on behalf of the Italian government, and all the best wishes for many more years of progress along this path, while always increasing the quantity of activities performed, given that the quality is already at such a very high level: anything better would be impossible! Thank you.

DR. GIANNI LETTA

*State Undersecretary to the Presidency of the Italian Council of Ministers
Member of the Foundation's Committee of Honor*

ADDRESS BY THE MAYOR OF ROME



Gianni Alemanno

The International Festival of Music and Sacred Art, being held this year for the ninth time, is a very important event in the Capital that enables an international public to attend the concerts of Sacred Music organized by the Fondazione Pro Musica e Arte Sacra in the Roman Papal Basilicas.

Because of the international standing of the protagonists and because of the deeply evocative places where the concerts are held, every year the Festival exalts the great patrimony of traditional religious music.

Thus the annual presence at the Festival of the Vienna Philharmonic, from 2002 to today, honours the Capital, as it is likewise honoured by the presence of so many other musicians who have had the opportunity to play some of the most sublime passages of sacred music in the marvellous Papal Basilicas.

As Sen. Dr. h.c. mult. Hans-Albert Courtial, Founder and General President of the Fondazione Pro Musica e Arte Sacra says, “the Foundation came into being to increase and spread knowledge of the precious repertoires of Sacred Music among the larger public, and to promote the preservation, care and restoration of cultural goods in the Papal Basilicas which are of religious and cultural interest to the world’s peoples”.

In this way music lovers come to Rome in large numbers to take part in this extraordinary musical event, partly because music surmounts the barriers of geography and language and moves people, regardless of where they come from.

For the important contribution made by the Fondazione Pro Musica e Arte Sacra a Roma, I therefore thank Sen. Dr. h.c. mult. Hans-Albert Courtial, the General President and Founder, Dr.ssa Claudia Autieri, President of the Committee of Supporters, and all those who contribute to the institutional aims of the Foundation.

Gianni Alemanno
Mayor of Rome

PREAMBLE BY THE ROME CHAMBER OF COMMERCE

In its strategy of intervention for the development of the territory and its businesses, the Chamber of Commerce of Rome is guided by the awareness that this development necessarily aims to promote society's wellbeing.

In this vision the improvement of the competitive context – in synergy with the other institutions in the territory and through the realization of material and immaterial infrastructures – becomes a means of contributing to the reinforcement of “integral development”, the need for which the Supreme Pontiff Benedict XVI recalls in his Encyclical *Caritas in Veritate*.

In this perspective, the centrality of the human being is the starting point and goal of all our efforts. The true capital is the human capital. It is necessary to invest in this capital in order to deploy all the creative and constructive potentials of the human being, expressing the vast range of possibilities offered by scientific and technical progress in a shared and lasting development. Within this horizon of meaning, art constitutes an essential factor for the growth of every individual and of society as a whole: a key element for human, social and civil progress.

Support of the International Festival of Sacred Music and Art, organized by the Fondazione Pro Musica e Arte Sacra, thus becomes an area in which to put ethics into practice. With its support, the Chamber of Commerce of Rome, also through its Azienda Speciale Promoroma, makes a contribution to the sensitization of both businesses and citizens on themes of cultural tourism and of the recovery and enhancement of that historical and artistic heritage which the Capital exemplifies par excellence.

In this regard I would like to remind you that in the context of the 42 Italian cultural sites on UNESCO's World Heritage List – which ranks Italy the first in the world – includes the “Historic Centre of Rome, the Properties of the Holy See in that City enjoying extraterritorial rights, and the Basilica of Saint Paul Outside-the-Walls”. We live with an awareness of this primacy and, in our daily work we feel the healthy pride of those who can look to the future starting from a past that is indisputably unique and unrepeatable.

Giancarlo Cremonesi

President of the Rome Chamber of Commerce



**Giancarlo
Cremonesi**

PREAMBLE BY PROMOROMA, A SPECIAL COMPANY OF THE ROME CHAMBER OF COMMERCE



Roberto Novelli



This publication was produced by the Chamber of Commerce of Rome through the Azienda Speciale Promoroma, whose task is to promote the cultural projects of the Institution through the production of content and special initiatives in the socio-economic, cultural and touristic contexts. More specifically, Promoroma, together with the Fondazione Pro Musica e Arte Sacra, has been responsible for producing the book and preparing the press conference presenting the International Festival of Sacred Music and Art, which is traditionally organized in the hall of the Temple of Hadrian, the headquarters of the Chamber of Commerce.

The book, produced in three languages because it addresses an International public, is intended as a useful means of information on the activities of the Fondazione Pro Musica e Arte Sacra from its origins to this day. It provides a brief overview of the restoration work carried out and of the musical activities. It also serves as an essential vehicle of sensitization on the importance of recovering the cultural heritage and making the most of it.

The Emperor Antoninus Pius, who took the name *Ælius Adrianus* on his adoption by Hadrian, commissioned the building of the *Hadrianeum* – which has belonged to the institution of the Chamber of Commerce since 1874 – in A.D. 145, in honour of his adoptive father. It has therefore witnessed almost 2,000 years of our City's history. Its functional transformations down the centuries reveal the common feature of responding to needs linked to the good of society as a whole. Fortified in the Middle Ages by the Colonna family to defend the City's most central section, from 1581 to 1584 it housed the first hospital of the Fatebenefratelli [Hospitaller Brothers of St John of God] in Rome, it served as the customs house of the Pontifical State for almost three centuries and then as the Stock Exchange until the last years of the 20th century.

It is interesting to recall that in 1879 Andrea Busiri Vici already recognized the complex dual character that the *Hadrianeum* possessed as both a financial and a cultural centre and, when the modernization of the interior was planned, he suggested that an area for music be created.

Today, at the dawn of the third millennium, the Temple of Hadrian is well known as a privileged place for cultural, economic and social debates at the local, national and international levels. In addition, the complex restoration work for its preservation, desired and funded by the Chamber of Commerce itself and which took eighteen months to complete, makes it an example of the good management of a monumental complex. The Temple of Hadrian, therefore, is not only an incomparable historical and architectural landmark, but is also a significant symbol of the Eternal City. For this reason it can be considered a suitable venue for the presentation of a very high profile international event, such as, precisely, the International Festival of Sacred Music and Art.

ROBERTO NOVELLI

*Director General of Promoroma,
a Special Company of the Rome Chamber of Commerce*



Temple of
Hadrian
of the Rome
Chamber
of Commerce

A TRIBUTE OF AFFECTION TO BENEDICT XVI ON THE FIFTH ANNIVERSARY OF HIS ELECTION AS SUCCESSOR OF THE APOSTLE PETER



H. Em. Angelo
Cardinal Comastri



1. It has rightly been pointed out that in no text of the New Testament is even the slightest contestation of the primacy of Peter recorded. Yet all four Evangelists recount the serious and dramatic episode of Peter's denial with a wealth of detail. There might consequently have been a suspicion that such an incident had caused Peter to fall from the great role to which Jesus had called him in His Church. However, no such suspicion ever arose. Why? Because the will of Jesus was too clear and in this case too the Evangelists were unanimous in recording it.

The Evangelist John says that Simon of Bethsaida, who was a fisherman with his brother Andrew, met Jesus for the first time on the banks of the River Jordan. And Simon wanted to meet Jesus, impelled by the enthusiastic account of Andrew who had been fascinated when he approached Jesus, after John the Baptist had exclaimed, pointing Him out, "Behold, the Lamb of God!" (Jn 1:36).

Thus Simon found himself before Jesus. And at this first meeting, according to the Evangelist John's faithful account, "*Jesus looked at him, and said, 'So you are Simon the son of John? You shall be called Cephas' (which means Peter)*" (Jn 1:42). Simon could not immediately understand what He meant or the importance of this change of name; nor did John and Andrew realize straight away what project Jesus had in mind for them.

2. Time passed; the group of the Twelve now shared Jesus' life, followed Him everywhere and listened to Him with growing wonder and excitement.

One day they were not far from the source of the Jordan near Caesarea Philippi, on the slopes of the snow-covered Mount Hermon. At a peaceful moment Jesus put a question to the Apostles that seemed a sort of opinion poll. He asked: "*Who do men say that the Son of man is?*" (Mt 16:13). The Apostles mentioned the various declarations they had heard and said: "*Some say John the Baptist (restored to life!) others say Elijah, and others Jeremiah or one of the prophets*" (Mt 16:14). Perhaps at this point Jesus paused in silence. Then turning on the Apostles a gaze as intense and profound as only His could be, He said: "*Who do you say that I am?*" (Mt 16:15). The question was demanding. The Apostles felt afraid and no one dared to take a stance. Simon made himself the spokesman of them all, for a ray of light had pierced him and the Father of Heaven kindled the correct answer in his heart. And he said: "*You are the Christ, the Son of the living God*" (Mt 16:16).

This was the first profession of Christian faith, it was the first "Creed" spoken by a disciple. It gave Jesus immense joy. And He affirmed with divine certainty: "*Blessed are you, Simon Bar-Jona! For flesh and blood has not revealed this to you (Simon was a poor, uneducated fisherman) but my Father who is in heaven*". And Jesus added some words that have become history; words that have come down through 2,000 years and that, despite the ever-fragile nature of human beings, have kept their power and timeliness and, especially, their efficacy. Jesus said: "*I tell you: you are Peter, and on this rock I will build my church, and the power of death shall not prevail against it*" (Mt 16:18). Jesus' thought was all too clear: He wanted His community to have a centre of communion, a point of solidity, a service of unity. And around this centre of communion and above this point of solidity Jesus worked to build His Church, divinely guaranteeing that the gates of Hell would not prevail against her.

3. We know that the gates of evil sought immediately to prevail and during the storm of the Passion attacked the frail Simon. Yet Jesus had said: “Simon, Simon, behold, Satan demanded to have you, that he might sift you like wheat, but I have prayed for you that your faith may not fail; and when you have turned again, strengthen your brethren” (Lk 22:31-32).

Twenty centuries have passed and regularly, in every epoch, Satan returns to attack. But Jesus’ words equally regularly make Simon and the Successors of Simon “a rock”: and the gates of evil do not prevail!

By a mysterious design of Providence, we live in Rome, that is, in a place where the breaking waves can be felt, where there is an awareness of the attacks and a perception of the furious howling of the winds of Satan. Yet, at the same time, we feel here with great wonder, the indefectible presence of Jesus who supports Peter and the Successor of Peter and, guiding his barque towards God’s shores, enables them to cross the stormy sea.

In the year that is the fifth anniversary of the call of Benedict XVI to continue Peter’s role in the Church, it is beautiful to listen to the words that welled up in the heart of the Holy Bishop Thomas Becket who wrote long ago, in 1165: *“Yet the Roman Church remains the head of all the Churches and the source of Catholic teaching. Of this there can be no doubt. Everyone knows that the keys of the Kingdom of Heaven were given to Peter. Upon his faith and teaching the whole fabric of the Church will continue to be built until we all reach full maturity in Christ and attain to unity in faith and knowledge of the Son of God”*.

And turning his gaze on history, the holy Bishop of Canterbury ended:

“Remember then how our fathers worked out their salvation; remember the sufferings through which the Church has grown, and the storms the ship of Peter has weathered because it has Christ on board. Remember how the crown was attained by those whose sufferings gave new radiance to their faith. The whole company of saints bears witness to the unfailing truth that without real effort no one wins the crown”.

These words now become history in our lives and become a comfort in the trials of our days.

Congratulations, Holy Father! Close to you whom we love we feel protected by the words of Jesus that no one will ever be able to deny.

Congratulations, Holy Father! The Fondazione Pro Musica e Arte Sacra offers you the homage of song and prayer and, especially, of filial and convinced obedience.

Gathered round you, Holy Father, we pray that what Paul wrote right here in Rome may be brought about in us: *“I have fought the good fight, I have finished the race, I have kept the faith. Henceforth there is laid up for me the crown of righteousness, which the Lord, the righteous judge, will award to me on that Day and not only to me but also to all who have loved his appearing”* (2 Tim 4:7-8).

Let us hope that we too shall be among them!

ANGELO CARDINAL COMASTRI

*Archpriest of the Papal Basilica of St Peter in the Vatican
Honorary President of the Fondazione Pro Musica e Arte Sacra*

THE GREAT SACRED MUSIC FOR OUR RESTORATION PROJECTS



Sen. Dr. h.c. mult.
Hans-Albert
Courtial

In our world today, so dominated by the media, music is available always and everywhere, yet it has lost none of the illuminating power of its intellectual and emotional elements. The fact that music with its transcendental power – even more than words and pictures – can create a spiritual dimension for people is a timeless human experience. That is why religion and music have been closely connected since the beginning of time and religious rites without music are hard to imagine. Even when the music of the Liturgy has long since emerged from this environment and leads its own life in the concert halls of the world, it still maintains its transcendental quality. And the *Fondazione Pro Musica e Arte Sacra* has made contributing to the preservation of this patrimony of sacred music its aim. This is a twofold commitment, which on the one hand defends the vital and ever youthful power of sacred music from rigid traditionalism and on the other, avoids a modern trend that seeks to dissolve the sounds and forms of music, depriving it of the reason for its existence and of its spirituality.

Great sacred music is born from the spirit inherent in the Liturgy. This is why, every year, our Festival is inaugurated by a celebration of the Eucharist. And it is not by chance that this ninth Festival is being inaugurated in St Peter's Basilica, which is also the object of the restoration work being carried out this year. It will open with a solemn sung Mass rather than a concert. Directed by Jennifer Pascual, the Choir of St Patrick's Cathedral in New York, the same choir that accompanied Benedict XVI's Mass during his visit to that city in 2008, will enrich the Liturgy, as will the "Mainzer Dombläser", the great Mainz Cathedral wind ensemble that customarily plays at Masses in this German city. In this musical Liturgy however, architecture also plays a role; St Peter's Basilica contains the music within its grandiose structure in the form of a Greek cross, designed by Michelangelo and crowned by the dome. Outside the Basilica, the third part of the immense restoration project currently under way has also been supported for some years by the contribution of our Foundation. And that is not all. St Peter's Basilica stands on the tomb of the Apostle that is situated directly beneath the high altar. The tomb in turn is located in part of a necropolis buried by Constantine and restored to light in the past century, on a fascinating route that has remained intact for two thousand years between the streets and tombs of Rome, first pagan then gradually becoming Christian. In the past, the *Fondazione Pro Musica e Arte Sacra* funded the complete restoration of the magnificent Mausoleum of the Valerii. Now it is involved in restoring to its original splendour the Mausoleum of the Marci, one of the most impressive sepulchral buildings in the Vatican Necropolis, with frescoed walls depicting scenes and figures from mythology.

The four concerts on the programme will make great sacred music resonate in its own true "theatre", the churches that are its birthplace and its life-giving sap. Better still, they will make sacred music ring out in the Papal Basilicas of Rome, in the fifth year of the Pontificate of Benedict XVI to whom the Festival is dedicated – a Pope who has said and written memorable and also courageous things, going against the tide to save the authentic music of the Church.

Sacred music and Papal Basilicas. These two phrases correspond with the twofold aim of our Foundation: to host a high quality programme of music in the basilicas and to embellish these same basilicas with the appropriate restoration work. Music, architecture and liturgy are in fact one in the

living glory of God, and their magnificence must serve to reflect that eternal liturgy which is celebrated in Heaven.

A high point on the programme, as it is every year, is the concert in the Basilica of St Paul Outside-the-Walls, performed by the Vienna Philharmonic Orchestra, a constant friendly presence at our Festival that makes an important contribution to ensuring that the Foundation is able every year to save Art through Art, complying with our motto and our *modus operandi*.

During the Festival in addition we shall have an opportunity to take part in the General Audience that Benedict XVI holds on Wednesday: a meeting to which we very much look forward because of this Pontiff's extraordinary musical sensitivity and his contribution to the development of sacred music. We are also grateful to the Pope for the occasions when he deigned to come to some of the Festival's concerts, in the hope that we shall have him in the front row again in the future!

We warmly thank as well all those who do their utmost for the Foundation and for the Festival. But we would like to address a special word of praise to two figures who have left an indelible mark on the history of sacred music in recent decades with their passionate work as musicians and as the directors of liturgical choirs. They are Mgr Georg Ratzinger, the Pope's brother and for many years director of Regensburg Cathedral Choir, and Mgr Domenico Bartolucci, permanent Maestro di Cappella and Director emeritus of the Papal Choir of the Sistine Chapel, the unforgettable protagonist of our Festival in 2009. We shall be presenting to them the "Pro Musica e Arte Sacra" Award which will also be presented to the Vienna Philharmonic and to our German patron, Dr Hans Urrigshardt.

I hope with all my heart that the Festival 2010 will be an authentic experience of spiritual uplifting for all: and that while we listen to the notes of the greatest masterpieces of sacred music the whole of our being will be vibrant in unison with them, giving us a glimpse of something beyond ourselves and enabling us to perceive the infinity and magnificence of God.

We welcome you to come and listen to our music!

SEN. DR. H.C. MULT. HANS-ALBERT COURTIAL
President General of the Fondazione Pro Musica e Arte Sacra

CULTURE AS AN INDIVIDUAL AND COMPANY VALUE – THE IMPORTANCE OF PATRONS



Dr. Claudia Autieri

The Fondazione Pro Musica e Arte Sacra is a non-profit organization, founded on 21 June 2002 on the initiative of Dr. Hans-Albert Courtial. His intention was to create a private institution in the Eternal City for the promotion of sacred music at the highest level and for the restoration of treasures of sacred art.

The project is to contribute to preserving the cultural heritage and to creating an awareness of it, involving individuals, companies and pilgrims, with the profound knowledge that the preservation of a common culture contributes to and furthers dialogue among peoples and that large numbers of “pilgrims” have always come to Rome.

In November 2002, the Foundation which in the meantime had obtained legal recognition from the Prefecture of Rome began its activity of promoting sacred music by setting up the First International Festival of Sacred Music and Art; the intention was to have sacred music performed by the most famous international musicians in the Papal Basilicas of Rome.

The Vienna Philharmonic immediately agreed to be the Festival’s Orchestra in Residence and to play in the Pope’s Basilicas. Many sacred music lovers arrived in Rome for the First Festival from Germany, Switzerland, Austria, Great Britain and the United States, desirous of hearing the sacred music performed in the places for which it had been composed. The perfection of the notes combined with the perfection of the performance in places in which sacred art is expressed to listeners with the proper solemnity makes for a moment of special emotion outside all time and is therefore an unforgettable experience.

It is the Festival that acquaints the public with the Foundation and its aims: to safeguard, preserve, promote and develop the cultural patrimony located in the Eternal City. It was in this way that the *Fondazione Pro Musica e Arte Sacra* took its first steps in the activities of disseminating sacred music and preserving masterpieces of sacred art, which it put into practice by organizing a further seven Festivals as well as by funding important restoration work.

It is the sponsor companies and private patrons with their donations generously made available that allow this extraordinary cultural patrimony to be passed on to the generations to come so that the culture transmitted to us by those who have preceded us may not be lost. The *Fondazione Pro Musica e Arte Sacra* has so far been able to provide for its activities with the following income:

- Contributions and subscriptions specifically donated to the Foundation by juridical persons of public or private right, Italians and foreigners;
- Contributions and subscriptions specifically earmarked for the Foundation, from physical persons, Italian or foreign;
- From activities and demonstrations organized by the Foundation (sponsorship).

For our sponsors, sponsoring the International Festival of Sacred Music and Art meant contributing to putting on events of outstanding musical importance because of the international quality of the musicians who took part in them. It meant signing a contract of cultural partnership with the *Fondazione Pro Musica e Arte Sacra*, and sharing the Foundation’s institutional aims which enable firms to be

present with their logos and their image at events of indisputable cultural quality, in such a way that the fame of the logo has a multiple impact on the public with the force and fascination of culture.

The firms that have supported us have shown that they are sensitive to the universal value of culture – and in particular to music and sacred art – and that they have desired to associate their image with culture, wishing to convey the message that culture is one of their firm's values. For those who have done so, making a voluntary contribution to the activity of an institution has meant endowing the Foundation with the necessary means to achieve its goals without a fuss and without the publicity that goes with partnership established with sponsorship.

Both the sponsors and those who have made a contribution, as true and proper patrons, have funded the institutional activities of the Foundation from 2002 to today, making possible events such as the International Festival of Sacred Music and Art, the “Fondazione Pro Musica e Arte Sacra” Award, and the inauguration of restoration work on Rome's cultural heritage.

We express all our gratitude to the patrons and sponsor firms who have supported us in past years in the hope that their example may be followed by many others. Our thanks go to all the members of the Committee of Supporters, the Circle of Benefactors and the Circle of Friends of the Fondazione Pro Musica e Arte Sacra.

DR. CLAUDIA AUTIERI

*Chartered accountant and auditor
President of the Committee of Supporters
of the Fondazione Pro Musica e Arte Sacra*

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*Knight of the Grand Cross of the Order of Merit of the Italian
Republic and Ambassador of Rome to the World*

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Vienna Philharmonic, Vienna

Papal Institute of Sacred Music, Vatican City

International Association Amici della Musica Sacra, Rome

Richard de Tscharnier, Switzerland

Dr. h.c. Hans Urrigshardt, Germany

Förderverein der Freunde der Fondazione Pro Musica e Arte Sacra e.V

*(Supporting Association of the Friends of the Fondazione
Pro Musica e Arte Sacra), Germany*

Courtial-Landoni Viaggi Lufthansa City Center, Rome

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Dr. Demetrio Minuto (President)

Dr. Carlo Bardanzellu (Auditor)

Dr. Valter Sebastianelli (Auditor)

Dr. Giorgio Peraldo Matton (Deputy Auditor)

Dr. Silvio Paolo Magnanego (Deputy Auditor)

THE GERMAN SUPPORT ASSOCIATION FÖRDERVEREIN DER FREUNDE DER FONDAZIONE PRO MUSICA E ARTE SACRA E.V.



**Dr. Hans-Albert
Courtial**



**Prof. Dr. Jürgen
Gramke**



Dr. Peter Marx

The prestigious work of the Fondazione Pro Musica e Arte Sacra in achieving its institutional aims – the promotion of sacred music at the highest level and the restoration of treasures of sacred art in Rome and in the Vatican – met with increasing success and great interest in the German-speaking countries. This interest led to the establishment of a support association called “Förderverein der Freunde der Fondazione Pro Musica e Arte Sacra” whose public usefulness has been recognized. Important figures from Germany, from the Principality of Liechtenstein and from Austria met on 16 May 2008 in order to set up the association. Each and every one of these people have at heart the aims of the Fondazione Pro Musica e Arte Sacra: to spread sacred music and to promote the restoration of sacred art. They are.

- **DIETER ALTHAUS**, Minister President (retired) and Vice President Corporate Marketing and Sales VW, Magna International (Germany) GmbH
- **KURT BODEWIG**, Federal Minister (retired), Member of the German Federal Parliament, deputy Chairman of the European Affairs in the German Federal Parliament, Chairman of the Baltic Sea Forum
- **DR. HANS-ALBERT COURTIAL**, General President of the *Fondazione Pro Musica e Arte Sacra*
- **DR. ERHARD BUSEK**, Vice Chancellor (retired) of the Republic of Austria, EU-Stability Coordinator for South Eastern Europe.
- **PROF. DR. JÜRGEN GRAMKE**, Minister of State (retired), Chairman of the Board of the Institute for European Affairs
- **PRINCE STEFAN OF AND TO LIECHTENSTEIN**, Ambassador to the Principality of Liechtenstein in the Federal Republic of Germany.
- **DR. PETER MARX**, CEO of HVM-Hamburger Versicherungsmakler GmbH / ARTUS GRUPPE and Liaison Representative of the Institute for European Affairs to the Catholic Church
- **MSGR. DR. MIECZYŚLAW MOKRZYCKI**, Archbishop of Coadjutor, Archbishopric Lviv (Latiner) Ukraine
- **MSGR. DR. FRANZ-JOSEF OVERBECK**, Bishop of the Diocese Essen
- **DR. EERO RANTALA**, Minister of Trade (retired) of the Republic of Finland
- **PROF. DR. KLAUS RING**, President of the Goethe University in Frankfurt (retired), President Polytechnic Association
- **PROF. DR. BERND SCHÜNEMANN**, Full Professor for criminal law/ criminal law proceedings Ludwig-Maximilians-University Munich
- **DIETER SOIKA**, Chief Editor (retired)
- **MAX STICH**, Vice-President Tourism ADAC (General German Automobile Association)
- **DR. BERNHARD WORMS**, Chairman of the European Senior Union
- **SUSANNE ZEIDLER**, Partner KPMG Frankfurt / Germany

For the first four-year term of office, Dr. Hans-Albert Courtial as Chairman of the Support Association, Prof. Dr. Jürgen Gramke as Deputy Chairman as well as Dr. Peter Marx as a further Member of the Board were appointed, Dr Peter Marx holding the office of Chief Executive Officer.

The Association “Förderverein der Freunde der Fondazione Pro Musica e Arte Sacra” thanks all the friends and supporters of the Ninth International Festival of Sacred Music and Art for their generous commitment.

FÖRDERVEREIN DER FREUNDE DER FONDAZIONE PRO MUSICA E ARTE SACRA E.V.

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16 nov. 2006
Basilica
di S. Maria
Maggiore

THE STATUTES

The restoration and conservation of the incalculable artistic and cultural treasures that history has bequeathed to us and devotion to all that is sacred in its various forms and traditions, in short, an insight into beauty: these are the reasons, principles and references that brought into being the *Fondazione Pro Musica e Arte Sacra*, listed in the Register of juridical persons of the Prefecture of Rome, no. 162/2002, in compliance with the terms of DPR 361/2000. It is a non-profit organization whose institutional mission is to promote sacred music at the highest level and the restoration of precious works of sacred art.

Indeed, since its constitution on 21 June 2002 the Foundation's objectives have been to channel its funds into protecting, conserving, promoting and increasing appreciation of Italy's patrimony of sacred art which, because of its historical significance, makes Italy the most admired and visited country in the world. This heritage largely depends on the age-old history of the Church and all she has been able to inspire and express in the course of her existence. For this reason much of the work of conservation and restoration has been carried out in the four Papal Basilicas of Rome.

The statutes of the Foundation also specify an activity which, in addition to the fundamental organization of concerts for the dissemination and development of sacred music, is concerned with culture in a broader and more structured dimension: the organization of exhibitions and seminars on sacred art; the organization of festivals, competitions, conferences, round-table discussions, radio and television broadcasts and every other possible means for spreading culture, music and sacred art; the organization of training and specialization courses in music and sacred art, the awarding of prizes and scholarships for the study of these subjects and, also in this area, the promotion of study and research for a higher level of knowledge, the drafting and distribution of publications and the production of recordings for the achievement of the Foundation's aims; the negotiation of rights for television, images and audio-visual recordings in Italy and abroad and with events organized by the Foundation to reach a wider audience, all of which must correspond with the Foundation's aims.

THE INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Understanding music as a union between artistic creation and spiritual experience, the Foundation created an annual International Festival of Sacred Music. Today this Festival has acquired an international reputation as one of the most prestigious and interesting musical events with a programme of famous masterpieces of sacred music, as well as real discoveries of the past and the present. First of all the sacred music is performed in the context of extraordinary venues such as the Papal Basilicas of Rome and the many splendid Roman churches which host very famous ensembles of international stature, the foremost of which is the Vienna Philharmonic, the Festival's Orchestra-in-Residence. The beauty of these sacred works performed in such unique environments, full of spirituality and history, enables everyone to experience that it is truly possible to refine their human spirit and lead it to the contemplation of Beauty and Truth.

Since the very first time the Festival was held many of those attending have come from other countries.

Every year more than 1,000 tourists come to Rome for the Festival. They are mainly German, Spanish, French and American.

In 2004, President Carlo Azeglio Ciampi of Italy honoured the Festival with his presence at the concert on 21 October in the Ostiense Basilica, with the Vienna Philharmonic conducted by Riccardo Muti.

In 2002 Pope Benedict XVI – at the time still Cardinal Josef Ratzinger – was present at a concert of the first Festival and in the years 2006 and 2007, at the Sunday Angelus, like his Predecessor Pope John Paul II in the past, he greeted the benefactors of the Foundation and all those from other countries who had come to hear the sublime notes of the Festival's sacred music, as well as the musicians who had also come from abroad.

In the year 2008, Pope Benedict XVI, together with the participants of the 12th General Assembly of the Synod of Bishops, paid the Festival the great honour and privilege of being present at the concert on 13 October in the Basilica of St Paul Outside-the-Walls. The Vienna Philharmonic, conducted by Christoph Eschenbach, performed the *Sixth Symphony* by Anton Bruckner. H.R.H. Princess Marie von und zu Liechtenstein, to whom deep gratitude is offered for her support of the Foundation, was also present at the concert.

THE SPECIAL CONCERTS

During the year, the Foundation's activity also takes the form of several special concerts, linked to international cultural and artistic events, to the celebration of special anniversaries and to the inauguration of exhibitions and restoration work with far-reaching resonance.

The first extraordinary concert we wish to remember is the "Concerto dell'Immacolata in Vaticano". It took place on the occasion of the 150th anniversary of the Dogma of the Immaculate Conception in the Paul VI Auditorium on 7 December 2004, with the Capella Giulia of the Basilica of St Peter's in the Vatican, the choirs of the Accademia Filarmonica Romana and the Orchestra "Amici dell'Armonia", conducted by Msgr. Pablo Colino and with the participation of Lucia Aliberti, the soprano.

On 18 May 2005 in the Basilica of St Mary Major the *Fondazione Pro Musica e Arte Sacra* presented the first world performance of the Mass *Speravi in te, Domine* by the contemporary Austrian composer Hubert Steppan, dedicated to Pope John Paul II a little more than a month after his death on the day that would have been his 85th birthday.

With the Christmas Concert on 12 December 2005 in the Church of S. Ignazio di Loyola, at which the musical ensembles of Salzburg Cathedral conducted by János Czifra played Mozart's *Mass in C Major* K317, the "Coronation Mass", the Foundation implemented a project supported by Operandi Fondazione BAT Italia with the intention of making sacred music accessible to the disabled, and of making the public aware of the projects of the "Dopo di noi" ANFFAS Foundation.

On the occasion of the Fifth Centenary of the Pontifical Swiss Guard in 2006 the *Fondazione Pro Musica e Arte Sacra* offered two extraordinary concerts in the Church of S. Ignazio in Rome, organized jointly with the Swiss Guard. On 4 May 2006, more than 300 choristers of the Cantonal School of Olten, Switzerland, accompanied by the Swiss Army Concert Band, performed *Nicolas de Flue* by Arthur Honegger. On 6 May,

at the concert to conclude the celebrations, the Orchestra of the Collegium Musicum Lucerna and the choir and soloists of the “Luzerner Kantorei”, conducted by Eberhard Rex, offered a programme of Haydn and Mozart.

Also worthy of mention is the important collaboration with the prestigious Accademia Nazionale di Santa Cecilia. This began in 2006 with a concert of sacred choral music performed by the Accademia Choir, directed by Filippo Maria Bressan, in the Basilica of San Lorenzo in Lucina. It continued in 2007 with the concert held in May at the Church of Sant’Ignazio, dedicated to Liszt in Rome, and with the sacred music, conducted by Maestro Bressan, at a concert in San Lorenzo in Lucina on the theme “Magnificat Anima mea Dominum”. These were opportunities to reaffirm the fruitful ties between the two Institutions in a perspective of ever broader and more effective artistic collaboration for the dissemination of sacred music.

In 2009, the Foundation organized three special concerts, among which should be mentioned the Concert for the Bicentenary of the death of Joseph Haydn – held on 31 May, the exact date on which his death occurred – in the Church of Sant’Ignazio di Loyola with the Chamber Orchestra of Cologne and the Cologne Cathedral Choir conducted by Christian Ludwig and Helmut Müller-Brühl.

On 7 April 2010, the Fondazione Pro Musica e Arte Sacra supported the German Embassy in Rome in the organization of a charity concert for the victims of the earthquake in Onna. This village has become the symbol of the earthquake which in the previous year devastated part of the Abruzzo Region. Immediately after the earthquake, the German Embassy focused its assistance on Onna, the scene of a Nazi massacre in 1944, in a strongly symbolic act of reconciliation and solidarity among peoples. The Fondazione Pro Musica e Arte Sacra also wished to make a contribution and to offer its experience and professional skills by providing logistical support for the charity concert at the Basilica of St Mary Major in Rome. A year after the earthquake, this has enabled the German Embassy to collect additional funds for Onna. The “Münchener Bach-Chor” and the “Bach Collegium München” from Munich conducted by Maestro Hansjörg Albrecht, gave a splendid performance of the D Minor Mass by Wolfgang Amadeus Mozart.

Present among the guests were Hon. Mr Gianni Letta, Undersecretary to the Prime Minister’s Office, Hon. Mr Francesco Rutelli and Hon. Mr Gianni Alemanno, Mayor of Rome. A large crowd of people from Onna led by Franco Papola, President of the Onna Onlus, had come to Rome for the event. Cardinal Bernard Francis Law, Archpriest of the Basilica of St Mary Major, read the message of greetings from the Pope, while President Napolitano stressed in his message that “the German commitment to the rebuilding of the little town of Onna is a tangible sign of the profound ties of friendship that exist between our country and Germany, and of the firm determination of both to work together for a future of peace and development in the framework of solidarity of a European Union that is close to its citizens.”

In 2010 collaboration between the National Academy of Santa Cecilia and the Fondazione Pro Musica e Arte Sacra was broadened with the implementation of the prestigious project “Art saves Art”. “Art saves Art” is a motto and a *modus operandi* with which the Fondazione Pro Musica e Arte Sacra, by organizing sacred music concerts, funds the restoration and development of sacred art and of important sacred cultural goods in Italy. The specific project intends to attract sponsors from across the world to make possible the organization of an important concert with the orchestra and choir of the National Academy of Santa Cecilia, as well as with soloists of world fame. It is to be conducted by Maestro Antonio Pappano and is sched-

uled to take place on 25 June 2011 in the area in front of St Peter's Square. The event, which will include the performance of *Stabat Mater* by Rossini also aims at sensitizing both Italian and international benefactors and supporters who, by attending the concert, will be supporting three important restoration projects that the Foundation is promoting for St Peter's Basilica: the restoration of the southern side of the Vatican Basilica (the third part of the work), of the Mausoleum PHI called "of the Marci" in the Vatican Necropolis, and of the Bernini colonnade in St Peter's Square.

The project of sensitization began in 2010 with a Solemn Mass offered to Benefactors and Friends of the Fondazione Pro Musica e Arte Sacra and of the Accademia di Santa Cecilia, celebrated on Saturday 26 June at 5:00 p.m. in the Papal Basilica of St Peter's in the Vatican by Cardinal Angelo Comastri, Archbishop of the Vatican Basilica. The performance of the programme of music with pieces by Handel, Mozart, Bach and Bruckner was offered by the Orchestra and Choir of the Accademia di Santa Cecilia, conducted by Christoph Eschenbach and with the participation of the soloists Melanie Diener (soprano), Petra Lang (mezzo-soprano), Nikolai Schukoff (tenor) and Franz Josef Selig (bass). In this way the Academia di Santa Cecilia entered the ranks of the few high-level musical groups, Italian and foreign, who have had the privilege to play at St Peter's Basilica on the occasion of a solemn liturgical celebration.

THE "FONDAZIONE PRO MUSICA E ARTE SACRA" AWARD

The presentation of the "Fondazione Pro Musica e Arte Sacra" Award is also one of the annual activities of the Foundation which since the creation of this award in 2004 has wished to recognize artists, enthusiasts, supporters and benefactors who have distinguished themselves directly or indirectly in the fields of music and of sacred art, for it is individual people who can sensitize and motivate institutions to acquire greater awareness and love for art and culture.

On 22 October 2004 the first "Fondazione Pro Musica e Arte Sacra" Award was presented to the Hon. Mr. Gianni Letta, Under Secretary of the Prime Minister's Office, in recognition of his moral support. The award ceremony took place in the "Sala della Conciliazione" in the Lateran Palace.

On 21 February 2006 the second "Fondazione Pro Musica e Arte Sacra" Award was presented to His Eminence Cardinal Francesco Marchisano, then Archpriest of the Papal Basilica of St. Peter's in the Vatican, for his commitment to the protection and conservation of sacred art as President of the Pontifical Commission for the Cultural Heritage of the Church (March 1993 - October 2003), and President of the Permanent Commission for the Protection of Historical and Artistic Monuments of the Holy See.

The Award was presented by the Hon. Mr Rocco Buttiglione, the Italian Minister of Culture, at an official ceremony in the Church of the Santissimo Salvatore at San Michele a Ripa Grande in Rome.

On 13 October 2008, the third "Fondazione Pro Musica e Arte Sacra" Prize was awarded to Senator Mariapia Garavaglia and to Richard de Tscharner at an official ceremony held at the Museo Nazionale Romano in Palazzo Altemps, Rome. Cardinal Angelo Comastri presented the Prize to Senator Mariapia Garavaglia for her moral support for the spread and promotion of religious music and art through her constant presence at the Festival of Sacred Music and Art. Richard de Tscharner's Prize was presented by the Hon. Gianni Letta, Under Secretary of the Prime Minister's Office, for his dedication to the protection and

preservation of religious music and art as a Patron of the Foundation.

On 25 October 2010 the fourth Award will be conferred upon Mgr Prof. Dr Georg Ratzinger, Protonotary Apostolic and retired Music Director of the Regensburg Dome Choir, for his achievements in the field of Sacred Music; upon Mgr Domenico Bartolucci, Permanent Maestro di Cappella and Director emeritus of the Papal Choir of the Sistine Chapel, for his achievements in the field of Sacred Music; upon Dr Clemens Hellberg, President of the Vienna Philharmonic, representing the Orchestra, for the long years of support it has given to the *International Festival of Music and Sacred Art*; and upon Dr h.c. Hans Urrigshardt, German Patron, for his continuous support of the institutional aims of the *Fondazione Pro Musica e Arte Sacra*. See program on page 295.

OTHER ACTIVITIES

The *Fondazione Pro Musica e Arte Sacra* also promotes other cultural initiatives in the context of its institutional activities.

On 26 November 2006, opening itself also to the seventh art, namely the cinema, the Foundation collaborated with New Line Cinema and Eagle Pictures, together with the Pontifical Council for Culture, the Pontifical Council for Social Communications, the Vatican Cinematheque, the Pontifical Council “Cor Unum” and the Vicariate of Vatican City to organize in the Paul VI Auditorium at the Vatican the world preview of Catherine Hardwicke’s film *Nativity*.

From 30 March to 26 April 2007, together with the Basilica of St Mary Major in Rome and the Episcopal Curia of the Diocese of Avezzano, in collaboration with the Ministry for Cultural Heritage and Activities and with the Patronage of the Prime Minister’s Office and of the Pontifical Institute for Sacred Music, at an exhibition in the Museo Liberiano of St Mary Major the Foundation presented to the public the famous and precious parchment scroll of the *Exultet*. This treasure of music and art which dates back to the eleventh century has been preserved to our day in the historical archives of the Diocese of Avezzano.

In the context of this cultural and artistic initiative, a scientific congress was held on 21 April 2007 in the Hall of Popes at the Basilica of St Mary Major on the theme: “The *Exultet* of Avezzano – historical, editorial and musical aspects”, followed by a sacred celebration of Gregorian, Ambrosian and Beneventan Chant, performed in the same basilica by the Nova Schola Gregoriana e Schola Femminile “In Dulci Jubilo” of Verona, directed by Alberto Turco.

The *Fondazione Pro Musica e Arte Sacra* also pays special attention to editorial projects, providing a financial contribution for the publication of works on music and on sacred art. In this context should be mentioned among others: the *Liberian Hymnal* for the Basilica of St Mary Major, published in 2006, the book *Introduzione al Canto Gregoriano (Introduction to Gregorian Chant)* by Aurelio Zorzi, published in 2007 in collaboration with the Pontifical Institute of Sacred Music and, in 2008, the first volume in the series *Il Capitolo di San Pietro in Vaticano dalle origini al XX secolo (The Chapter of St Peter’s in the Vatican from the beginnings to the xxth century)*, by Dario Rezza and Mirko Stocchi for Edizioni Capitolo Vaticano, as well as the splendid illustrated publication, *Ludovico Seitz e la Cappella Tedesca a Loreto*, compiled by Mariano Apa and Giuseppe Santarelli.

THE FOUNDATION'S OBJECTIVES

The activities of the Fondazione Pro Musica e Arte Sacra are aimed at sensitizing the public to its institutional aims: to safeguard, preserve, promote and develop the cultural patrimony present in Italy. The Foundation achieves its financial aims with general contributions for institutional activities, with contributions donated for specific purposes or by the sponsoring of the concerts it organizes.

With the help of its supporters and sponsors, since its foundation in 2002 the Fondazione Pro Musica e Arte Sacra has been able to support a series of increasingly important restoration projects. The following list is a summary, see the next chapter (Chronological list of the activities of the Fondazione Pro Musica e Arte Sacra) for further details.

Restoration of the Chapel of St Stephen, in the transept of the Papal Basilica of St Paul Outside-the-Walls: July 2002-April 2003, with the help of the Festival's partner, DaimlerChrysler Italia;

Repair of the two precious Morettini organs located in the apse of the Papal Basilica of St John Lateran, made in 1886: February 2003;

Restoration of the German Chapel at the Pontifical Shrine of the Holy House in Loreto, Province of Ancona, decorated with a broad series of frescoes on Marian themes painted by Ludovico Seitz in the years 1892-1902: July 2003-November 2004 with the help of the partner DaimlerChrysler Italia;

Restoration of the dome of the Sixtus V Chapel in the Papal Basilica of St Mary Major: December 2003;

Total renovation and rebuilding of the Library of the Pontifical Institute of Sacred Music in Rome: April 2004-February 2005, with the help of the partner DaimlerChrysler Italia;

Restoration of the Chapel of St Benedict in the transept of the Papal Basilica of St Paul Outside the Walls: April 2005-January 2006, with the help of the partner DaimlerChrysler Italia;

Urgent interventions for the conservation and consolidation of structures in the Mausoleums of the Teacher, the Ebuzi, the Egizi and the Matucci in the Vatican Necropolis beneath St Peter's Basilica: June 2006;

Complete restoration of the Mausoleum of the Valerii in the Vatican Necropolis beneath St Peter's Basilica: October 2006-May 2008, with the contribution of the Patron Dr. h.c. Hans Urrigshardt and of the companies: LGT Bank in Liechtenstein AG, Mercedes-Benz Italia S.p.A., Pedrollo S.p.A. and Courtial Viaggi srl;

Restoration of the statue of Pope Paul V Borghese in the Papal Basilica of St Mary Major, a work that dates back to 1620 by Paolo Sanquirico: March 2007;

Restoration of the Tamburini Organ in the Basilica of St Ignatius of Loyola in Campo Marzio, Rome: July 2007-November 2009 with the help of the partner Mercedes-Benz Italia S.p.A.;

Restoration of the monumental baldacchino above the Papal Altar in the Papal Basilica of St Paul Outside-the-Walls, made by Arnolfo di Cambio in 1285: August 2007-June 2008;

Restoration of the wooden choir stalls of the Chapel of the Choir in the Papal Basilica of St John Lateran, located in the transept, close to the altar of the Most Blessed Sacrament, also called the Colonna Chapel: May 2008-November 2009;

Restoration of the Apartment of Pope Alexander VI (Rodrigo Borgia, 1492-1503) **and Julius II** (Giuliano della Rovere, 1503-1513) in the ancient Apostolic Palace of the Vatican: the restoration is under way, with contributions from Dr. Hans Urrigshardt and from the Fundación Endesa, Spain (the latter is earmarked for the lighting of the apartment), as well as from Dr Hans-Albert Courtial personally.

The restoration projects of the Fondazione Pro Musica e Arte Sacra for 2010-2011 concern the support of the Fabric of St Peter in the restoration work on the southern facade of the Vatican Basilica and of the Mausoleum of the Marci in the Vatican Necropolis.

The main façade of the Basilica with its impressive appearance known throughout the world was restored in the Holy Year 2000. Since then the Fabric of St Peter's has promoted the **restoration of the southern side of the Vatican Basilica**, which, with its 11,500 square metres, has a surface area more than twice the size. The restoration work is urgent since cracks and the infiltration of water risk causing elements to crumble or fall, damaging the interior of the Basilica.

The third part of the restoration work on which the Fondazione Pro Musica e Arte Sacra has focused its attention concerns the central part of the Basilica in the form of a Greek cross, designed in the sixteenth century by Michelangelo, whereas the first part (already completed) and the second part (on which work is currently under way) concern the sixteenth-century structure added by Maderno.

The third part of the restoration work is the most interesting because it also includes the entrance to the Basilica known as the "Door of Prayer", through which the Holy Father, Heads of State and the Diplomatic Corps enter the Basilica for celebrations.

In addition, the Fondazione Pro Musica e Arte Sacra, in 2010-2011, is endeavouring to sensitize sponsors and supporters for the restoration of the **Mausoleum known as PHI or of the Marci**, one of the most important and prestigious sepulchral buildings in the Vatican Necropolis, which is decorated with frescos of mythological figures and scenes. Because of its state of decay this tomb needs work on it urgently although it has been postponed, in order to prevent these splendid images from being lost for ever.

CHRONOLOGICAL LIST OF THE FOUNDATION'S ACTIVITIES

ACTIVITIES 2002

21ST JUNE 2002

Foundation of the Fondazione Pro Musica e Arte Sacra

JULY 2002

Campaign for the restoration of the Chapel of St Stephen in the Basilica of St Paul outside the Walls, Rome

The Chapel of St Stephen in the Basilica located in the Ostiense district of Rome is situated to the left of the apse and is the second chapel on the left-hand side after the Chapel of the Blessed Sacrament. Above the altar is a statue of St. Stephen, the work of Rinaldo Rinaldi, to the left is a painting of St. Stephen thrown out of the Sanhedrin by Fra Coggetti and on the left The Stoning of the Saint by Francesco Podesti.

The Chapel had been closed for many years and urgent restoration work was required. Numerous infiltrations of rainwater had damaged the gold stucco and oxidised the iron supports of the vaulted ceiling posing risks of stucco detachment and collapse.

4TH NOVEMBER 2002

Entry of the Fondazione Pro Musica e Arte Sacra to the Register of juridical persons of the Prefecture of Rome No. 162/2002

21ST-24TH NOVEMBER 2002

I FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA IN ROME

21st November 2002 - Basilica of St. Paul outside the Walls

Ludwig van Beethoven, *Missa Solemnis* op. 123

Vienna Philharmonic Orchestra, Vienna Singverein

Soloists Angela Blasi, Bernarda Fink, Herbert Lippert, Franz Josef Selig

CONDUCTOR FRANZ WELSER-MÖST

22nd November 2002 - Basilica of St. John Lateran

Emilio de' Cavalieri, *Lamentationes Hieremiae Prophetae*

Le Poème Harmonique

CONDUCTOR VINCENT DUMESTRE

23rd November 2002 - Basilica of St. Mary Major

Johannes Brahms, *Ein deutsches Requiem*

St. Petersburg Philharmonic Orchestra, Vienna Singverein

Soloists Andrea Reuter, Michael Volle

CONDUCTOR LEO KRÄMER

24th November 2002 - Basilica of St. Peter in the Vatican

Solemn Holy Mass with Gregorian Chant

Choir of St. Peter's Basilica "Cappella Giulia"

CONDUCTOR MSGR. PABLO COLINO

ACTIVITIES 2003

7TH MAY 2003

Solemn ceremony for the re-opening of the Chapel of St. Stephen in the Basilica of San Paolo outside the Walls to inaugurate the restoration work funded by the Fondazione Pro Musica e Arte Sacra and DaimlerChrysler Italia

17TH FEBRUARY 2003

Funding of the restoration of two apsidal organs in the Basilica of St. John Lateran in Rome

The organs were built by Perugian Nicola Morettini in 1886 and are regarded not only as the finest instruments he made but also the first and authoritative examples of romantic period organs because of the employment of the swell box.

JULY 2003

Launch of the restoration of the Cappella Tedesca in the Basilica of the Sanctuary of the Holy House

The Cappella Tedesca in the Sanctuary of the Holy House in Loreto is iconographically the most sumptuous and richly decorated of all the apsidal chapels in the Basilica. It is decorated with splendid frescoes that were funded by German speaking Catholics in 1892 at the behest of the Universal Congregation to commemorate the VI centenary of the Translation of the Holy House. The frescoes are a vast cycle of pictures dedicated to the Madonna and were painted between 1892 and 1902 by Ludovic Seitz (1844-1908), the artist in residence at the Collegio di Santa Maria dell'Anima in Rome. All the paintings in the Chapel underwent restoration. The flaking paintwork was restored and parts of the works where the paint was lifting from the plaster were re-attached, the gilding protected and surfaces cleaned, the plaster which was lifting or at risk of doing so was consolidated, the lacunae plastered and the pictorial restoration achieved with watercolours.

19TH-24TH NOVEMBER 2003

II FESTIVAL DI MUSICA E ARTE SACRA IN ROME AND LORETO

dedicated to His Holiness Pope John Paul II in the 25th anniversary of his Pontificate

19th November 2003 - Basilica of St. Peter in the Vatican

Solemn Holy Mass with Gregorian Chant

Choir of St. Peter's Basilica "Cappella Giulia"

CONDUCTOR MSGR. PABLO COLINO

20th November 2003 - Basilica of St. Mary Major

J.S. Bach, *St. John's Passion* BWV 245

Neue Düsseldorfer Hofmusik, Cologne Dome Choir

Soloists Alex Potter, Marcus Ullmann, Phillip Langshaw, Klaus Mertens

CONDUCTOR EBERHARD METTERNICH

21st November 2003 - Basilica of St. John Lateran

Works of Orlando di Lasso and Giovanni Pierluigi da Palestrina

THE HILLIARD ENSEMBLE

22nd November 2003 - Basilica of St. Paul outside the Walls

J. Haydn, *The Creation*

Vienna Philharmonic Orchestra, Arnold Schoenberg Choir

Soloists Luba Orgonasova, Herbert Lippert, Gerald Finley

CONDUCTOR NIKOLAUS HARNONCOURT

23rd November 2003 - Basilica of St. John Lateran

W.A. Mozart, *Requiem* K. 626

Chamber Orchestra of the St. Petersburg Philharmonic, Master Chorale of the USA

Soloists Meredith Kogan, Linda St. George, Agostino Castagnola, Timothy Jones

CONDUCTOR PAUL SALAMUNOVICH

24th November 2003 – Pontifical Shrine of the Holy House of Loreto (Ancona)

W.A. Mozart, *Vesperae Solemnes De Confessore* K. 339 and *Coronation Mass* K. 317

Chamber Orchestra of the St. Petersburg Philharmonic, Speyer Dome Choir

CONDUCTOR LEO KRÄMER

22nd November 2003

Launch of the German edition of the book by Pasquale Macchi *Paolo VI nella sua parola*

The translated edition of this work published in 2001 in Brescia by Editrice Morcelliana, was promoted by the Fondazione Pro Musica e Arte Sacra and funded by General President Dr. Hans-Albert Courtial. *Paul VI. in seinem Wort* was published by the Vatican and presented to the public at the concert on 22 November 2003 during the Festival Internazionale di Musica e Arte Sacra. The concert was dedicated to Pope Paul VI in commemoration of the 25th anniversary of his death and was preceded by a commemorative ceremony held by Cardinal Achille Silvestrini, Prefect Emeritus of the Congregation of Eastern Churches.

12TH DECEMBER 2003

Funding of the external restoration of the Cappella di Sisto V in the Basilica of St. Mary Major in Rome

The Cappella di Sisto V, also known as the Cappella Sistina, owes its name to Pope Sixtus V who at his

behest had the Chapel constructed within his plans for the redevelopment and growth of the Eternal City and the Liberian Basilica following the Sack of Rome in 1527. The Sistine Chapel was built by Domenico Fontana in 1587. The restoration work comprised of the replacement of the lead lining in the cupola, consolidation of the cross, replacement of the windows and perimetric balcony, restoration of the frescoes and installation of a new anti-lightning protection system in the lantern, substitution of the slates with lead slates, restoration and cleaning of the brushwork and ancient plaster of the ribs in the perimetric cornice and the re-setting of the windows and painting of the tambour.

ACTIVITIES 2004

APRIL 2004

Launch of the campaign for the restoration of the Library of the Pontifical Institute of Sacred Music in Rome

The Pontifical Institute of Sacred Music in Via Torre Rossa is an academic and scientific institution founded by the Holy See. Students receive practical instruction in liturgical studies and music; great emphasis is placed on theoretical and historical studies. The Institution advocates an awareness and dissemination of traditional sacred music whilst actively promoting new music.

Urgent and comprehensive restoration work on the Library was required in order for the institute to continue its academic studies and to preserve its precious technical books and manuscripts in a safe and more comfortable environment.

20TH-23RD OCTOBER AND 6TH NOVEMBER 2004 III FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA IN ROME AND LORETO

20 th October 2004 – Basilica of St. Peter in the Vatican

Solemn Holy Mass with Gregorian Chant

Choir of St. Peter's Basilica "Cappella Giulia"

CONDUCTOR MSGR. PABLO COLINO

21st October 2004 – Basilica of St. Paul outside the Walls

Antonio Caldara, *Symphony in C* and *Stabat mater*

Antonio Vivaldi, *Magnificat* - Ferdinand Schubert, *Regina Caeli*

W. A. Mozart, *Regina caeli* K. 276

Franz Schubert, *Totus in corde languet* D 136 and *Missa in G* D 167

Vienna Philharmonic Orchestra, Male Choir of the Vienna State Opera, Vienna Boys Choir

Soloists Ruth Ziesak, Anna Larsson, Herbert Lippert, Adrian Eröd

CONDUCTOR RICCARDO MUTI

22 nd October 2004 – Basilica of St. John Lateran

G.F. Händel, *The Messiah*

The Choir of New College Oxford, The Orchestra of the Age of Enlightenment

Soloists Claire Booth, Iestyn Davies, Benjamin Hulett, Adrian Powter

CONDUCTOR EDWARD HIGGINBOTTOM

23 rd October 2004 – Basilica of St. Mary Major

A. Dvořák, *Stabat Mater* op. 58

Prague Symphony Orchestra and Philharmonic Choir

Soloists Simona Houda-Šaturová, Jana Sýkorová, Jaroslav Bezina, Jiří Sulženko

CONDUCTOR ONDREJ LENÁRD

6 th November 2004 – Pontifical Shrine of the Holy House of Loreto (Ancona)

W.A. Mozart, *Exsultate Jubilate* K. 165 and *Missa in C* K. 427

Cologne Dome Vocal Ensemble – Concert Royal

Soloists Andrea Reuter, Theresa Nelles, Markus Francke, Rolf Schmitz-Malburg

CONDUCTOR EBERHARD METTERNICH

22ND OCTOBER 2004

The “Fondazione Pro Musica e Arte Sacra” award presented to the Honourable Dr. Gianni Letta

The first “Fondazione Pro Musica e Arte Sacra” Award was presented to the Honourable Dr. Gianni Letta, Under Secretary of State to the Prime Minister’s Office, in a ceremony held at 19.00 at the Sala della Conciliazione in Rome’s Palazzo Lateranense. The Award is bequeathed to those artists, scholars, supporters and benefactors who have given outstanding service to sacred music and art. The Award consists of the presentation of a diploma and a work of art.

The Honourable Dr. Gianni Letta was the recipient of the award in recognition of the outstanding moral support he has given to the Foundation, and for the moral support he has given to the promotion of sacred music and art as demonstrated by his steadfast patronage of the first and second Festival Internazionale di Musica e Arte Sacra. The Award was presented by His Excellency Monsignor Angelo Comastri.

6TH NOVEMBER 2004

Solemn inauguration of the Cappella Tedesca of the Sanctuary of the Holy House in Loreto after the completion of the restoration work funded by the Fondazione Pro Musica e Arte Sacra and DaimlerChrysler Italia

Speakers at the inauguration ceremony were Cardinal Joachim Meisner, Archbishop of Cologne and Monsignor Angelo Comastri, Archbishop of Loreto. The solemn ceremony was preceded by a prayer vigil attended by a large group of German pilgrims. The inauguration ceremony was followed by the final concert of the III Festival Internazionale di Musica e Arte Sacra (see above).

7TH DECEMBER 2004

Concert for the Immaculate Conception held in the Vatican in commemoration of the 150th anniversary of the Dogma of the Immaculate Conception

The Choirs of the Accademia Filarmonica Romana and the orchestra "Amici dell'Armonia" conducted by Monsignor Pablo Colino were joined by the soprano Lucia Aliberti in a concert in three parts held in the Aula Paolo VI in the Vatican: A Homage to Mary, Compositions dedicated to Pope Pius XI and the Finale featuring *L'estasi di Maria* by Jules Massenet and Charles Gounod's Papal Hymn.

ACTIVITIES 2005

18TH FEBRUARY 2005

Inauguration of the restored Library of the Pontifical Institute of Sacred Music in Rome

Upon completion of the restoration work funded by the Fondazione Pro Musica e Arte Sacra and DaimlerChrysler Italia, the Library of the Institute was inaugurated with a solemn ceremony with the participation of Cardinal Zenon Grocholewski, Prefect of the Congregation for Catholic Education. The Cardinal, who is the Grand Chancellor of the Pontifical Institute of Sacred Music, inaugurated the restored Library and gave his blessing before unveiling a commemorative plaque. A concert held in the Church of the Institute followed the ceremony.

17TH FEBRUARY - 17TH MARCH 2005

Lent Thursdays in the Basilica of Saint Mary Major in the Year of the Eucharist: Meditations and Music, organized by the Basilica of Saint Mary Major in cooperation with Fondazione Pro Musica e Arte Sacra

First Encounter – "Eucaristia e Riconciliazione: la realtà dell'amore e della comunione"

by His Eminence Bernard Francis Cardinal Law, Archpriest of the Basilica of Saint Mary Major
Music programme with works by V. Miserachs
Male Choir of the Cappella Musicale Liberiana
Joan Paradell Solé, Organ

VALENTINO MISERACHS GRAU, CONDUCTOR

Second Encounter – "Eucaristia e il 'volto eucaristico' tema centrale della trasformazione o divinizzazione"

by His Eminence Walter Cardinal Kasper, President of the Pontifical Council for the Promotion of Unity among Christians
Music programme with choral music by G.P. da Palestrina, T.L. da Victoria, D. Bartolucci and V. Miserachs
Coro Interuniversitario di Roma

MASSIMO PALOMBELLA, CONDUCTOR

Third Encounter – 3rd March 2005, 8.30 pm - Basilica of Saint Mary Major, Rome

"Eucaristia come sacrificio: significato del sacrificio nella sua consistenza"

by His Eminence Giovanni Battista Cardinal Re, Prefect of the Congregation for Bishops
Music programme with sacred polyphony and Gregorian chant
Choir of the Basilica of the National Shrine of the Immaculate Conception, Washington (USA)

PETER LATONA, CONDUCTOR

Fourth Encounter – 10th March 2005, 8.30 pm - Basilica of Saint Mary Major, Rome

“Eucaristia come vero culto di Dio: l’apostolicità della Chiesa e la ragione per la vera Chiesa”

by His Eminence Francis Cardinal Arinze, Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments

Music programme with choral works by V. Miserachs and D. Bartolucci and with Gregorian chant

Coro Polifonico del Pontificio Istituto di Musica Sacra

Joan Paradell Solé, Organ

VALENTINO MISERACHS GRAU, CONDUCTOR

Fifth Encounter – 17th March 2005, 8.30 pm - Basilica of Saint Mary Major, Rome

“Eucaristia come pegno della Vita Eterna: il mistero della tensione escatologica del Sacramento”

by His Eminence José Cardinal Saraiva Martins, C.M.F.

Prefect of the Congregation for the Causes of Saints

Music programme with choral works by V. Miserachs and L. Refice

Coro Plenario della Cappella Musicale Liberiana

Joan Paradell Solé, Organ

VALENTINO MISERACHS GRAU, CONDUCTOR

APRIL 2005

Promotion of the restoration of the Chapel of St. Benedict in the Basilica of St. Paul outside the Walls in Rome

The Chapel of St. Benedict was closed to worshipers in 2003 as a result of the detachment of some stucco decorations. The external restoration work consisted of the complete substitution of all the lead slates in the cupola and iron skylight and the internal work involved the restoration or substitution of the golden stucco work in the vaulted ceiling, the cleaning and consolidation of all the surfaces and careful cleaning and polishing throughout. It was the express wish of the Fondazione Pro Musica e Arte Sacra to dedicate this endeavour to the new Pope, Benedict XVI.

30TH APRIL 2005

Concert in honour of Nicola Calipari in the Church of St. Ignatius in Rome

The Slovak Symphony Orchestra of Bratislava and the Coro Lirico-Sinfonico Romano conducted by Heiko Matthias Förster performed Giuseppe Verdi’s *Requiem*. The performance was dedicated to the memory of Nicola Calipari, the SISMI military intelligence officer killed on 4th March 2005 in Iraq during his involvement in the release of the Italian journalist Giuliana Sgrena.

18TH MAY 2005

Concert in memory of the Holy Father Pope John Paul II on the occasion of his 85th birthday in the Basilica of St. Mary Major in Rome

The event saw the participation of Cardinal Bernard Francis Law, Archpriest of the Liberian Basilica and Archbishop Stanislaw Dziwisz, Private Secretary to the deceased Pope. The concert opened with a moving commemorative act. In the second half of the concert the Augsburg Philharmonic Orchestra and Choir of Klagenfurt Cathedral conducted by Rudolf Piehlmayer gave the world première of a work that Austrian composer Hubert Steppan dedicated to Pope John Paul II, his *Missa Speravi in Te, Domine*.

23RD – 26TH NOVEMBER 2005

IV FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA IN ROME

dedicated to His Holiness Pope Benedict XVI in the first year of his Pontificate

23rd November 2005 – Basilica of St. Peter in the Vatican

Solemn Holy Mass with Gregorian Chant

Choir of St. Peter's Basilica "Cappella Giulia"

CONDUCTOR MSGR. PABLO COLINO

24th November 2005 – Basilica of St. John Lateran

G. Rossini, *Stabat Mater*

London Philharmonic Orchestra, London Philharmonic Choir

Soloists Lucia Aliberti, Francesca Provvionato, David Alegret, Manrico Signorini

CONDUCTOR PAOLO OLMI

25th November 2005 – Basilica of St. Mary Major

C. Monteverdi, *Vesper of the Blessed Virgin Mary* - La Venexiana

CONDUCTOR CLAUDIO CAVINA

26th November 2005 – Basilica of St. Paul outside the Walls

A. Bruckner, *Symphony no. 9* and *Te Deum*

Vienna Philharmonic Orchestra, Vienna Singverein

Soloists Genia Kühmeier, Monica Groop, Herbert Lippert, Günther Groissböck

CONDUCTOR SEIJI OZAWA

26TH NOVEMBER 2005

Unveiling of a round mosaic shield depicting Pope Benedict XVI for the series of mosaic portraits of the Sovereign Pontiffs in the Basilica of St. Paul outside the Walls in Rome

The mosaic, completed with the contribution made by the Fondazione Pro Musica e Arte Sacra, is a

portrait of the Holy Father and the work of Ulisse Sartini. It was displayed before being moved to its permanent position on the right hand side of the Basilica during the concert held on 26th November at the IV Festival Internazionale di Musica e Arte Sacra.

10TH DECEMBER 2005

Conferral of honorary citizenship of the City of Recanati upon Sen. Dr Hans-Albert Courtial

Recanati, a pearl among the cities of the Marches, nominated by UNESCO a Patrimony of Humanity as the native town of the Italian poet Giacomo Leopardi (1798-1837), has rightly been called the “City of Poetry”. It is a destination still little known but should on no account be missed by those who love Italy. Dr Courtial received this recognition as “a champion of humanity and an architect of relations between peoples”, as Dr Fabio Corvatta, Mayor of Recanati said, presiding at the ceremony. The event took place in the Council Hall of the Municipality of Recanati with the participation of Mario Baldassarri, representatives of the Regional Board of the Marches, military and ecclesiastic authorities and a delegation from Dietkirchen in Germany, the birthplace of Dr Courtial.

12TH DECEMBER 2005

Christmas Concert held with the contribution of Operandi Fondazione BAT for the projects of the Fondazione “Dopo di Noi” ANFAS

The charity concert was held in the Church of St. Ignatius. The Orchestra and Choir of Salzburg Cathedral conducted by János Czifra gave a performance of the Mozart *Mass in C major, K 317*, otherwise known as the Coronation Mass.

DECEMBER 2005

With plans to provide access to the disabled to the Jesuit Church of St. Ignatius of Loyola in the heart of Rome so that they might participate in Holy Mass and the many concerts of sacred music held there, and be able to admire fully its marvellous interior, the Fondazione in collaboration with operandi Fondazione BAT Italia Onlus donated a wheelchair ramp for disabled access.

ACTIVITIES 2006

25TH JANUARY 2006

Presentation of the restored Chapel of St. Benedict and mosaic portrait which forms part of the series of mosaics of the Sovereign Pontiffs

On the occasion of the celebration of Vespers on the Feast of the Conversion of St. Paul the Apostle in the Basilica of St. Paul outside the Walls the Holy Father was presented with the mosaic portrait forming part of the series of mosaics of the Sovereign Pontiffs and was shown the Chapel of St. Benedict after the restoration works dedicated to him and funded by the Fondazione Pro Musica e Arte Sacra and DaimlerChrysler Italia had been completed.

JANUARY 2006

Funding of the Liberian Hymnal

The Fondazione Pro Musica e Arte Sacra in collaboration with the Basilica of St. Mary Major published a collection of hymns for the liturgical celebrations and devotional practices of the Basilica.

21ST FEBRUARY 2006

Conferment of the “Fondazione Pro Musica e Arte” Award to Cardinal Francesco Marchisano

At 17.30 in the Church of the Santissimo Salvatore in the building complex of San Michele a Ripa Grande in Rome, where the offices of the Arts Ministry are located, the second “Fondazione Pro Musica e Arte” Award was conferred to Cardinal Francesco Marchisano, Archpriest of the Patriarchal Basilica of St. Peter's. His Eminence Cardinal Francesco Marchisano was the recipient of the award in recognition of his work in the safeguarding and conservation of sacred works of art in his capacity as President of the Papal Commission for the Church's patrimony of works of art, (a position he held from March 1993 to October 2003) and President of the Permanent Commission for the Protection of Historical and Artistic Monuments of the Holy See. The Award was presented by the Arts Minister, the Honourable Rocco Buttiglione.

28TH APRIL 2006

Concert of sacred music held in the Basilica of St. Mary Major in Rome

The Orchestra Sinfonica Città di Grosseto, the Società Corale “Giacomo Puccini” of Grosseto and the Corale “Santa Felicità” of Lucca conducted by Carlomoreno Volpini performed Valentino Miserachs' Oratorio *Stephanus* for solo voices, choir and orchestra and the *Missa paschalis* for solo voices, choir and orchestra composed by Italo Fazzi.

4TH MAY 2006

First concert organized by the Fondazione Pro Musica e Arte Sacra in collaboration with the Swiss Guard held at the Church of St. Ignatius to commemorate the 5th centenary of the founding of the Swiss Guard

300 Swiss students from the Choirs of the Canton School in Olten performed, sharing the platform with the Swiss Army Concert Band, Arthur Honegger's dramatic legend *Nicolas de Flue* for narrator, choir and wind orchestra. Fredi Fluri conducted the performance and Franziskus Abgottspon was the narrator.

6TH MAY 2006

Second concert in the Church of St. Ignatius in Rome organized by the Fondazione Pro Musica e Arte Sacra in collaboration with the Pontifical Swiss Guard to commemorate the 5th centenary of the founding of the Swiss Guard

In this final concert in the celebrations the Collegium Musicum Luzern and Choir and Soloists of the Luzerner Kantorei conducted by Eberhard Rex presented a concert of Michael Haydn's *Vesperae pro festo Sanctorum Innocentium* and Mozart's *Church Sonatas in F major K.244 and G major K.241*, the *Mass in G major K.140* and *Ave Verum Corpus*.

JUNE 2006

Funding of urgent restoration work in the Vatican Necropolis underneath the Basilica of St. Peter's carried out on Mausoleums G (The Teacher), N (Ebuzi), O (Matucci) and Z (Egizi)

The Vatican Necropolis is below the grottoes of the Basilica and directly underneath the central nave of St. Peter's. The site was discovered during Pope Pius XII Pontificate (1939-1958) between 1939 and 1949. It consists of a double row of pagan and Christian sepulchral edifices which at one time would have been exposed to sunlight belonging to wealthy free families and can be dated to between the II and early IV centuries. The mausoleums housed great rooms with vaulted ceilings that were embellished with splendid pictorial decorations and stucco work, some with mosaics. The mausoleums were arranged in rows running from east to west and on a slope that was later steepened for the construction of the Basilica erected by Constantine thus preserving their structure intact.

The venerated tomb of St Peter lays in the western area of the necropolis where as early as the middle of the II century a "red wall" and the "Trophy of Gaius" mentioned in the writings of Eusebius of Caesarea were erected. Constantine built a marble monument above the shrine and in the centuries to come and with significant continuity the altar of Gregory the Great (590-604), the altar of Callisto II (1123) and in 1594 the altar of Clement VIII were built on the very same location. The altar of Clement VIII was subsequently covered by Gian Lorenzo Bernini's canopy with Michelangelo's grandiose cupola towering above.

As part of the restoration plans instigated by the Fabric of St. Peter for the Necropolis, critical work was carried out in 2006 on the Mausoleums of The Teacher and the Ebuzi, Matucci and Egizi families. The work entailed consolidating detached plaster, the mechanical removal of salt efflorescences, biocide treatment to remove fungal growths and the restoration of a herm.

3RD OCTOBER 2006

Choral concert in the Church of St. Lawrence in Lucina in Rome organized by the Accademia Nazionale di Santa Cecilia in collaboration with the Fondazione Pro Musica e Arte Sacra

This prestigious collaboration was inaugurated by a concert given by the Choir of the Accademia Nazionale di Santa Cecilia conducted by Filippo Maria Bressan in a performance spanning ancient sacred and modern and contemporary music featuring works by Monteverdi, Mendelssohn, Bruckner and Mahler and Frank Martin, Knut Nystedt and Giovanni Bonato.

OCTOBER 2006

Promotion of the complete restoration of Mausoleum H (of the Valerii) in the Vatican Necropolis beneath St Peter's Basilica

At the suggestion of the Fabric of St Peter's in the Vatican, the Fondazione Pro Musica e Arte Sacra promoted the collection of funds for the Mausoleum of the Valerii, the largest and most splendid sepulchre of the entire Necropolis. It was built shortly after the middle of the second century, at the time of the Emperor Marcus Aurelius, by a freed slave of the important Valerii family.

The internal view of the building today gives only a partial idea of the refined elegance of the decorations in white stucco that adorned the sepulchre in antiquity. With a most effective scenographic com-

position niches for the urns of ashes, decorated with bas-reliefs showing figures of maenads and satyrs, alternate with larger spaces holding male and female sculptures more than a metre tall, representing divinities and the deceased members of this wealthy family that lived eighteen centuries ago. This tomb was discovered in 1943 and subjected to partial interventions for its conservation between 1957 and 1958. Damaged in the past by unstable microclimatic conditions and previous interventions using unsuitable materials, the tomb has at last undergone a meticulous and complete work of recovery which took a team of restorers about ten months to complete. In order not to compromise possible future research limited sections of the wall with faint inscriptions in charcoal and pictorial designs (the east and north walls) were deliberately left uncleaned. Furthermore, the study of fragments of stucco kept in the store rooms of the Fabric of St Peter made possible the reconstitution of three magnificent herms and the reattachment of certain fragments of important bas-reliefs that had gone astray. Finally the restoration work offered an opportunity to rediscover unknown sepulchral graffiti and interesting traces of the way work was carried out (impressions of moulds for the execution of repetitive decorative elements, as well as the use of ochre pigment in the mixture of stucco and marble dust).

At the end of the work a modern protective glass case was added through which to view the funerary chamber from the outside without altering the delicate micro-climatic balance that is constantly controlled by a high-precision computerized monitoring system. Lastly, a new and evocative optical fibre illumination has been created to provide a discreet illumination that respects the extraordinary and very rare artistic decorations of this tomb.

For this project the Fondazione Pro Musica e Arte Sacra was able to count on the contribution of its patron, Dr. h.c. Hans Urrigshardt, and of the companies of the LGT Bank in Liechtenstein AG, Mercedes-Benz Italia S.p.A., Pedrollo S.p.A. e Courtial Viaggi srl.

15TH – 19TH NOVEMBER 2006

V FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA IN ROME

dedicated to Wolfgang Amadeus Mozart in the 250th anniversary of his birth

15th November 2006 - Basilica of St. Peter in the Vatican

Vespers of the Holy Spirit with Gregorian Chant

Choir of the Accademia Filarmonica Romana - Cantors of St. Peter's Basilica in the Vatican

ORGANIST LORENZO MACRÌ, CONDUCTOR MSGR. PABLO COLINO

16th November 2006 - Basilica of Saint Mary Major

Wolfgang Amadeus Mozart, *Litaniae Lauretanae KV. 195 (186d)*- *Exsultate, jubilate KV. 165 (158a)* - *Regina coeli KV. 108 (74d)* - *Vesperae solennes de confessore KV. 339*

Camerata Salzburg - Cologne Dome Choir

Soloists Laura Aikin, Alexandra Thomas, Daniel Sans, Thomas Laske

CONDUCTOR EBERHARD METTERNICH

17th November 2006 – Basilica of Saint John Lateran

Wolfgang Amadeus Mozart, *c minor Mass KV. 427 (417a)*

Camerata Salzburg - Speyer Dome Choir and Choir of the Kazan State Conservatoire

Soloists Susanne Bernhard, Ekaterina Leyder, Bernhard Berchthold, Radu Cojocariu

CONDUCTOR LEO KRÄMER

18th November 2006 – Basilica of Saint Paul outside the Walls

Wolfgang Amadeus Mozart, *Requiem KV. 626*

Camerata Salzburg - Salzburg Dome Choir

Soloists Susanne Bernhard, Monika Waeckerle, Bernhard Berchthold, Radu Cojocariu

CONDUCTOR JÁNOS CZIFRA

19th November 2006 – Basilica of St. Peter in the Vatican

Solemn Holy Mass celebrated by His Eminence Cardinal Schönborn, Archbishop of Vienna

Wolfgang Amadeus Mozart, *Coronation Mass KV. 317*

Wiener Philharmoniker - Vienna Boys Choir Wiener Sängerknaben

and Singers of the Cologne and Speyer Dome Choirs

Soloists Ildiko Raimondi, Michaela Selinger, Johannes Chum, Paul Armin Edelmann

CONDUCTOR LEOPOLD HAGER

26TH NOVEMBER 2006

World première in the Vatican's Aula Paolo VI of the film *Nativity* directed by Catherine Hardwicke.

The Fondazione Pro Musica e Arte Sacra with this initiative has embraced the world of film, otherwise known as the seventh art, in collaboration with New Line Cinema and Eagle Pictures and the Pontifical Council for Culture, the Pontifical Council for Social Communication, the Vatican Film Library, the Pontifical Council "Cor Unum" and the Vicariate of the Vatican City, bringing the event to fruition.

21ST DECEMBER 2006

Christmas Concert commemorating the Jubilee Year of St. Ignatius of Loyola (450 years since his death), St. Francesco Saverio (500 years since his birth) and the Blessed Pierre Favre (500 years since his birth) in the Church of St. Ignatius in Rome

Choir of the Accademia Filarmonica Romana

Sopranos: Cristina Vinci, Daniela Tollis, Giulia Cignoni

Organists: Anna Pia Meluzzi, Lorenzo Macri

CONDUCTOR: MONSIGNOR PABLO COLINO

ACTIVITIES 2007

30TH MARCH 2007

Unveiling of the statue of Pope Paul V Borghese in the Basilica of St. Mary Major restored with a contribution made by the Fondazione Pro Musica e Arte Sacra

The bronze statue is the work of Paolo Sanquirico (c. 1565, Parma – 1630, Rome) who was active in the first decades of the 17th Century and is known for his work as a sculptor, smelter, medallist, scenographer and architect. It would appear from written documents that Sanquirico finished working on the statue between the end of 1619 and the beginning of 1620 and that it was placed near the sacristy in August of the same year in celebration of the Feast of the Madonna of the Snow. The statue is today located near the loggia of the façade, next to the entrance to the apartments of the Cardinal Archbishop.

30TH MARCH 2007

Press Conference presenting the “L’Exultet di Avezzano” project and the inauguration of the exposition of the parchment housed in the Museum of the Basilica of St. Mary Major

The Fondazione Pro Musica e Arte Sacra organized and held a press conference, together with the Basilica of St. Mary Major in Rome and the Bishop’s See of the Diocese of Avezzano and in collaboration with the Arts Ministry and with the Patronage of the Presidency of the Council of Ministers and the Pontifical Institute of Sacred Music a project enabling the public to benefit from a greater exposure of the famous and precious *Exultet* roll of parchment dating from the XI Century. This precious musical and artistic artefact was up until then housed in the Historic Diocesan Archive of Avezzano.

30TH MARCH – 26TH APRIL 2007

Display of the Avezzano Exultet roll of parchment in the Museum of the Basilica of St. Mary Major

The Liberian Museum was inaugurated and blessed by the Holy Father Pope John Paul II on the Feast of the Immaculate Conception in December 2001; it houses the most precious objects belonging to the Basilica. The Avezzano *Exultet* occupied a central position in the Museum and was displayed in a six and a half metre cabinet designed specifically for it by the Fondazione Pro Musica e Arte Sacra which at the conclusion of the temporary exhibition was donated to the Diocesan Archive of Avezzano with the intention that the parchment roll may be permanently exhibited there.

21ST APRIL 2007

Scientific Conference of the Avezzano Exultet on historical, editorial and musical issues pertaining to the parchment

The Conference was held in the Sala dei Papi in the Basilica of St. Mary Major in the presence of Cardinal Bernard Francis Law, Archbishop of the Basilica and the Honourable Dr. Gianni Letta, one of the promoters of the initiative. The other speakers were Professor Lucia Bonifaci, Professor of History of Music at Rome’s Santa Cecilia Conservatoire and Monsignor Alberto Turco, Director of Music at the Cathedral of Verona and Full Professor of Gregorian Chant at the Pontifical Institute of Sacred Music

in Rome who gave an introduction on the use of the parchment roll in the Medieval Easter liturgy and spoke about the results of a study conducted on the Avezzano *Exultet*, which has been the subject of a long awaited analysis and which included a detailed examination of the musical aspects.

Sacred Performance of Gregorian, Ambrosian and Beneventan Chant

The conference was followed by a concert entitled “Sacred Performance of Gregorian, Ambrosian and Beneventan Chant” which featured a performance of the hymn of the *Exultet* as engraved on the Avezzano roll of parchment. The performers were the Veronese Nova Schola Gregoriana and the women’s Gregorian Schola “In Dulci Jubilo” directed by Alberto Turco.

24TH MAY 2007

“Liszt in Rome and Sacred Music” – A choir and organ concert of works of Franz Liszt

The concert was organized by the Accademia Nazionale di Santa Cecilia in collaboration with the Fondazione Pro Musica e Arte Sacra in the Church of St. Ignatius of Loyola in Rome

Choir of the Accademia Nazionale di Santa Cecilia

Gianluca Libertucci, Organ

MAURO BACHERINI, CONDUCTOR

JULY 2007

Campaign launch for the restoration of the Tamburini Organ in the Church of St. Ignatius of Loyola in Campo Marzio, Rome

Upon the proposal of the Jesuit Community of St. Ignatius, the Fondazione Pro Musica e Arte Sacra launched a campaign for the restoration of the organ in this splendid baroque church, known throughout Rome as a superlative venue for performances of sacred music. The instrument was built by the Pontifical Organ Builders Tamburini and transported to the Basilica in 1935. It is a three manual organ and it is well documented that the instrument was built partially using the registers of an Inzoli dating from 1895 which was previously housed in the Basilica. The organ is encased in two lofts positioned in the presbytery to the left and right of the High Altar.

OCTOBER 2007

Publication of the book *Introduzione al Canto Gregoriano* written by Aurelio Zorzi

The Fondazione Pro Musica e Arte Sacra funded the publication of the work printed in collaboration with the Pontifical Institute of Sacred Music and donates free copies to anyone requesting one.

10TH – 13TH OCTOBER 2007

VI FESTIVAL INTERNAZIONALE DI MUSICA E ARTE SACRA IN ROME

dedicated to His Holiness Benedict XVI on occasion of his 80th birthday

10th October 2007 – Basilica of Saint Peter in the Vatican

W. Seifen, *Missa Solemnis „Tu es Petrus“* for choir, orchestra and organ
Solemn Holy Mass dedicated to His Holiness Benedict XVI
Symphonisches Orchester der Humboldt-Universität zu Berlin
Humboldts Studentische Philharmonie
Humboldts Philharmonischer Chor
CONDUCTOR CONSTANTIN ALEX

11th October 2007 – Basilica of Saint Paul outside the Walls

Giuseppe Verdi, *Requiem*
Vienna Philharmonic Orchestra
Choir of the Accademia Nazionale di Santa Cecilia, Rome
Soprano Fiorenza Cedolins, Mezzosoprano Dolora Zajick
Tenor Fabio Sartori, Bass Ferruccio Furlanetto
CONDUCTOR DANIELE GATTI

12th October 2007 – Basilica of Saint Mary Major

Nova Metamorfosi - Sacred Music in Milan in the Early 17th Century
Le Poème Harmonique
CONDUCTOR VINCENT DUMESTRE

13th October 2007 – Basilica of Saint John Lateran

Johann Sebastian Bach, *Mass in B minor BWV 232*
The Amsterdam Baroque Orchestra and Choir
Soprano Marieke Steenhoek, Alto Lestyn Davies
Tenor Jörg Dürmüller, Bass Klaus Mertens
CONDUCTOR TON KOOPMAN

13TH OCTOBER 2007

Visit by the Holy Father Pope Benedict XVI to the Pontifical Institute of Sacred Music and inauguration of the restored library of the Institute made possible by a contribution made by the Fondazione Pro Musica e Arte Sacra

The Holy Father blessed the Library of the Institute and commended the Fondazione Pro Musica e Arte Sacra in his speech: “I have come with joy to the fully renovated seat of learning of the Pontifical Institute of Sacred Music. My visit marks the inauguration and blessing of the impressive restoration work carried out in these recent years that was the initiative of the Holy See and made possible by the substantial contributions made by various benefactors, including the “Fondazione Pro Musica e Arte Sacra”, which deserves a special mention for its funding of the integral restoration of the Library.”
(*Osservatore Romano*, 14th October 2007)

DECEMBER 2007

Publication of a book commemorating the 5th Centenary of the Vatican Basilica

The Fondazione Pro Musica e Arte Sacra funded the publication of the book *C'ero anch'io! 18 aprile 1506-2006. Cinquecento anni dalla posa della prima pietra della nuova Basilica di San Pietro in Vaticano*, published by the Fabric of St Peter.

19TH DECEMBER 2007

Christmas Concert organized by Courtial International with the patronage of the Fondazione Pro Musica e Arte Sacra in the Church of St. Ignatius in Rome

Choir of the Accademia Filarmonica Romana
Orchestra Amici dell'Armonia
Conductor Monsignor Pablo Colino

ACTIVITIES 2008

14TH JANUARY 2008

The President General of the Fondazione Pro Musica e Arte Sacra is appointed "Ambassador of Rome to the world" by the City of Rome

Sen. Dr. h.c. mult. Hans-Albert Courtial is the first German to be appointed "Ambassador of Rome to the world" by Rome's municipality. Since 2002 this award is given annually to personalities who actively promote Rome's image in culture, art and economy in Italy and world-wide. The ceremony is conducted by Rome's vice-mayor, On.le Mariapia Garavaglia, in the hall of the Protomoteca on the Capitol Hill. During her speech she addresses the nominees: „Of course, you will feel honoured by this nomination for the official recognition of your efforts, and we do appreciate it a lot, but let me assure you that it is an even greater pleasure and honour for us, representing the city, to be able to hand over this particular award because this means that there are people who do promote the city's image in Italy and the world with their activities”.

Past editions of the award "Ambassador of Rome to the world" went to personalities like Paolo Bulgari (jewellery), Valentino (fashion designer), Ennio Morricone (film music composer), Martin Scorsese (film director and producer), Giampaolo Fisichella (F1- racing driver), and Aurelio De Laurentis (film producer).

8TH FEBRUARY 2008

Unveiling of the portrait of Cardinal Andrea Cordero Lanza di Montezemolo

A portrait of Cardinal Andrea Cordero Lanza di Montezemolo by Natalia Tsarkova was unveiled in the Residenza Palazzo Cardinal Cesi in Via della Conciliazione in Rome. The painting of the first Archpriest of the Basilica of St. Paul outside the Walls was subsequently moved to the Basilica.

The portrait was funded by the Fondazione Pro Musica e Arte Sacra.

22ND APRIL 2008

Celebration of the Eucharist presided over by His Excellency Gianfranco Ravasi for the presentation

of the restoration of the baroque machinery of the Altar of St. Ignatius of Loyola (the work of Andrea Pozzo), in the Church of the SS. Nome di Gesù all'Argentina in Rome

The music during the celebration performed by the Cappella Musicale di San Giacomo and the Ensemble Seicentonovecento conducted by Flavio Colusso was offered by the Fondazione Pro Musica e Arte Sacra.

23RD APRIL 2008

Concert of sacred music performed by the Choir of the Accademia Nazionale di Santa Cecilia conducted by Filippo Maria Bressan in the Basilica of St. Lawrence in Lucina

The "Magnificat Anima Mea Dominum" concert was organized by the Accademia Nazionale di Santa Cecilia in conjunction with the Fondazione Pro Musica e Arte Sacra.

MAY 2008

Launch of the campaign for the restoration of the wooden choir stalls in the Choir Chapel (the Cappella Colonna) in the Basilica of St. John Lateran

The Fondazione Pro Musica e Arte Sacra launched a campaign to raise funds for the restoration of the wooden choir stalls in the Cappella Colonna situated in the transept next to the Altar of the Most Holy Sacrament. The Chapel is the work of Gerolamo Rainaldi and was commissioned by Filippo Colonna, Duke of Paliano upon his return from Spain in 1611. The splendid wooden choir stalls are due to Filippo Colonna who had them carved in Naples in circa 1612.

27TH MAY 2008

Press Conference for the unveiling of the restoration works carried out on the Mausoleum H (The Valeri) in the Vatican Necropolis underneath the Basilica of St. Peter

The presentation of the restoration work of the Mausoleum (The Valeri) in the Vatican Necropolis was held in the Library of the Fabric of St. Peter. The restoration work was funded by the Fondazione Pro Musica e Arte Sacra and DaimlerChrysler Italia.

Those who spoke at the unveiling included Cardinal Angelo Comastri, President of the Fabric of St. Peter, Dr. Maria Cristina Carlo Stella, Head of the Fabric of St. Peter. Dr. Pietro Zander, Director of the Restoration Works of the Vatican Necropolis and Dr. Adele Cecchini, Restorer.

JUNE 2008

Promotion of the restoration of the Apartments of Pope Alexander VI (Rodrigo Borgia di Jativa, 1492-1503) and Pope Julius II (Giuliano della Rovere, 1503-1513) in the old Apostolic Palace in the Vatican

This restoration project concerned part of the Vatican Apostolic Palace particularly important from the historical point of view. The apartments are part of the structure of the old Papal Palace and are located in the northern wing of the Apostolic Palace, built under Nicholas V (Tomaso Parentucelli, 1447-55). The rooms for the entertainment of guests are an unbelievable series of medieval structures, splendidly accentuated and embellished by the work under way that has once again revealed archi-

tectural details and paintings that may not have been visible for centuries. In addition to an exquisite winter garden is the Pope's "Stufetta", an extraordinary small room with splendid decorations of the time by an anonymous painter who was close to Raphael. The adjoining room is the renowned bed-chamber of the Pope, with a splendid coffered ceiling in whose centre stands out the papal coat of arms. In the part above the ceiling are remains of frescos by Pinturicchio and vignettes by his school. The tiled floor certainly dates back to the time of Pope Alexander VI (Rodrigo Borgia, 1492-1503), given the presence, in addition to the unglazed terracotta paving, of glazed tiles that are decidedly Spanish in style. As well as Julius II and Clement VII, other great Popes such as Leo X, Paul III, Julius III, Sixtus V, and Alexander VII also used these rooms that are so important for the history of the Church.

2ND JUNE 2008

The President General of the Fondazione Pro Musica e Arte Sacra is appointed Knight of the Grand Cross of the Order of Merit of the Italian Republic

The President of Italy Giorgio Napolitano, upon proposal by the Italian Prime Minister Silvio Berlusconi and by decree dated 2nd June 2008, has conferred to Dr. Courtial the title of Knight of the Grand Cross of the Order of Merit of the Republic (Cavaliere di Gran Croce dell'Ordine al Merito della Repubblica Italiana). The high decoration has been consigned to Dr. Courtial by the State Undersecretary to the Presidency of the Council of Ministers in Palazzo Chigi.

11TH JUNE 2008

Book launch held in the Oratorio del Gonfalone in Rome of the first book in the series "Il Capitolo di San Pietro in Vaticano dalle origini al XX secolo" written by Dario Rezza and Mirko Stocchi (Edizioni Capitolo Vaticano)

This richly illustrated book contains fascinating and hitherto unpublished facts and is the first in a series of books entitled *La storia e le persone*. Three tomes have been commissioned for the series. The publication of the book was funded entirely by the Fondazione Pro Musica e Arte Sacra.

28TH JUNE 2008

Unveiling to the Holy Father of the restored Papal Altar of the Basilica of St. Paul outside the Walls in Rome

On the occasion of the first Vespers of the Solemnity of Sts. Peter and Paul in the Basilica of St. Paul outside the Walls, the Holy Father Pope Benedict XVI decreed the Year of St. Paul and during the celebration blessed the newly restored Altar of the Confession.

The impressive canopy that towers above the altar and the tomb of St. Paul was restored with a contribution made by the Fondazione Pro Musica e Arte Sacra. It is one of the most celebrated works of the medieval sculptor and architect Arnolfo di Cambio (Colle Val d'Elsa c. 1245 – Florence c. 1305) and was commissioned in 1285 by Abbot Bartolomeo. The Papal Altar (The Altar of the Confession) and its canopy are of considerable religious importance in that they stand above the tomb of St. Paul, Apostle of the Peoples, one of the most sacred sites of the Catholic Church.

12-13 OCTOBER 2008

SEVENTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Dedicated to the Apostle Paul in the 2000th anniversary of his birth

Part One

Sunday, 12 October 2008, 8.30 p.m. – Basilica of St John Lateran (apse)

Johann Sebastian Bach, *The Art of the Fugue* BWV 1080

New critical edition and instrumentation by Hans-Eberhard Dentler

Ensemble Arte della Fuga

Monday, 13 October 2008, 6.00 p.m. – Basilica of St Paul Outside-the-Walls

Concert in the presence of the Holy Father Pope Benedict XVI, dedicated to the 12th General Ordinary Assembly of the Synod of Bishops

Anton Bruckner, *Symphony no. 6*

Vienna Philharmonic Orchestra

CONDUCTOR CHRISTOPH ESCHENBACH

The concert, in homage to Pope Benedict XVI and the Synod Fathers taking part in the Synod of Bishops on “The Word of God”, also saw the presence of many distinguished guests including about 30 Cardinals, Princess Marie von und zu Liechtenstein, Staatsminister Neuman, Minister for Culture of the Federal Republic of Germany, and Luca Cordero di Montezemolo.

The following day, Luca Della Libera wrote in the *Messaggero*: “Pope Benedict XVI was really happy yesterday evening, at the end of the much anticipated concert of the Vienna Philharmonic in the Basilica of St Paul Outside-the-Walls for the International Festival of Sacred Music and Art. A great lover of classical music and the piano, the Pope did not want to miss the precious opportunity to hear the legendary Austrian orchestra live... Almost 4,000 people listened with great attention and in silence to the 60-minute score, masterfully conducted by Christoph Eschenbach, and the tension was then broken by a long round of warm applause”. In his address at the end of the concert, the Holy Father said: “The concert this evening is one of the various initiatives planned for the special Jubilee of the Pauline Year. It is taking place in the evocative setting of the Basilica of St Paul Outside-the-Walls where several days ago the Ordinary Assembly of the Synod of Bishops was solemnly inaugurated. I naturally extend my greeting and cordial thanks to all those who have promoted and organized this beautiful evening with a high-quality musical performance. In the first place, I wish to thank the *Pro Musica e Arte Sacra Foundation*, well known for its numerous initiatives. I then greet and thank the members of the *Wiener Philharmoniker* Orchestra, which has offered us a masterful performance of Anton Bruckner’s *Sixth Symphony*, steeped in a religious sense and profound mysticism”.

Addressing the orchestra directly, the Holy Father continued in German, and we cite the translation published in *L'Osservatore Romano*: “With joy and full of gratitude I greet the *Wiener Philharmoniker*, conducted today by Christoph Eschenbach, who for the seventh time in the context of the International

Festival of Sacred Music and Art have imbued their audience with deep joy. Dear friends, with your professionalism and your musical ability you always succeed in moving the hearts of your listeners, and in offering them Bruckner's marvellous music you have plucked all the heartstrings of human feeling. With your musical talent you raise society from the human to the divine sphere. For this, I say to you all a heartfelt "Vergelt's Gott!".

Returning to Italian, Benedict XVI concluded with these words: "The *Sixth Symphony* expresses the faith of its composer who, with his compositions was able to transmit a religious vision of life and of history. We might say that Anton Bruckner, drawing from the Austrian Baroque and from the Schubertian tradition of popular song, took to its extreme conclusion the romantic process of interiorization. In listening to this famous composition in the Basilica dedicated to St Paul one spontaneously thinks of a passage from the First Letter to the Corinthians in which the Apostle, after speaking of the diversity and unity of spiritual gifts, compares the Church to the human body, made up of very different members but all indispensable for its good functioning (cf. 1 Cor 12). The orchestra and the choir are also comprised of different instruments and voices, which in tune with one another offer a harmonious melody, pleasing to the ear and the spirit. Dear brothers and sisters, let us take note of this teaching which we see confirmed in the splendid musical performance we had the pleasure of hearing. I greet you all with affection, as I address a special thought to the Synod Fathers and to the other important people present. Lastly, I extend a fraternal greeting to Cardinal Cordero Lanza di Montezemolo, Archpriest of this Papal Basilica, who has once again offered us such a cordial welcome. I would like to thank him, together with his collaborators, for the various religious and cultural events planned for the Pauline Year under way. May this Roman Basilica where the mortal remains of the Apostle to the Gentiles are preserved truly be a fulcrum of liturgical, spiritual and cultural initiatives which aim at rediscovering his missionary work and his theological thought. As I invoke the intercession of this eminent Saint and the motherly protection of Mary Queen of Apostles I warmly impart the Apostolic Blessing to everyone present and gladly extend it to their loved ones".

The Holy Father then personally greeted some members of the Foundation's Board of Directors and Committee of Supporters.

13TH OCTOBER 2008

Ceremony for the conferral of the "Fondazione Pro Musica e Arte Sacra" Award to Sen. Mariapia Garavaglia and to Richard de Tscharner

The third "Fondazione Pro Musica e Arte Sacra" Award was awarded to Senator Mariapia Garavaglia and to Richard de Tscharner at an official ceremony held at the Museo Nazionale Romano in Palazzo Altemps, Rome. The Award was presented to Senator Mariapia Garavaglia by His Eminence Cardinal Angelo Comastri for her moral support for the spread and promotion of religious music and art through her constant presence at the Festival di Musica e Arte Sacra. The Hon. Gianni Letta, Under Secretary of State, Prime Minister's Office, presented the Award to Richard de Tscharner for his dedication to the protection and preservation of religious music and art, as a Patron of the Foundation.

17TH -22ND NOVEMBER 2008

SEVENTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Part Two

Monday 17th November 2008, 9.00 pm - Academic Hall of the Pontifical Institute of Sacred Music

Concert for piano and organ

Johannes Skudlik, organ

Jean Guillou, piano and organ

Tuesday 18th November 2008, 9.00 pm - Academic Hall of the Pontifical Institute of Sacred Music

Concert for organ and trumpet

Reinhold Friedrich, trumpet

Simon Preston, organ

Wednesday 19th November 2008, 9.00 pm - Church of St Louis of the French

Organ concert

Naji Hakim, organ

Thursday 20th November 2008, 9.00 pm - Church of St Paul within the Walls

Concert for organs and percussion

Jean Guillou, Martin Baker, Roberto Bonetto, Winfried Bönig, Bernhard Buttmann,

Giampaolo di Rosa, Vito Gaiezza, Jürgen Geiger, Jürgen Wolf, organ

Hélène Colombotti, percussion

Johannes Skudlik, organ and direction

The organ concerts were organized from 17 to 20 November 2008 by the *Fondazione Pro Musica e Arte Sacra* in collaboration with the Euro-Via- Festival 2008 and with the European Organ Festival "Ways to Rome", promoted by Festival e.V., Germany, under the artistic direction of Maestro Johannes Skudlik, marking the entry of the organ, the principal instrument of sacred music, into the Festival's programme.

Saturday 22 th November 2008, 9.00 pm - Basilica of St Ignatius of Loyola in Campo Marzio

Stephen Edwards, *Requiem for my Mother*

Continuo Arts Symphonic Chorus and the City of Prague Philharmonic Orchestra

Beverly Coulter, soprano

Kristopher Jean, tenor

Keith Spencer, baritone

Conductor Candace Wicke

26TH -30TH NOVEMBER 2008 SEVENTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Part Three

Wednesday 26th November 2008, 5.00 pm - Papal Basilica of St Peter in the Vatican

Holy Mass celebrated by His Eminence Angelo Cardinal Comastri, Archpriest of the Vatican Basilica

Gregorian Chant: Choir of the Basilica of the National Shrine of the Immaculate Conception

Conductor Peter Latona

W.A. Mozart, „*Venite Populi*“ KV 260 (248a)

Joseph Haydn, *Missa Solemnis* „*Harmoniemesse*“ HOB. 22.14

W.A. Mozart, „*Magnificat*“ from *Vesperae Solemnnes de Confessore* KV 339

Youth Orchestra of the Americas / New England Conservatory Festival Ensemble

Gächinger Kantorei

Robin Johannsen, soprano - Ingeborg Danz, contralto - Jussi Mylly, tenor - Jens Hamann, bass

CONDUCTOR HELMUTH RILLING

Wednesday 26th November 2008, 9.00 pm - Papal Basilica of St Mary Major

“Music for a Mass in honour of the Immaculate”

Choir of the Basilica of the National Shrine of the Immaculate Conception

CONDUCTOR PETER LATONA

Thursday 27th November, 9.00 pm - Papal Basilica of St John Lateran (apse)

Franz Joseph Haydn, *The Last Seven Words Of Christ on the Cross* HOB.III:50-56

STRING QUARTET OF THE VIENNA PHILHARMONIC

Friday 28th November 2008, 9.00 pm - Papal Basilica of St Mary Major

Johannes Brahms, *A German Requiem*

Orchestre de la Suisse Romande

Rundfunkchor Berlin

Malin Hartelius, soprano - Detlef Roth, baritone

CONDUCTOR MAREK JANOWSKI

Saturday 29th November 2008, 9.00 pm - Papal Basilica of St Paul Outside the Walls

“Music from the European Cathedrals”

Wind Ensemble „Dom zu Speyer“

Speyerer Domchor • Philharmonischer Chor an der Saar

Chor der Saarländischen Bachgesellschaft

CONDUCTOR LEO KRÄMER

Sunday 30 th November 2008, 9.00 pm - Basilica of St Ignatius of Loyola in Campo Marzio

Johann Sebastian Bach, *Musicalisches Opfer BWV 1079*

in the version of Hans-Eberhard Dentler

I Solisti del Thema Regium

4TH DECEMBER 2008

Presentation of the book: “Ludovico Seitz e la Cappella Tedesca a Loreto”

by Mariano Apa and Giuseppe Santarelli

On the occasion of the centenary of the German Chapel in the Basilica of the Pontifical Shrine of the Holy House in Loreto, Ancona, the Pontifical Delegation of the Holy House of Loreto and the *Fondazione Pro Musica e Arte Sacra* presented a richly illustrated book on the German Chapel which was restored with the contribution of the *Fondazione Pro Musica e Arte Sacra* in 2004. The Foundation also contributed to book's publication by funding the printing.

ACTIVITIES 2009

31ST MAY 2009

Extraordinary concert in the Basilica of St Ignatius of Loyola, Rome, on the occasion of the bicentary of Joseph Haydn's death

The “Kölner Kammer Orchester” (Cologne Chamber Orchestra) and the Cologne Cathedral Choir conducted by Eberhard Metternich, Christian Ludwig and Helmut Müller-Brühl offered a programme by the Austrian composer, the bicentenary of whose death fell on 31 May 2009:

Chorus no. 13 from *The Creation* Hob.XX:2 “Die Himmel erzählen die Ehre Gottes”;

Concerto in C Major Hob.VIIIb:1 for cello and orchestra;

Concerto in E flat Major Hob.VIIe:1 for trumpet and orchestra;

Chorus no. 34 in B flat Major from *The Creation* Hob.XX:2 “Singt dem Herren alle Stimmen” (Sing the Lord ye voices all);

Creed from the *Missa Solemnis in E flat Major* Hob.XXII:14 “*Harmoniemesse*” (Harmony Mass)

The soloists were Sunhae Im and Nina Uden (soprano), Britta Schwarz (contralto), Bernhard Berchtold (tenor), Wolfgang Klose (tenor), Hanno Müller-Brachmann (bass), Claudio Bohórquez (cello) and Laura Vukobratovic (trumpet).

During the Holy Papal Mass for the Solemnity of Pentecost in the morning on that same day the Cologne Chamber Orchestra and the Cologne Cathedral Choir performed Haydn's *Harmoniemesse*.

OCTOBER 2009

The *Fondazione Pro Musica e Arte Sacra* has made available for the 19th International Piano Competition “Roma 2009”, organized from 14 to 28 October 2009 by the Associazione Culturale “Fryderyk Chopin” of Rome, whose artistic director is Marcella Crudeli, the special “Fondazione Pro Musica e Arte Sacra” Prize of € 1,600 for the best performer of sacred music.

18-22 NOVEMBER 2009

EIGHTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Part One

Wednesday 18 November 2009, 9:00 p.m.

Papal Basilica of St John Lateran

La polifonia della scuola romana

Polyphonic Choir of the Fondazione Domenico Bartolucci

Domenico Bartolucci, Conductor

The concert was preceded by a visit of the benefactors of the Fondazione Pro Musica e Arte Sacra to the Chapel of the Choir, also called Colonna Chapel, in the Basilica, in which the wooden choir stalls were restored with the contribution of the Fondazione Pro Musica e Arte Sacra.

Thursday 19 November 2009, 5:00 p.m.

Papal Basilica of St Peter's in the Vatican

Solemn Mass celebrated by Cardinal Angelo Comastri

Polyphonic Choir of the Fondazione Domenico Bartolucci

Domenico Bartolucci, conductor

Thursday 19 November 2009, 9:00 p.m.

Basilica of St Ignatius of Loyola in Campo Marzio

Concert for organ and choir, sponsored and offered by Courtial International srl

The Musicians of Saint Clare, Denver, USA

Carma Romano, conductor

Giandomenico Piermarini, organ

Juan Paradell Solé, organ

James Edward Goettsche, organ

This was the first of the four concerts in the Festival 2009 that were held in the Basilica of St Ignatius to inaugurate the Tamburini organ restored with the contribution of the Fondazione Pro Musica e Arte Sacra. The organ pieces played were:

Johann Sebastian Bach, *Prelude and Fugue in E flat Major BWV 552* (Giandomenico Piermarini)

Jesús Guridi, *Good Shepherd Trípych* (Juan Paradell Solé)

César Franck, *Cantabile* and *Chorale no. 3 in A Minor* (James Edward Goettsche)

Friday 20 November 2009, 9:00 p.m.

Papal Basilica of St Mary Major

Wolfgang Amadeus Mozart, *Quintet for clarinet in A Major K 581*

Franz Schubert, *Octet in F Major D 803*

Vienna Philharmonic, Strings and Wind Octet

Saturday, 21 November 2009, 4:00 p.m.

Basilica of St Ignatius of Loyola in Campo Marzio

Concert for the bicentenary of the birth of Felix Mendelssohn-Bartholdy promoted and offered by *Palatia Classic*, International Festival of Classical Music of the Palatinate, Germany

Palatia Classic Vocal Ensemble

Palatia Classic Brass Ensemble

Laura Vukobratovic, trumpet

Ingrid Paul, recorder

Leo Krämer, organ and conductor

This was the second of the four concerts of the Festival 2009 which took place in the Basilica of St Ignatius to inaugurate the Tamburini organ restored with the contribution of the Fondazione Pro Musica e Arte Sacra. The programme included the *Concerto in D Major* by J.S. Bach for trumpet and organ, the *Concerto in C Major* by A. Vivaldi for flute and organ and various works by F. Mendelssohn-Bartholdy, Giovanni Gabrieli, Jeremiah Clarke and Fr Martini for choir, woodwind instruments and organ.

Saturday 21 November 2009, 8:30 p.m.

Papal Basilica of St Paul Outside-the-Walls

Valentino Miserachs, *Paolo e Fruttuoso* (Paul and Fructuosus)

Oratorio in two acts for solo voices, choir and orchestra

Original libretto in Catalan by Joan Roig Montserrat

Rhymed version in Italian by Fr Aurelio Zorzi, SM

Concert organized and offered by the Pontifical Institute of Sacred Music

With the patronage of:

The Italian Ministry for Education, Universities and Research

University Pastoral Centre of the Vicariate of Rome

Archdiocese of Tarragona, Spain

Fundació Jaume Callís, Barcelona

Angelo Francesca Rinaldi, soprano

Angelo Albert Deprius, tenor

Cardinale Francesc Garrigosa, tenor

Tecla Mercè Obiol, mezzo-soprano

Paul Josep Pieres, basso

Fruttuoso Michel Galeotti, baritone

Emiliano Anselmo Fabiani, tenor

Augurio Albert Deprius, tenor

Eulogio Albert Deprius, tenor

Felice Josep Pieres, bass

Polyphonic Choir of the Pontifical Institute of Sacred Music (Walter Marzilli)

Inter-University Choir (Massimo Palombella)

Cappella Musicale Liberiana (Valentino Miserachs)

Cor Universitar "Rovira i Virgili" (Montserrat Rios)

Boys' Choir (Josep Solé / Franco Mazzitelli – Michele Loda / Anna Giardili)

"Fausto Torrefranca" Symphony Orchestra of the "Fausto Torrefranca" State Music Conservatoire of Vibo Valentia (Antonella Barbarossa)

Conductor Valentino Miserachs

Paolo e Fruttuoso ("Pau i Fructuós" in the original Catalan version) is an oratorio for solo voices, choir and orchestra, composed by Mgr Valentino Miserachs, Director of the Pontifical Institute of Sacred Music, commissioned by the Archbishop of Tarragona, Metropolitan See of Catalonia, Spain, to celebrate a double jubilee: the universal jubilee of St Paul, who according to a very ancient tradition visited Tarragona (the "Taraco" of the ancient Romans), and the local jubilee of St Fructuosus, Bishop of Tarragona, burned alive with his deacons in the amphitheatre in the year 259 A.D., that is, 1,750 years ago. The Oratorio brings together the two great figures, showing in Fructuosus the continuity of the seed sown by St Paul which has come down through history to our day.

Sunday 22 November 2009 at 12:00 p.m.

Basilica of St Ignatius of Loyola in Campo Marzio

Blessing of the Tamburini organ after its complete restoration by the Jesuit Fathers with a contribution from the Fondazione Pro Musica e Arte Sacra

The programme of music for the celebration was promoted and offered by *Euro Via Festival 2009*, the great European Organ Festival "Ways to Rome"

Ramón Ortega, oboe

Akiko Szulc-Tanaka, violin

Laura Vukobratovic, trumpet

Lukasz Gothszalk, trumpet

Members of the Symphony Orchestra of the Bayerischer Rundfunk, Munich

Johannes Skudlik, organ and conductor

The programme for this solemn celebration included the *Toccatà and Fugue in D Minor* and the *Concerto for oboe, violin, strings and basso continuo in D Minor BWV 1060* by J.S. Bach, *Concerto for organ and orchestra in F Major op. 4/4* by G.F. Handel, *Litanies* by Johan Alain, *Jubilee Deo! Concerto d'Angeli* for two trumpets, organ and orchestra by E. Schneider, and the *Toccatà from Symphony no. 5* by Charles-Marie Widor.

The organ of St Ignatius of Loyola

The Basilica of St Ignatius of Loyola is famous for offering annually several concerts of various kinds. As regards organ concerts, there was a desire to return to the former level of prestige when, in 1945 and on the occasion of the Jubilee Year 1950, Johann Sebastian Bach's Complete Works for organ were played by Ferdinando Germani (Rome, 1906-1998), one of the greatest organists of all time.

The organ in the Basilica of St Ignatius of Loyola was built in 1935 by Giovanni Tamburini, the Pontif-

ical Organ Builders of Crema. It has 46 registers and 3,900 pipes, three keyboards and one pedal-board, and incorporates within its own registers a part of the registers of the previous Inzoli organ built in 1888. The phonic composition of the instrument is typical of a twentieth-century organ and in it are found both the registers of the classical organ tradition, necessary for the repertoire of the eighteenth and nineteenth centuries, and the more specific timbres or “symphonic” registers that come into their own in twentieth-century music. The power of the instrument is well calibrated because of the breadth of the area in which it is set but its conditions of effectiveness ranged from discreet to barely acceptable. Due to oxidization, clogging by dust, damage caused by woodworm, the precarious condition of the bellows and of the electrical connections, careful restoration was necessary. It was carried out by the firm OSL of Fabrizio Ori Saitta and Luigi Lombardo in Messina (www.osl-organi.it).

Sunday 22 November 2009 at 9:00 p.m.

Basilica of St Ignatius of Loyola in Campo Marzio

Concert for organ, choir and woodwind instruments, sponsored and offered by *Palatia Classic*, the International Festival of Classical Music of the Palatinate, Germany

Palatia Classic Vocal Ensemble

Palatia Classic Brass Ensemble

Laura Vukobratovic, trumpet

Ingrid Paul, recorder

Leo Krämer, organ and conductor

The closing concert of Part One of the Festival 2009 at the same time also concluded the series of organ concerts in the Basilica of St Ignatius for the inauguration of the Tamburini organ after its restoration. Works by H. Purcell, M. Bitti, F. Mendelssohn-Bartholdy, J.-B. Loeillet, G. Gabrieli, J. van Eyck and R. Strauss were played.

18-22 NOVEMBER 2009

Visit of H.R.H. Princess Michael of Kent

H.R.H. Princess Michael of Kent, a member of the British Royal Family, honoured the Fondazione Pro Musica e Arte Sacra with a visit to Rome on the occasion of the Eighth International Festival of Sacred Music and Art. The Princess took part in various meetings and was present at three concerts of sacred music.

On her first day she was received by Cardinal Angelo Comastri, Honorary President of the Fondazione Pro Musica e Arte Sacra, Archpriest of the Vatican Basilica and Vicar General of His Holiness for Vatican City. She visited the Vatican Necropolis and during this visit saw the Mausoleum of the Valerii, one of the most important mausoleums in the Necropolis, restored with the contribution of the Fondazione Pro Musica e Arte Sacra.

On Friday 20 November at 9:00 p.m. the Princess, with Dr Courtial and Dott.ssa Autieri, attended the concert of the Strings and Wind Octet of the Vienna Philharmonic Orchestra in the Basilica of St Mary Major, where the Foundation contributed to the restoration of the Sixtus V Chapel and to the statue of

Pope Paul V Borghese, made by Paolo Sanquirico in 1620. On the occasion of the concert, the Princess met among others, Cardinal Francesco Marchisano, President Emeritus of the Permanent Commission for the Preservation of the Historical Monuments of the Holy See.

On the following day, 21 November, the Princess honoured the Foundation with her presence at the concert in the Basilica of St Paul Outside-the-Walls, listening to the first performance in Italian of the Oratorio *Paolo e Fruttuoso* by Valentino Miserachs, a member of the Foundation's Arts Committee and Principal of the Pontifical Institute of Sacred Music, performed by a choir of 250, children and adults, a youth orchestra of 80 musicians and seven famous soloists. Before the concert the Princess was welcomed by Archbishop Francesco Monterisi, Archpriest of the Basilica and by Fr Edmund Power, Abbot of the Benedictine Abbey of St Paul Outside-the-Walls; she also met Cardinal Andrea Cordero Lanza di Montezemolo with whom she spoke of the restoration work to which the Foundation has contributed (Chapel of St Stephen, Chapel of St Benedict, and the baldachino of the Papal Altar, the work of Arnolfo di Cambio in 1285).

On Sunday, 22 November at 12:00 p.m. a ceremony for the blessing of the Tamburini organ took place after its restoration, to which the Fondazione Pro Musica e Arte Sacra had contributed. The Princess also took part in this solemn event, followed by a luncheon at the Tempio di Adriano, the headquarters of the Rome Chamber of Commerce that organized the meal in honour of the significant moral, social and financial support which the Foundation gives to the restoration, as a top priority, of the basilicas and churches of Rome, cultural monuments that are part of the patrimony of the capital, and on the occasion of the inauguration of the restored Tamburini organ.

11 DECEMBER 2009

EIGHTH INTERNATIONAL FESTIVAL OF SACRED MUSIC AND ART

Part Two

Friday 11 December 2009 at 9:00 p.m.

Papal Basilica of St John Lateran

Christmas concert for the Supporters of the Fondazione Pro Musica e Arte Sacra with music by Bach, Purcell, Mendelssohn-Bartholdy and traditional Christmas carols Wiener Sängerknaben (Vienna Boys' Choir)
Gerald Wirth, conductor

ACTIVITIES 2010

7 APRIL 2010

Charity Concert given by the German Embassy in Rome for the population of Onna in Abruzzo, seriously damaged by the earthquake of 6 April 2009, organized in collaboration with the Fondazione Pro Musica e Arte Sacra in the Papal Basilica of St Mary Major

W.A. Mozart, *Great Mass in C Minor*

Münchener Bach-Chor
Bach Collegium München
Lenneke Ruiten, Rebecca Martin – Sopranos
Julian Prégardien - Tenor
Jochen Kupfer - Bass
Conductor Hansjörg Albrecht

26 JUNE 2010

Solemn Holy Mass of thanksgiving offered for the Benefactors and Friends of the Fondazione Pro Musica e Arte Sacra in the Papal Basilica of St Peter's in the Vatican

Celebrated by Cardinal Angelo Comastri, Archpriest of the Vatican Basilica

The musical programme for the celebration was offered by the Orchestra and Choir of the Accademia Nazionale di Santa Cecilia
Soloists Melanie Diener, Petra Lang, Nikolai Schukoff, Franz Josef Selig
Conductor Christoph Eschenbach

The intention of this concert was to attract sponsors across the world to make possible the organization of an important concert scheduled for 25 June 2011, with the orchestra and choir of the Accademia Nazionale di Santa Cecilia as well as soloists of international renown, conducted by Maestro Antonio Papano, to be held in the area in front of St Peter's Square. The purpose of the event, which will include the performance of Rossini's *Stabat Mater*, will in turn be to sensitize Italian and international benefactors and supporters who, by coming to the concert, will be supporting three important restoration projects which the Foundation is promoting for St Peter's Basilica: the restoration of the southern side of the Vatican Basilica (third part of the work), of Mausoleum PHI (of the Marci) in the Vatican Necropolis, and of the Bernini Colonnade in St Peter's Square.

JUNE 2010

The Fondazione Pro Musica e Arte Sacra becomes an effective member of the Leonardo Committee. The Leonardo Committee was born from the initiative of a group of business people, artists, scientists and men and women of culture who were keen to collaborate in order to promote and affirm "Italian Quality" in the world by organizing high profile image events. The Committee counts on the participation of personalities who, in their own sectors, are highly representative of "Made in Italy" and share the responsibility for sustaining Italy's position and image through the world.

The National Institute for Foreign Trade (ICE) and Confindustria provide the project with active support in order to develop, through the Leonardo Committee, what Italy has to offer, creating synergies between production, art, culture and science. In its activity the Leonardo Committee has recourse to the collaboration of all the institutional bodies in charge of promoting and disseminating Italian interests abroad. Those in the highest State offices, including the Prime Minister, the Minister of Foreign Affairs, the Minister of Economic Development and the Minister of Cultural Heritage and Activities are also members. www.comitatoleonardo.it.



THE “FONDAZIONE PRO MUSICA E ARTE SACRA” AWARD 2010

The “Fondazione Pro Musica e Arte Sacra” Award, instituted in 2004, is granted to artists, supporters, benefactors or patrons who have made an outstanding contribution to music and/or religious art. The recipient is presented with a certificate and a work of art.

The following personalities receive the 2010 Foundation Award:

Mgr Prof. Dr Georg Ratzinger, Protonotary Apostolic, Choir Master emeritus, in recognition of his life’s work and his important achievements in the field of Sacred Music, for dedicating himself tirelessly to Sacred Music in the Cathedral of Regensburg and throughout the world for more than 30 years, placing at the service of the proclamation of the faith the talent with a touch of genius with which God the Creator has endowed him, and for glorifying Almighty God at a very high musical level.

Mgr Domenico Bartolucci, Director emeritus of the Papal Choir of the Sistine Chapel, in recognition of his life’s work and his important achievements in the field of Sacred Music, having dedicated himself tirelessly to Sacred Music in the Vatican and throughout the world for more than 50 years, making the beauty of creation shine out in his brilliant work and offering to all a profession of faith at a very high musical level.

Dr Clemens Hellsberg, President of the Vienna Philharmonic, as representative of the Vienna Philharmonic, in recognition of the highest achievements in music of the Orchestra’s members who, with their unanimously recognized professionalism and their immense musical talent for reaching listeners’ hearts, can play upon human heart-strings with their marvellous Sacred Music, uplifting the human being beyond the human realm to God the Creator. It is thanks to their altruistic commitment that this year, 2010, the International Festival of Music and Sacred Art is taking place for the ninth time.

Dr. h.c. Hans Urrigshardt, A German Patron, in recognition for his generous activity as Patron of the Festival, having worked for years to promote the Foundation’s aims and for having brought to the fore with this activity the love and mercy of God, bearing witness to a profound faith.

Georg Ratzinger was born on 15 January 1924 in Pleiskirchen near Altötting, Bavaria. His father was Joseph Ratzinger, a police officer, and his mother, Maria Peintner, a cook. He began playing the organ in church at the age of eleven. In 1935 he entered the Minor Seminary of Traunstein where he began his musical training. In 1946, he entered the Diocesan Seminary of Munich together with his brother, Joseph Ratzinger – today Pope Benedict XVI – continuing at the same time to study music. In 1951 both brothers were ordained to the priesthood by Cardinal Michael von Faulhaber, Archbishop of the Diocese of Munich and Freising. While carrying out his duties as a diocesan priest, Georg Ratzinger went on to complete his studies of sacred music at the Musikhochschule in Munich. He qualified in 1957 and became Choir Master at Traunstein. Later, in 1964, he became director of the Regensburg Cathedral Choir, known as the “Regensburger Domspatzen” (Regensburg Cathedral Sparrows). As director of the treble and male-voiced Choir of Regensburg Cathedral, Maestro Ratzinger gave hundreds of concerts throughout the world, taking part in international festivals of sacred music in the United States, Scandinavia, Canada, Taiwan, Japan, Ireland, Poland, Hungary, Italy and Vatican City, as well as in numerous performances throughout Germany and in

neighbouring Austria. In charge of the Choir, he made many recordings for important record labels with substantial productions dedicated to Johann Sebastian Bach, Wolfgang Amadeus Mozart, Heinrich Schütz, Felix Mendelssohn and many others.

Maestro Ratzinger did not devote himself to sacred music solely in the capacity of choir master, but also as a composer and arranger of music. In 1976 the Choir celebrated the 1,000th anniversary of its foundation and the year after, Georg Ratzinger conducted the Domspatzen on the occasion of the episcopal ordination of his brother Joseph, appointed Archbishop of Munich and Freising. In addition, he conducted the Choir on the occasions of the visits of Queen Elizabeth II of England in 1978 and of Pope John Paul II in 1980, and of the NATO Summit in 1982. In 1994 he retired from the office of choir master. He has since lived in Regensburg as a canon of the Collegiate Church of St John.

In 1967 Pope Paul VI appointed him Chaplain of His Holiness and in 1976 Prelate of Honour of His Holiness. In 1981 Georg Ratzinger was awarded the honour of the Cross of Merit on ribbon (Knight's Cross) of the Federal Republic of Germany, in 1983 The Bavarian Order of Merit and, in 1989, the Cross of Merit of the First Class (Officer's Cross) of the Federal Republic of Germany. On 23 October 1993 Pope John Paul II raised him to the rank of Protonotary Apostolic. In 1994 he was awarded the Great Cross of Merit (Commander's Cross) of the Federal Republic of Germany. On 19 May 2005, he was awarded the Austrian Cross of Honour for Science and Art, first class; and at the initiative of President Giorgio Napolitano of the Italian Republic on 5 December 2008 he was made Knight of the Grand Cross of the Order of Merit of the Italian Republic, the highest honour of the Italian State.

On 21 August 2008, in the Papal Summer Residence of Castel Gandolfo, the Mayor of Castel Gandolfo conferred upon him honorary citizenship of this small town in the Alban Hills. On the occasion of his 85th birthday on 25 January 2009, Bishop Gerhard Ludwig Müller named him Honorary Canon of Regensburg Cathedral.

Domenico Bartolucci was born on 7 May 1917 at Borgo San Lorenzo in the Province of Florence and showed since early childhood that he had a dual vocation: religious and musical. He studied with Francesco Bagnoli, Choir Master at the Duomo, the Cathedral of Florence, and on the death of the Maestro succeeded him as Choir Master. It was during that time that he began composing his first works. In 1939 he was ordained and earned a diploma in composition and orchestral direction at the Florence Conservatory. Towards the end of 1942, after teaching at the Florentine seminaries, he went to Rome as a guest of the Almo Capranica College. As well as frequenting the illustrious student of Palestrina, Raffaele Casimiri, he was immediately appointed to flank Lavinio Virgili as Vice-Director of the Choir of St John Lateran. In 1947 he was named Choir Master of the Liberiana Choir at St Mary Major and teacher of polyphonic composition and conducting at the Pontifical Institute of Sacred Music. In 1952, at the suggestion of Lorenzo Perosi, he became Vice-Choir Master of the Sistine Chapel; on Perosi's death in 1956 Pius XII appointed him Permanent Director of the Papal Choir of the Sistine Chapel. A few years later, in 1959, Bartolucci received John XXIII's approval of his project for the reorganization of the Papal Choir. In 1965, the Maestro was made an Academic of Santa Cecilia. Over the years, in addition to conducting the papal liturgies, Bartolucci promoted the concerts of the Sistine Chapel Choir in the deep conviction that it was a special instrument of evangelization. In this ca-

capacity the Papal Choir has participated for more than thirty-five years in the *Rassegna Internazionale delle Cappelle Musicali* at Loreto, and has held concerts all over Italy. The Choir was also appreciated beyond the boundaries of Italy, making memorable tours with hundreds of concerts.

Apart from directing the Papal Choir, Bartolucci has devoted himself to teaching at the Santa Cecilia Conservatory and at the Pontifical Institute of Sacred Music; he gives courses in Palestrinian polyphony in Italy and abroad, conducting the main symphonic and choral ensembles in Italy and was awarded high honours and national and international prizes. As regards composition, he has composed a vast number of musical works. The *corpus* of his works already published by the Sistine Chapel Press exceeds forty volumes and includes six books of Motets, six of Masses, Lauds, Hymns, Canticles and a series of Oratorios and Masses for solos, choir and orchestra. Outstanding in the profane field are his *Sinfonia Mugellana*, his *Concerto in E for piano and orchestra*, his copious production for organ and piano, madrigals and chamber music.

Bartolucci's music is rooted in the great traditions of Gregorian chant and of Palestrinian polyphony, sticking to their modal language while being revived and enriched with a modern sensitivity, faithful to the Roman *cantabile* school yet with the expedients brought by time and by the development of the language. As a conductor, Bartolucci absorbed the Roman *cantabile* tradition that the choristers of the Papal Choir had developed and refined, and exalted its characteristics. His gifts led to his recognition as the most authoritative interpreter of the polyphonic repertoire: in addition to the solemn Papal Liturgies, his innumerable concerts with the Sistine Choir in Italy and abroad attracted the attention of critics who often hailed them as veritable triumphs and defined him as the last great polyphonist.

Clemens Hellsberg was born in Linz, Austria, on 28 March 1952. He is the son of Prof. Dr. Eugen Hellsberg, a music teacher, and Norberta Hellsberg, a teacher. His father gave him his first violin lessons when he was four and a half years old. In 1970 he obtained the diploma at the Schottengymnasium Secondary School in Vienna. Hellsberg studied the violin from 1971 to 1975 at the Hochschule für Musik in Vienna with Prof. Eduard Melkus, and musicology and ancient history at the University of Vienna. From 1975 to 1977 he continued his violin lessons with Prof. Alfred Staar. In 1976 he was engaged as "second violin" in the Orchestra of the Vienna Opera, and in 1978, as "first violin". In 1980 he obtained a research doctorate with a thesis on "Ignaz Schuppanzigh. Life and works". That same year he became an associate of the Vienna Philharmonic Orchestra and was appointed archivist of the Historical Archives of the Vienna Philharmonic. From 1990 to 1993 and from 1996 to 1997 he was Vice-President of the Vienna Philharmonic and from 1997 he has been President. In 1992, he published a book on the history of the Vienna Philharmonic entitled: "Demokratie der Könige. Die Geschichte der Wiener Philharmoniker" (Schweizer Verlagshaus * Schott * Kremayr & Scheriau); in the following years it came out in French and Japanese translations. In 2002 the President of Austria conferred on him the title of Professor.

The Vienna Philharmonic

Perhaps no other musical ensemble has been associated so closely and for so long with the history and tradition of European music. In the almost 170 years of the existence of this orchestra that is resident in the "capital of music", its members have left an indelible mark on the musical scene of an era which, because of

the quantity of its brilliant composers and interpreters, seems unique in its artistic importance. The Vienna Philharmonic endeavours to bring to daily life, hence also to people's awareness, the ever timely humanitarian message of music and to put into practice the motto with which Ludwig van Beethoven introduced his *Missa solennis*: “Arising in the heart, may it return to the heart.” It is also in this sense of spreading the spiritual message of music – and especially of Sacred Music – that the Orchestra's cooperation with the International Festival of Sacred Music and Art and with the Fondazione Pro Musica e Arte Sacra can be understood. In this regard we cite the translation of a few passages from the photographic book published by Clemens Hellsberg and Daniel Schmutzer *Die Welt der Wiener Philharmoniker* (2007: Carl Ueberreuter, Vienna).

“The Vienna Philharmonic was involved in the Festival from the outset: when Vienna's Hofmusikkapelle played Mozart's Coronation Mass during a Eucharistic celebration in the Vatican Basilica in March 2000 the possibilities of future collaboration were explored with the organizer, Dr. Hans-Albert Courtial, which led to the Festival's foundation. Although the Vienna Philharmonic usually arranges its calendar three or four years in advance, a date was found at short notice for the solemn inauguration of the new project in November 2001. A year later, on 21 November 2002, the first International Festival of Sacred Music and Art took place. On that occasion the Vienna Philharmonic, conducted by Franz Welser-Möst, played Beethoven's *Missa Solennis* opus 123 in the Basilica of St Paul Outside-the-Walls to an audience of about 5,000. Both concerts made a deep impression on the musicians: the awareness that they were playing in two of the most important churches of Rome two of the most important works in Western music was combined with recognition of the fundamental difference between performing a work of sacred music in a concert hall and performing it in a church.” Since then the Vienna Philharmonic, through its annual participation in the Festival, has supported the institutional activities of the Fondazione Pro Musica e Arte Sacra.

Hans Urrigshardt was born on 3 December 1945 in Wehbach, in the Rhineland-Palatinate County, Germany. Since his youth he has been active and has taken leadership roles in various ecclesial associations and organizations. At the age of 25 he was director of a steel company. In 1993 he set himself up in the steel and metal sector; to this day he has headed the firm that he himself founded.

In 1968 he embarked on his career as director in charge of organizing the Singkreis 1868 Wehbach Choir, one of the best mixed, non-professional choirs in Germany. At first he carried out his tasks in his own country, organizing in his region, for example, sung ecumenical First Vespers. In 1984, he felt the need to extend his cultural activities with the Choir to an international context. He had friendly relations with the commandants of the Allied and Russian forces which led to invitations to do concert tours in Russia and in the U.S.A. After various concert-visits in the American State of Nebraska, the Governor and the Minister of the Interior invited him to do a tour with the Choir in the U.S. to promote German-American relations. With this aim the Choir made musical tours in eight Federal States of the U.S. In 1988 Hans Urrigshardt was appointed President of Singkreis 1868 Wehbach.

It was in 1990 that Hans Urrigshardt established his first contacts in Rome with the Associazione Internazionale Amici della Musica Sacra. Together with its founder, Dr Hans-Albert Courtial, he initiated a period of joint musical projects. In the years 1995, 1997 and 1999 they organized concerts for the Choir in Rome, in the Vatican and in Italy and in the Holy Year 2000 they made a musical pilgrimage to Rome, Is-

rael and Jordan. From 1999, Hans Urrigshardt also became a Patron, supporting the International Folk-song Choir Festival “Europe and its songs” which the Associazione Amici della Musica Sacra inaugurated that year and which has since been organized annually in Barcelona, Spain with him as the President. In 1988 the city of Lincoln in Nebraska conferred honorary citizenship on Hans Urrigshardt and in 1993 he received honorary citizenship from the State of Nebraska. In the year 2000 an *honoris causa* degree in Theology was conferred upon him by the Pontifical Lateran University in Rome. In 1988 the city of Lincoln in Nebraska conferred honorary citizenship on Hans Urrigshardt and in 1993 he received honorary citizenship from the State of Nebraska. In the year 2000 an *honoris causa* degree in Theology was conferred upon him by the Pontifical Lateran University in Rome. For several years Hans Urrigshardt has also supported the foundation’s institutional activities. Since 2009, as a generous patron, he has guaranteed the annual organization of the International Festival of Sacred Music and Art in Rome through the German support association “Förderverein der Freunde der Fondazione Pro Musica e Arte Sacra e.V.”.

MONDAY 25TH OCTOBER 2010 - 11:00 AM
ACADEMIC HALL OF THE PONTIFICAL INSTITUTE OF SACRED MUSIC

CEREMONY FOR THE CONFERRAL OF THE “FONDAZIONE PRO MUSICA E ARTE SACRA” AWARD 2010

Antonio Vivaldi (1678 - 1741), “Dixit Dominus” (Psalm 109)

Wind Ensemble of the Mainz Cathedral and Albert Schönberger, organ

Welcome address by the Foundation Board Member

Mgr. Valentino Miserachs, Director of the Pontifical Institute of Sacred Music

Introduction of the General President of the Foundation

Sen. Dr. h.c. mult. Hans-Albert Courtial

Domenico Bartolucci (1917), “O Sacrum Convivium”

Camber Choir Belcanto, conductor Michael Rinscheid

Laudationes of the Honorary President of the Foundation **H.E. Cardinal Angelo Comastri**

Archpriest of the Papal Basilica of the Vatican and Vicar General of His Holiness for Vatican City

Giovanni Gabrieli (1557 - 1612), motet “Jubilate Deo”

Wind Ensemble of the Mainz Cathedral

Presentation of prizes **by H.E. Cardinal Francesco Marchisano**, President emeritus of the Permanent Commission for the Custody of the Historical and Artistic Monuments of the Holy See, Member of the Commit-

THE “FONDAZIONE PRO MUSICA E ARTE SACRA” AWARD 2010

tee of Honour of the Foundation and Recipient of the “Fondazione Pro Musica e Arte Sacra” Award 2006 and **by Hon. Mr Gianni Letta**, Under Secretary of State to the Prime Minister’s Office, Member of the Committee of Honour of the Foundation and Recipient of the “Fondazione Pro Musica e Arte Sacra” Award 2004

Felix Mendelssohn - Bartholdy (1809 - 1847), “Denn er hat seinen Engeln befohlen” (Psalm 91 11-12)
Anton Bruckner (1824 - 1896), “Ave Maria”

Chamber Choir Belcanto, conductor Michael Rinscheid

Final greeting by **Hon. Mr Gianni Letta**

Camillo Schumann (1872-1946), Toccata in B from *Sonata for Organ no. 6*
Wolfgang Bretschneider, organ

THE PRIZES

The prize-winners will each receive a diploma and an artistic candle made in Germany. These works of sacred art, each of which bears the name of one of the prize-winners, express in splendid coloured images what can be considered the ultimate aim of all music, that is, the praise of God through the joy of human beings. Just as God is the centre of all creation, so at the centre of the candle is the symbol of the Triune God. At the top choirs of angels can be seen, joining the singing of the faithful on earth, while King David on the left and St Cecilia on the right are the Patrons of the songs of praise of humankind and symbolize the Old and the New Covenants. The notes (or, more precisely neumes) on the lower edge are part of the hymn “in saecula saeculorum”, a way of saying “Amen”: so may it be for ever and ever.

The Fondazione Pro Musica e Arte Sacra also has the pleasure and honour of presenting a candle to the Holy Father Benedict XVI, by the hand of his brother, Mgr Georg Ratzinger. This candle recounts in sacred images the course of the life of His Holiness Benedict XVI. In the centre is Jesus Christ the Redeemer in the arms of His Mother, shown as Our Lady of Wisdom. On the left of Our Lady is St Joseph, her spouse, the putative father of Jesus, recalling the Holy Father’s baptismal name. On the right of the Mother of God is St John the Baptist who, with his exclamation “Behold, the Lamb of God, who takes away the sin of the world!”, is the emblem of the profession of faith in Jesus. By setting St Peter and St Paul at Mary’s feet, the artist portrays Our Lady as Patroness of the whole Church. St Peter symbolizes the Pontificate, while the Holy Father’s coat-of-arms at her feet is a symbol of the Successor of Peter. St Paul, the Apostle to the Gentiles, is the emblem of the Good News. Beside St Peter we find St Corbinian of Freising, Patron of the Archdiocese of Munich and Freising of which our Holy Father was Archbishop; then close him we find the coat-of-arms of the then Cardinal Josef Ratzinger. On the back of the candle is the Cross in blood red – which is also the red of love – standing out from the gold that surrounds it. Beneath the Cross is St Benedict, founder of the Benedictine Order, Patron of Europe and also the Patron Saint whose name was chosen by the Holy Father Benedict XVI as Pontiff. At the same time, this artistic candle that tells the life of His Holiness is also a symbol of the following of Christ: a candle that is consumed while giving light.