

si ringrazia

la Fondazione Pergolesi Spontini per la gentile concessione del materiale musicale
Scandicci Cultura
il Vivaio Le Rose di Nicola Cavina per l'addobbo floreale in scena



Presidente Giovan Battista Varoli
Coordinatore artistico Paolo Bellocchi
Coordinatore dei corsi Federico Bardazzi

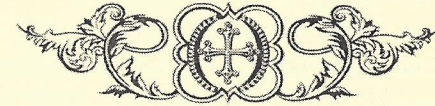
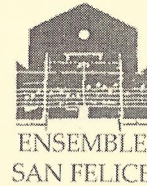
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direttore artistico Marco Di Manno
production manager Carla Giovanna Zanin



TEATRO DI PISA

OPERA NETWORK
General Manager Carla Zanin

A NIGHT AT THE OPERA IN FLORENCE

Direttore Artistico Leonardo Sagliocca

TEATRO ODEON, Firenze
giovedì 4 luglio 2013, ore 20.45

GIOVANNI BATTISTA PERGOLESI
IL FLAMINIO

Commedia per musica in tre atti di Gennarantonio Federico

regia **Marcello Lippi**

assistente alla regia **Teresa Gargano**
Video Proiezioni **Asbjan Project, Cecilia Galli**

Ensemble Barocco di Maggio Fiorentino Formazione
direttore **Federico Bardazzi**

PERSONAGGI ED INTERPRETI

Giustina *giovane vedova* Sofio Janelidze *mezzosoprano*

Flaminio *sotto il finto nome di Giulio, suo amante* Massimiliano Silvestri
tenore

Polidoro *innamorato di Giustina* Fabio Valenti *tenore*

Ferdinando *promesso in isposo ad Agata* Fabio La Mattina *tenore*

Cecca *cameriera di Giustina* Emanuela Grassi *mezzosoprano*

Agata *innamorata altresì di Flaminio creduto Giulio* Raffaella Palumbo *soprano*

Vastiano *servitore di Polidoro* Juan Jose Navarro *basso*

ENSEMBLE BAROCCO DI MAGGIO FIORENTINO FORMAZIONE

corni da caccia Gianfranco Dini, Alberto Simonelli

traversiere Ana Maria Alexandrescu

oboi barocchi Martino Noferi, Marco Del Cittadino

fagotto barocco François de Rudder

violini I Luigi Cozzolino, Miriam Sadun, Giacomo Rafanelli

violini II Anna Noferini, Valentina Morini, Michele Fabbri

viola Anne Lokken, Daniele Del Lungo

violoncello Anna Del Perugia

contrabbasso Mario Crociani

chitarra barocca, arciliuto Andrea Benucci

clavicembalo Gabriele Micheli

The score that Pergolesi wrote with the libretto by Federico Gennarantonio (author of, among other things of *La Serva padrona* and of *Amor vuol sofferenza* by Leonardo Leo) is remarkable for a number of musical moments of particular interest, distributed along the course of the drama.

Polidoro, rich and funny man from Naples and his sister Agata are living in a villa in the outskirts of the city of Naples along with the other characters. The Secretary of Polidoro, Flaminio, known to all under the assumed name of Julius, fell in love with the young widow Giustina. She is favorably impressed by the young man, who reminds her of an old admirer named Flaminio, in the days when she was still unmarried. Of Giulio-Flaminio is also in love Agata, while Polidoro has fallen in love

with Giustina. To complicate an already difficult situation, get to the villa Agata's boyfriend, Ferdinando, while the two servants Checca and Bastiano flirt next to other couples. Among other events, the love between Flaminio and Giustina grow up happily and the boy will be able to reveal his true identity to his beloved when she knows that her love is paid: with them also the other couples (Agata and Ferdinando reconciled, Checca and Bastiano) will enjoy the ultimate triumph, crowning their dreams of love.

The variety of characters in this drama is a timely consideration in the music, which uses a different register depending on the nature of the comic or sentimental character, according to the customs of Neapolitan comedy. Some parts, the lowest socially, are sung in dialect (Bastiano, Checca and Ferdinando), while a character like Polidoro lends itself to a series of recitatives typical of *commedia dell'arte*. The figure of the rich put in the pillory for his clumsiness is especially evident in the air, "Quando voi vi arrossegiate" (Act II), a small gem of descriptive music, with its lovely twinkle to the mewling of a cat, or, in the third act, in his attempt to impress his young widow with a bizarre speech. Among the most significant numbers in the score, the duet "Per te ho io nel core," of the couple of servants, which will normally be included in the productions of *La Serva padrona* become so famous throughout Europe. On an unforgettable melody of freshness, dynamically moving and lively, Pergolesi engages the imitation of the heartbeat ("ti-pi-ti") as a clear sign of mutual love between Checca and Bastiano, along stretch of naive characterization of simple characters people and inspired comic effect for sure. Also notable is the continuing presence of the picturesque Neapolitan folk music, from the little guitar that accompanies the 'Siciliana' by Polidoro "Mentre l'erbetta" (first act). If so significant is the contribution of the popular setting, the work is full of color even sentimental, intense and authentic, conferred by the most high characters, that does not depart from the conventions of opera seria: obvious element of filiation from the main theater, is the greater predominance, in the score, of the arias (written in the form *Col da capo*), while very small is the number of *concertati*.