



The Ensemble

The Gregorian Choir *Mediae Aetatis Sodalitium*, centred in Bologna and founded in 1991, unites singers who are followers of musical and humanistic studies from various Italian universities.

The Ensemble was **Winner** in 1997 of the **International Music Contest** in Rome and in 2005 of the “Guido d’Arezzo” **International Polyphonic Competition** (monodic section), and performs in Italy as well as abroad, where it has given concerts in Portugal, Spain, Luxembourg, France, Belgium, Germany, Japan, Hungary, Poland and Slovakia.

The choir, composed of only female voices, aims at performing according to the concept and style of Dom Eugene Cardine, the Gregorian master of Solesmes Abbey and Professor for many years at the Pontifical Institute of Sacred Music of Rome. Dom Eugene Cardine has the historic merit of having founded and devised, under the name “Gregorian Semiology”, a revolutionary criteria of musical inquiry and interpretation of the ancient Gregorian notation and manuscripts.

The choir, formed under the guidance of Professor Nino Albarosa, who directed it from 1991 to 2014 and to whom goes the deep gratitude of all the members of the ensemble, is now led by Bruna Caruso, his close associate and assistant for over twenty years.

Director

Bruna Caruso, supervised by Prof. N. Albarosa, has earned with honours the DAMS (Music) degree at the University of Bologna. She then continued her training with Professor Albarosa and attended several courses in semeiology, modes, Gregorian interpretation and aesthetics organized by the AISCGre in Cremona and held by L. Agustoni, G. Baroffio, JB Göschl, A. Turco.

Founder in Bologna, in 1991, of the Gregorian Choir *Mediae Aetatis Sodalitium*, conducted by Maestro Albarosa until 2014, she has always been the director’s main collaborator. She has participated in all the projects of the ensemble, both in Italy and abroad, and has recorded for Calig, San Paolo Audiovisivi, Stradivarius e Tactus.

Since 1995, she teaches Gregorian semeiology and interpretation in various courses and international seminars.

From 2005 to 2009 she directed the Gregorian choir *Cantores Sancti Benedicti*, in Seregno (MI). From 2010 to 2014 the choir *Etheria* of Bergamo, with whom she also dealt with late repertoires. From 2015 she is Director of the Gregorian ensemble *Mediae Aetatis Sodalitium*.

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[http:// www.coromaes.com](http://www.coromaes.com)

Singers

Roberta Binotti, Maria Cristina Bonello, Anna Pia Capurso, Bruna Caruso, Carla Cesari, Dina Cucchiario, Federica Di Leonardo, Giulia Peri, Anna Maria Rais, Cinzia Romeo, Stefania Vitale.

A brief biography of Professor Nino Albarosa

Nino Albarosa, who has studied classical philology at the University of Catania, music at the Conservatory "Vincenzo Bellini" of Palermo and musical palaeography at the University of Parma, has been founder and director of the *Mediae Aetatis Sodalitium* choir from 1991 to 2014. Former professor of Musical Palaeography at the University of Udine (Italy) and teacher of Gregorian Chant at the Pontifical Institute of Sacred Music in Rome, he has also studied with Dom Eugène Cardine and is the author of numerous articles on Gregorian notation and history of the reinstatement of Gregorian chant. He is a founding member of the International Association of Gregorian Chant Studies and has been for many years President of the Italian section, as well as founder and director of the scientific review "Studi Gregoriani".

Professor Albarosa gives courses and seminars of Gregorian Chant in Italy, Portugal, Spain, Germany, Slovakia, Ukraine, Russia, China and Japan.

In 2008 he was awarded the *Honoris Causa* Degree in Sacred Music at the *Pontificio Istituto di Musica Sacra* in Rome.



Some concerts...

26 ottobre 2014: **'Les Journées du Chant Grégorien'** à l'abbaye St Maurice - Clervaux (Luxemburg)

12 ottobre 2014: Musica Antica ad Arcugnano – Chiesa di S. Giustina, Arcugnano (VI)

15 luglio 2014: **Concerti in basilica** – Basilica di Aquileia

20 giugno 2013: **I Luoghi Sacri Del Suono** - Chiesa di San Bartolomeo - Modena

15 Luglio 2012: **"I Suoni del Tempo" XXXI edizione** – Abbazia della Madonna del Monte, Cesena.

8 – 10 Luglio 2012: **Ravenna Festival XIII edition** Holy Mass and concert TIBETAN MONKS INSIDE ELECTRONICS

2 Giugno 2011: **IX Congresso dell'Associazione Internazionale Studi di Canto Gregoriano** – Poznan (PL)

3-4 Luglio 2010: **Festival Benedectine Music Summer** – Benedictine Institute of Culture - Tyniec (PL)

20 Novembre 2009: **Festiwal Kultury Chrześcijańskiej w Łodzi** (PL) - www.fkch.wlodzi.com/index13ang.php?a=3

1-4 Maggio 2009: **Czestochowa / Varsavia International Festival of Sacral Music** "Gaude Mater" (PL)

5 aprile 2009 : **Loano - I concerti dei Turchini 2009**: "Le musiche dell'anima"

29 novembre 2008 - **Caserta - Autunno Musicale 2008**: Il Suono e il Sacro – Basilica di S. Angelo in Formis

12 – 20 aprile 2008 – **Festival Ancilla Domini** – Bologna www.ancilladomini.org

20 – 21 ottobre 2007 – **Celebrazioni del Millenario Polironiano** – San Benedetto Po

25 settembre 2007 – **Settembre Dantesco** – Basilica di S. Francesco - Ravenna

13 settembre 2007 – **Autunno Musicale 2007** - Basilica di San Vincenzo in Galliano - Cantù

31 maggio 2007: **VIII Congresso Internazionale di Canto Gregoriano Firenze** - Concerto

14 aprile 2007: **"Accademia Filarmonica di Bologna"** Vision de l'Amen di O. Messiaen per due pianoforti in alternatim al canto.

18 Marzo 2007: XXIV **"I Vespérali"** Vision de l'Amen di O. Messiaen: due pianoforti in alternatim al canto. Cattredale di S. Lorenzo - Lugano

7 ottobre 2006: **"Cantar di Pietre – rassegna internazionale di musica medievale e rinascimentale"** Santuario Madonna del Sasso di Orselina-Locarno, Canton Ticino (Svizzera)

25 agosto 2006: **"Beata Gens"** Iglesia De San Lorenzo Mártir - Valle de los Caidos – Madrid (Spagna)

30 giugno – 9 luglio 2006: **tournee "Verbum Resonans"** in Freiburg, Gerleve, Emsbüren, Hildersheim, Ludwigshafen, Alterberger, Eibingen, Grussau-Wimpfen, Neuburg (Germany)

20 febbraio 2006: **"Stagione Concertistica 2005-2006 Associazione V. Bellini"** Messina - Chiesa dello Spirito Santo

21-28 agosto 2005: **WINNERS of the 53rd edition of the "Concorso Polifonico Internazionale "Guido d'Arezzo"** – cat. Canto Monodico Cristiano

20 agosto 2005: **XII Festival Internacional Veruela Musica Viva** – Monasterio de Veruela (Spagna)

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30 giugno – Luglio 2005: **Festival Internazionale di Canto Gregoriano** di Vaç (Ungheria)
 17 Aprile 2005: **"Medioevo e Musica in Pinacoteca"** – Cremona – Museo Civico
 8 ottobre 2004: **"InCanto Gregoriano – incontri internazionali di Firenze"** – Basilica di S. Lorenzo
 31 Luglio 2004: **"Concerti in Basilica"** – Basilica di Aquileia (PN)
 30 Luglio 2004: **"Verbum Resonans"** – Cattedrale di S. Giusto, Trieste
 7 Luglio 2004: **"I Suoni del Tempo" XXIII edizione** – Abbazia della Madonna del Monte, Cesena.
 27 Giugno 2004: **Ravenna Festival ~ In Templo Domini** – Basilica di S. Agata Maggiore, Ravenna.
 10-15 Maggio 2004: **tournee in Slovakja**: concerti a Bratislava, Trnavo, Martin
 6 Novembre 2003: **Spazionovecento Cremona**: Vision de l'Amen di O. Messiaen for two pianos in alternatim to the gregorian chant.
 30 Luglio 2003: **I Festivals de los Claustros - Monasterio de Rueda**: Zaragoza - España
 13 Aprile 2003: **Jornadas de Canto Grgoriano – Ciudad de Avila, Tercera Edicion**. Real Monasterio de Santo Tomàs, Avila – España
 23 Novembre 2002: **39° Festival di Nuova Consonanza** - Il Suono Sacro: Vision de l'Amen di O. Messiaen per due pianoforti in alternatim con canto gregoriano. Oratorio del Caravita - Roma
 4 – 6 Luglio 2002: **Festival Internazionale di Canto Gregoriano** di Vaç (Ungheria)
 9 dicembre 2001: **Sacrario Militare di Castel Dante**, Rovereto (TN)
 21 ottobre 2001: **'Les Journées du Chant Grègorien'** à l'abbaye St Maurice - Clervaux (Luxemburg)
 28 aprile 2001: **II° Festival Internazionale di Canto Gregoriano**, Tomar (Portogallo)
 8 aprile 2001: **"Capolavori siciliani d'Arte Sacra"**, Basilica dei SS. A. Pietro e Paolo, Acireale (CT)
 11 settembre 2000: **Chiesa di San Sigismondo**, Cremona
 10 giugno 2000 : **"Tradizione e vitalità del canto gregoriano"**, concerto presso la Chiesa Monumentale di S. Nicolò, Treviso
 28 maggio 2000: **1^ Rassegna di canto gregoriano**, Basilica di San Pietro, Perugia
 6 maggio 2000: Rassegna di Canto Gregoriano - **"Bologna 2000"**, Abbazia di Santo Stefano, Bologna
 17 dicembre 1999: Stagione 1999 -2000 dell' **Accademia Filarmonica e Vincenzo Bellini**, Messina
 30 novembre 1999: **Festival Internazionale di Canto Gregoriano**, Tomar (Portogallo)
 6/8/9 dicembre 1998: **Tournée in Japan**: Hiroshima, Kyoto, Tokyo
 25 ottobre 1998: **"Musica Antiqua '98"**, Chiesa SS. Annunziata, Alpignano (TO)
 19 ottobre 1997: **Festival di Melfi** - Omaggio a Federico II, Cattedrale di Melfi
 12 settembre 1997: **XI Festival Musica Antiqua Europæ Orientalis**, Philharmony Concert Hall, Bydgoszcz (Polonia)
 12 luglio 1997: **"Canto delle Pietre"**, X Edizione, Chiesa di San Bassiano, Pizzighettone (CR)
 1-15 giugno 1997: **Festival di Cremona**, XIV Edizione, Chiesa di Sant'Omobono, Cremona
 7-11 maggio 1997: **VI Festival Internazionale di Canto Gregoriano**, Watou (Belgio)
 5 settembre 1996: Festival Gregoriano **"II Canto Gregoriano in S. Matteo"**, Corné di Brentonico (TN)
 2 dicembre 1995: **"VII ciclo di Canto Gregoriano"**, Teatro Auditorio di Cuenca (Spagna)
 8/9 giugno 1995: **"V Congresso dell'Associazione Internazionale Studi di Canto Gregoriano"**, Stiftskirche Klosterneuburg / Schottenkirche, Vienna (Austria)
 10 settembre 1994: **"X Musica Antiqua Europæ Orientalis"**, Kósciól Farny, Bydgoszcz (Polonia)
 21 luglio 1994: **"XV Corso Internazionale di Canto Gregoriano"**, Chiesa di S. Michele, Cremona
 17 luglio 1994: **"I Suoni del Tempo"**, XIII edizione, Cesena (FO)
 16 dicembre 1993: **"I concerti dell'Ateneo Messinese"**, Chiesa SS. Annunziata dei Catalani, Messina
 18 dicembre 1992: **"Musica e Memoria storica"**, Monastero di S. Chiara, Oristano

Some reviews...

Moving, exciting, ancestral, rarefied and perfect: these are the feelings aroused by the choir *Media Aetate Sodalitium*, directed by Nino Albarosa, that this evening has graced with its presence the historic aisles of the Basilica of Aquileia [...] The miracle of a perfect vocal concert as been offered with elegance and precision.
 (InstArt webmagazine - 07/15/14)

... Il Giornale della Musica – July 13th, 2012 : <http://www.giornaledellamusica.it/rol/?id=3978>

...[the] concert of the feminine schola *Mediae Aetatis Sodalitium*, masterly directed by professor Albarosa, offered to the numerous spectators an extremely authoritative interpretation and an authentic lesson of style dealing with a complex and articulate program that witnessed the multiplicity of forms of the Gregorian repertoire.
 (AISGRE bulletin – July 21, 2011)

... the women's ensemble *Mediae Aetatis Sodalitium* directed by Professor Nino Albarosa, by adopting a celestial sonority and a remarkable unisonous of the eight voices, has led the audience to a progressive elevation that has become a truly collective breathing, in full understanding of the texts sung.
 (L'Amico del Popolo – 17 settembre 2009)

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Religious chant remarkably performed that of *Mediae Aetatis Sodalitium* within the concert season of Messina! The concert, organised by the Musical Association "Vincenzo Bellini", has been directed by a true authority on the matter: Professor Nino Albarosa... who's considered one of the most important monodic chant scholar. (Gazzetta del Sud – 25 feb. 2006)

... beautiful the performance of *Mediae Aetatis Sodalitium* from Bologna, directed by the elegant gesture of Nino Albarosa and exalting the pureness of a chant that, I believe, is hardly possible to judge when goes far beyond the mere technical aspects, as it has been with this inspired group. (Choral Iter – Concorso Internazionale di Arezzo – sett. 2005)

The ensemble of 7 Gregorian singers, performed pieces in alternatim to the Vision de l'Amen for two pianos of Messiaen... the chant, directed by Nino Albarosa, was plastic, fluid but well delineated, antithetical to some interpretations far to much evanescent that are fashionable now a days. (Spettacoli Provincia Cremona – 7 Nov. 2003)

The opening soirée investigated the relation between the music of Messiaen and the Gregorian chant...the comparison had underlined the modernity of Gregorian chant. Nino Albarosa revealed through the excellent performance of the Schola *Mediaetatis Sodalitium* of Bologna and the beautiful voice of the soloist Anna Maria Rais the secret enchantment and its remarkable actuality. (Vita cattolica – 13 Nov. 2003)

Through a even-tempered interpretation with a high focus on detail, the vocal ensemble knew how to make the most of the environment's acoustic (Sacratio di Castel Dante a Rovereto), exploiting its positive characteristics and emphasizing the expressive force of monodic chant and of its imperturbable solemn rhythm. Particularly significant and touching were the interpretations of the gradual "Requiem Aeternam" and of the sequence "Dies Irae". (Alto Adige, Rovereto, 11/12/2001)

Valuable care of the phrasing and of the expression of words...Extraordinarily refined vocal preparation. Appropriately "not measured" the rhythm, free to follow the more profound significance of the text. (Gazzetta del Sud, Messina, 19/12/1999)

Precious pieces were performed for the first time in public by the Gregorian Choir *Mediae Aetatis Sodalitium* of Bologna...An extraordinary interpretation by the eight singers that evoked with grace and energy the spirit of life in the ancient cloisters who produced a performance with clear and penetrating voices. (Messaggero Veneto, Udine, 21/11/1999)

Alive with intense participation, wise balance and careful attention from Professor Albarosa...The ensemble showed...a truly elevated level of quality. It was particularly pleasing, in the technical level, the outstanding fusion of voices, the constant attention to intonation and the vigilance of every individual singer. On an interpretive level, the particular quality of the group was confirmed...the constant attention to the text and to the ancient musical notation ...led to an elegant delivery of phrase. (Vita Nuova, Trieste, 14/5/1999)

The execution, accurate be it under a purely literary profile, or be it on a vocal level, has made the salient aspects of the performed pieces stand out, above all in the relationship between word and music...The choir voices have...rendered with freshness and participation the lively and floating rhythm of the antique nuemes. (Coralia, Trieste, December 1998)

...the vocalists of "MAES" have submitted themselves to a still more accurate preparation, offering, to every liturgical and textual piece of work, a diverse vocal interpretation, at times radiant and at times sorrowful with dynamic surrender in accordance to what the ancient nuemes required. Their concentration leads their listeners not to their voices but to the sung text and its significance. (Vita Nuova, Trieste, 9/10/1998)

In the execution, the literary rigor of the conductor is clearly transmitted, but with moving participation. The nine voices find themselves within an admirable balance, exalting the ancient fascination of monody, creating an evocation outside of time. (Gazzetta di Reggio, Reggio Emilia, 29/6/1997)

The voice...crystalline of the choir "Mediae Aetatis Sodalitium" led by Nino Albarosa...has given body to multiple sensations, and in some moments exaltation. (Il Resto del Carlino, Reggio Emilia, 26/6/1997)

...the very beautiful concert...of "Mediae Aetatis Sodalitium" of Bologna that, under the eminent direction of Nino Albarosa, has presented an inspired repertoire dedicated to female saints and to the Virgin Mary. (L'Adige, 10/9f/1996)

...ten formidable singers whose vocal inflections seem to malleably forge themselves to the gestures of the conductor: a vibrant choir that has, in the meantime, the capability of a very rigorous vocal technique, of an admirable homogeneity, to the point that people had the impression of hearing a single voice. (Gazzetta del Sud, Messina, 18/12/1993)

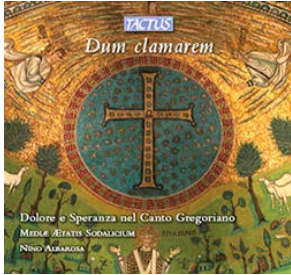
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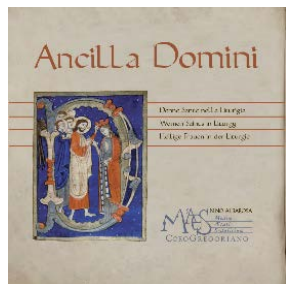
Discography



DUM CLAMAREM Dolore e speranza nel Canto Gregoriano *Tactus 2014*

[...] striking is the softness of the chorale emission, the rhythmic freedom in connection with the breathing of the so called *cantus planus*, the perfect fusion of the female voices that seem to sing as if they were one [...] A harmonious reading, vibrant, that breathes as one with the word and makes it alive ...

[...] Before that I speak of single aspects, I want now to anticipate a sentence: here we are dealing with a magnificent recording of incomparable beauty. Rarely performing Gregorian chants in the liturgy, in concerts or recordings convinced me as the execution of the songs in this recording.
(Prof. JOHANNES BERCHMANS GÖSCHL, novembre 2914)



Ancilla Domini *MAES – II reprint*

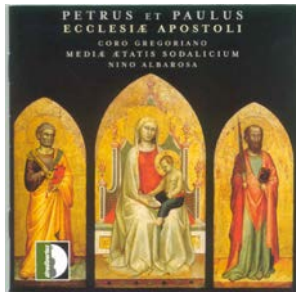
A triple, perfect liturgy articulates the flowing of the chant of *Ancilla Domini*...The conductor Nino Albarosa presents a fascinating journey of feminine voice in the liturgy and in the repertoire...the reading was conveyed from Albarosa's rich semiological experience, his respect towards the source, and meticulous and coherent attention towards what is the dictated by the text.
(Il Giornale della Musica, June 1998)

The academic foundation of the performers conducts the choir towards a crystalline intonation and an angelic tone...We are invited to a celebration in which its metaphysical breathing transmits an intangible peace.
(Amadeus, January 1998)

Ancilla Domini...places itself between historical document and intense expression of art, between the necessity to bring the research of historical chant performance up to date and the emotional enlivening of one of the most interesting legacies of western civilisation.
(Il Gazzettino, 29/12/1998)

...the enrichment of the text, the expression of the melody, the perfect fusion of the voices. All objectives perfectly united from the evidence of the female choir in the recording.
(Il Piccolo 19/12/1997)

...utterly refined album realised by the *Mediæ Aetatis Sodalicium* conducted by Nino Albarosa...an always active articulation and significant to liberate the discourse in an intensely communicative whisper...
(Gazzetta di Parma 15/12/1997)



Petrus Et Paulus Ecclesiae Apostoli *Stradivarius*

...Vorrei permettermi di porre la silloge del *Mediæ Aetatis Sodalicium* ai vertici della discografia gregoriana ideale.... Mi sono spesso chiesto quanto melodia e testo potessero sublimarsi. Qualche risposta, muta, l'ho avuta dai libri, molte, importanti e sonore, da questo disco...
(C. Fiore – Classic Voice Nov. 2003)

.... l'album che, sotto la guida di Antonino Albarosa, il coro gregoriano femminile *Mediæ Aetatis Sodalicium* ha dedicato al culto medievale dei santi Pietro e Paolo non è di certo un progetto che si può accostare con un approccio distratto e disimpegnato, ma presenta un preciso valore aggiunto: quello offerto da una musica liturgica che è prima di tutto una reale testimonianza di fede. È proprio questo il cardine di un cd che si sviluppa secondo criteri rigorosi e sistematici...
(Avvenire On Line, 29 Giugno 2003)

....Une expérience spirituelle pour les croyants, selon toute évidence, mais aussi une expérience musicale et sonore pour tous les amoureux de chant grégorien pur.
(Abeillemusique.com, Settembre 2003)

“ Die Schola singt uneingeschränkt homogen, in einem schönen Klang, mit angemessener Ruhe, ohne zu eilen und ohne zu langsam zu werden. Der Text wird deutlich gesungen, die Phrasierungen folgen seinem Inhalt, die Ausführung der Liqueszenzen verdeutlicht die jeweiligen komplexeren Konsonantenfolgen ohne Ergänzung einen Zusatzvokals.

...Die Solistinnen singen mit großer Leichtigkeit ihre nicht selten wahrhaft schwierige Passagen, auch die Gesamtgruppe zeichnet sich durch große Leichtigkeit des Gesangs aus...”
(Beiträge zur Gregorianik 37, ConBrio Verlagsgesellschaft Regensburg, 2004)

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SOME PROGRAMMES:

DA PACEM, DOMINE

Desiderio gioioso dell'uomo con Dio,
con le sue opere, con le sue creature

IL RESPIRO DEL CORPO, IL RESPIRO DELL'ANIMA

MEDIÆTATIS SODALICIUM
MICHELE LOMUTO - TROMBONE

compositori contemporanei in alternatim al canto gregoriano

BEATA GENS

Il canto medievale europeo
nella tradizione ambrosiana, romana e gregoriana

PETRUS ET PAULUS ECCLESIAE APOSTOLI

SS.Apostolorum Petri et Pauli in I Vesperis
Natale Sancti Petri Apostoli ad Missam
Natale Sancti Pauli Apostoli ad Missam

VISIONS DE L'AMEN

per due pianoforti (1943)

Olivier Messiaen (1908 – 1992)

In alternatim con brani tratti dal repertorio gregoriano

IANUS PIANO DUO e MEDIÆTATIS SODALICIUM

PASCHA NOSTRUM

Dominica in Palmis de Passione Domini
Feria Sexta in Passione Domini
Ad Vigiliam Paschalem
Dominica Resurrectionis

VERBUM DOMINI

Commune dedicationis ecclesiae: canti dell'ufficio
Commune dedicationis ecclesiae: canti della messa
Missa Cunctipotens Genitor Deus di G. Frescobaldi
(Messa degli Apostoli alternatim gregoriano e organo)

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ANCILLA DOMINI

DONNE SANTE NELLA LITURGIA GREGORIANA

S. Luciae, virginis et martyris in I Vesperis
S. Agatae, virginis et martyris: proprium Missae
S. Agnetis, virginis et martyris: proprium Missae

IN TRANSFIGURATIONE DOMINI

In Transfiguratione Domini: proprium Missae
Missa Cunctipotens Genitor Deus di G. Cavazzoni
(Messa degli Apostoli alternatim gregoriano e organo)

FILII PASSIO ET MATER BENEDICA

Dominica in Palmis de Passione Domini
Feria sexta in Passione Domini:
Beatae Mariae Virgini Perdolentis mem.
Commune Beatae Mariae Virginis

VENI SANCTE SPIRITUS

DOMINICA PENTECOSTES

Ad invitorium
Ad missam
Ad vespas
Ad completorium

ECCE VIRGO CONCIPIET

In festis Beatae Mariae Virginis per annum in II Vesperis
Dominica Quarta Adventus
In Nativitate Domini



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