



THE STRADELLA PROJECT



ESTER
LA DORICLEA
SANTA PELAGIA
SANTA EDITA
SAN GIOVANNI CRISOSTOMO
LA FORZA DELLE STELLE



ESTER

liberatrice del popolo ebreo

Alessandro Stradella



ESTER

liberatrice del popolo ebreo

Oratorio for 5 voices & basso continuo
by
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. VI

Composed and represented in Rome before 1677, Ester is one of the six oratorios of Stradella who came to us, and like La Susanna is based on a story of the Old Testament.

Mardocheo, a Jew of Babylon, refuses to bow to Minister Aman and is therefore sentenced to death with all Jews. Mardocheo then sends his nephew Esther, wife of King Assuero (who ignores her being Jewish) to plead pity. Risking his life Ester manages to convince the king that Aman is plotting a plot for his damage, and the latter is put to death with the whole family.

As in other oratorios, Stradella lets glimpse his personal point of view on the protagonists of the sacred story. The turbulent character that caused him many problems in life (to make him lose it) leads him to privilege the most controversial characters, showing us a wicked but seductive Aman with long melodic progressions to whose charm neither the public, nor Celestial Hope descent from heaven to Defend the Jews, can withstand.



CAST

ESTER

Andrea De Carlo, direction
Ensemble Mare Nostrum



ROBERTA MAMELI
Ester (soprano)



FILIPPO MINECCIA
Mardocheo (countertenor)

XXXXXXXXX
Speranza Celeste (soprano)



SERGIO FORESTI
Aman (bariton)



LUIGI DE DONATO
Assuero (bass)

ROBERTA MAMELI



Born in Rome, Roberta Mameli graduated in singing at the Nicolini Conservatory in Piacenza and in violin, followed by master classes with Bernadette Manca di Nissa, Ugo Benelli, Claudio Desderi, Enzo Dara.

She is regularly guest of the most important Opera Theaters and Music Halls, working with conductors as C. Abbado, U. B. Michelangeli, F. Bonizzoni, F. M. Bressan, D. Callegari, C. Cavina, A. Curtis, O. Dantone, P. Goodwin, Chr. Hogwood, C. Rovaris, F. M. Sardelli, J. Savall, Diego Fasolis, J.L. Tingaud and J. Tate. Much in demand for the Baroque repertoire, Roberta Mameli works with several Ensembles on period instruments, as Accademia Bizantina, Contrasto Armonico, Ensemble Inégal, Il Complesso Barocco, L'Arte dell'Arco, La Risonanza, La Venexiana, Le Concert des Nations, I Barocchisti and Modo Antiquo.

Recent engagements include: Handel's *Giove in Argo* (Iside) with *L'arte del mondo* conducted by da Werner Ehrhardt at the Händel Festspiele in Halle;

Traetta's *Armida* (title-role) under the baton of Diego Fasolis at the Festival della Valle d'Itria; Handel's *Teseo* with *Modo Antiquo* und Federico Maria Sardelli at the Beaune Festival; a solo recitals at the MITO Festival in Milan; Mozart's *Le nozze di Figaro* (Susanna) at the Opernhaus of Kiel; Adonis in Torrejon's *La púrpura de la rosa* at the Musikfestspiele Potsdam Sanssouci, Jommelli's *Isacco* at Opera Rara in Kraków, Monteverdi's *Vespro della Beata Vergine* in Tokyo and Recitals in Osaka, Tokyo and Hiroshima; Vivaldi's *Motezuma* at the Festival di Cervantino-Mexico.

Among her latest performances have been: Handel's *Athalia* (Josabeth) with Capella Cracovien-sis / P. Goodwin; Vivaldi's *Teuzzone* (Cino) with Le Concert de Nations / J. Savall in Versailles (rec. naïve); Il novello *Giasone* (Isifile) by Cavalli/Stradella at the Festival in Martina Franca; Mozart's *Requiem* with Choir and Orchestra of the Maggio Musicale Fiorentino under Chr. Hogwood at the Anima Mundi Festival Pisa.

FILIPPO MINECCIA



The Italian countertenor Filippo Mineccia has been acclaimed as one of the best early music singers of his generation. He maintains a profound interest and specializes in the performance of music written for the famous alto castratos of the past.

As a soloist, Mr. Mineccia's recent and future engagements include Carl Orff's *Carmina Burana* at the Teatro dell'Opera in Rome, the title role in Handel's *Silla* at the Handel Festival in Halle conducted by Enrico Onofri, *Ottone* in Handel's *Agrippina* at the Theater an der Wien, directed by Robert Carsen and Thomas Engelbrock, and *Endimione* in *Cavalli's Calisto* at Opera National de Rhin with Christophe Rousset and Mariame Clément. Recent recording projects include *The Jommelli Album* with Nereydas Ensemble conducted by Javier Ulises Illàn, and *J. A. Hasse: Cantatas for Alto and Traversiere* with *Il Gioco de' Matti* ensemble, both on sell soon for the Label Panclassic Records .

Mr. Mineccia has performed with numerous early music ensembles including *Il Complesso Barocco*, *La Capella della Pietà de' Turchini*, *Capella Krakoviensis*, the *Kammerorchester Basel*, *Accademia Bizantina*, *Divino Sospiro*, *I Barocchisti*, *Collegium 1704*, and *Auser Musici*, working with many influential conductors including, Alan Curtis, Ottavio Dantone,

Diego Fasolis, Antonio Florio, Michael Hofstetter, Carlo Ipata, Ruben Jais, Vàclav Luks, and Enrico Onofri.

Handel's operatic masterpieces have provided Mr. Mineccia with a great variety of roles. He performed both *Cesare* and *Tolomeo* in *Giulio Cesare* with *Accademia Bizantina* and *Complesso Barocco* conducted by Ottavio Dantone, and he also recorded *Tolomeo* for Maestro Alan Curtis on the Naïve label. Further Händel roles include *Alessandro* in *Tolomeo*, *Re d'Egitto*, *Unulfo* in *Ro delinda* with *Capella Cracoviensis*, directed by J.T. Adamus, and *Dardano* in *Amadigi* with the *Kammerorchester Basel* for performances in Basel, Versailles and Halle. Other operatic roles include *Telamone* in *Ercole sul Termodonte* by Antonio Vivaldi (recorded on DVD by Dynamic), *Nerone* in *Ottavia Restituata al Trono* by Domenico Scarlatti, and *Mopsa* in *Purcell's The Fairy Queen*.

In concert, Mr. Mineccia has impressed audiences singing not only the standard, but also lesser-known early music repertoire, including the *Stabat Mater* by Francesco Provenzale with *La Capella de Turchini* at the *Misteria Paschalia Festival* in Krakow (2009), the role of *San Pietro* in the *Passione* by A. Caldara during *La Chaise Dieu Festival* in France (2008), *Bach's Matthauspasion* and the *Johannespassion* with *La Verdi Barocca* (2014-2015) conducted by Ruben Jais.

SERGIO FORESTI



Sergio Foresti, uno dei baritoni italiani della sua generazione più richiesti sulla scena internazionale per il repertorio händeliano e vivaldiano, si è contraddistinto per incisività e presenza scenica anche nei principali ruoli mozartiani e in un repertorio vasto che va da Monteverdi a Puccini.

Tra i debutti più recenti il ruolo di Giorgio Germont nella *Traviata* di Giuseppe Verdi al Teatro Nazionale di Szeged in Ungheria. Nel 2011 il debutto di Escamillo nell'opera *Carmen* di Georges Bizet, nel 2013 Ford nel *Falstaff* di Giuseppe Verdi e nel 2014 Schauvard nella *Bohème* di Giacomo Puccini in tournée in Olanda e Belgio. Sempre nel 2014 ha partecipato al Zomeropera Festival di Alden Biesen, Belgio, in *Don Giovanni* di Mozart nel ruolo di Leporello.

Nel 2009 è stato scelto dal gigante del cinema spagnolo Carlos Saura per interpretare Leporello in "Io, Don Giovanni", il suo ultimo capolavoro incentrato su Mozart e la creazione della celebre opera.

Sergio Foresti ha collaborato con diversi direttori dal prestigio internazionale tra cui Rinaldo Alessandrini, Ottavio Dantone, Fabio Biondi, Jordi Savall, René Clemencic, René Jacobs, Federico Maria Sardelli, Giovanni Antonini, Enrico Gatti ed è stato diretto da registi del calibro di Luca Ronconi e Toni Servillo, David Mc Vickar, Vincent Boussard e Robert Wilson.

Tra i successi del 2009 il ruolo titolo nel *Tito Manlio* di Vivaldi a Ravenna con l'Accademia Bizantina diretta da Stefano Montanari, Simon nel *Judas Maccabaeus* di Händel sotto la guida di Rolf Beck e Antinoo ne *Il ritorno di Ulisse in Patria* di Monteverdi ancora diretto da Alessandrini.

Diplomato in canto e pianoforte presso l'Istituto Musicale "Orazio Vecchi" di Modena ed in musica vocale da camera al Conservatorio "Luigi Cherubini" di Firenze con il massimo dei voti e lode, Sergio Foresti ha debuttato nel 1998 nell' *Olimpiade* di Vivaldi (Alcandro) diretto da Alessandrini, per poi interpretare vari ruoli in opere di Monteverdi, Cimarosa, Händel e Salieri nei maggiori teatri europei.

Dopo il debutto nell' *Olimpiade* di Vivaldi al Teatro Rendano di Cosenza nel 1998, ha interpretato il ruolo di Plutone nell' *Orfeo* di Monteverdi al Festival della Stiria a Graz. Nel 2000 ha cantato il ruolo di Bertrand nella *Giovanna D'Arco* di Čajkovskij e le *Nozze di Figaro* (Conte) al Wexford Opera Festival in Irlanda.

Lo stesso anno ha debuttato il ruolo di Leporello in *Don Giovanni* al Teatro di Bassano del Grappa, ha cantato il marito disperato di Cimarosa al Teatro San Carlo di Napoli diretto da Toni Servillo e *L'Incoronazione di Poppea* al Teatro Comunale di Bologna nella stagione 2001/2002 con la regia di Graham Vick.

LUIGI DE DONATO



Luigi De Donato was born in Cosenza, where he completed his studies at the Music Conservatory "S. Giacomantonio". Later he studied with Margaret Baker, Gianni Raimondi, Regina Resnik and Bonaldo Giaiotti.

He has won several International Competitions of Singing and received the Award for Best Voice Basso within the International Competition "Francesco Paolo Tosti".

Multi-talented musician and singer, has gone through different repertoires from Mozart (Colas from *Bastien und Bastienne*, *Der Schauspieldirektor* (Herr Buff) and Figaro from *Le Nozze*) to *Cimarosa* (Geronimo from *Il Matrimonio Segreto*) to the Belcanto Italiano (Norton from *La Cambiale di Matrimonio*, Don Profondo from *Il Viaggio a Reims*, Don Magnifico in *La Cenerentola*, *Stabat Mater* of Rossini, Donaldo from *Elena e Malvina* by Soliva, Rodolfo from *La Sonnambula*, *Dulcamara* from *L'Elisir d'Amore*, *Prefetto* from *Linda di Chamonix* and Don Pasquale) making several raids in Verdi, Bizet, Smetana, Puccini and especially in the repertoire of the twentieth century (Strawinskij, Weill, Rota and Dalla Piccola).

He recently sang at La Scala in Milan Monteverdi's *L'Orfeo* (Caronte) and *Il Ritorno d'Ulisse in Patria* (Tempo and Nettuno) under the direction of Rinaldo Alessandrini driving his *Concerto Italiano* and directed by Bob Wilson.

He has distinguished himself as one of the foremost interpreters of the repertoire of the seventeenth and eighteenth century and he has worked with leading conductors and baroque ensemble: with Giovanni Antonini and *Il Giardino Armonico*, Handel's *Aci Galatea e Polifemo*, under the direction of Christophe Rousset he sang the role of Nettuno from *Il Ritorno di Ulisse in Patria*. With William Christie and *Les Arts Florissants* he sang the role of Demonio in *Sant' Alessio* by Landi, *L'Orfeo* and *Il Ritorno d'Ulisse in Patria* at the Madrid's Teatro Real in the production of Pier Luigi Pizzi, Handel's *Tamerlano* (Leone) at the Teatro Real of Madrid under the direction of Paul McCreech, directed by Graham Vick; The Monteverdi's *Vespers* at the Théâtre du Châtelet in Paris under the direction of JC Spinosi and the "mise en espace" of Oleg Kulik; Campra's *Le Carnaval de Venise* (the *Ordonnateur*, Pluton and *Carnaval*) with Hervé Niquet and *Le Concert Spirituel* etc.

LA DORICLEA

—
Alessandro
Stradella
—

WORLD PREMIERE RECORDING

il
pomo
d'oro

LA DORICLEA

La Doriclea

Opera per 6 voci e strumenti di
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. V

WORLD PREMIERE RECORDING

September 2017 in the Dome of Nepi (Santa Maria Assunta), during the 5th
Festival Internazionale Alessandro Stradella di Nepi (Italy)

Composed by Stradella in 1681 to cheer the summer evenings of the Genoese nobility, *La Doriclea* is probably the last masterpiece of the great composer of Nepi, who died in Genoa in February 1682, stabbed to death in the street by a professional hitman.

Love, betrayal, ambiguities, mistaken identity, disguise, duels: *La Doriclea* appears to prefigure numerous conventions of the later heydays of opera. It is subtle and entertaining at the same time, combines refined

reflections with moving laments and is in parts irresistibly comic.

The buffo arias with their speedy text declamation anticipate Rossini's style, and the entry of Giraldo propels us towards Don Giovanni's Leporello.

The adventurous history of the manuscript – absent from every catalog, discovered in 1938, then lost again until the only recent re-discovery - seems to reflect the passionate, turbulent and dramatic life of its author, the musical Caravaggio of 17th century Italy.



Alessandro Stradella



Dome of Nepi, Italy

CAST

LA DORICLEA

Andrea de Carlo, direction
il pomo d'oro



**EMÖKE
BARATH**

Doriclea
(soprano)



**XAVIER
SABATA**

Fidalbo
(contralto)



**GIUSEPPINA
BRIDELLI**

Lucinda
(soprano)



**LUCA
CERVONI**

Celindo
(tenor)



**GABRIELLA
MARTELLACCI**

Delfina
(contralto)



**RICCARDO
NOVARO**

Giraldo
(bass)

ANDREA DE CARLO

Born in Rome, begins his musical career as a jazz bass player. Approached the classical music, he plays for many years collaborating as first double bass with major opera and symphony companies such as the Teatro Massimo of Palermo, the Orchestra Regionale Toscana and the Regional Orchestra of Lazio.

Parallel to his musical studies, he graduates in Physics with the highest honors from the University "La Sapienza" of Rome.

He dedicates then to the Viola da Gamba under the guidance of Paolo Pandolfo, collaborating with leading early music ensembles, such as "Elyma" directed by Gabriel Garrido, the ensemble of violas "Labyrinto" directed by Paolo Pandolfo, "Concerto Italiano" directed by Rinaldo Alessandrini, with whom he performs in numerous concerts in the most important international festivals and records more than forty recordings.

In 2005 he creates the Ensemble Mare Nostrum, originally as a consort of viols dedicated to the polyphonic repertoire which first recording in 2006, an original orchestration of Orgelbuchlein by JS Bach for MA Recordings (USA), receives the Diapason d'Or "Decouverte" (May 2011). In 2009 a collection of French polyphony for the label Ricercar (Belgium, Outhere group) is awarded by the French magazine Diapason with 5 DIAPASON and the Coup de Coeur 2010 by the Academie Charles Cros of Paris.



In 2012 EMN start to dedicate to roman music, publishing a CD of Madrigals and Roman instrumental music of the '600 for Ricercar (Belgium) but also a Spanish/Mexican music CD for ALPHA (France). In 2013 an unpublished cantatas CD Marco Marazzoli for ARCANA (Italy) inaugurated a project on Roman vocal music music that will soon result in the creation of The STRADELLA PROJECT, an innovative and ambitious initiative dedicated to the works of Alessandro Stradella. The first three volumes of the collection are received with enthusiasm from international critic. In 2013 creates and directs the International Festival Alessandro Stradella FAS in Nepi (Italy), of which he is artistic director.

IL POMO D'ORO

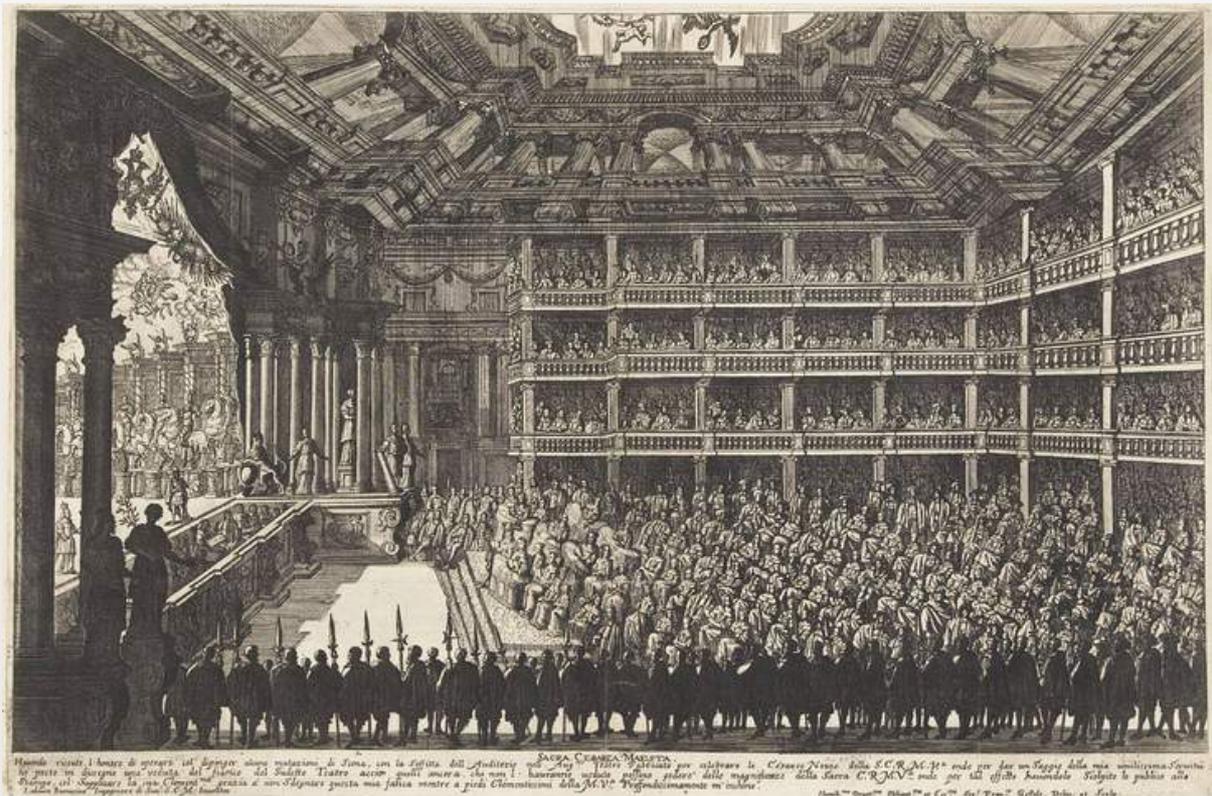


The orchestra **Il pomo d'oro** was founded in the year 2012 by Gesine Lübben and Giulio d'Alessio, uniting a group of young musicians who are among the best to be found worldwide for authentic interpretation on period instruments. They form an ensemble of outstanding quality, combining stylistic knowledge, highest technical skills, and artistic enthusiasm. From 2016 on, the chief conductor of Il pomo d'oro is the young Russian Maxim Emelyanychev, who is also a harpsichord-, fortepiano- and cornetto soloist.

The orchestra has a special focus on recording, performing and rediscovering masterpieces of the opera from the Baroque to the Belcanto period, and for this, as well as for solo recitals, collaborates with worldclass singers. With its own instrumental soloists, and additional guests, it also performs and records a variety of instrumental music in various formations. **Il pomo d'oro** is a regular guest in prestigious concert halls and theatres, such as the Théâtre Royal in Versailles, Wigmore Hall, Theater an der Wien, Théâtre des Champs Élysées.

OUR NAME

The name of the orchestra refers to the title of an opera by Antonio Cesti, composed for the wedding of Emperor Leopold I of Austria with Margaritha Teresa of Spain in Vienna in 1666. The opera was the final part of an imperial celebration of incredible multimedial splendour, starting with fireworks of 73.000 rockets and a horse-ballet of 300 horses. With its twenty-four different stage sets and stunning special effects like collapsing towers, flying gods and sinking ships, „Il Pomo d’Oro“ was probably the most excessive and expensive operatic production in the then young history of the genre. It provided roles for fifty singers, and it lasted ten hours – ten hours of magnificent spectacle and beautiful music.



PRESS

NEW YORK TIMES

Vivien Schweitzer, November 2015

About il pomo d'oro: "fresh faced and dynamic period instrument ensemble"

SÜDDEUTSCHE ZEITUNG

Reinhard Brembeck, May 2016

"These ‚pomodori‘ manage to let Haydn appear with such freshness that it's as if he still had his fame as an icon of classicism in front of him."

SWR

Susanne Stähr, May 2016

"These ‚pomodori‘ manage to let Haydn appear with such freshness that it's as if he still had his fame as an icon of classicism in front of him."

FINANCIAL TIMES

24 May 2014

"Il pomo d'oro provide further evidence that the period movement's centre of gravity has shifted emphatically in Italy's direction. (Tamerlano)"

OPERA NEWS

Judith Malafronte, April 2015

The instrumentalists of Il Pomo d'Oro play (Gondola) with inventive skill, lively articulation and sweet tone, and Minasi's arrangements, featuring cornetto, guitar, mandolin, harpsichord and strings, are spot on.

CLASSICAL SOURCE

July 2015

The playing (of Catone in Utica), all suave strings, fiery brass and rich woodwind, is tremendous in both finesse and enthusiasm, and throughout they generate that crackle of electricity familiar to anyone who has heard these musicians at London's Wigmore Hall, and you understand completely why they have become today's 'period' ensemble of choice for Italian Baroque.

FORUM OPERA

Guillaume Saintagne, 12 February 2016

Pour louer l'orchestre d'abord : quel plaisir d'entendre ces musiciens donner leur meilleur, dirigés avec précision et intelligence par un chef avec autant de métier que Stefano Montanari

PRESS

VOIX DES ARTS

"The twenty-one instrumentalists of Il Pomo d'oro deliver a performance that reverberates with energy, excitement, and feeling. (..) The virtuosity of Il Pomo d'oro's playing is complemented by an inspiring sense of involvement in the performance. "(...) a milestone in recorded opera".

CLASSICA

Luca Dupont-Spirio, November 2015

"Affichant leur verve e leur finesse habituelles, les musiciens de Il Pomo d'oro se laissent guider par le jeune chef et claveciniste Maxim Emelyanychev (..) une etoile à suivre dans la génération des interprètes sans frontières."

DEUTSCHLANDFUNK

Christiane Lehnigk

"Max Emanuel Cencic arbeitet mit den renommiertesten Ensembles zusammen (...) Aber das erst 2012 gegründete, in Venedig beheimatete Ensemble Il Pomo d'Oro gehört zu den besten Formationen für diese Musik, es ist absolut stilsicher in der Phrasierung, sensibel in der Begleitung, unangestrengt im Duktus und mit einer federnden Leichtigkeit, die man gerne italienischen Musikern auf historischem Instrumentarium attestiert."

OPERA WORLD

Miguel Calleja Rodríguez

"En definitiva, un disco muy interesante para los amantes de la música barroca, interpretado con un excelente gusto por un cantante consagrado como es Cenčić, apoyado por los excelentes músicos dell Pomo d'Oro y Emelyanychev."

SANTA PELAGIA

Alessandro Stradella



SANTA PELAGIA

SANTA PELAGIA

Oratorio for 4 voices & basso continuo
by
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. IV

After the world premiere recordings of Santa Editta and San Giovanni Crisostomo, the Ensemble Mare Nostrum continue the exploration of the oratorios by Alessandro Stradella with this fourth volume of The Stradella Project. Pelagia, a dancer at the court of Antioch, is the subject of dispute between Mondo, who urges her to indulge in the pleasures and Bishop Nonno, that with the

help of Religione pushes her towards a life in service to God. Pelagia gives in to the lure of Mondo, but just as the latter celebrates the victory she suddenly retreats into a cave to spend his days in prayer.

A sudden change, for which Stradella does not renounce to show his personal point of view with a surprise ending.



THE STRADELLA PROJECT VOL. IV



CLASSIQUENEWS

Carter Chris-Humphray, June 2017

...à intégrer au sein de l'intégrale en cours des oratorios de Stradella, portée, inspirée par l'excellent chef et musicologue Andrea De Carlo

DEUTSCHLANDFUNK

Christiane Lehnigk, June 2017

..Dieses Stradella-Projekt von Andrea De Carlo und seinem Ensemble Mare Nostrum...
...ein vorbildliches Projekt im Krisen geschüttelten italienischen Kulturleben

CAST

SANTA PELAGIA

Andrea De Carlo, direction
Ensemble Mare Nostrum



ROBERTA MAMELI
Santa Pelagia (soprano)



RAFFAELE PE'
Religione (countertenor)



LUCA CERVONI
Nonno (tenor)



SERGIO FORESTI
Mondo (bariton)

ROBERTA MAMELI



Born in Rome, Roberta Mameli graduated in singing at the Nicolini Conservatory in Piacenza and in violin, followed by master classes with Bernadette Manca di Nissa, Ugo Benelli, Claudio Desderi, Enzo Dara.

She is regularly guest of the most important Opera Theaters and Music Halls, working with conductors as C. Abbado, U. B. Michelangeli, F. Bonizzoni, F. M. Bressan, D. Callegari, C. Cavina, A. Curtis, O. Dantone, P. Goodwin, Chr. Hogwood, C. Rovaris, F. M. Sardelli, J. Savall, Diego Fasolis, J.L. Tingaud and J. Tate. Much in demand for the Baroque repertoire, Roberta Mameli works with several Ensembles on period instruments, as Accademia Bizantina, Contrasto Armonico, Ensemble Inégal, Il Complesso Barocco, L'Arte dell'Arco, La Risonanza, La Venexiana, Le Concert des Nations, I Barocchisti and Modo Antiquo.

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Among her latest performances have been: Handel's Athalia (Josabeth) with Capella Cracovien-sis / P. Goodwin; Vivaldi's Teuzzone (Cino) with Le Concert de Nations / J. Savall in Versailles (rec. naïve); Il novello Giasone (Isifile) by Cavalli/Stradella at the Festival in Martina Franca; Mozart's Requiem with Choir and Orchestra of the Maggio Musicale Fiorentino under Chr. Hogwood at the Anima Mundi Festival Pisa.

SANTA EDITTA

Vergine e monaca, regina d'Inghilterra

Alessandro Stradella



SANTA EDITTA

SANTA EDITTA

Oratorio for 5 voices & basso continuo
by
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. III

With this third installment of the Stradella Project, Andrea De Carlo and Ensemble Mare Nostrum continue the exploration of the oratorio output, following the recent rediscovery of San Giovanni Crisostomo.

The title role of Stradella's oratorio, Edith is disputed between various allegorical characters: on the one hand Humiltà, pushing her to a chaste monastic life, on the other hand the mundane

figures of Grandezza, Bellezza, Nobiltà and Senso, all inviting her to become Queen and enjoy the pleasures of life. In the end, Edith will ignore the strong arguments submitted by the latter in favour of the advice from an arrogant Humiltà, a sort of alter ego of the Queen who was not to be. The Argentine soprano Verónica Cangemi offers us an emotional portrayal of the title role.



THE STRADELLA PROJECT VOL. III



DIAPASON

Sophie Rughol, June 2016

La résurrection de oratorios de Stradella est LE feuilleton baroque du moment...

GRAMOPHONE

David Vickers June 2016

Through his festival and recording project , Andrea De Carlo is raising the profile of this pioneering Italian composer...

OPERALOUNGE

Markus Budwitius, September 2016

Es handelt sich hier um die dritte CD einer Stradella-Reihe ("The Stradella Project" – bisher erschienen: die Serenata La Forza delle Stelle und das Oratorium San Giovanni Cristomoso), die man im Auge behalten sollte und für all jene interessant ist, die auch bspw. Cavalli oder Legrenzi gerne hören...

CAST

SANTA EDITTA

Andrea De Carlo, direction
Ensemble Mare Nostrum



VERONICA CANGEMI
Santa Editta (soprano)



SERGIO FORESTI
Senso (bariton)



FERNANDO GUIMARAES
Bellezza (tenor)



GABRIELLA MARTELLACCI
Grandezza (alto)



CLAUDIA DI CARLO
Umiltà, Nobiltà (soprano)

VERONICA CANGEMI



Born in Mendoza (Argentina), Veronica Cangemi is one of the most versatile sopranos of the music scene today. After starting her career as a cellist, she won the first prize at the National Singing Contest in Argentina. Her European career started with Gluck's *Armide* with Marc Minkowski and LesMusiciens Du Louvre in Versailles and *Hänsel und Gretel* at the Orchestre National de Radio France.

Much in demand in both the baroque and classical repertoire, she has performed in operas by Monteverdi, Cavalli, Scarlatti, Handel, Vivaldi, Gluck and Haydn. Among her most notable appearances in the baroque repertoire: Monteverdi's *L'Orfeo* (in Graz with Giovanni Antonini and in Munich with the Bayerischer Rundfunk) and *L'incoronazione di Poppea* (title role - with Ivor Bolton in Florence); Cavalli's *Ercole amante* (with Ivor Bolton in Amsterdam); Rameau's *Platée* (in Lisbon); Scarlatti's *La Griselda* (with René Jacobs in Innsbruck and Berlin); Handel's *Ariodante* (*Dalinda* and *Ginevra* – with Marc Minkowski in Munich, then in San Francisco

and Oviedo), *Rinaldo* (*Armida* – with Ivor Bolton in Munich), *Alcina* (*Morgana* – with Ivor Bolton in Munich and with Marc Minkowski at the Wiener Staatsoper), *Serse* (*Atalanta* and *Romilda* – with Ivor Bolton in Munich), *Giulio Cesare* (*Cleopatra* – with René Jacobs at the Theater an der Wien), *Orlando* (*Dorinda* – with Jean-Christophe Spinosi and Ensemble Matheus), *Agrippina* (*Poppea* – with Fabio Biondi in Venice), *Ezio* (*Fulvia* - with Attilio Cremonesi and Kammerorchester Basel), *Fernando* (*Elvida* – with Alan Curtis and Il Complesso Barocco), *Porò* (*Cleofide* – with Enrico Onofri and Kammerorchester Basel), *Deidamia* (*Nerea* – with Ivor Bolton in Amsterdam), *La Resurrezione* (*Maddalena* – with Trevor Pinnock in London), *Il Trionfo del Tempo e del Disinganno* (*Bellezza* – with Emmanuelle Haïm in Paris and in Zurich), *Messiah* (with Jean-Christophe Spinosi in Nancy); Vivaldi's *Catone* in *Utica* (Emilia – with Jean-Claude Malgoire in Paris), *Ottone* in *Villa Cleonilla* – with Giovanni Antonini in Innsbruck).

SAN GIOVANNI CRISOSTOMO

Alessandro Stradella



SAN GIOVANNI CRISOSTOMO

SAN GIOVANNI CRISOSTOMO

Oratorio for 5 voices & basso continuo
by
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. II

The reputation of San Giovanni Battista, by far Alessandro Stradella's best-known and most recorded work by, has so far overshadowed the rest of his surviving oratorio output, amounting to a total of six works. Unlike the most representative masterwork, San Giovanni Crisostomo – here released for the first time – was conceived for more intimate resources and yet perfectly expresses the modernity of the oratorio genre as it appeared in the second half of the 17th century.

Sacred and moral themes are combined with political, social, and sometimes erotic ones, and the subject, libretto, and music interact on multiple levels with surprising boldness and freedom. Stradella masterfully presents the eternal conflict between greed for power and the vanity of life through a wide variety of expressive solutions and the refined dramatic and psychological characterization of the two protagonists, San Giovanni Crisostomo and Eudisia.



THE STRADELLA PROJECT VOL. II



LE BABILLARD

Loic Chahine, October 2015

Si Jean Chrysostome était dell' alme il gran pastore (le grand berger des âmes) pour les croyants du Ve siècle, pour ceux qui, en notre xxie, croient en Stradella, c'est l'ensemble Mare Nostrum qu'il faut suivre

GRAMOPHONE

David Vickers November 2015

The seven continuo instrumentalists of Ensemble Mare Nostrum are organised to discreetly exploit a range of textures without any hint of routine complacency, and proceedings are directed with subtle rhythmic vitality by De Carlo

MUSICA DEI DONUM

Johan Van Veen, January 2015

This is pretty much an ideal performance. Andrea De Carlo has brought together a fine team of soloists who show a good feeling for Stradella's idiom

CAST

SAN GIOVANNI CRISOSTOMO

Andrea De Carlo, direction
Ensemble Mare Nostrum



ARIANNA VENDITELLI
Eudisia (soprano)



Matteo Bellotto
Crisostomo (bariton)



LUCA CERVONI
Testo (tenor)



FILIPPO MINECCIA
Inviato di Roma (alto)



NORA TABBUSH
Consigliere (soprano)

ARIANNA VENDITTELLI



One of the most exciting sopranos of her generation, Arianna Vendittelli has already performed in some among the major theaters of the world, including Salzburg Festival, Ravenna Festival, Teatro San Carlo di Napoli, Teatro Regio di Torino, National Centre for the Performing Arts in Beijing.

She worked with such conductors as Christopher Franklin, Alain Guingal, Gianandrea Noseda and Riccardo Muti.

During the 2009/10 season she has collaborated with Maestro Riccardo Muti performing *Missa Defunctorum* by Paisiello and *Betulia Liberata* by Mozart at Salzburg Festival.

Her recent engagements have also included *La Cenerentola* at National Centre for the Performing Arts in Beijing, *Così fan tutte* (Desina) and *Carmen* at Teatro Regio di Torino, and the first performance of new opera *Fadwa* by Scarlato at Accademia Filarmonica Romana.

During the 2013/14 season she performed *L'elisir d'amore* in Wiesbaden (a tour with Teatro Regio di Torino) and *Così fan tutte* (Fiordiligi) at Teatro Olimpico di Vicenza. She opened the 2014/15 season performing as Aminta in *Il Re pastore* at Teatro Verdi di Trieste, followed by *Gisela* (title role) at Teatro Massimo di Palermo, *Le nozze di Figaro* (Barbarina) at Teatro Regio di Torino, *Don Giovanni* (Donna Elvira) at Teatro Olimpico di Vicenza and *Carmen* (Micaela) at Teatro Lirico di Cagliari.

She opened the 2015/16 season performing *Le nozze di Figaro* (Contessa d'Almaviva) in Tenerife, followed by her debut with the Ensemble Matheus in *Elisabetta Regina d'Inghilterra* (Matilde) during a tour in Bretagne, and by *Il segreto di Susanna* (Susanna) at Teatro La Fenice in Venice.

Among her future plans are *Le nozze di Figaro* (Contessa d'Almaviva) at Teatro Comunale di Bologna, *Le Nozze in Sogno di Cesti* at the Innsbruck Festival and *Carmen* (Micaela) at Opera di Tenerife.

LA FORZA DELLE STELLE

Alessandro Stradella



LA FORZA DELLE STELLE

LA FORZA DELLE STELLE

Serenata for 5 voices, concertino & concerto grosso
by
Alessandro Stradella (Nepi 1639 - Genova 1682)

THE STRADELLA PROJECT, VOL. I

Gustavus, the ambitious warrior-king of Sweden, was determined to raise his daughter Cristina to rule and had her taught the skills of war and of the mind. What he didn't expect was that she would also inherit his passion for music, and that it was this that made her renounce the religion of her ancestors as well as her throne, and move to Rome, the center of her new faith as well as of baroque music. Here she surrounded herself with the best singers and instrumentalists, and even wrote a recently-discovered scenario for a serenata, an

evening's entertainment she wanted to organize. She envisioned the lovers Damone and Clori declaring their love one evening under a moon-lit sky, and then overhearing passersby talk about the 'power of the stars', La forza delle stelle, to aid or thwart love. It was a wonderful theme made explicit in the poet Baldini's text, and through the gloriously expressive music of Stradella - recorded here for the first time - to transport us into that magical world of romance and love and mystery.



THE STRADELLA PROJECT VOL. I



THE GUARDIAN

Fiona Maddocks, November 2015

It has energy and invention, as demonstrated by the Rome-based period ensemble Mare Nostrum, who make a speciality of music from their own eternal city.

GRAMOPHONE

Caroline Gill, December 2014

(the singers) provide powerful but clean operatic interpretations – Raffaele Pé and Nora Tabbush are particular treats

CLASSIQUENEWS

Hugo Papbst, September 2015

La beauté de la musique et le génie dramatique de Stradella éclatent dans une partition qui méritait totalement d'être ainsi redécouverte et qui a fait la réussite d'une soirée mémorable au festival Alessandro Stradella

CAST

LA FORZA DELLE STELLE

Andrea De Carlo, direction
Ensemble Mare Nostrum



NORA TABBUSH
Damone (soprano)



Claudia Di Carlo
Clori (soprano)



FILIPPO MINECCIA
countertenor



LUCA CERVONI
Testo (tenor)



MAURO BORGIONI
Bariton

THE STRADELLA PROJECT



The Stradella Project is an innovative proposal in the field of early music. Based at the Alessandro Stradella International Festival of Nepi, the project is built around original research by Andrea De Carlo on the relationship between phonetics and Italian technique and aesthetics of vocal and instrumental music of the 17th century, which has surprising and revolutionary consequences on the interpretation of this repertoire.

Alessandro Stradella is one of the greatest composers of all time, although his importance has not yet been fully appreciated. With a deep knowledge of counterpoint but with one eye on the future, Stradella embraces several centuries in his writing style. The inventor of the division into Concertino and Concerto Grosso, he is a precursor in the exploration of new forms such as the Aria with Da Capo, and his compositions were copied by many prominent composers such as Handel, Bononcini, and Steffani. Stradella was a master in setting words to music; his great sensitivity in grasping rhythm, emotion, the form of the text and its sound makes his work absolutely unique.

ANDREA DE CARLO



Born in Rome, Andrea di Carlo began his musical career as a jazz bass player and later began playing classical music, performing for many years as first double bass with major opera and symphony orchestras, among them the Orchestra Regionale Toscana and the Regional Orchestras of Lazio and of the Teatro Massimo of Palermo. Parallel to his music studies Andrea di Carlo studied physics, graduating with the highest honors from the University of La Sapienza in Rome.

During this time Andrea di Carlo became interested in the viola da gamba and began studying with Paolo Pandolfo before going on to perform with many leading early music ensembles. Among the groups with whom he performed let us mention Elyma, (Gabriel Garrido), the viol ensemble Labyrinth (Paolo Pandolfo) and Concerto Italiano (Rinaldo Alessandrini). With these groups he performed innumerable concerts in some of the most important international festivals and concert series today and took part in over forty recordings.

In 2005 Andrea di Carlo created the Ensemble Mare Nostrum, as a consort of viols. In 2006 they recorded an original orchestration of J.S.

Bach's Orgelbuchlein for MA Recordings (USA), a cd that received a Diapason d'Or in 2011. In 2009 the release of their recording of French polyphony for the label Ricercar (Belgium, Outhere Group) was awarded five stars by the French music magazine Diapason and the Coup de Coeur 2010 from the Academie Charles Cros of Paris.

In 2012 EMN expanded to a small chamber orchestra and turned their attention to repertoire from 17th and 18th-century Rome, releasing a recording of Madrigals and Instrumental Music from 17th-century Rome, again with Ricercar (Belgium). In 2013 they recorded unpublished cantatas by Marco Marazzoli for Arcana (Italy), inaugurating a project to concentrate on the recording of Roman vocal music. This led to the creation of The Stradella Project, an innovative and ambitious initiative dedicated to recording the many unknown works of Alessandro Stradella. The first four volumes of the collection have received with enthusiasm from international critics. In 2013 Andrea di Carlo created the Alessandro Stradella Festival in Nepi (Italy), an annual festival of which he is artistic director.

CD's

THE STRADELLA PROJECT



Santa Pelagia

Oratorio for 4 voices & b.c.
ARCANA 2017



Santa Editta. Vergine e monaca, regina d'Inghilterra

Oratorio for 5 voices & b.c.
ARCANA 2016

WORLD PREMIERE RECORDING



San Giovanni Crisostomo

Oratorio for 5 voices & b.c.
ARCANA 2015

WORLD PREMIERE RECORDING



La Forza delle Stelle

Serenata for 5 voices, concertino & concerto grosso
ARCANA 2015

WORLD PREMIERE RECORDING





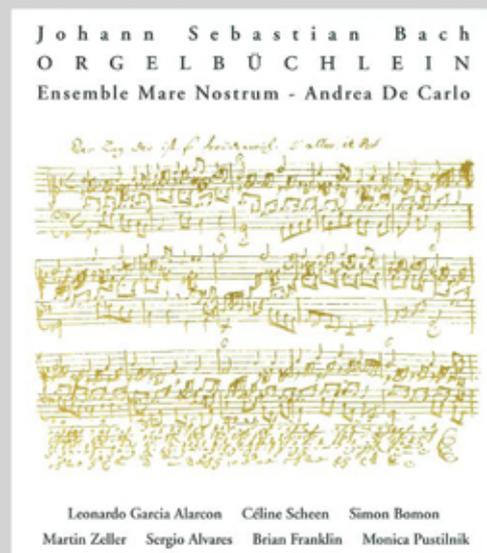
Occhi belli, occhi neri
 Cantat romane di M. Marazzoli
 ARCA NA 2013



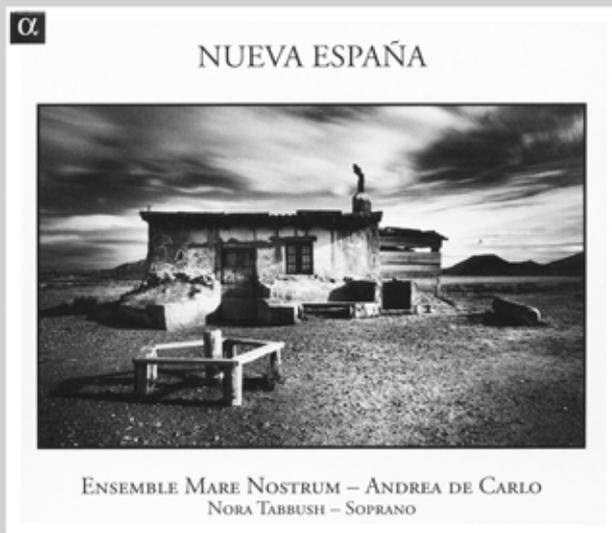
Il concerto delle viole Barberini
 Polifonia romana del XVII° sec
 RICERCAR 2011



Le concert des violes
 Polifonia francese dei sec. XVI° e XVII°
 RICERCAR 2009



J. S. BACH Orgelbuchlein
 MA RECORDINGS 2008



NUEVA ESPANA
 A musical journey
 ALPHA 2012

PRESS

CLASSICNEWS

Carter Chris-Humphray, June 2017

...cet enregistrement en tout point convaincant, à intégrer au sein de l'intégrale en cours des oratorios de Stradella, portée, inspirée par l'excellent chef et musicologue Andrea De Carlo

THE GUARDIAN

Andrew Clemens, June 2017

... there's a lightness of touch to the performance that is genuinely engaging, and the agile voices of the soloists, led by Roberta Mameli as Pelagia, preserve that sense of airiness...

DEUTSCHLANDFUNK

Christiane Lehnigk, June 2017

Dieses Stradella-Projekt von Andrea De Carlo und seinem Ensemble Mare Nostrum.. ...ein vorbildliches Projekt im Krisen geschüttelten italienischen Kulturleben

GRAMOPHONE

David Vickers, June 2016

Through his festival and recording project, Andrea De Carlo is raising the profile of this pioneering Italian composer...

DIAPASON

Sophie Rughol, June 2016

La résurrection de oratorios de Stradella est LE feuilleton baroque du moment...

CLASSICNEWS

Jean François Lattarico, September 2016

Andrea De Carlo, l'un des rares chefs à comprendre réellement ce répertoire exigeant, et plus particulièrement l'œuvre complexe, originale et fascinante de Stradella à qui il voue un amour infini...

CLASSICVOICE

Carlo Vitali, Septeber 2016

Andrea De Carlo e la sua squadra fanno onore a tanto bendiddio...quasi un'ora di beatifico ascolto...

LE BABILLARD

Loic Chahine, September 2016

Andrea De Carlo transmet la musique de Stradella avec une éloquence telle que nous avons l'impression de la comprendre...

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