

AMARE e FINGERE

A NEW and UNKNOWN OPERA by Alessandro Stradella



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by

Alessandro Stradella

Opera for 6 voices & basso continuo

by

Alessandro Stradella (Nepi 1639 - Genova 1682)

The time of Alessandro Stradella has come.

For more than four centuries of oblivion the legend and the novel of his life have taken over his music, but the timeless message of one of the greatest composers ever, with his language made up of ancient memories and futuristic intuitions comes at last to surprise us through the discovery of an unknown work, found after the research generated by the tension raised in recent years around his figure and of which The Stradella Project is the main engine.

Love, jealousy, disguise, comedy and drama accompanied by ballets and fighting, show us in the background the power games and the passions of the noble Roman families in the sixteenth century.

*... His compositions, even in spite of time, they have no age, and even after being for many years at the bottom of a case, pulling them out and making use of them, they always look like parts of rare talent ... they might sound like productions of good modern composers (F. M. Veracini, *Il Trionfo della pratica musicale*)*



CAST

Andrea De Carlo, direction
Ensemble Mare Nostrum



GIULIA SEMENZATO
(soprano)



SILVIA FRIGATO
(mezzosoprano)



GIUSEPPINA BRIDELLI
(mezzosoprano)



LUCA CERVONI
(tenor)



XAVIER SABATA
(countertenor)



RICARDO NOVARO
(bariton)

GIULIA SEMENZATO



Giulia Semenzato has a Bachelor in Law from University of Udine and studied singing at the Benedetto Marcello Conservatory in Venice with Silvia da Ros, Giancarlo Pasquetto and Silva Stella. She then graduated with honours from the Schola Cantorum in Basel where she specialized in Baroque music with Rosa Dominguez. She was a member of Academy of the Aix-en-Provence festival in 2013.

Winner of the International Competition Toti dal Monte in Treviso with the role of Elisetta Il matrimonio segreto by Cimarosa, she then went on to making her debuts at Teatro di Treviso, Teatro di Ferrara, Teatro di Rovigo and in Lucca and Ravenna. She also was the winner of the Cesti Singing Competition in Innsbrück (2014) and was awarded the "Premio Farinelli" for the best singer at the Concorso Lirico Città di Bologna (2013). On stage, Giulia performs Sandrina in Piccinni's

La Cecchina and Maria in Nino Rota's I due timidi (both for Teatro Malibran, Italy), the title-role Elena by Cavalli with the Aix-en-Provence festival with Cappella Mediterranea and Leonardo Alarcon where the production toured extensively in France and Europe. Quickly recognised as a young rising talent, Giulia was Clelia Lucio Silla (Teatro alla Scala) starting a collaboration with Marc Minkowski. She then performs Abra Juditha Triumphans (La Fenice) with Alessandro De Marchi, the title-role Eritrea Cavalli under S.Montanari (Teatro La Fenice. Other highlights include Despina Così fan Tutte (Florence Opera), Conti's Don Chichotte with René Jacobs (Paris' Philharmonie, Theater an der Wien and Cologne Philharmonie), Venere/Proserpina Orfeo by Rossi with Raphaël Pichon (Nancy, Bordeaux, Versailles), Carolina II Matrimonio Segreto (Innsbruck).

GIUSEPPINA BRIDELLI



Born in Piacenza in Italy, Giuseppina started studying singing at a very young age at Conservatoire in Piacenza, where she graduated under the guidance of Maria Laura Groppi. She's rapidly on demand in important opera production in Italy and Europe.

She has been Idamante, title role in Mozart's Idomeneo with Francesco Meli, conducted by Michele Mariotti and directed by David Livermore; Enrichetta in I Puritani (dir Mariotti) Lucia in La gazza ladra, Zerlina in Don Giovanni for Teatro Comunale in Bologna; Fidalma in Il matrimonio segreto at the Stresa Festival 2010, Purani and Carmen in Japan and in Cagliari; Flora in La traviata (with tourney in Hong Kong), conducted by M.Mariotti and Rusalka at Teatro San Carlo in Napoli; Zaida in Il turco in Italia at Opera de Nantes Angers and in Luxembourg, Zauberflöte at Teatro Petruzzelli in Bari, Despina in Così fan tutte at Teatro comunale in Bologna conducted by M.Mariotti, Sesto in La clemenza di Tito in Opera de ST.Etienne.

She already worked with conduct such as Z. Mehta, N. Santi, M. Mariotti, F.Luisi, A.Zedda, R.Abbado, J.Cura, L.Alarcon, R.Pichon, J.Jones, D.Fasolis, O.Dantone, J.Rhorer, C.Pluhart, and directors like E.Sagi, P.Stein, F.Ozpetek, A.Antoniozzi, L.Mariani, S.Vizioli, P.Pizzi, D.Livermore, C.Muti, D.Abbado, L.Podalydes.

Particularly appreciated for the ancient music repertoire, she regularly works with Cappella mediterranea, L'arpeggiata, Il pomo d'oro, Accademia bizantina, La venexiana, Ensemble pygmalion, Le cercle de l'armonie, La nuova musica, Auser musici, Le concert d'hostel dieu, Stile galante.

She performed at the main Festivals: Unione musicale di Torino, Festival D'Ambronay, Saintes, Utrecht, Froville, Gend, Bruges, Gottingen, Bremen, Beaune, Venice, Teatro Olimpico in Vicenza, Lisbonne, St Michel en Thierache, Innsbruck, Pietà de Turchini, Associazione Scarlatti.

XAVIER SABATA



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Xavier Sabata takes his audience on a “roller coaster ride of expression” and receives rave reviews for his fresh, unpretentious playing style. The Catalan ranks among the most versatile countertenors of his generation, feeling just as at home in contemporary music as he does in music of the baroque era. The 2017/2018 season begins for him with a concertante version of Handel's “Ottone” at the Theater an der Wien. In October, he performs the program of his solo album, “Catharsis”, in Athens and at his debut in London's Wigmore Hall performing together with George Petrou and his Armonia Athenea Orchestra. Further highlights include his debut in December of 2017 at the Staatsoper Unter den Linden (Monteverdi: “L'incoronazione di Poppea”) as well as his return to The Handel Festival in Halle and the Théâtre des Champs-Elysées in Paris, in both cases on stage as the leading role in the second 1731 version of Handel's “Rinaldo”.

In addition to opera, Xavier Sabbata places increased focus this season on the Lied genre: he performs Schubert's “Winterreise” in Barcelona and sings a recital at the Lied Festival “Ciclo de Lied” in Madrid. Furthermore, he will record his fourth solo album as well as Alessandro Stradella's “La Doriclea” together with “Il Pomo d'Oro”. Xavier Sabata, who pursued studies in saxophone and drama, made a name for himself as an actor in theatre and television before turning his attention to classical voice at the age of 26. In search of artistic means of expression, the lyrical contralto found his place in opera. 2005 ultimately marked his international breakthrough with William Christie's program, “Le jardin du voix”. Out of the close collaboration with William Christie and his ensemble “Les Arts Florissants”, productions arose that were not only performed worldwide but also recorded including Monteverdi's “L'incoronazione di Poppea”, Cavalli's “La Didone” as well as “Il Sant'Allesio” by Stefano Landi, featuring nine countertenors.

RICCARDO NOVARO



Italian Baritone, Riccardo Novaro is an internationally sought-after baritone for Belcanto repertoire.

Specialized in the Mozartian and Rossinian repertoire, he has earned his reputation singing Figaro Le Nozze di Figaro at the Théâtre des Champs Elysées, Paris and Il Conte Le Nozze di Figaro at the Opéra National de Bordeaux, Papageno Die Zauberflöte at the Teatro Massimo di Palermo, Guglielmo Così fan Tutte at the Vlaamse Oper, Don Alfonso Così fan Tutte for the Glyndebourne Touring Opera, and Dandini La Cenerentola for Opéra National de Paris and the Bayerische Staatsoper, Munich. Other roles include Rimbaud Le Comte Ory at the Concertgebouw, Amsterdam, Taddeo L'Italiana in Algeri in Bordeaux, Poeta Il Turco in Italia at the Opéra de Lausanne, and Germano La Scala di Seta with the Freiburger Barockorchester.

having gained an international reputation for His versatility and his vocal agility, Riccardo performs with great success Malatesta Don Pasquale at Garsington Festival Opera, Belcore L'elisir D'amore at the New Israeli Opera in Tel Aviv and Dulcamara, from the same opera, for La Monnaie in Brussels. He also sings Schaunard La Bohème and Argante Rinaldo for Glyndebourne Festival Opera, Testo Il combattimento di Tancredi e Clorinda with René Jacobs, Astolfo Orlando Furioso with Ensemble Mattheus and Jean-Christophe Spinosi, and Achilla Giulio Cesare with the Ottavio Dantone. A regular guest at Teatro alla Scala, Lincoln Center, London Barbican Center, Opéra National de Paris, Accademia Santa Cecilia in Rome, and in Madrid amongst other major venues, Riccardo Novaro collaborates with numerous conductors such as Emmanuelle Haïm, Ivan Fischer, Sir John Eliot Gardiner, Daniele Gatti, and Vladimir Jurowski.

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. 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" (Gabriel Garrido), the ensemble of violas "Labyrinto" (Paolo Pandolfo), "Concerto Italiano" (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". In 2009 a collection of French polyphony for the label RICERCAR 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 but also a Spanish/Mexican music CD for ALPHA. In 2013 an unpublished cantatas CD Marco Marazzoli for ARCANA inaugurated a project on Roman vocal 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.

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.

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

CD's

ENSEMBLE MARE NOSTRUM



Occhi belli, occhi neri
Cantat romane di M. Marazzoli
ARCANA 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



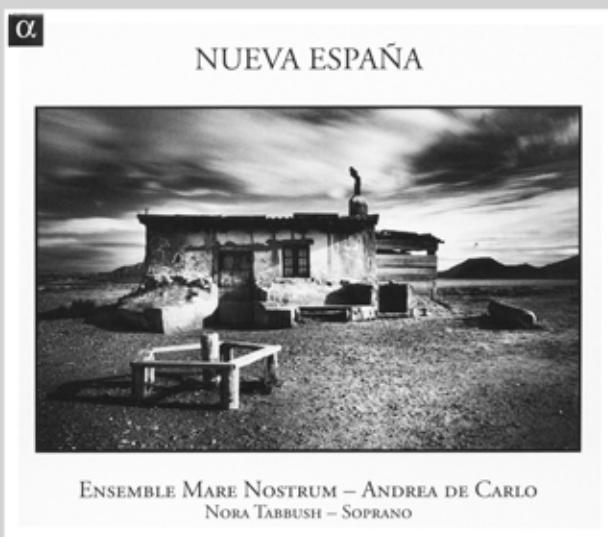
Johann Sebastian Bach
ORGELBUCHLEIN
Ensemble Mare Nostrum - Andrea De Carlo



Leonardo Garcia Alarcon Céline Scheen Simon Bomon
Martin Zeller Sergio Alvarez Brian Franklin Monica Pustilnik



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 vole un amour infini...

CLASSICVOICE

Carlo Vitali, September 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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