

The Ensemble San Felice was conducted by Alan Curtis in the Euridice by Jacopo Peri, Marco Balderi in the Oratorios by Giacomo Carissimi, and among others by Mark Shaull and Hans Dieter Uhlenbruck in numerous concerts in Italy and abroad.

The rich discography by Ensemble San Felice conducted by Federico Bardazzi consists of the Six Motets of Johann Sebastian Bach, the first ever recording of the "Messa sopra l'Aria di Fiorenza" by Girolamo Frescobaldi (Bongiovanni), the Cantigas de Santa Maria by Alfonso X El Sabio "Nigra sum sed Formosa" (Bongiovanni), the Florentine medieval liturgical drama "Quem queritis?" (Tactus), the "Vespri di Santa Cecilia" by Francesco Maria Stiava (Clavis), "O Orzchis Ecclesia" dedicated to Hildegard Von Bingen (Brilliant) and the forthcoming new first recording ever "Music and Liturgy in the 14th Century Florence" (Bongiovanni)

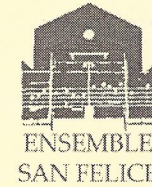
The concerts and recordings by Ensemble San Felice have been broadcasted by Rai, the Italian public Radio and Television and by radio and television of Switzerland, Germany, Poland and in UK by the BBC.



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presidente e direttore musicale Federico Bardazzi
project manager Leonardo Sagliocca
direttore artistico Marco Di Manno
production manager Carla Zanin



ODEON FIRENZE
presenta

A NIGHT AT THE OPERA IN FLORENCE

Wednesday, 16^h October 2013, 8:45 pm

ITALIAN BAROQUE
Oratorio, Arias and Scenes from famous Operas by
Carissimi, Purcell, Vivaldi, Haendel

ENSEMBLE SAN FELICE
Concertatore **FEDERICO BARDAZZI**
on period instruments

Direttore Artistico Leonardo Sagliocca

PROGRAMME

H. Purcell: da *The Fairy Queen* – Thrice happy lovers
Claudia Muntean *soprano*
A. Vivaldi: da *Catone in Utica* – Se mai senti spirarti sul volto
Carla Madrid *soprano*
G.F. Haendel: da *Rinaldo* – Combatti da forte
Marianna Menniti *soprano*
G.F. Haendel: da *Messiah* – Comfort he, Every valley
Sangkyu Lee *tenore*
G.F. Haendel: da *Messiah* – O thou that tellest
Oda Zoe Hochscheid *contralto*
G.F. Haendel: da *Orlando* – Sorge infausta una procella
Leonardo Sagliocca *basso*

Giacomo Carissimi (1605-1674)

Iefte

Claudia Muntean	<i>Filia</i>
Marianna Menniti	<i>S 2 Historicus</i>
Carla Madrid	<i>S 3 Historicus</i>
Oda Zoe Hochscheid	<i>A Historicus</i>
Sangkyu Lee	<i>Iefte</i>
Leonardo Sagliocca	<i>B Historicus</i>

strumenti

flauti dolci Marco Di Manno, Cecilia Fernandez Bastidas
violoncello Federico Bardazzi
dulciana Oscar Meana
clavicembalo Gabriele Micheli

ENSEMBLE SAN FELICE

is a vocal and instrumental group founded in 1993 by its current music director Federico Bardazzi part of the activities of the Accademia San Felice in Florence (Bardazzi of which he was president from 1991 to 1999 and artistic director until 2009). The group was formed as an independent association since 2009 in order to develop more specific and targeted large-scale projects in collaboration with Italian and foreign institutions, including the field of vocational training. The Council shall consist of Federico Bardazzi President, the flutist Marco Di Manno Artistic Director and bass-baritone Leonardo Sagliocca Project Director. The Ensemble is assisted by Carla Giovanna Zanin as Director of marketing, communication and production of training projects, transnational projects and the Florence International Choir Festival which saw the 1st edition last year 2012 with more than 600 singers from worldwide.

The repertory is mostly sacred, ranging from medieval to contemporary music, focusing especially on the production of Bach: the great German composer have been performed over the years many works, such as the Mass in B minor, the Six Motets Germans, the Johannes -Passion, the Brandenburg Concertos, a liturgical reconstruction integral of the Lutheran Mass set in the years of Bach in Leipzig, Cantatas.

The group is also dedicated, always under the guidance of Bardazzi, to the repertoire of the seventeenth century, presenting at numerous festivals in Italy and abroad rarely performed by Marco da Gagliano, Frescobaldi, Carissimi, Buxtehude, Jeronimo de Carrion, François Couperin. From this point of view has aroused great interest the first performance in modern times of the Vespers of St. Cecilia by Francesco Maria Camaiore and sonatas for two violins and bass Pietro Antonio Franchi, two important Tuscan artists of the Baroque Ensemble performances that take place in cooperation with the musicologist Joseph Collisani. Certainly worth mentioning is also the close relationship that ties for years the ensemble work of Giacomo Carissimi, of which, besides the famous Iefte, have been brought to light many speakers less known but of great value. These works have been performed at the Queen Elizabeth Hall in London in 2005. Also in London, in 2008, the audience was able to appreciate the first modern representation in a staged Handel opera Rodrigo, as part of the important Lufthansa Festival of Baroque Music.

A particular success of public and critics have enjoyed in numerous European tours, other productions, in particular a new version of Mozart's Requiem, "El cant de la Sibilla", medieval Catalan music program presented at the Festival of Two Worlds in Spoleto, "Nigra sum sed formosa" (Cantigas de Santa Maria) and the medieval liturgical drama adapted from codes Florentine "Quem queritis?". Constant was also the deepening of the music of Arvo Pärt, with the implementation of the "Magnificat", organized with the support of the European Union and structured on the "Sieben Magnificat Antiphonen" and the "Berliner Messe", integrated with Gregorian chant.

Just to the study of Gregorian repertoire, the group has more and more convincingly devoted in recent years with great philological attention and semiological, giving life to the prestigious initiative "in Canto Gregoriano - international meetings of Florence", which is held annually in conjunction with the Capitolo Metropolitan Fiorentino and the Aiscgre - International Association for Study of Gregorian Chant. The show sees the habitual presence of the most prestigious personalities active in this field, such as Nino Albarosa, Johannes Berchmans Göschl, Daniel Saulnier. From the point of view of style, Ensemble welcomes the latest interpretative trends that put in radical crisis the idea of an exclusively monodic chant and static: Many songs are in fact performed by a chorus of mixed voices, with frequent use of drones, ornamentations and polyphonic inserts.