

BELLA CIAO!

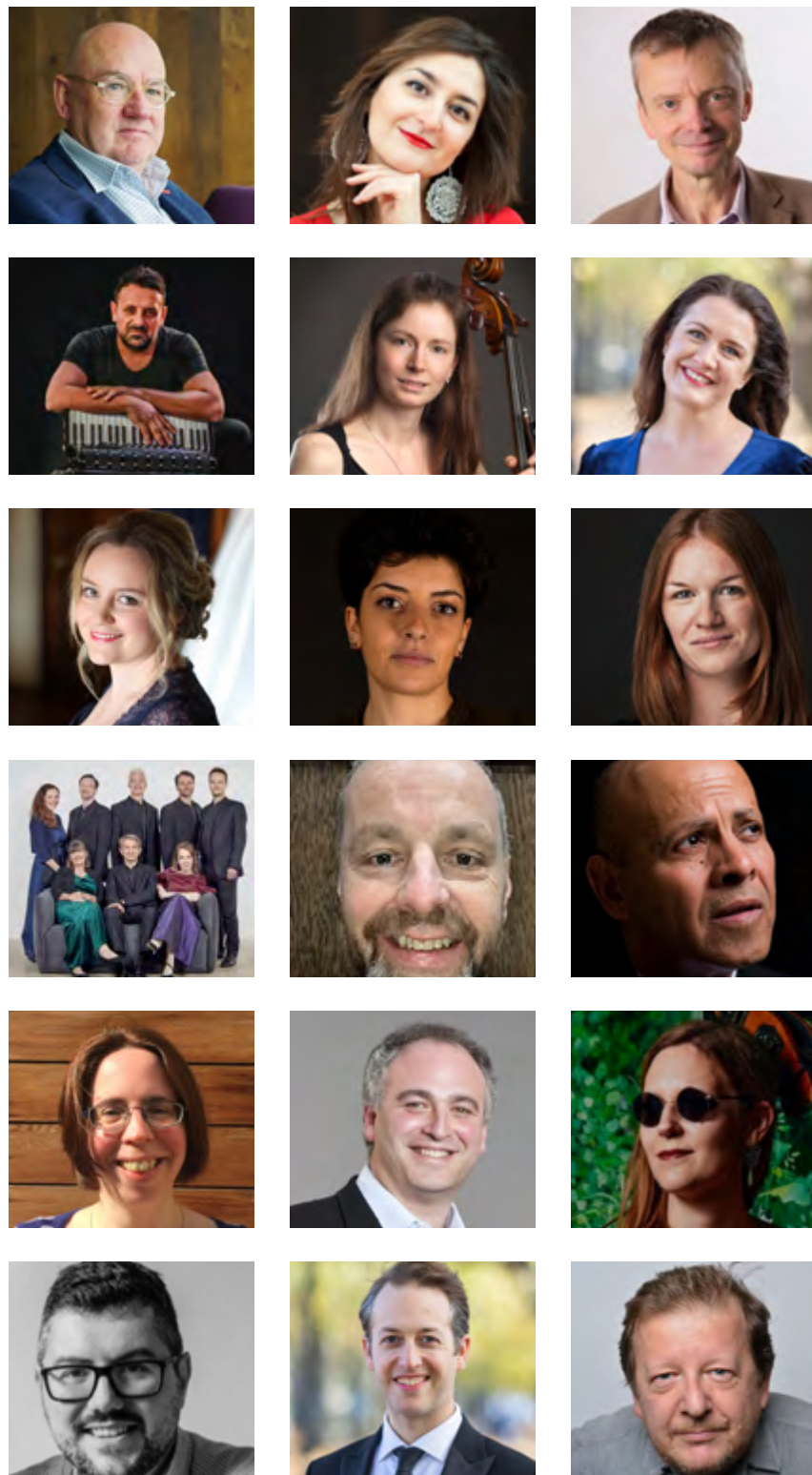
A celebration
of Italian
culture



APRIL
15>27
2024

Listen Sing Play Watch
Learn Taste Walk Talk





BELLA CIAO!

A celebration
of Italian
culture



**APRIL
15>27
2024**



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Barocco Italiano
Chiesa di Santa Caterina
Casale Monferrato
(www.santacaterinacasalemonferrato.it)

Welcome to Bella Ciao!



Listen, Sing, Play, Watch, Learn, Taste, Walk, Talk

This is a new venture: brave, bold and brim full of buzz and energy. It is an experiment to breathe new life into an old friend, Bedford Music Club, and we are delighted that you have come to join us in this love letter to and from Italy.

Festivals are celebrations of place, time of year, a group of people or an idea. They can be moments of joy and fiesta or of rekindling old memories and creating new ones. Bella Ciao! brings together the local and international, the old and the new, the formal and informal, the serious and the fun.

Bella Ciao! is inspired by Italian culture and its central place in our lives. As I have been promoting the festival I have asked what first comes to mind when we think of Italy? Pasta, Palestrina, Pizza, Puccini, Partisan songs, Plainchant and plenty else. This festival is for all.

It aims to celebrate the Italian community in Bedford and the riches of Italian culture.

Voice and text - there is a wide range of events which showcase Italian sensibilities to words from the age-old plainsong, mass setting and madrigals to C19th dramatic and popular opera, to the wonderfully crazy deconstructed texts of Berio and Berberian and scat jazz.

Music and meaning - music for the time of year (Vivaldi's four seasons), music for collective history (the song Bella Ciao!), music and memory (Tchaikovsky's holiday in Florence).

Music and friends - so much marvellous chamber music - music for a room - to be enjoyed after dinner or with friends (I Musicanti, De Parys, Florilegium).

New music - the role of the composer in writing for single instruments (Berio), and our commissioned composer Valentina Ciardelli for ensembles.

Understanding context - from a visit that Garibaldi made to Bedford in 1864, to the secrets of the singer's Bel-Canto, to the life of a music critic, to the history of the Italian community in our town.

Music and young people - exploring Cinderella for toddlers, understanding Italy and O Sole Mio for primary schools and engaging in composition for young composers.

Never have the arts been more necessary to help us make sense of a changing and challenging world, nor has it ever been more difficult to sustain them, nor indeed to launch an ambitious new festival! I am thrilled that so many artists have joined us on our Italian journey and we are deeply grateful to them. We feel sure that you will love what they bring to share.

Bella Ciao! couldn't have happened without the support of so many: from artists, funders, sponsors, venues, and volunteers and we are extremely grateful to them all.

Bedford Music Club is thrilled to be adding to Bedford's cultural life by acting as a catalyst for change, creativity and co-operation, bringing together outstanding musicians and building partnerships with local schools, arts organisations, venues, practitioners and enthusiasts.

Bella Ciao! aims to

- promote a range of music (from plainsong to today)
- build relationships with high quality artists
- produce interesting and engaging programmes
- commission new work
- create a festival buzz
- use music as the starting point for other cultural activities (talks, workshops, film, local history)
- build audiences for high quality music and cultural events
- encourage participation in music making
- develop understanding of Italians' contributions to music and culture
- raise awareness of the Italian community's contribution to Bedford and to celebrate it
- establish ourselves as a key part of the festival offer of Bedford
- work in partnership with a range of organisations

Come and join us in shouting Bella Ciao! across Bedford.

Duncan Fraser

Curator

Thanks

Bella Ciao! has only been made possible through the generosity of time and resource of many people and organisations.

A huge thank you to all of them:

FIAT



Motorvogue



BIS British Italian Society



Anonymous personal donation - I Fagiolini Charitable Trust
Gale Family Charity Trust - The Wixamtree Trust

Staff

Ian Rowlands	Chair
Duncan Fraser	Curator
Moirá Maina	Treasurer
Keith Jones	Membership Secretary
Philip Coggins	Committee member
Alberto Speziali	Graphic Designer
Hannah Johnson	Social Media
Ella Fraser	Video

Artists

Ailsa Campbell, Alex Collins, Alex Gould, Alice Kolka, Alison Brown, Amy Gamlen, Andrea Tweedale, Anna Crookes, Apolline Khou, Ashley Solomon, Avril Reeves, Barbara Gentili, Ben Phillips, Ben Rowarth, Benedict Holland, Bojan Cicic, Catherine Pierron, Cathy Barrows, Chad Vindin, Connie-may Spencer, Craig Patterson, Daniel Hutchins, De Parys Sextet, Duncan Fraser, Eleonora Speziali, Elena Accogli, Eligio Quinteiro, Eoghan Desmond, Erika Petti, Eve McGrath, Fatimah Ahmed, Felicity Gibson, Francine Maas, Frederick Long, Gary Summerfield, Gerard Atkins, Graeme Down, Graham Young, Greg Skidmore, Greta Bommarito, Hannah Parry, Harry Bagnall, Hazel Farrow, Henry Vann, I Fagiolini, Ian Miles, Ian Rowlands, Ivan Hewett, James Jarvis, Jane Miles, Jayne Scott, Jen Francis, Jeremy Bradley, Jim Barham, Joseph Lowe, Julia Doyle, Julian Perkins, Kuzhal Srinivasan, Leanne Rewcastle, Leon Bosch, Lottie Greenhow, Louvier Lau, Luthien Brackett, Lydia Saul, Manuel Petti, Mark Lowe, Martha McLorinan, Martin Orr, Matthew Long, Matthew Palmer, Nicholas Hurndall Smith, Nicholas Mulroy, Paige Jones, Paul Martin, Paul Rigggett, Peter Gritton, Rachael Mawson, Razan Negmeldin, Rebecca Lea, Reiko Ichise, Robert Hollingworth, Robin Kumar, Sally McGrath, Sam Lee, Sara Matovic, Sarah-Jane Bradley, Seb Whitmarsh, Selena Daly, Simon Wilson, Tamás Andras, Tamsin Lodder, Theo Tinkler, Ursula Smith, Valentina Ciardelli, Victoria Booth, Vikki Bean, Wayne Jimes, Alberto Speziali, Carmela Martiello, Charles Mills, Clara Policella, Donato Grassi, Eleonora Speziali, Gary Mudd, Harry Bagnall, Ian Harris, Ian Rowlands, John Edwards, Keith Roberts, Mark Burnapp, Matthew Palmer, Seb Whitmarsh, Sofia Martiello

BBC Nationwide 'teenagers'

Aldo Bosco, Anna Ventrone, Claudio Pasqui, Donato Grassi, Filomena Valerio, Giovanni L'Erario, Maggie Orme, Maria del Greco, Maria Bocchetti, Savarino Russo, Steve Regolo

Volunteers

Ann Davies, Carmela Martiello, Claire Paul, Doreen Watson, Duncan Fraser, Hannah Rowlands, Ian Rowlands, Ingrid Greenhow, Ja'maicia McDonald, Jo Hyne, Juliet Fraser, Keith Jones, Kew Walsh, Marty Kushner, Moira Maina, Nicki Van de Sande, Phillip Coggins, Phillip Smyrl, Rae McPherson, Sophie Viney

Other thanks

Alfonso Bravoco, Ann Collett-White, Anthony Davis, Barbara Fleet, Ben Atkins, Carly Morris, Gary Mudd, Chris Topley, Damien Dally, David Bray, David Fowler, Debbie Taylor, Evelyn Sutherland, Harry Guthrie, Ian Smith, James Pharaoh, Ken and Linda Cook, Laura Backhurst, Mark Bromley, Mary Perry, Paul Barnes, Peter and Liz Budek, Robin Bartlett, Stephen Rogers, Sue Stewart, William Vann, Felicity Good

Festival Diary



Monday 15 April

19:30	University Theatre	Cinema Paradiso	Film (12)
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Friday 19 April

18:30	Bunyan Meeting	It's All about the Bass	Pre-concert talk
19:30	Bunyan Meeting	Italian Chamber String Classics	I Musicanti
21:45	Bunyan Meeting	Florence Inspires	De Parys Sextet

Saturday 20 April

17:00	St Paul's Church	Monteverdi Madrigals	I Fagiolini
18:30	St Paul's Church	The Bean Counters: From Mules to Chihuahuas	Pre-concert talk
19:30	St Paul's Church	Italy Sings	I Fagiolini / Goldentones
21:30	St Paul's Church	Mindful Night-time Chant	Bella Ciao! Singers

Sunday 21 April

14:00	The Quarry Theatre	Cool Italian Jazz	Duo Petti
16:30	The Quarry Theatre	Bella Ciao! Song of Rebellion	Film (18)

Friday 26 April

19:30	St Paul's Church	Bedford Remembers: Opera Night	Bedford Town Band/singers
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Saturady 27 April

11:00	St Cuthbert's Hall	In the Footsteps of Garibaldi	Ian Rowlands
14:00	St Cuthbert's Hall	Growing up Italian in Bedford	Lydia Saul and Serena Daly
15:00	St Cuthbert's Hall	The Singer's Bel-Canto Secrets	Barbara Gentili
16:00	St Cuthbert's Hall	The Critic's Secrets	Ivan Hewett
18:30	Bunyan Meeting	The World of Italian Baroque	Pre-concert talk
19:30	Bunyan Meeting	Italian Baroque	Florilegium
21:45	Bunyan Meeting	The Four Seasons	Royal College of Music

Sunady 5 May

19:00	Eagle Book Shop	The Italian Influence	Read Poets Society
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Young Bella Ciao!

Friday 19 April

09:30	Putnoe Heights Church	Rossini Meets Cinderella for toddlers	Mini-Mozart with Lottie Bagnall
10:25	Putnoe Heights Church	Rossini Meets Cinderella for babies	Mini-Mozart with Lottie Bagnall
	Primary schools	Primary Schools Make Music	Valentina Ciardelli
	Primary schools	Celebrate Italian Culture	Amy Gamlen and Victoria Booth

Music in Italy

Ask anyone what they know of music in Italy and they say 'just one cornetto' the singing gondolier advert (O Sole Mio), Nessun Dorma from football in 1990 or possibly the nuns singing Plainsong in the Sound of Music.

The truth is that Italy has played a vital role in the history of classical music. The history of the music of the west can be traced from Africa, through Mozarabic chants through that glorious and mostly anonymous treasury of chant / plainsong we call Gregorian. This monodic music was performed seven times a day in every monastery in the land and then throughout Europe. When we sang the chant at a different pitch (octave and fifth) the resulting magnificent Organum eventually led to polyphony, the singing of the same tune at different times and pitches, and the road from there leads to the development of classical music throughout the world.

Religion was central to these musical developments and the Church had an important influence, deciding in the C16th that the new music was too complicated and that text and meaning were getting lost, so it gave strict orders at the Council of Trent (1545-1563) which impacted the whole history of choral music. Our Mindful Night-time Chant (April 20, 21:30) offers a real taste of this monastic sound world.

Text and narrative and drama have been hugely important in Italian music and we see this at its apotheosis in Monteverdi whose word painting is brought vividly to life by I Fagiolini (Apr 20, 17:00).

The Florentine Camerata (which sounds like a club of fine biscuit makers) was in fact a group of scholars who, having discovered that many Greek texts were in fact set to music, decided to set dramatic texts to music leading to Jacopo Peri creating the first opera Dafne (1597) then Monteverdi composing Orfeo in 1607 followed by The Return of Ulysses (1640) and the Coronation of Poppea (1643). This love of drama, text, narrative, character and melody burgeoned during the C18th and C19th centuries. One less savoury aspect was the castration of outstanding boy trebles, a practice which mostly died out in the C18th yet which still survived to the beginning of the C20th with some primitive recordings to bear witness. Hmm...

Italy is of course a country of fiercely proud regions: whether for Nonna's pasta recipes, or different aspects of cultural heritage. Venetian opera, Sicilian opera, Neapolitan opera all contributed to the huge popularity of the form without the class divisiveness that visited the form in many other places. This all blossomed in the work of the popular composers we will hear on our Opera Night: Rossini, Puccini and Verdi (Apr 26, 19:30).

The Italian baroque gave us some of the finest chamber music there is, including: Locatelli, Corelli, Vivaldi and Geminiani whose work we will hear (April 27, 19:30) and this continued in the work of Boccherini and Rossini (Apr 19, 19:30). Italy and its music has had a wide influence on many composers and Tchaikovsky's magnificent Souvenir de Florence for String Sextet (Apr 19, 21:45) is a great example.

The C20th and modernism led to a burgeoning of composers: Luigi Dallapiccola, Bruno Maderna and the hugely influential Luciano Berio who is featured in various concerts (Apr 19, 19:30; Apr 20, 19:30). He took the notion of line, text, setting and drama to new heights in his Sequenzas and in his sadly rarely performed A Ronne. These works had huge influence on composers around the world.

And that brings us up to date. Music in Italy has largely stayed with the modernists and has resisted many other musical developments: minimalism, the 'new tonality', spiritualism. We found it particularly difficult to access the equivalent of the wonderful swathe of British women composers in Italy and so were delighted to be able to commission Valentina Ciardelli, a young bass player and composer whose Quintet will be given its premiere (Apr 19, 19:30) and whose Bella Ciao! commissioned pieces frame Tchaikovsky's Souvenir de Florence (Apr 19, 21.45).

For the music lover or the musicologist Italy represents one of the most important and varied traditions in music history.

Duncan Fraser

Curator



Italians in Bedford

This is the story of many hard working men and women who chased the dream of a new life in Britain after the Second World War and created something special in the process.

The end of hostilities brought not only long-awaited peace, but devastation with many of our industrial towns in ruins.

Italy too had its share of problems, notably unemployment leading to unimaginable poverty, especially in the south. An accord between the two governments brought tens of thousands of Italians to work in British coal mines and in other heavy industries. Many were assigned to brick-making to provide the material to rebuild London and other major cities.

Thus the London Brick Company was able to set up a recruitment centre in Napoli to bring workers back to Bedford.

Bedford's first major wave of Italian migrants arrived in 1951, the majority coming from - and pretty well emptying - four Southern Italian villages: Busso in Molise, Montefalcione in Campania, Buonvicino in Calabria and Sant'Angelo Muxaro in Sicily.

The newly arrived workers started on four-year contracts with the option to stay and to bring their families, subject to a certificate of satisfactory conduct. Initially they lived in hostels set up by their employer but gradually they moved to rented properties, chiefly around the Midland and Alexandra Road areas (which quickly became known as Little Italy) where they were joined by their families. From the beginning, women had a high labour market participation and worked in hospitals, domestic service and in the food and electronics industries.

Although immigration had been encouraged because of the post-war labour shortage, many who arrived in the UK during the 1950s and 1960s faced a difficult start - just imagine the weather! the food! They experienced political and ideological, rather than racial, discrimination, for example when trying to rent accommodation. In general however the two communities rubbed along remarkably peaceably.

Throughout the 1970s very little new migration was recorded from Italy to the UK, and for the first time the number of Italians returning to Italy exceeded the number migrating to the UK. In many industrial towns the Italian community disappeared or became dispersed across the country. In contrast, however, the Bedford Italian community consolidated due to the constant arrival of friends and relatives. The 1970s was a decade of integration and increasing prosperity for Bedford Italians. Many of the recruits of the 1950s and 1960s continued to work in the brick industry, but in many cases now in white collar occupations, while others opened their own restaurants, sandwich bars, cafés, pizzerias and trattorie.

As Italians have adjusted to Bedford, so Bedford has adapted to them. The many Italian food outlets, salons and tailors found around the town today have had a huge impact on local culture, introducing new foods, styles, fashions, and ideas of beauty and care for the body which are distinct to the Italian way of life. All of these combine to create the success that Italian migrants have made of settling in Bedford. Over the course of the years, they have made this town a very special place indeed.

Ian Rowlands

Chair

History of Bella Ciao!

Every year on 25 April on Liberation Day - the Festa della Liberazione - Italians in many parts of the country gather around heavily laden tables or barbecues to chant Bella Ciao! With its catchy folk melody, now instantly recognisable worldwide, Bella Ciao! has its origins - according to some historians - in the paddy fields of Italy's north-east, where it was originally sung by C19th seasonal women rice workers or mondine (literally 'weeder') lamenting their desperately harsh working conditions.

Certainly the music has a haunting plaintiff quality which match the words:

In the morning I got up
oh bella ciao, bella ciao, caio, ciao (Goodbye beautiful)
In the morning I got up
to the paddy fields I have to go



When the mondine were saying goodbye (Ciao) were they lamenting the boss's cane, the insects and mosquitoes, or the torment of losing their youth? Parallels with Negro spirituals are inescapable. Or lost dreams?

Bella Ciao is an interesting case of a text built over time, which is fixed and then migrates, with ever changing meanings. It is a song with a tendency to sink below the surface and to then re-emerge with different values.

As with so many folk songs, its origins are disputed. Ethnomusicologist Roberto Leydi, believes it was borrowed from a children's clapping song that itself derived from a folk ballad about a woman who prefers to die rather than leave her lover, and who keeps a flower on her grave to show her love to those who pass. Others have speculated that its melody, at least, derives from Yiddish folk traditions.

In the 1940s, an unknown author adopted the mondine's song of protest for the Italian resistance movement, telling the story of a young man who leaves his girlfriend to join the resistance militia and, probably for the last time, saying goodbye, the original flower on the grave becoming a 'flower of the partisan, who died for liberty'.

Whatever its origins, the song has become one of Europe's most recognisable protest anthems, particularly at rallies against the far-right. It has had something of revival, too, following its use in the popular Spanish Netflix series Money Heist in 2018, leading to a scattering of covers by artists internationally. Within Italy, and increasingly across the world, it is now heard all the time.

Protest songs derived from folk music tend to last. They tap into an oral history through which old tunes tell new stories in line with each generation's causes. The power of such songs lies not so much in the information they contain as in the changes that take place in its form, in its words and in its music. So it is for Bella Ciao!, which is now identified with progressive movements across the world.

How has Bella Ciao! travelled so far, touching artists, activists and the rest of us who often don't grasp the song's literal meaning or historical associations? The answer is simple, it's simply a song of struggle which evokes a dream of freedom. Now that sounds familiar to all of us, doesn't it?

Ian Rowlands

Chair

Concerts and Events

APRIL
Mon 15
19:30

Cinema Paradiso (12)

University Theatre

The classic award-winning film which revitalised the Italian film industry, featuring wonderful music by the legendary father and son Morricone partnership. Young Salvatore Di Vita discovers the perfect escape from life in his war-torn Sicilian village - the Cinema Paradiso movie house - where projectionist Alfredo instils in the boy a deep love of films.

When Salvatore grows up, he falls in love with a beautiful local girl and takes over as the Paradiso's projectionist.

Cinema Paradiso is a life-affirming ode to the power of youth, nostalgia and to the movies themselves.



Director: **Giuseppe Tornatore (1988)**

Italian with English subtitles

Suitable for 12 years and older: Moderate sex references, nudity, threat injury detail
Bedford Music Club thanks Bedford Film Society for making this showing possible.

It's All about the Bass

Bunyan Meeting

Leon Bosch, Valentina Ciardelli, Duncan Fraser

Pre-concert talks are a great way to find a little more about artists' approaches, what they think about as they prepare a performance, what and who has informed them and their work, and what is going on for them as they perform.

In the first of the Festival's talks Leon Bosch, world-renowned bass player and founding director of I Musicanti and Valentina Ciardelli, bass player and Bella Ciao! commissioned composer, talk with Festival Curator Duncan Fraser to explore tonight's programme, a bassist's eye view and Valentina's work.

APRIL
Fri 19
18:30

Italian Chamber String Classics

Bunyan Meeting

I Musicanti

Violin

Jack Liebeck and Benedict Holland

Viola

Sarah-Jane Bradley

'Cello

Ursula Smith

Bass

Leon Bosch

Gioachino Rossini (1792-1868)

String Sonata No.1 in G (1804 publ. 1826)

Luciano Berio (1925-2003)

Sequenza XIVb for double bass (2002/4)

Luigi Boccherini (1743-1805)

String Quintet Op.11 No.1 in B-flat (1771)

Rossini

String Sonata No.3 in C (1804 publ. 1826)

Valentina Ciardelli (1989)

Una Sana Via di Mezzo

String Quintet (protominimalista) (2023)

Boccherini

String Quintet Op.40 No.3 in D (1788)

Interval

I Musicanti

I Musicanti comprises some of the most experienced and respected musicians in the UK, hand-picked by the group's artistic director, international double bass virtuoso Leon Bosch. They perform distinctive programmes with a particular emphasis on music that has been lost and found or simply overlooked: great works by unknown composers and unknown works by great composers.

I Musicanti ranges from a small string group to a chamber orchestra to record the 45 symphonies of Haydn's contemporary Johannes Matthias Sperger. The musicians of I Musicanti are all soloists in their own right and the group also collaborates with international performers of the highest calibre.

In 2021, I Musicanti released their recording of string quintets by Giovanni Bottesini on the SOMM label. They have an endless passion for music, for voices, for discovery, for people, for life.

APRIL
Fri 19
19:30

Rossini String Sonatas

All six string sonatas were written in three days when Rossini was only 12, whilst staying in Ravenna with the amateur double bassist Agostini Triossi. All of them have fast-slow-fast movements.

Boccherini

Born in Lucca, Boccherini was an illustrious cello soloist and prolific composer. His music is mostly instrumental and includes more than two dozen symphonies, a dozen cello concertos, sonatas for cello, more than fifty trios, approximately one hundred string quartets, quintets with piano, guitar and flute, plus one hundred and twenty string quintets. There are string quintets with two cellos - an instrumentation Boccherini pioneered - quintets with two violas, and three string quintets with double bass, probably composed as a tribute to his father, a cellist who also played the double bass.

Ciardelli Una Sana Via di Mezzo for string quintet (2023) world premiere

Valentina is a synesthete (where sounds and especially harmony can conjure colours) and she composes heavily based on colour suggestions which are then shaped into musical form.

The first and third movements begin with an ostinato (a repeating pattern) that grows in intensity as instruments are added gradually. These are highly rhythmic and are suggested by the colour red, with hints of blue.

The double bass in this piece is particularly virtuosic, showcasing a variety of timbres. It moves agilely among the harmonics, blending with the other strings and occasionally it emerges with a dominant solo voice. In the third movement, synesthetic suggestions include purple, crimson, and yellow.

The second movement is an homage to the iconic Philip Glass. The music unfolds as a journey through layers of intricate patterns and minimalist textures. Inspired by Glass's pioneering approach to repetitive

motifs and hypnotic rhythms, this movement evokes a sense of transcendence and introspection. As the music progresses immerse yourself in a sonic landscape that oscillates between moments of serene contemplation and bursts of dynamic energy.

Berio Sequenza XIVb for double bass

Luciano Berio (1925-2003) wrote a set of 14 Sequenzas for solo instruments between 1958 and 2002 and we will hear several of them during Bella Ciao!. They are all virtuosic using extended techniques to create a whole new sound world.

In many ways these pieces attempt to offer a new relationship between performer and audience.

They use a range of extended techniques: voice (even in the instrumental pieces), multiphonics, deconstructed lines and text, breath, harmonics, sounds of keys on instruments. All of this gives the impression of many different simultaneous lines (polyphony). The scores are both incredibly tightly scored whilst giving the impression of total freedom to the performer. Berio used in these pieces many of the techniques he was exploring in electronic music: cutting, splicing, and reversing material.

They are often dramatic, telling a deconstructed narrative which can be everything from intimate to histrionic to funny.

All of this came to fruition in Berio's A Ronne (1974/5) originally a piece for radio actors, later transcribed for voices and one of the most influential music theatre pieces of its generation and well worth watching on YouTube (Norwegian Soloists Choir).

Sequenza XIVb for double bass was a 'reinvention' (2004) by Stefano Scodanibbio of XIV for Cello (2002) made at the composer's request. It uses a wide range of techniques and like all the Sequenzas is highly demanding of the performer.

Florence Inspires

Bunyan Meeting

De Parys Sextet

Violins	Alex Collins, Alison Brown
Violas	Hazel Farrow, Ben Phillips
'Cellos	Felicity Gibson, James Jarvis

Pyotr Ilyich Tchaikovsky (1840 - 1893)	Souvenir de Florence in d minor, Op.70 (1890)
Valentina Ciardelli (1989)	5 Short Easy Pieces for Strings - Five Souvenirs (Bella Ciao! Commission, World Premiere) (2023)
Ciardelli	Francesca
Tchaikovsky	Movement 1, Allegro con spirito
Ciardelli	Crystals from the Lily
Tchaikovsky	Movement 2, Adagio cantabile e con moto
Ciardelli	I mulini di Signa? Basta che mi lasci valcosa
Tchaikovsky	Movement 3, Allegro moderato
Ciardelli	Monte Falterona
Tchaikovsky	Movement 4, Allegro vivace
Ciardelli	Bella Ciao!

Tchaikovsky's String Sextet in d minor, Souvenir de Florence, was written in 1890 and premiered in December 1892, a year before his death. It is a veritable tour de force of string writing even though he found composing for six individual yet similar instruments difficult. It is dedicated the work to the St Petersburg Chamber Music Society in response to his becoming an Honorary Member. The title results from Tchaikovsky sketching one of the work's main themes while visiting Florence where he composed his opera The Queen of Spades.



Valentina Ciardelli

It is really important that the repertoire is constantly refreshed and Bella Ciao! wanted to commission a young Italian woman composer. Contemporary classical music in Italy has mostly been dominated by a modernist aesthetic and by a male world. In the world of plainsong pieces of chant were often framed with refrains / sequences and we wanted to frame the Tchaikovsky with modern souvenirs both of Florence and Italy, paying their respects to the sextet, to the great lyrical operatic Italian tradition in general and to the song Bella Ciao! in particular. Valentina's pieces use different combinations of the string sextet.

Related performances

Five Souvenirs	Ciardelli	De Parys Sextet	19 Apr, 21:45
Berio Sequenzas			
Sequenza III for female voice	Anna Crookes	I Fagiolini	20 Apr, 19:30
Cathy Berberian, Stripsody, for voice	Robert Hollingworth	I Fagiolini	20 Apr, 19:30
Gesti for Recorder	Ashley Solomon	Florilegium	27 Apr, 19:30
Related events			
The Singer's Bel Canto Secrets	Barbara Gentili		27 Apr, 15:00

Monteverdi Madrigals

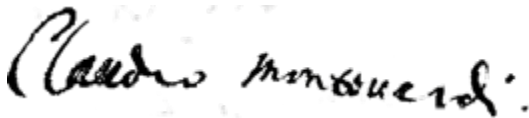
St Paul's Church

I Fagiolini

Director	Robert Hollingworth
Sopranos	Anna Crookes, Rebecca Lea
Mezzo-soprano	Martha McLorinan
Tenor	Matthew Long
Baritone	Greg Skidmore
Bass	Frederick Long
Chitarrone	Eligio Quinteiro
harpsichord and organ	Catherine Pierron

Passion and Fantasy

Claudio Monteverdi (1567-1643)	O primavera, gioventù dell'anno (1592) Lamento della ninfa (1638)
Girolamo Frescobaldi (1583-1643)	Toccata in G (1615)
Monteverdi	Sfogava con le stelle (1603) Longe da te cor mio (1603) Parlo misero o taccio (1619)
Frescobaldi	Balletto, corrente e passacagli (1615)
Monteverdi	Lamento d'Arianna (1614)



O primavera, gioventù de l'anno (Guarini, Il pastor fido, III,1)

O primavera, gioventù de l'anno, bella madre de' fiori, d'erbe novelle e di novelli amori, tu ben, lasso, ritorni, ma senza i cari giorni de le speranze mie. Tu ben sei quella ch'eri pur dianzi, sì vezzosa e bella; ma non son io quel che già un tempo fui, sì caro a gli occhi altrui.	O spring, youthful season of the year, fair mother of flowers, tender grasses and new loves: you indeed, alas, can return, but without the precious days of my longing. You are that which you were before – attractive and beautiful, but not so I, who had once been so dear to the eyes of others.
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Lamento della ninfa (Ottavio Rinuccini)

Non havea Febo ancora
recato al mondo il dì,
ch'una donzella fuora
del proprio albergo uscì.
Sul pallidetto volto
scorgeasi il suo dolor;
spesso gli venia sciolto
un gran sospir dal cor.
Sì calpestando fiori,
errava hor qua hor là,
i suoi perduti amori
così piangendo va:
- Amor - dicea, il ciel
mirando, il piè fermò -
Amor, dov'è la fè
ch'el traditor giurò?
(miserella)
Fà che ritorni il mio
amor com'ei pur fu;
ò tu m'ancidi, ch'io
non mi tormenti più.
(Miserella, ah più no,
tanto gel soffrir non può!)
Non vo' più ch'ei sospiri
se non lontan da me,
No, no che i suoi martiri no,
più non dirammi affè.
Perché di lui mi struggo?
Tutt'orgoglioso stà,
che sì, se'l fuggo so,
ancor mi pregherà?
Se ciglio ha più sereno
colei, che' l mio non è,
già non rinchiude in seno,
Amor, sì bella fè.
Nè mai sì dolci baci,
da quella bocca havra,
nè più soavi, ah, taci,
taci - che troppo il sal -
Sì tra sdegnosi pianti
spargea le voci al ciel;
così ne' cori amanti
mesce amor fiamm'e gel

Phoebus had not yet
brought day back to the world
when a young maiden
left her dwelling.
On her pale face
was to be seen her grief
and often she heaved
a great sigh from her heart.
Trampling on flowers
she wandered here and there,
her lost love
thus lamenting:
"O Love," (she said, gazing at
the heavens, standing still)
"O Love, where is the loyalty
which the traitor swore?"
(unhappy maiden)
"Make him my love again
as he used to be,
or kill me, so that
I am tormented no longer."
(Unhappy maiden, ah no longer
can she bear so much coldness.)
"I no longer want him to sigh
unless he is away from me;
he will not tell me
any longer of his sufferings, by faith.
Why am I consumed with love for him?
He stands proudly,
perhaps, if I flee from him
he might plead to me again.
Even if her eyes are more beautiful
than mine,
she has not locked within her breast,
O Love, as fair a loyalty.
Nor will you ever receive such sweet kisses
from those lips,
nor gentler ones. Ah, hush,
for he knows that too well."
Thus, between her angry sobs
she lifted up her voice to heaven.
In this way in the hearts of lovers
does Love mix flame and ice.

Sfogava con le stelle (Ottavio Rinuccini)

Sfogava con le stelle
un'infermo d'amore
sotto notturno ciel il suo dolore,
e dicea fisso in loro:
O immagini belle
de l'idol mio ch'adoro,
sì com'a me mostrate,
mentre così splendete,
la sua rara beltate,
così mostrast'a lei
i vivi ardori miei,
la fareste col vostr'aureo sembiante
pietosa sì, come me fat'amante.

Longe da te, cor mio

Longe da te, cor mio,
struggomi di dolore,
di dolcezz'e d'amore.
Ma torna omai, deh torna! E se'l destino
strugger vorrammi ancor a te vicino,
sfavilli e splenda il tuo bel lume amato
ch'io n'arda e mora, e morirò beato.

Parlo, miser, o taccio?

Parlo, miser, o taccio?
S'io taccio, che soccorso avrò il morire?
S'io parlo, che perdono avrò l'ardire?
Taci, che ben s'intende
chiusa fiamma talhor da chi l'accende;
parla in me la pietade,
parla in lei la beltade
e dice quel bel volto al crudo core:
chi può mirarmi e non languir d'amore?

Lamento d'Arianna (Ottavio Rinuccini)

Lasciatemi morire,
E chi volete voi, che mi conforte

in così dura sorte,
in così gran martire?
Lasciatemi morire.
O Teseo, o Teseo mio,
sì che mio ti vo'dir, che mio pur sei,
benché t'involi, ahi crudo, a gl'occhi miei.

Volgiti Teseo mio
Volgiti Teseo, o dio
Volgiti indietro a rimirar colei
che lasciato ha per te la patria, e il regno,
e in questa arena ancora
cibo di fere dispietate, e crude
lascierà l'ossa ignude.

Crying to the stars
a love-sick man
beneath the night sky spoke of his grief,
and said, whilst gazing at them:
"Oh, lovely images
of the idol I adore,
if only, as you show me,
when you shine,
her rare beauty,
you could show to her
my ardent flames,
You would make her, with your golden look
compassionate, just as you make me affectionate.

Far from you, my heart,
I am consumed with sorrow,
tenderness and love,
But return now! And if fate
wills me still to suffer when near you,
let your beautiful dear eyes shine and sparkle,
so that I burn and die from them, and I will die happy.

Should I, poor wretch, speak out or be silent?
If I stay silent, will death ease my troubles?
If I speak, will such boldness be forgiven?
Be silent, for a smothered flame is well
understood to they who lit the fire!
In me, mercy speaks.
In her, beauty.
And the handsome face says to the cruel heart:
who can see me and not pine for love?

Leave me to die!
For even if you wished to, how could you
comfort me
in such harsh misfortune,
in such great suffering?
Leave me to die!
O my Theseus,
yes, I still want to call you mine for mine you still are,
even though you have turned, (ah, cruel one)
away from my eyes.
Turn back, my Theseus,
Turn back, my Theseus, (ah heavens),
turn back to look again upon she
who abandoned for you her homeland and her throne,
and is still on this shore,
the prey of wild beasts, harsh and cruel,
who will leave her bones laid bare.

O Teseo, o Teseo mio
se tu sapessi, o dio,
se tu sapessi, ohimè,
la povera Arianna,
forse, forse pentito
rivolgeresti ancor la prora al lito;
ma con l'aure serene
tu te ne vai felice, ed io qui piango.
A te prepara Atene
liete pompe superbe, ed io rimango
cibo di fere dispietate e crude
in solitarie arene.
Tu l'un e l'altro tuo vecchio parente
stringerai lieto, ed io
più non vedrovvi, o madre, o padre mio.
Dove, dove è la fede,
che tanto mi giuravi?
Così ne l'alta sede
tu mi ripon de gl'avi?
Son queste le corone
onde m'adorni il crine?
Questi li scettri sono,
Queste le gemme, e gl'ori?
Lasciarmi in abbandono
a fera, che mi stracci, e mi divori?
Ah Teseo, ah Teseo mio,
lascierai tu morire
in van piangendo, in van gridando aita
la misera Arianna,
ch'a te fidossi, e ti die' gloria e vita?

Ahi, che non pur risponde;
Ahi, che più d'aspe è sordo a miei lamenti.
O nembi, o turbì, o venti
sommergetelo voi dentro a quell'onde.
Correte Orchi e Balene,
e de la membra immonde
empiete le voragini profonde!
Che parlo, ahi, che vaneggio?
Misera, ohimè, che chieggio?
O Teseo, o Teseo mio,
non son quell'io che i ferì detti sciolsè,
parlò l'affanno mio, parlò il dolore,
parlò la lingua sì, ma non già'l core.

Claudio Monteverdi

It can truly be said that Monteverdi changed
the course of music history and represented
one of the earliest peaks of choral writing.

O my Theseus,
if you knew, (ah heavens)
come s'affanna alas, how suffers
your poor Ariadne,
perhaps you would repent
and turn back the prow of your ship to the shore:
but with fair winds
you sail joyfully away - and I remain here weeping.
For you Athens is preparing
festivities with great ceremony; and I am left
as prey of wild beasts, harsh and cruel
on these lonely shores.
You will happily embrace
both your aged parents
while I will never again see my mother and my father.
Where is the faithfulness
which so strongly you swore to me?
Where is the lofty throne
on which you swore to seat me?
Are these the wreaths
which were to adorn my head?
Are these the sceptres?
Are these the jewels and golden ornaments?
You abandon me
for wild beasts to tear and devour.
O my Theseus,
are you leaving to die
(vainly crying for help)
the wretched Ariadne,
who trusted you and to whom you owe your
fame and your life?
Alas, he does not even reply.
Alas, he is deafer than a snake to my complaining.
O thunderclouds, tempests, winds,
drown him in the waves!
Rush to him, sea-monsters and whales
and with his foul limbs
fill the chasms of the deep.
What am I saying? Ah, am I raving, wretched woman?
Alas, what am I asking?
O my Theseus,
I am not myself while wild beasts threaten me:
It was my deprivation that spoke, my pain.
My tongue

His nine books of madrigals span 50 years
of his life - they range from the pastoral light
hearted to the dark and profoundly expressive.
His word painting and harmony were both
original and influential.

APRIL
Sat 20
18:30

The Bean Counters - from Mules to Chihuahaus

St Paul's Church

Robert Hollingworth, Duncan Fraser

In the second of the Festival's talks Duncan Fraser talks to Robert Hollingworth: choral guru, founding director of I Fagiolini, academic and podcaster about his leading life with singers, choral dramas, beans, chihuahuas and tonight's programme.

APRIL
Sat 20
19:30

Italy Sings

St Paul's Church

I Fagiolini

Sopranos	Julia Doyle, Anna Crookes, Ailsa Campbell
Altos	Martha McLorinan, Peter Gritton, Luthien Brackett
Tenors	Nicholas Mulroy, Matthew Long, Nicholas Hurndall Smith
Basses	Frederick Long, Ben Rowarth, Eoghan Desmond
Organ	Catherine Pierron
Chitarrone	Eligio Quinteiro

Goldentones

soprano	Eve McGrath
alto	Sally McGrath
tenor	Harry Bagnall
bass	Henry Vann

Orazio Benevoli (1605-72)	Kyrie and Gloria from Missa Maria Prodigio Celeste (1650s)
Luciano Berio (1925-2003)	Sequenza III (Anna Crookes) (1965)
Benevoli	Credo from Missa Maria Prodigio Celeste (1650s)
Cathy Berberian (1925-83)	Stripsody (Robert Hollingworth) (1966)
Benevoli	Sanctus and Agnus Dei from Missa Maria Prodigio Celeste (1650s)
Giacomo Carissimi (1605-74)	Jephthe: final section (1648?) (Jephtha: Greg Skidmore; Daughter: Julia Doyle)

Mass

Kyrie

Kyrie eleison
Christe
Kyrie eleison

Lord, have mercy.
eleison Christ, have mercy .
Lord, have mercy.

Gloria

Glória in excélsis Deo
et in terra pax homínibus bonæ voluntátis.
Laudámus te, benedícimus te,
adorámus te, glorificámus te,
grátias ágimus tibi
propter magnam glóriam tuam,
Dómine Deus, Rex cæléstis,
Deus Pater omnípotens.
Dómine Fili unigénite, Lord Jesus Christ,

Glory to God in the highest,
and on earth peace to people of good will,
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks
for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Only Begotten Son,

Iesu Christe

Dómine Deus, Agnus Dei, Fílius Patris,
qui tollis peccáta mundi,
miserére nobis;
qui tollis peccáta mundi,
súscipe deprecatiónem nostram.
Qui sedes ad dexteram Patris,
miserére nobis.
Quóniam tu solus Sanctus,
tu solus Dóminus,
tu solus Altíssimus,
Iesu Christe,
cum Sancto Spíritu:
in glória Dei Patris.
Amen.

Lord God, Lamb of God, Son of the Father
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father
have mercy on us.
For you alone are the Holy One
you alone are the Lord
you alone are the Most High
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.

Credo

Credo in Deum Patrem omnipotentem,
Creatorem caeli et terrae,
et in Iesum Christum, Filium Eius unicum,
Dominum nostrum,
qui conceptus est de Spiritu Sancto,
natus ex Maria Virgine,
passus sub Pontio Pilato,
crucifixus, mortuus, et sepultus,
descendit ad inferos,
tertia die resurrexit a mortuis,
ascendit ad caelos,
sedet ad dexteram Dei Patris omnipotentis,
inde venturus est iudicare vivos et mortuos.
Credo in Spiritum Sanctum,
sanctam Ecclesiam catholicam,
sanctorum communionem,
remissionem peccatorum,
carnis resurrectionem,
vitam aeternam. Amen.

I believe in God the Father almighty,
creator of heaven and earth,
and I believe in Jesus Christ, his only Son,
our Lord,
who was conceived by the Holy Spirit
and born of the Virgin Mary,
who suffered under Pontius Pilate
was crucified, died, and was buried,
descended into hell,
rose again from the dead on the third day,
ascended into heaven
and is seated at the right hand of God the Father almighty,
who will come again to judge the living and the dead.
I believe in the Holy Spirit,
the holy Catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and the life everlasting. Amen.



Sanctus

Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Jephte text

Chorus
Abiit ergo in montes filia Jephte,
et plorabat cum sodalibus
virginitatem suam, dicens:
Daughter
Plorate colles, dolete montes,
et in afflictione cordis mei ululate!
Ecce nunc moriar virgo et non potero morte
mea meis filiis consolari, ingemiscite silvae,
fontes et flumina, in interitu virginis lachrimate!

Heu me dolentum in laetitia populi,
in victoria Israel et gloria patris mei meis, ego,

sine filiis virgo, ego, filia unigenita,
moriar et non vivam.
Exhorrescite, rupes, obstupescite, colles, valles,
et cavernae, in sonitu horribili, resonate!

Plorate, filii Israel, plorate virginitatem meam,
et Jephte filiam unigenitam
in carmine doloris lamentamini.
Chorus
Plorate, filii Israel,
plorate, omnes virgines,
et filiam Jephte unigenitam
in carmine doloris lamentamini.

Sanctus Holy, holy, holy,
Lord God of Sabaoth
heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He that cometh in the name of the Lord
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
have mercy on us
Lamb of God, who takest away the sins of the world,
have mercy on us
Lamb of God, who takest away the sins of the world,
grant us peace.

Then went the daughter of Jephtha
unto the mountains and
bemoaned her virginity, she and her companions, saying:

Lament, ye valleys, bewail,
ye mountains and in the affliction of my heart be ye afflicted!
Lo! I shall die a virgin and shall
not in my death find consolation in my children.
Then bemoan me, ye woods and fountains and
rivers, make lamentation for the death of a virgin.
See, while the people rejoice
I am mourning in the victory of Israel, in the glory
of my father,
I, in my virginity childless, I, an only beloved daughter,
must die and no longer live.
Then tremble, ye rocks, be astonished,
ye mountains, valleys and caves, resound with horror
and fearfulness!
Weep, ye children of Israel for my virginity
and lament for Jephtha's only daughter
with songs of sadness.

Weep, ye children of Israel,
weep, O all ye maidens,
and lament for Jephtha's only daughter,
with songs of sadness.

Orazio Benevoli

Was French by birth but was brought up a musician
in Rome just as the final touches were being put to
Michelangelo's immense basilica of St Peter's. He
worked in Vienna for a while before returning to Rome
where he finally became maestro of the unrivalled
Cappella Giulia, the Julian Choir at St Peter's. He
was the leading composer of what is now called the
Colossal Baroque school but a pupil of his wrote that
lifelong poverty stunted his reputation.

This has continued until relatively recently and
our performances and premiere recordings of
his masses for four choirs are an attempt to fill a
significant hole in music history.
The vast spaces of the new basilica of St Peter's
in Rome had originally presented no difficulty to
composers since the eastern arm acted as an
enclosed quire. But everything changed in 1634
with the completion of Bernini's massive bronze
altar canopy (or baldachin) which stands beneath
the central dome and directly above the tomb of St
Peter. With the enclosing screens gone, composers
had to fill a much greater area with sound.
Benevoli's solution was to write for four separate
groups placed at each pillar overlooking the
baldachin, each with their separate conductor,
following the maestro whose job was simply to give
a clear beat. This was surround sound but initially
only appreciable by those lucky enough to be

positioned in this central space. It was also possible
to double up the choirs and situate them further
around the church, creating incredible problems
of ensemble which, though, they seem at least
sometimes to have overcome.
Initially the mass sounds as if it were written in the
previous century – the old style (stile antico) of
Palestrina and his generation. But quickly, Benevoli
starts to play with the different combinations of
choirs available to him: choirs on the left hand over
to choirs on the right, all four choirs in massive
tuttis especially on important words – 'Iesu Christe'.
Occasionally you hear just one voice from each
as in the central section of the Credo where the
four sopranos create a texture that appears like
a halo of high sound. An exact and more famous
contemporary of Benevoli, Giacomo Carissimi
is remembered as the first famous composer of
oratorios - not the two-hour long behemoths of
Handel but short more intimate pieces setting
familiar stories from the Bible in the new style of
solo voices with accompaniment. These were not
for the liturgy but for the 'spiritual recreation' of the
listener, and were used initially for meetings of the
oratorians, Felipe Neri's group set up in the previous
century in Rome, in which in different churches
every evening there would be prayers, hymns and
meetings and later more substantial musical pieces.
Robert Hollingworth©2024

Berio Sequenza III for female voice (1965)

Luciano Berio (1925-2003) wrote a set of 14
Sequenzas for solo instruments between 1958
and 2002 and we are to hear several of them in
Bella Ciao! They are all virtuosic using extended
techniques to create a whole new sound world.
In many ways these pieces attempt to offer
a new relationship between performer
and audience.
They use a range of extended techniques: voice
(even in the instrumental pieces), multiphonics,
deconstructed lines and text, breath, harmonics,
sounds of keys on instruments. All of this gives the
impression of many different simultaneous lines
(polyphony). The scores are both incredibly tightly
scored whilst giving the impression of total freedom
to the performer. Berio used in these pieces many of
the techniques he was exploring in electronic music:
cutting, splicing, and reversing material.

They are often dramatic, telling a deconstructed
narrative which can be everything from intimate
to histrionic to funny. All of this came to fruition
in Berio's A Ronne (1974/5) originally a piece for
radio actors, later transcribed for voices and one
of the most influential music theatre pieces of its
generation and well worth watching on youtube
(Norwegian Soloists Choir).
Sequenza III for female voice (1965) was written for
his wife Cathy Berberian and it became enormously
influential for both composers and performers alike. It
takes the performer a long way from the Italian Opera
tradition of beautiful sounds (Bel Canto) whilst still
retaining the dramatic elements.

Berberian, Stripsody (1966)

Cathy Berberian, the dedicatee and wife of Berio wrote her own Sequenza: Stripsody, whose score looks like a comic strip, brings together comic book sounds, onomatopoeia, popular culture and Armenian folk music. Berberian, who had met Berio when he accompanied some of her singing classes, is a performer who in many ways was an early 'crossover' artist being equally at home with Monteverdi and the Beatles.

Carissimi, Jephtha (1648?)

The story of Jephtha tells of the vow that he makes as he goes into battle, promising God that if he is granted victory, he will offer up as a sacrifice the first living thing he sees on returning home. This turns out to be his daughter who in the final section begs to be allowed to roam for two months to lament before the sentence is carried out. The music is marked by echo effects, as she wanders among the mountains, and a wonderfully plangent final chorus.

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The Goldentones

The Goldentones comprises Bedford-based, Cambridge ex-choral scholars who form an a cappella quintet performing a wide range of genres from chant to Disney.

I Fagiolini

I Fagiolini is internationally renowned for its innovative productions which present vocal ensemble works thematically and dramatically, creating new and important ways for audiences to engage with singing at its highest levels. Signature projects have included The Full Monteverdi by John La Bouchardière; Tallis in Wonderland, a new way of hearing polyphony with live and recorded voices; Simunye, the South African collaboration; How Like An Angel (HLAA), with Australian contemporary circus company CIRCA for the 2012 Cultural Olympiad and performed at the Perth International Arts Festival, New York and in cathedrals across Europe; and Betrayal: a polyphonic crime drama (with John La Bouchardière), an immersive theatre piece sung to the music of Gesualdo with dancers and singers set in 'crime scenes'.

A year-long celebration of Monteverdi's 450th anniversary in 2017 featured performances of The Other Vespers and L'Orfeo at venues including Glyndebourne, Cadogan Hall for the BBC Proms and Queen's Hall as part of the Edinburgh International Festival.

Mindful Night-time Chant

St Paul's Church

Bella Ciao Singers, Duncan Fraser, Lottie Greenhow

Alto

Keith Roberts

Tenor

Charles Mills, Harry Bagnall,
Ian Harris, Matthew Palmer

Bass

Mark Burnapp, Gary Mudd, John Edwards

Compline

There were seven services in the daily 'Office' and compline was a contemplative way to end the day. It was sung - like all the services - to Plainsong, that extraordinary anonymous body of work collected under Pope Gregory and hence often being known as Gregorian Chant. This monodic chant was sung every monastery in the land and then throughout Europe.

This event represents not a strict recreation of what the night-time compline might have been after a performance of a Benevoli (not least because no one seems to know what this might have included) but rather a quiet and mindful way to acknowledge the poetry and prayerful peace that can come at the end of a day of Festival celebration.

Aperi Domine

Open thou my mouth

Salve Regina

Save O Queen

Ave Maria Gratia

Hail Mary full of grace

Noctem quietam, et finem perfectum concedat nobis Dominus omnipotens.
Fratres: Sobrii estote, et vigilate: quia adversarius vester diabolus, tamquam leo rugiens, circuit quaerens quem devoret: cui resistite fortes in fide.

May the almighty Lord grant us a quiet night and a perfect end.
Brethren, be sober and watch: because your adversary the devil, like a roaring lion, goeth about seeking whom he may devour: whom resist ye, strong in faith. But thou,
O Lord, have mercy on us.
Thanks be to God.
Our help is in the name of the Lord
Who made heaven and earth
Our Father who art in heaven.
Hallowed be thy name.
Thy kingdom come.
Thy will be done, on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses, as we forgive them that trespass against us.
Lead us not to temptation, but deliver us from evil.
For thine is the kingdom, the power and the glory for ever and ever. Amen.

Tu autem, Domine, miserere nobis.
Deo Gratias
Adjutorium nostrum in nomine Domini
Qui fecit caelum et terram
Pater noster qui es in caelis,
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut in caelo et in terra.
Panem nostrum quotidianum da nobis hodie, et dimitte nobis debita nostra sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem, sed libera nos a malo. Amen.

Related performances

Berio Sequenzas: **Leon Bosch** I Musicanti 19 Apr, 19:30

Sequenza XIVb for double bass **Ashley Solomon** Florilegium 27 Apr, 19:30

Gesti for Recorder **Ashley Solomon** Florilegium 27 Apr, 19:30

Related events

The Singer's Bel Canto Secrets **Barbara Gentili** 27 Apr, 15:00



Claudio Monteverdi
1567 - 1643



Girolamo Frescobaldi
1583 - 1643

Confiteor

Psalm 90

Qui habitat in adjutorio Altissimi: * in protectione Dei coeli commorabitur.

Dicet Domino: Susceptor meus es tu, et refugium meum: * Deus meus, sperabo in eum.

Quoniam ipse liberavit me de laqueo venantium: * et a verbo aspero.

Scapulis suis obumbrabit tibi: * et sub pennis ejus sperabis.

Scuto circumdabit te veritas ejus: * non timebis a timore nocturno.

A sagitta volante in die, a negotio perambulante in tenebris: * ab incursu, et daemonio meridiano.

Cadent a latere tuo mille, et decem millia a dextris tuis: * ad te autem non appropinquabit.

Verumtamen oculis tuis considerabis: * et retributionem peccatorum videbis

Quoniam tu es, Domine, spes mea: * Altissimum posuisti refugium tuum.

Non accedet ad te malum: * et flagellum non appropinquabit tabernaculo tuo.

Quoniam angelis suis mandavit de te: * ut custodiant te in omnibus viis tuis.

In manibus portabunt te: * ne forte offendas ad lapidem pedem tuum.

Super aspidem et basiliscum ambulabis: * et conculcabis leonem et draconem.

Quoniam in me speravit, liberabo eum: * protegam eum, quoniam cognovit nomen meum.

Clamabit ad me, et ego exaudiam eum: * cum ipso sum in tribulatione, eripiam eum et glorificabo eum. Longitudine dierum replebo eum: * et ostendam illi salutare meum.

Ecce nunc benedicite Dominum: * omnes servi Domini.

Psalm 133

Qui statis in domo Domini:

* in atriis domus Dei nostri.

In noctibus extollite manus vestras in sancta: * et benedicite Dominum.

Benedicat te Dominus ex Sion:

* qui fecit coelum et terram.

Antiphon. Miserere mei, Domine, et exaudi orationem meam.

He that dwelleth in the aid of the Most high, shall abide under the protection of the God of heaven.

He shall say to the Lord: Thou art my protector, and my refuge: my God, in him will I trust.

For he hath delivered me from the snare of the hunters: and from the sharp word.

He will overshadow thee with his shoulders: and under his wings thou shalt trust.

His truth shall compass thee with a shield: thou shalt not be afraid of the terror of the night.

Of the arrow that flieth in the day: of the business that walketh about in the dark: of invasion, or of the noon day devil.

A thousand shall fall at thy side, and ten thousand at thy right hand: but it shall not come nigh thee.

But thou shalt consider with thy eyes: and shalt see the reward of the wicked.

Because thou hast said: Thou, O Lord, art my hope: Thou hast made the Most High thy refuge.

There shall no evil come to thee, nor shall the scourge come near thy dwelling.

For he hath given his angels charge over thee: to keep thee in all thy ways.

In their hands they shall bear thee up: lest thou dash thy foot against a stone.

Thou shalt walk upon the asp and basilisk: and thou shalt trample under foot the lion and the dragon.

God will say of thee: Because he hoped in me, I will deliver him: I will protect him, because he hath known my name.

He Will cry to me, and I will hear him: I am with him in tribulation, I will deliver him, and I will glorify him. I will fill him with length of days: and I will show him my salvation.

Behold now bless ye the Lord, all ye servants of the Lord.

Who stand in the house of the Lord, in the courts of the house of our God.

In the nights lift up your hands to the holy places, and bless ye the Lord.

Say to Israel: May the Lord out of Sion bless thee, he that made heaven and earth.

Antiphon: Have mercy on me, O Lord, and hear my prayer.

Te Lucis

Te lucis ante terminum,

Rerum Creator poscimus,

Ut solita clementia

Sis præsul ad custodiam.

Procul recedant somnia,

Et noctium phantasmata;

Hostemque nostrum comprime,

Ne polluantur corpora.

Præsta, Pater omnipotens,

Per Iesum Christum Dominum,

Qui tecum in perpetuum Who,

Regnat cum Sancto Spiritu. Amen.

In Manus tuas domine

Nunc Dimittis

Salva Nos

Nunc dimittis servum tuum, Domine: * secundum verbum tuum in pace.

Quia viderunt oculi mei: * salutare tuum.

Quod parasti: *

ante faciem omnium populorum.

Lumen ad revelationem Gentium: *

et gloriam plebis tue Israel.

Gloria Patri, et Filio, etc.

Salva nos

Regina Coeli a4 (Palestrina)

Regina caeli, laetare, alleluia;

Quia quem meruisti portare, alleluia,

Resurrexit, sicut dixit, alleluia:

Ora pro nobis Deum, alleluia.

Salve Regina

Salve, Regina, Mater misericordiæ,

vita, dulcedo, et spes nostra, salve

Ad te clamamus exsules filii Hevæ

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.

Eia, ergo, advocata nostra, illos tuos

misericordes oculos ad nos converte;

Et Iesum, benedictum fructum ventris tui,

nobis post hoc exsilium ostende.

O clemens, O pia, O dulcis Virgo Maria.

Before the ending of the day,
Creator of the world, we pray
That with thy wonted favor, Thou
Would'st be our guard and keeper now.

From all ill dreams defend our eyes,

From nightly fears and fantasies;

Tread under foot our ghostly foe,

That no pollution we may know.

O Father, that we ask be done,

Through Jesus Christ, Thine only Son;

with the Holy Ghost and Thee,

Shall live and reign eternally. Amen.

Into Thy hands O Lord

Protect us

Lord, now lettest thou thy servant

depart in peace, according to thy word.

For mine my eyes have seen thy salvation.

Which thou hast prepared

before the face of all peoples.

A light to the lighten the Gentiles,

and the glory of thy people Israel.

Glory be to the father and to the son and to the holy spirit. As it was in the beginning is now and ever shall be, world without ends. Amen.

Protect Us

Queen of heaven, rejoice, alleluia.

The Son you merited to bear, alleluia,

Has risen as he said, alleluia.

Pray to God for us, alleluia

Queen, mother of mercy:

our life, sweetness, and hope, hail.

To thee do we cry, poor banished

children of Eve.

To you we sigh, mourning and weeping

in this valley of tears.

Turn then, our advocate,

those merciful eyes toward us.

And Jesus, the blessed fruit of thy womb,

after our exile, show us.

O clement, O loving, O sweet Virgin Mary.



Orazio Benevoli
1605 - 1672



Arcangelo Corelli
1653 - 1713

APRIL
Sun 21
14:00

Cool Italian Jazz

Quarry Theatre

Duo Petti

Erika Petti (voice) and Manuel Petti (accordion)

Duo Petti’s partnership has lasted a lifetime but it was officially 'born' in 2022. In fact, it should be noted that Manuel and Erika are siblings. The result is a deep blend of Manuel's accordion and Erika's voice, created through extemporaneous improvisation. Their repertoire draws on traditional jazz to Latin, swing to Brazilian music, and from tango to Italian and French songwriting. They are inspired by Duke Ellington, Jobim, Pascoal, Galliano, Piazzolla, Edith Piaf and many more.

APRIL
Sun 21
16:30

Bella Ciao! Song of Rebellion (18)

Quarry Theatre

With its catchy folk-like melody, Bella Ciao! has become one of the world’s most recognisable protest anthems. Protest songs derived from folk music tend to last. They tap into an oral history through which old tunes tell us new stories in line with each new generation’s concerns. Andrea Vogt's award-winning documentary traces the cultural history of Bella Ciao! through more than 20 interviews on three continents. From its roots in the paddy fields of Northern Italy to its adoption by Italian partisans in the 1940s, Bella Ciao! is now identified with progressive movements across the world.



Director: **Andrea Vogt (2021)**
Italian with English subtitles
Suitable for 18 years and older
Bedford Music Club thanks Millstream
Films & Media for permission to show
this film.

Bedford Remembers: Opera Night

APRIL
Fri 26
19:30

St Paul's Church

Singers

Soprano	Andrea Tweedale	Tenor	Matthew Palmer
Soprano	Lottie Greenhow	Piano	Chad Vindin
Tenor	Harry Bagnall		

Bedford Town Band

Conductor,	Craig Patterson	Second Euphonium	Graham Young
Principle Cornet	Gerard Atkins	First Baritone	Martin Orr
Solo Cornet	Rachael Mawson	Second Baritone	Avril Reeves
Solo Cornet	Paul Martin	Solo Trombone	Graeme Down
Soprano Cornet	Leanne Rewcastle	Second Trombone	Paul Riggett
Repiano Cornet	Daniel Hutchins	Bass Trombone	Alex Gould
Second Cornet	Vikki Bean	Eb Bass	Simon Wilson
Second Cornet	Jeremy Bradley	Eb Bass	Ian Miles
Solo Horn	Jen Francis	Bb Bass	Jayne Scott
First Horn	Gary Summerfield	Percussion	Louvier Lau
Second Horn	Jane Miles	Percussion	Wayne James
Flugel Horn	Jim Barham	Percussion	Cathy Barrows
Solo Euphonium	Mark Lowe		

The 'BBC Teenagers'

Anna Ventrone	Filomena Valerio	Maria del Greco
Aldo Bosco	Giovanni L'Erario	Savarino Russo
Claudio Pasquale	Maggie Orme	Steve Regolo
Donato Grassi	Maria Bocchetti	Maria del Greco

In 1973 BBC Nationwide sent a film crew to Bedford to make a news item on Italian teenagers who sang together at St Gregory’s Middle School. This evening is a tribute to them gathered once again to share in that music.

Opera and Brass Bands

Italian brass bands bring a unique flair and vibrancy to the world of opera, infusing classic operatic masterpieces with the bold and resonant sounds of brass instruments. Drawing on Italy's rich musical heritage, these ensembles showcase the versatility and expressiveness of brass music while paying

homage to the grandeur of the operatic tradition. Renditions of opera played by brass bands are common place in Italy during the summer months, particularly in the south, and can be found playing not only opera classics, but entire operas.

Neapolitan Song

Neapolitan songs hold a cherished place in the heart of Italian music, reflecting the rich cultural tapestry of Naples and its surroundings. Originating in the C16th, these songs are characterised by their emotive melodies, evocative

lyrics, and vibrant rhythms. Often accompanied by mandolins, guitars, and accordions, Neapolitan songs capture the essence of daily life, love, and longing in the region.

APRIL
15-27
2024



Antonio Vivaldi
1678 - 1741



Georg Friedrich Händel
1685 - 1759

BELLA
CIAO!

Programme

Gioachino Rossini (1792-1868)	Il barbiere di Siviglia, overture (1816)	Band
Ernesto De Curtis (1875-1937)	Torna a Surriento (1894)	Soloists, band
attr. Teodoro Cottrau (1827-1879)	Santa Lucia (1850)	Lottie, Harry, piano
Rossini	Largo al factotum (Il barbiere di Siviglia)	Matthew, band
Rossini	Ecco ridente in cielo (Il barbiere di Siviglia)	Harry, piano
Wolfgang Amadeus Mozart (1765-1791)	Una Donna a quindici anni (Così fan tutte) (1790)	Lottie, piano
Giacomo Puccini (1858-1924)	O mio babbino caro (Gianni Schicchi) (1918)	Andrea, band
Eduardo di Capua (1865-1917)	O Sole Mio (1898)	Quartet, piano
Folk song	Bella Ciao	Quartet, piano
Giuseppe Verdi (1813-1901)	Brindisi (La Traviata) (1853)	Quartet, band
Interval		
Rossini	La gazza ladra ('The Thieving Magpie'), overture (1817)	Band
Salvatore Carrillo (1874-1947)	Core 'ngrato (1911)	Quartet, piano
Verdi	Parla, siam soli (Rigoletto) (1851)	Matt, Andrea, piano
Gaetano Donizetti (1797-1848)	La rà, la rà, la lera La rà (L'elisir d'amore) (1832)	Harry, Lottie, piano
Rossini	Duetto buffo di due gatti ('The Cat Duet') (1825)	Andrea, Lottie, band
Folk Song	Bella Ciao	Quartet, band, 'teenagers'
Renato Rascel (1912-1991)	Arrivederci Roma (1955)	Quartet, piano, 'teenagers'
Luigi Denza (1946-1922)	Funiculì, Funiculà (1880)	Quartet, band, 'teenagers'
Verdi	Va, pensiero (Nabucco) (1842)	Quartet, band
Verdi	Nessun dorma (Turandot) (1926)	Quartet, band

Tonight's programme

Rossini's comic masterpiece *Il barbiere di Siviglia* is a lively romp filled with wit, charm, and unforgettable melodies.

Rossini's signature style bursts through from the beginning with dynamic rhythms, cascading scales and sparkling orchestration creating a sense of effervescence and excitement.

Torna a Surriento is a poignant plea for a loved one to return to the idyllic town of Sorrento, overlooking the Bay of Naples. Written in 1894, it conveys a sense of longing and nostalgia for the beauty of the Italian coastline. The song's wistful melody and heartfelt sentiment have made it a perennial favourite from the rich Neapolitan repertoire.

Santa Lucia is a romantic ballad dedicated to the beautiful waterfront district of Naples, named after the Christian martyr Saint Lucy.

Dating back to the C19th, it paints a picturesque portrait of the city's enchanting scenery and timeless charm. With its tender melody and poetic lyrics, it continues to captivate audiences around the world.

Largo al factotum introduces the audience to the lively and loveable character of Figaro, who is so much more than 'the Barber of Seville'.

We then meet Count Almaviva, as he sings *Ecco ridente in cielo* to Rosina in her balcony, where she is rarely left alone by her guardian.

Moving on, for a brief moment, to Mozart; who composed some of the most loved operas written in the Italian language. Despina - a lively servant, runs rings around her employers in *Così fan tutte* and in *Una Donna a quindici anni* she imparts worldly wisdom about love and growing up to her young mistresses.

O mio babbino caro is without doubt one of the most recognisable arias in the opera canon and is undoubtedly beautiful to listen to. However, context is everything - don't be fooled by the luscious melody, Loretta is pleading to her father to let her marry Rinuccio and threatens to throw herself in the river if he doesn't agree.

O Sole Mio is perhaps the most iconic of all Neapolitan songs, beloved for its passionate declaration of love to the sun.

With its soaring melody and expressive lyrics, it embodies the warmth and vitality of Naples. Originally composed in 1898, it has been recorded by countless artists and remains a timeless classic.

Bella Ciao is a traditional folk song, used as an anthem of resistance, resilience, and freedom that originates from the Italian folk tradition. Its origins can be traced back to the late C19th, where it was sung by the rice field workers in the Po Valley, who toiled under harsh conditions. The song served as a symbol of solidarity and protest against the exploitation they faced. Over the years, *Bella Ciao* has evolved into a symbol of resistance against oppression and tyranny, transcending its original context to become a universal anthem for justice and freedom. During the Second World War it was adopted by the Italian anti-fascist resistance movement, the partisans, who fought against the Nazi occupation and Mussolini's fascist regime. In more recent times, *Bella Ciao* has been embraced by various social justice movements around the world, from the civil rights movement in the United States to the anti-austerity protests in Europe. Its powerful message of solidarity and defiance continues to resonate with people fighting for equality and justice.

The *Brindisi* (drinking song) from Verdi's *La Traviata*, is instantly recognisable to many. It is a spirited celebration of the pleasures of the moment, capturing the essence of hedonism and passion.

Rossini's overture to *La gazza ladra* encapsulates the spirit of the opera with its vibrant melodies and expressive orchestration. The overture is certainly more famous than the opera, with its characterful and memorable melodies, it romps through to an exciting climax with characteristic Rossinian sparkle.

Core 'ngrato is a bittersweet aria that tells the tale of a betrayed lover confronting his unfaithful beloved. Composed in 1911, it showcases the raw emotion and dramatic flair of Neapolitan opera. With its haunting melody and impassioned lyrics, it explores themes of love, betrayal, and forgiveness.

In the duet *Parla, siam soli*, Gilda talks to her father, *Rigoletto* - the court jester who has spent his life trying to shield her from the outside world - and confesses her love for the Duke of Mantua, *Rigoletto's* employer. He is distraught, but consoles his daughter in her anguish, while harbouring a fervent desire for revenge.

Moving to a lighter opera both in style and subject matter, in the duet between *Adina* and *Nemorino* in *L'elisir d'amore*, *Nemorino*, a country bumpkin, buys 'the elixir of love' from a travelling quack Doctor not realising it is cheap wine. He drinks it and the effects are immediate. In his certainty that the elixir will draw *Adina* to him, he begins to treat her indifferently, which spurs her towards the pompous soldier, *Belcore* instead.

The cat duet (*Duetto buffo di due gatti*) is a well loved, light hearted classic. It is attributed to Rossini, as the music is taken principally from his opera *Otello*, however, the comic reimagining is now thought to be the handy work of Robert de Pearsall under the pseudonym, G Berthold.

Arrivederci Roma, also known as 'Goodbye to Rome', was the catalyst for this concert and is a classic Italian song that captures the essence of farewell to the eternal city of Rome. Composed by Renato Rascel with lyrics by Pietro Garinei and Sandro Giovannini, the song was first introduced in the 1955 film *Seven Hills of Rome*, where it was performed by the legendary singer and actor Mario Lanza.

The lyrics of *Arrivederci Roma* evoke the nostalgia and bittersweet emotions associated with leaving behind a beloved city. They paint a vivid picture of Rome's timeless beauty, its ancient streets, fountains, and monuments, and the memories shared within its enchanting embrace.

Whether bidding farewell to a lover or simply parting ways with the city itself, the song captures the universal experience of saying goodbye with a heavy heart.



Francesco Geminiani
1687 - 1762



Francesco Bersanti
1690 - 1775

Funiculì, Funiculà is a joyful celebration of the funicular railway that connects the city of Naples to the summit of Mount Vesuvius. Composed in 1880, it captures the exuberance and energy of the Neapolitan spirit, with its lively tempo and catchy refrain. The song has become synonymous with Italian folk music and it is often performed at festive occasions.

Not unlike Bella Ciao, Va, pensiero, from Verdi's Nabucco, better known as the Chorus of the Hebrew Slaves, has transcended its original source and has become an anthem of liberation, Italian Nationalism and freedom. The text elicits strong images of the slaves' homeland and hope for a brighter future.

Torna a Surriento

Vide 'o mare quante bello
Spira tantu sentimento
Comme tu a chi tiene a mente Ca scetato 'o faie
sunna Guarda, qua che chistu ciardino
Siente, sie sti sciure arance
Nu profumo accussi fino Dinto 'o core se ne va
E tu dice: "I parto, addio!"
Talluntane da stu core
Da sta terra de l'ammore Tiene 'o core 'e nun turna
Ma nun me lassa
Nun darne stu turmiento! Torna a Surriento
Famme campa
Vide 'o mare de Surriento
Che tesoro tene funno
Chi ha girato tutto 'o munno Nun l'ha visto como
ca Guarda attornu sti Serene Ca te guardano
'ncantate
E te vonno tantu bene...
Te vulessero vasa
E tu dice: "I parto, addio!"
T'alluntane da stu core
Da sta terra de l'ammore Tiene 'o core 'e nun turna
Ma nun me lassa
Nun darne stu turmiento! Torna a Surriento
Famme campa!

Santa Lucia

Nel mare luccica l'astro d'argento, placida è l'onda,
prospero è il vento, venite all'agile barchetta mia,
santa Lucia, santa Lucia.
O dolce Napoli, o suol beato, ove sorridere volle
il creato, tu sei l'impero dell'armonia, santa Lucia,
santa Lucia.

Nessun Dorma is instantly recognisable and for many of us immediately brings the memory of Pavarotti to mind, who made this universally famous when he sang it during the World Cup, Italia '90. The aria has become synonymous with triumph, perseverance and the power of love.

See the sea, how beautiful
It breathes so much sentiment
Like you, to one who keeps in mind That waking,
makes it dream Look, look at this garden Feel, hear
these gentle oranges
A scent so delicate Into the heart it goes
And you say: "I depart, farewell!"
To leave this heart
From this land of love Keeping it from returning But
don't leave me
Don't give me this torment! Return to Sorrento
Let me live
See the sea of Sorrento
What treasure it holds below
Whoever has traveled the whole world Has not
seen it like this Look around at these serene ones
Who look at you enchanted
And love you so much...
They would want to kiss you
And you say: "I depart, farewell!"
To leave this heart
From this land of love Keeping it from returning But
don't leave me
Don't give me this torment! Return to Sorrento
Let me live!

In the sea shines the silver star, the wave is calm, the
wind prosperous, come to my agile little boat,
Santa Lucia, Santa Lucia.
O sweet Naples, o blessed soil, where the Creator
wished to smile, you are the empire of harmony,
Santa Lucia, Santa Lucia.

Largo al factotum (from Rossini's Il barbiere di Siviglia)

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere per un barbiere
di qualità!
Ah, bravo Figaro!
Bravo, bravissimo! Fortunatissimo per verità!
Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta. Miglior cuccagna per
un barbiere, vita più nobile, no, non si dà.
Rasori e pettini,
lancette e forbici,
al mio comando tutto qui sta. V'è la risorsa, poi, del
mestiere colla donnetta... col cavaliere...
Tutti mi chiedono,
tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parrucca... Presto la barba... Qua la
sanguigna... Presto il biglietto...
Figaro! Figaro! Figaro!, ecc.
Ahime, che furia! Ahime, che folla!
Uno alla volta, per carità! Ehi, Figaro! Son qua.
Figaro qua, Figaro là, Figaro su, Figaro giù,
Pronto prontissimo son come il fulmine: sono il
factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.

Ecco ridente in cielo (from Rossini's Il barbiere di Siviglia)

Ecco, ridente in cielo spunta la bella aurora, e tu
non sorgi ancora e puoi dormir così?
Sorgi, mia dolce speme, vieni, bell'idol mio! Rendi
men crudo, oh Dio, lo stral che mi ferì...

Oh sorte! Già veggio quel caro sembiante;
quest'anima amante ottenne pietà.
Oh istante d'amore! Felice momento! Oh dolce
contento, che equal non ha!

Make way for the city's handyman.
Quick to the shop, for dawn is already here.
Ah, what a wonderful life, what a pleasure for a barber
of quality!
Ah, bravo Figaro!
Bravo, very good! Indeed, extremely fortunate!
Ready to do everything,
night and day,
always bustling around. A better gig for a barber, a
more noble life, there isn't one.
Razors and combs,
lancets and scissors,
everything here is at my command. There's also the
perk of the trade with the ladies... with the gentlemen...
Everyone asks for me,
everyone wants me,
women, boys, old men, young girls:
Here's the wig... Quick, the beard... Here's the leech...
Quick, the ticket...
Figaro! Figaro! Figaro!, etc.
Alas, what madness! Alas, what a crowd!
One at a time, for pity's sake! Hey, Figaro! I'm here.
Figaro here, Figaro there, Figaro up, Figaro down,
Quicker and quicker I am like lightning: I am the
handyman of the city.
Ah, well done Figaro! Well done, very good; You will
never lack for luck!

Behold, laughing in the sky, The beautiful dawn is
rising, And have you not yet awakened?
How can you sleep like this? Get up, my sweet hope,
Come, my beautiful icon! Oh God, make me bear
more easily The arrow that hurt me...
Oh fate! I can already glimpse That dear
countenance; This soul in love Obtained mercy.
Oh, moment of love! Happy moment! Oh sweet
delight Which has no equal!



Pietro Locatelli
1695 - 1764



Luigi Boccherini
1743 - 1805

Una Donna quindici anni (from Mozart's Così fan tutte)

Una donna a quindici anni Dèe saper ogni gran moda,
Dove il diavolo ha la coda, Cosa è bene e mal cos'è.

Dèe saper le maliziette
Che innamorano gli amanti, Finger riso, finger pianti,
Inventar i bei perché.
Dèe in un momento Dar retta a cento;
Colle pupille
Parlar con mille;
Dar speme a tutti, Sien belli o brutti; Saper
nascondersi Senza confondersi; Senza arrossire
Saper mentire;
E, qual regina Dall'alto soglio,
Col «posso e voglio» Farsi ubbidir.
fra sé
Par ch'abbian gusto Di tal dottrina.
Viva Despina
Che sa servir!

O mio babbino caro from Puccini's Gianni Schicchi

O mio babbino caro,
mi piace, è bello bello, vo'andare in Porta Rossa a
comperar l'anello!
Sì, sì, ci voglio andare!
E se l'amassi indarno, andrei sul Ponte Vecchio, ma
per buttarmi in Arno!
Mi struggo e mi tormento! O Dio, vorrei morir!
Babbo, pietà, pietà! Babbo, pietà, pietà!

O Sole Mio

Che bella cosa na jurnata 'e sole, n'aria serena
doppo na tempesta! Pe' ll'aria fresca pare già na
festa... Che bella cosa na jurnata 'e sole.

Ma n'atu sole cchiù bello, oje ne', 'o sole mio sta
nfronte a te!
'O sole, 'o sole mio
sta 'nfronte a te, sta 'nfronte a te!
Quanno fa notte e 'o sole se ne scenne, me vene
quase 'na malincunia;
sotto 'a fenesta toia restarria
quanno fa notte e 'o sole se ne scenne.
Ma n'atu sole cchiù bello, oje ne', 'o sole mio sta
nfronte a te!
'O sole, 'o sole mio
sta 'nfronte a te, sta 'nfronte a te!

At fifteen a woman Should know the ways of the
world, Where the devil keeps his tail, What's right
and what is wrong.
She should know the wiles
That ensnare lovers, How to feign laughter or tears
And to make up good excuses.
At one and the same moment She must listen to a
hundred But speak with her eyes
To a thousand,
Hold out hope to all, Be they handsome or plain,
Know how to hide things Without getting flustered,
Know how to tell lies Without ever blushing.
And, like a queen On her lofty throne,
Get her own way With „I can“ and „I will“
aside
It seems they're taking To this doctrine;
Hooray for Despina,
She knows how to do it.

O my dear papa,
I like him, he is very handsome, I want to go to Porta
Rossa to buy the ring!
Yes, yes, I want to go there!
And if my love is in vain, I would go to Ponte Vecchio,
but to throw myself into the Arno river!
I am in anguish and torment! Oh God, I wish to die!
Father, have mercy, have mercy! Father, have mercy,
have mercy!

What a beautiful thing is a sunny day, The air is
serene after a storm! The air's so fresh, it already
feels like a celebration... What a beautiful thing is a
sunny day.
But another sun, even more beautiful, oh yes,
My sun, it's in front of you!
The sun, my sun,
It's in front of you, it's in front of you!
When night comes and the sun has gone down,
I start to feel melancholic;
I'd stay beneath your window
When night comes and the sun has gone down.
But another sun, even more beautiful, oh yes, My
sun, it's in front of you!
The sun, my sun,
It's in front of you, it's in front of you!

Bella Ciao

Sta mattina mi son svegliato,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! Una
mattina mi son svegliato,
e ho trovato l'invasor.
O partigiano, portami via,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! O
partigiano, portami via,
ché mi sento di morir.
E se io muoio da partigiano,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! E se io
muoio da partigiano,
tu mi devi seppellir.
E seppellire lassù in montagna,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! E
seppellire lassù in montagna,
sotto l'ombra di un bel fior.
E le genti che passeranno,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! E le
genti che passeranno,
mi diranno "che bel fior".
È questo il fiore del partigiano,
o bella, ciao! bella, ciao! bella, ciao, ciao, ciao! È
questo il fiore del partigiano,
morto per la libertà!

One morning I woke up,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao One
morning I woke up
And I found the invader.
Oh partisan, carry me away,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao Oh
partisan, carry me away,
Because I feel death approaching.
And if I die as a partisan,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao And if I
die as a partisan,
You must bury me.
And bury me up there on the mountain,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao And
bury me up there on the mountain,
Under the shadow of a beautiful flower.
And all the people who will pass,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao And all
the people who will pass,
They will say to me, "What a beautiful flower!"
This is the flower of the partisan,
Oh bella ciao, bella ciao, bella ciao, ciao, ciao This is
the flower of the partisan,
Who died for freedom!



The President of the Republic Sergio Mattarella on the occasion of the laying of
a laurel wreath on the Tomb of the Unknown Soldier, on the occasion of the 75th
anniversary of the Liberation, 25 April 2020.

(Photo by Paolo Giandotti - Rome - quirinale.it)



Gioachino Rossini
1792 - 1868



Pyotr Ilyich Tchaikovsky
1840 - 1893

Brindisi from Verdi's La Traviata

Libiamo, libiamo ne' lieti calici
che la bellezza infiora.
E la fuggevol ora s'inebria a voluttà Libiam ne' dolci
fremiti
che suscita l'amore,
poiché quell'occhio al core onnipotente va. Libiamo,
amore, amor fra i calici
più caldi baci avrà
Ah! Libiam, amor,
fra' calici più caldi baci avrà
Tra voi tra voi saprò dividere il tempo
mio giocondo;
Tutto è follia, follia nel mondo ciò che
non è piacer
Godiam, fugace e rapido
è il gaudio dell'amore,
è un fior che nasce e muore,
ne più si può goder
Godiamo, c'invita, c'invita un fervido
accento lusinghier.
Godiamo, la tazza, la tazza e il cantico,
la notte abbellà e il riso;
in questo paradiso ne scopra il nuovo dì
La vita è nel tripudio Quando non s'ami ancora... Nol
dite a chi l'ignora,
È il mio destin così...
Godiamo, la tazza, la tazza e il cantico,
la notte abbellà e il riso;
in questo paradiso ne scopra il nuovo dì.

Let's drink, drink from the joyful chalices
since the beautiness is blossoming.
And might the fleeting hour get inebriated at
will Let's drink among sweet quivers
that Love makes arise,
since that eye goes to his almighty heart. Let's drink,
my love, so that love among the
chalices will get hotter kisses
Ah! Let's drink, so that love, among the
chalices, will get hotter kisses
With you, with you, I'll be able to share my
cheerful time;
Everything is crazy, crazy in the world what
is not pleasure
Let's enjoy the pleasures, fleeting and fast
is the joy in love,
it's a flower that blossoms and dies,
neither it can be enjoyed longer
Let's enjoy, it's calling us, it's calling us an
ardent flattering accent.
Let's enjoy, the cup* and the canticle,
the lovely night and the smiles;
might the new day find them (still) in this paradise
Life is in its jubilation When people aren't in love yet...
Don't say it to those who don't know it,
So it's my destiny
Let's enjoy, the cup and the canticle, the lovely night
and the smiles;
might the new day find them still in this paradise.



Teatro La Fenice 1829
(Venezia)



Santa Maria in Trastevere
(Rome)

Core 'ngrato

Catari, Catari,
pecchè me dici
sti parole amare;
pecchè me parle
e 'o core me turmiente, Catari? Nun te scurdà
ca t'aggio date 'o core, Catari, nun te scurdà! Catari,
Catari, che vene a dicere stu parlà
ca me dà spaseme?
Tu nun'nce pienze a stu dolore mio,
tu nun'nce pienze,
tu nun te ne cure.
Core, core 'ngrato,
t'aie pigliato 'a vita mia,
tutt'è passato e
nun'nce pienze cchiù!
Catari, Catari
tu nun o saie ca 'nfino int' 'a na chiesa
io so' trasuto e aggio priato a Dio,
Catari
e ll'aggio ditto pure a 'o confessore
l' sto' a suffrì pe chella lla!
Sto a suffrì, sto a suffrì
nun se po credere
sto' a suffrì tutte li strazie
e 'o confessore ch'e' persona santa
m'ha ditto: figlio mio, lassala sta', lassala sta'!

Catarina, Catarina,
why do say
such bitter words;
Why do you speak
and torment my heart, Catarina? Do not forget
I gave you my heart, Catarina do not forget!
Catarina, Catarina, what meaning Do your words hold,
Words that leave me shuddering?
You do not think of the pain I feel,
You do not think,
You do not care.
Ungrateful, ungrateful heart
You have taken my life,
All has passed
And I am in your thoughts no more!
Catarina, Catarina
You do not know that I even went into a church
And prayed to God,
Catarina
I confessed to a priest
That I was suffering for you!
I was suffering, I was suffering
Suffering beyond words
I was suffering every punishment and pain
And the priest, a saintly man
Turned to me and said: my son, let her go, let her go!



Giuseppe Verdi
1813 - 1901

Parla, siam soli (from Verdi's Rigoletto)

RIGOLETTO

Parla...siam soli

GILDA (da sé)

Ciel! dammi coraggio!

(a Rigoletto)

Tutte le feste al tempio mentre pregava Iddio, bello e fatale un giovine offriasi al guardo mio... Se i labbri nostri tacquero,

dagli occhi il cor parlò. Furtivo fra le tenebre

solieri a me giungeva... "Sono studente e povero",

commosso mi diceva,

e con ardente palpito

amor mi protestò.

Partì...il mio core aprivasi

a speme più gradita,

quando improvvisi apparvero color che m'han rapita,

e a forza qui m'addussero nell'ansia più crudel.

RIGOLETTO (da sé)

Ah! Solo per me l'infamia a te chiedeva, o Dio... ch'ella potesse ascendere quanto caduto er'io.

Ah, presso del patibolo bisogna ben l'altare!

Ma tutto ora scompare, l'altar si rovesciò!

(a Gilda)

Piangi, fanciulla, piangi...

GILDA Padre!

RIGOLETTO

...scorrer fa il pianto sul mio cor.

GILDA

Padre, in voi parla un angiol per me

consolator, ecc.

RIGOLETTO Piangi, fanciulla, ecc.

RIGOLETTO

Speak...we are alone

GILDA (to herself)

O Heaven, give me courage!

(to Rigoletto)

Each holy day, in church, as I prayed to God, a fatally handsome young man stood where I could see him...Though our lips were silent,

our hearts spoke through our eyes. Furtively,

only last night he came to meet me for the first

time..."I am a student and poor," he said so tenderly,

and with passionate fervour

told me of his love.

He went...my heart was rapt

in the sweetest dreams,

when suddenly the men broke in who carried me

away; they brought me here by force, cruelly afraid.

RIGOLETTO (to himself)

Ah! I asked infamy, O God, only for myself, so that

she might be raised as high as I had fallen.

Ah, beside the gallows one must raise an altar!

But all is now lost, the altar is cast down!

(to Gilda)

Weep, my child, weep..

GILDA Father!

RIGOLETTO

...and let your tears fall upon my breast.

GILDA

Father, an angel speaks through you and

consoles me, etc.

RIGOLETTO Weep, my child, etc.

La rà, la rà, la lera La rà (from Donizetti's L'elisir d'amore)

NEMORINO

La rà, la rà, la lera La rà, la rà, la rà ...

ADINA

(Non so se è finta o vera La sua giocondità.)

NEMORINO

(Finora amor non sente.)

ADINA

(Vuol far l'indifferente.)

NEMORINO

(Esulti pur la barbara

Per poco alle mie pen! Domani avranno termine,

Domani mi amerà.)

ADINA

(Spezzar vorria lo stolido,

Gettar le sue catene;

Ma gravi più del solito Pesar le sentirà.)

NEMORINO

La rà, la rà, lera La rà, la rà, la ...

ADINA

(I do not know if it's fake or true his playfulness.)

NEMORINO

(So far, love does not hear.)

ADINA

(He wants to be indifferent.)

NEMORINO

(Exults even the barbarian

A little to my pains! Tomorrow will have an end,

Tomorrow he will love me.)

ADINA

(I would like to break the foolish one,

Throw away his chains;

But heavier than usual He will feel the burden.)

Arrivederci Roma

Arrivederci, Roma

Good bye

Au revoir

Si ritrova a pranzo a Squarciarelli fettuccine e

vino dei Castelli come ai tempi belli che Pinelli

immortalò!

Arrivederci, Roma

Good bye

Au revoir

Si rivede a spasso in carrozzella e ripenza a quella

"ciumachella" ch'era tanto bellae che gli ha detto

sempre "no!"

Arrivederci, Roma

Non so scordarti più

Porto in Inghilterra i tuoi tramonti porto a Londra

Trinità dei monti, porto nel mio cuore i giuramenti e

gli Gli "I love you!"

Funiculi, Funiculà

Aissèra, Nanninè, me ne sagliette.

Tu saie addò? Tu saie addò?

Addò 'stu core 'ngrato cchiù dispietto farne nun

pò! Farne nun pò!

Addò lo fuoco coce, ma si fuie

te lassa sta! Te lassa sta!

E nun te corre appriesso, nun te struie sulo a

guardà, sulo a guardà.

Jamme, jamme 'ncoppa, jamme jà, funiculi, funiculà!

Se n'è sagliuta, oje n'è, se n'è sagliuta, la capa già!

La capa già!

È gghiuta, pò è turnata, pò è venuta, sta sempe ccà!

Sta sempe ccà!

La capa vota, vota, attuorno, attuorno, attuorno a

tte! Attuorno a tte!

Sto core canta sempe nu taluorno Sposamme, oje

nè! Sposamme, oje nè! Jamme, jamme 'ncoppa,

jamme jà,

funiculi, funiculà!

Goodbye, Rome

Good bye

Au revoir

He meets at lunch at Squarciarelli fettuccine and

wine from the Castelli as in the good times that

Pinelli immortalized!

Goodbye, Rome

Good bye

Au revoir

He sees himself walking around in a carriage and

facing that "ciumachella" that was so beautiful and

that always told him "no!"

Goodbye, Rome

I can't forget you anymore

I bring your sunsets to England, I bring Trinity of the

Mountains to London, I carry in my heart the oaths

and the I love you "

Yesterday, Nanninè, you left me.

Do you know where? Do you know where?

Where this ungrateful heart, with more regret,

cannot make me! Cannot make me!

Where the fire burns, but if you leave,

leave it be! Leave it be!

And it doesn't run after you, it doesn't torment you

only to watch, only to watch.

Let's go, let's go up, let's go there, funiculi, funiculà!

She has left, oh yes, she has left, the head already!

The head already!

She left, then she returned, then she came back,

she's always here! She's always here!

The head spins, spins, around, around, around you!

Around you!

This heart always sings the same tune Marry me,

oh yes! Marry me, oh yes! Let's go, let's go up, let's

go there,

funiculi, funiculà!



St. Peter's Basilica

Michelangelo Buonarroti project



Cathy Berberian
1925 - 1983



Luciano Berio
1925 - 2003

Va, pensiero (from Verdi's Nabucco)

Va, pensiero, sull'ali dorate; Va, ti posa sui clivi, sui colli, Ove olezzano tepide e molli L'aure dolci del suolo natal!

Del Giordano le rive saluta, Di Sionne le torri atterrate...

O, mia patria sì bella e perduta!

O, membranza sì cara e fatal!

Arpa d'or dei fatidici vati, Perché muta dal salice pendi? Le memorie nel petto raccendi, Ci favella del tempo che fu!

O simile di Solima ai fati

Traggi un suono di crudo lamento, O t'ispiri

il Signore un concerto Che ne infonda

al patire virtù!

Nessun Dorma (from Puccini's Turandot)

Nessun dorma! Nessun dorma! Tu pure,

o Principessa,

nella tua fredda stanza,

guardi le stelle che tremano d'amore

e di speranza.

Ma il mio mistero è chiuso in me, il nome mio

nessun saprà!

No, no, sulla tua bocca lo dirò quando

la luce splenderà!

Ed il mio bacio scioglierà il silenzio

che ti fa mia!

(Il nome suo nessun saprà...

E noi dovrem, ahimè, morir!)

Dilegua, o notte! Tramontate, stelle! Tramontate,

stelle! All'alba vincerò!

Vincerò! Vincerò!

Go, thought, on golden wings; Go, settle on the cliffs, on the hills, Where the sweet and gentle breezes Waft the fragrance of our native land!

Greet the banks of the Jordan, And the fallen towers of Zion...

O, my beautiful and lost homeland!

O, dear and fatal memory!

Golden harp of the prophetic bards, Why hang silent on the willow? Rekindle the memories in our hearts, Speak to us of times gone by!

O, like Solomon in his destiny,

Draw a sound of bitter lament, Or may the Lord

inspire you with a song That infuses

us with strength to endure!

None shall sleep! None shall sleep! Even you,

oh Princess,

in your cold room,

are watching the stars that tremble with love

and hope.

But my mystery is locked within me, no one

shall know my name!

No, no, I shall say it on your mouth when

the light shall shine!

And my kiss will break the silence that

makes you mine!

(His name no one shall know...

And we must, alas, die!)

Depart, oh night! Fade away, you stars!

Fade away, you stars! At dawn, I will win!

I will win! I will win!

Bedford Town Band

was formed in 1894, when it won its first of many prizes in a competition, one for its playing of a quickstep, the other for its rendition of the Elixir of Love!

The Band quickly became well established and organised its own contest in 1896. More recently, Terry an eminent trombone player and Head of Brass Teaching in Bedfordshire, was appointed as Musical Director in 1974 when the band saw a meteoric rise up those seemingly interminable peaks which are brass band competitions.

Craig Patterson is now its musical director. The associated bands and learner groups – Concert Brass, Progress Brass, plus the Academy Brass, Mature Learners and Wellbeing Brass groups, boast over 60 players.



Castle Events

RESPONSE ENTERTAINMENT

The Town Band is an essential part of Bedford's musical life and has been key to the development of Bella Ciao! kindly filming our video on a freezing bandstand and providing the buzz we needed for our launch.

This concert has been curated by Matthew Palmer from Castle Events. They are passionate about creating memories through music and offer packages for all events.

www.castleeventsbedford.com

A Day of Discovery

St Cuthbert's Hall



11:00 - 13:00

In the Footsteps of Garibaldi

In April 1864, Giuseppe Garibaldi, Italian general, patriot, revolutionary, politician and man of the moment paid an impromptu visit to the small town of Bedford where he was accorded the most extraordinary reception. Who was Garibaldi and why, of all places, did he include Bedford on his list of go-to English places? Why were thousands of Bedfordians so thrilled to see him? Find out about an extraordinary day in the town's history through a talk and a guided walk. Refreshments and a light lunch included.

14:00

Growing up Italian in Bedford

Lydia Saul, Keeper of Social History at The Higgins Bedford and Dr Selena Daly historian of Italian emigration at University College London, will be sharing stories and film clips from The Higgins archives of why Italians were invited to come to work at the Bedfordshire Brickworks post Second World War and what it was like once they arrived here.

Come and enjoy exploring Bedford's Italian heritage with us.

15:00

The Singer's Bel-Canto Secrets

Soprano and academic Dr Barbara Gentili explores the long tradition of bel canto, and how it changed at the turn of the C20th. Calling on her experience as a singer of Italian opera, and her research into Caruso and other great singers, she shows how bel canto turned into the 'modern' voice.

16:00

The Critic's Secrets

Ivan Hewett, critic, writer, broadcaster and lecturer (Daily Telegraph, BBC Radio 3) shares the pleasures and challenges of being a critic for a daily newspaper, and asks how this odd occupation ever came into being in the first place. Who do we write for, and why? What authority does a critic have, when everyone can be a critic? Can criticism actually be useful?



Valentina Ciardelli
1989 -



Giorgio Tedde
1991 -

The World of the Italian Baroque

Bunyan Meeting

Ashley Solomon, Duncan Fraser

Festival curator Duncan Fraser talks to Florilegium founder Ashley Solomon, academic, director and flautist about this evening's concerts, his role in the development of the Historical Performance movement and his amazing work in Bolivia.

Italian Baroque

Bunyan Meeting

Florilegium

Director, flute	Ashley Solomon
Recorder	Hannah Parry
Violin	Bojan Cicic
Viola da gamba	Reiko Ichise
Harpsichord	Julian Perkins
<hr/>	
Pietro Locatelli (1695-1764) Trio Sonata in E major, Op.5 No.3 (1736)	Georg Friedrich Händel (1685-1759) Trio Sonata in e minor (1739)
Arcangelo Corelli (1653-1713) Violin Sonata in D major, Op.5 No.1 (1700)	Luciano Berio (1925-2003) Gesti (1966)
Giorgio Tedde (1958) Austro (1991)	Francesco Geminiani (1687-1762) Cello Sonata in d minor (1746)
Antonio Vivaldi (1678-1741) Concerto in D, RV84 (date uncertain)	Vivaldi Sonata seconda in e minor, Op.2 (1709)
Interval	Francesco Barsanti (1690-1775) A Collection of Scot's Airs (1742)

Pietro Antonio Locatelli was a great violin virtuoso whose playing style was controversial due to changing musical tastes in the 1730s. The trio sonatas op. 5 (1736) were scored for either transverse flutes or violins and possibly written for amateurs in Amsterdam where he lived in the 1720s and became one of the most successful and wealthy musicians by selling violin strings form his home. Think branded merchandise! In four movements, just like a Corelli trio sonata with whom he possibly studied in 1713. The first two are in a moderate (Andante), slow (Largo) or moderate tempo, the last two in a fast tempo (Allegro, Vivace)

Arcangelo Corelli established both the forms for sonatas and concertos and the functional use of harmony. His perfectionism led to a relatively modest body of work: six published collections – five are trio sonatas or solo and one of concerti grossi. Nevertheless he achieved fame and success as a virtuoso violinist and no doubt helped by the wealthy patrons that supported him.

This violin sonata is in five movements: Grave-Allegro-Adagio-Grave-Allegro-Adagio, Allegro, Allegro, Adagio, Allegro. All these movement tempo descriptions remind us of the centrality of italian adjectives in all music. The sonata demonstrates beautifully the late baroque, early classical love of order, balance and symmetry.

Giorgio Tedde's early training was based on a 'scientific' approach, but he later became more interested in the audience's perceptions communication through music in general. Austro is a virtuosic tour de force and has inevitably become a test piece for recorder players. It owes much to Berio's Gesti in its range of techniques: multiphonic, overblowing, circular breathing, fingers on key holes and is a dynamic and dazzling showcase.

He teaches composition and acoustics in Italian and Swiss high schools.

The work of art that establishes a dialogue with its audience and reaches the emotions is the final stage in a journey which he has undertaken with passion and tenacity.

Antonio Vivaldi is best known for his ever popular four concertos: Four Seasons. Come to our concert performance given by Students of the Royal College of Music after this concert. Successful in his day, most of his music was written for the all-female music ensemble of the Ospedale della Pietà, a home for 'abandoned children'. Vivaldi was ordained a priest, was a prodigious composer, impresario and performer yet died in poverty a year after chasing a royal appointment in Vienna that never came off when the Emperor died. Vivaldi wrote hundreds of works including 55 operas yet his work fell mostly into obscurity until a renewed interest in the later C20th. He ranks as one of the most important and popular baroque composers.

In what we hope isn't an ill omen for the Bella Ciao! festival, Georg Friedrich Händel started three commercial opera companies to supply the English nobility with Italian opera and after 1737 when he had a physical breakdown he changed direction addressed the middle class desire for English choral works. We all know how that went and after the success of Messiah (1742) he never composed an Italian opera again. The trio Sonata (1739) is in six movements.

Luciano Berio's Gesti, although not one of the Sequenzas this piece is part of the pattern of ground breaking pieces for solo instruments.

Gesti calls for (almost literally) breathtaking virtuosity – fingers, tongue and respiration must be skilfully coordinated. The instrumental sounds, combined over and over with the player's voice, are funny (when the flute suggests a bird gone mad). In the final section, we hear that the instrument can sing, as well. The Sequenza some of which have featured in the festival

use a range of extended techniques: voice (even in the instrumental pieces), multiphonics, deconstructed lines and text, breath, harmonics, sounds of keys on instruments. All of this gives the impression of many different simultaneous lines (polyphony). The scores are both incredibly tightly scored whilst giving the impression of total freedom to the performer. Berio used in these pieces many of the techniques he was exploring in electronic music: cutting, splicing, and reversing material. They are often dramatic, telling a deconstructed narrative which can be everything from intimate to histrionic to funny.

All of this came to fruition in Berio's A Ronne (1974/5) originally a piece for radio actors, later transcribed for voices and one of the most influential music theatre pieces of its generation and well worth watching on youtube (Norwegian Soloists Choir).

Francesco Geminiani violinist, composer, and music theorist. BBC Radio 3 once described him as "now largely forgotten, but in his time considered almost a musical god, deemed to be the equal of Handel and Corelli". Geminiani's significance today is largely due to his 1751 treatise Art of Playing on the Violin which is the best known summation of the C18th Italian method of violin playing and is an invaluable source for the study of late baroque performance practice. Geminiani's Cello sonata in d minor is in four movements.

Francesco Barsanti wrote twenty-eight Scots airs in his A Collection of Scots Airs, which he arranged for harpsichord or solo melody instrument with figured bass and dedicated to Lady Erskine. In 1735 he moved to Scotland where he became a 'Master' with the Edinburgh Musical Society. He stayed in Scotland eight years. Somewhat like the fortunes of many music clubs in contemporary Britain The fortunes of the EMS were 'less than stellar at that time'; in 1740 the Society was obliged to cut Barsanti's salary from £50 per year to £25, and over the next three years, it refused two of Barsanti's requests for a raise.

Florilegium is one of Britain's most outstanding period instrument ensembles. Since their formation in 1991 they have established a reputation for stylish and exciting interpretations, from intimate chamber works to large-scale orchestral and choral repertoire, working as an instrumental ensemble and also in collaboration with some outstanding solo singers and choirs. They have performed around the world and have held residencies at London's Wigmore Hall and been Ensemble in Association at the Royal College of Music, working regularly each term with students on both period and modern instruments in the area of baroque chamber music.

Florilegium's recordings have won many prizes including two Gramophone Award nominations, three BBC Music Magazine awards, numerous Editor's Choice from Gramophone, and half a dozen Diapasons d'Or and Chocs de la Musique in France. Their Bach Cantatas disc with Johannette Zomer was awarded an Edison Award and their recording of the complete Bach Brandenburg Concertos was awarded a Dutch Luister 10 Award, Classical CD Choice CD of the Month and was Classic FM Featured Album.

The Four Seasons - Le quattro stagioni

Bunyan Meeting

Royal College of Music Baroque Orchestra

Violinists:	Greta Bommarito (soloist in Spring) Sara Matovic (soloist in Summer) Francine Maas (soloist in Autumn) Joseph Lowe (soloist in Winter)
Viola	Elena Accogli
'Cello	Theo Tinkler
Bass	Sam Lee
Harpsichord and director	Apolline Khou
Readers	Alberto Speziali, Carmela Martiello, Clara Policella, Donato Grassi, Elaonora Speziali, Ian Rowlands, Seb Whitmarsh, Sofia Martiello

Antonio Vivaldi (1678-1741)

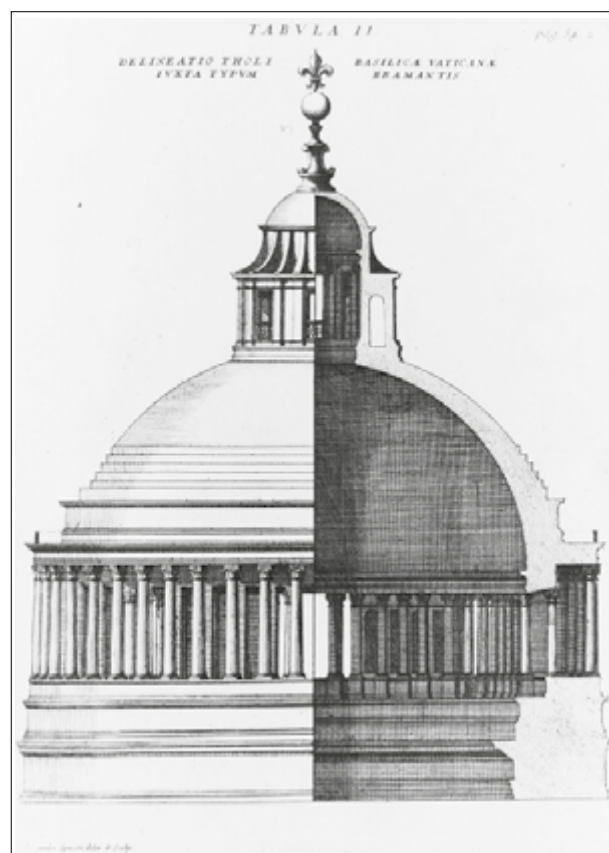
Four Seasons (1718-1720)

Vivaldi's Four Seasons is possibly one of the most famous classical pieces in the repertoire and it has been a source of creativity for many, from advertising directors to a wide range of musicians: from Kennedy in his best-selling version to Pekka Kuusisto's blending of improvised folk music.

Just as Monteverdi had used text to paint sound worlds before, Vivaldi's four concertos depict and imitate the sounds of the seasons - whether running water, singing birds, a shepherd and his barking dog, buzzing flies, storms, drunken dancers, hunting parties, frozen landscapes, and warm winter fires.

The performers tonight will give a much more historically informed performance, one to a part and each concerto will be led by a different soloist.

At Bella Ciao! we are very keen to encourage young people so tonight's performers are students from the Royal College of Music. The concertos are preceded with readings of the sonnets which inspired the music (probably written by Vivaldi himself) by Italian teenagers and we invited Year Six pupils from Priory Primary School to write down the images that the music conveyed to them.



San Peter dome first design
Donato Bramante
(Wikipedia)



Basilica di San Marco
(Venezia - John Ruskin)

Concerto in E major, Op.8 No.1: La primavera - Spring

I. Allegro
Kuzhal, Connie-may and Fatima wrote

Peaceful yet cheerful / gentle transition of winter to spring / snow melting and sun coming out / gentle rain

Vivaldi wrote	
Giunt' è la Primavera e festosetti	Springtime is upon us.
La Salutan gl' Augei con lieto canto,	The birds celebrate her return with festive song,
E i fonti allo Spirar de' Zeffiretti	and murmuring streams are
Con dolce mormorio Scorrano intanto:	softly caressed by the breezes.
Vengon' coprendo l' aer di nero amanto	Thunderstorms, those heralds of Spring, roar,
E Lampi, e tuoni ad annuntiarla eletti	casting their dark mantle over heaven,
Indi tacendo questi, gl' Augelletti;	Then they die away to silence,
Tornan' di nuovo al lor canoro incanto:	and the birds take up their charming songs once more.

II. Largo
Kuzhal, Connie-may and Fatima wrote

Spiders begin to weave webs / flower buds slowly open / dewdrops dripping off the end of a leaf / birds starting to tweet / strolling in the park

Vivaldi wrote	
E quindi sul fiorito ameno prato	On the flower-strewn meadow, with leafy branches
Al caro mormorio di fronde e piante	rustling overhead, the goat-herd sleeps,
Dorme 'l Caprar col fido can' à lato.	his faithful dog beside him.

III. Allegro
Kuzhal, Connie-may and Fatima wrote

Skippping children / dandelion seed flurry / daffodils swaying / a festival / a happy mood / a picnic in the mountains / river flowing

Vivaldi wrote	
Di pastoral Zampogna al suon festante	Led by the festive sound of rustic bagpipes,
Danzan Ninfe e Pastor nel tetto amato	nymphs and shepherds lightly dance
Di primavera all' apparir brillante.	beneath spring's beautiful canopy.

Concerto in g minor, Op.8 No.2: L'estate - Summer

I. Allegro non molto
Robin, Alice and Paige wrote

Sun is piercing the sky / clouds disappearing / stuck in a flaming desert / joyful, happy, excited / energy like electricity / the sun

Vivaldi wrote	
Sotto dura Staggion dal Sole accesa	Under a hard season, fired up by the sun
Languie l' huom, langue 'l gregge, ed	Languishes man, languishes the flock and
arde il Pino;	burns the pine
Scioglie il Cucco la Voce, e tosto intesa	We hear the cuckoo's voice;
Canta la Tortorella e 'l gardelino.	then sweet songs of the turtledove and finch are
	heard.
Zeffiro dolce Spira, mà contesa	Soft breezes stir the air, but threatening
Muove Borea improvviso al Suo vicino;	the North Wind sweeps them suddenly aside.
E piange il Pastorel, perche sospesa	The shepherd trembles,
Teme fiera borasca, e 'l suo destino;	fearing violent storms and his fate

II. Adagio
Robin, Alice and Paige wrote

A hot summer night time / you have trouble sleeping / tossing and turning until you finally drift off

Vivaldi wrote	
Toglie alle membra lasse il Suo riposo	The fear of lightning and fierce thunder
Il timore de' Lampi, e tuoni fieri	Robs his tired limbs of rest
E de mosche, e mosconi il Stuol furioso!	As gnats and flies buzz furiously around.

III. Presto
Robin, Alice and Paige wrote

Insect fighting over the leaves / bumble bees and butterflies pollinating / a squirrel chases up and down and through the trees

Vivaldi wrote	
Ah, che pur troppo i Suo timor Son veri	Alas, his fears were justified
Tuona e fulmina il Ciel e grandinoso	The Heavens thunder and roar and with hail
Tronca il capo alle Spiche e a' grani alteri.	Cut the head off the wheat and damages the grain.

Concerto in F major, Op.8, No.2: L'autunno - Autumn

I. Allegro

Kuzhal wrote

Insect fighting over the leaves / bumble bees and butterflies pollinating / a squirrel chases up and down and through the trees

Vivaldi wrote

Celebra il Vilanel con balli e Canti Del felice raccolto il bel piacere E del liquor de Bacco accesi tanti Finiscono col Sonno il lor godere.	Celebrates the peasant, with songs and dances, The pleasure of a bountiful harvest. And fired up by Bacchus' liquor, many end their revelry in sleep.
--	--

II. Adagio molto

Kuzhal wrote

Chiming bells / tinkling wind chimes / night falling on a glowing city

Vivaldi wrote

Fà ch'ogn' uno tralasci e balli e canti	Everyone is made to forget their cares and to sing and dance
L' aria che temperata dà piacere, E la Staggion ch' invita tanti e tanti D' un dolcissimo Sonno al bel godere.	By the air which is tempered with pleasure And (by) the season that invites so many, many Out of their sweetest slumber to fine enjoyment.

III. Allegro

Kuzhal wrote

Gushing river / mudslides / running children on piles of leaves

Vivaldi wrote

Cacciator alla nov' alba à caccia Con corni, Schioppi, e cani escono fuore	The hunters emerge at the new dawn, And with horns and dogs and guns depart upon their hunting
Fugge la belva, e Seguono la traccia; Già Sbigottita, e lassa al gran rumore De' Schioppi e cani, ferita minaccia	The beast flees and they follow its trail; Terrified and tired of the great noise Of guns and dogs, the beast, wounded, threatens
Languida di fuggir, mà oppressa muore.	Languidly to flee, but harried, dies.

Concerto in f minor, Op.8 No.4: L'inverno - Winter

I. Allegro non molto

Razan and Riley wrote

Shivering in a snow storm / snow falling / ice on the trees and buildings / it sounds like having to be careful as you walk across the slippery, icy ground

Vivaldi wrote

Agghiacciato tremar trà nevi algenti Al Severo Spirar d' orrido Vento, Correr battendo i piedi ogni momento; E pe! Soverchio gel batter i denti;	To tremble from cold in the icy snow, In the harsh breath of a horrid wind; To run, stamping one's feet every moment, Our teeth chattering in the extreme cold.
---	--

II. Largo

Razan and Riley wrote

Skating on a very smooth ice rink, slowly swaying, stretching your arms as you twirl, then ending in a final spin!

Vivaldi wrote

Passar al foco i dì quieti e contenti Mentre la pioggia fuor bagna ben cento	Before the fire to pass peaceful, Contented days while the rain outside pours down.
---	--

III. Allegro

Razan and Riley wrote

Windy weather / harsh storms / at first it is soft wind, then a storm starts, getting harsher in the cold, then the wild winds calm down / finally everyone is having fun now the winter is all over

Vivaldi wrote

Caminar Sopra il ghiaccio, e à passo lento Per timor di cader girsene intenti; Gir forte Sdruzziolar, cader à terra Di nuove ir Sopra 'l ghiaccio e correr forte Sin ch' il ghiaccio si rompe, e si disserra; Sentir uscir dalle ferrate porte Sirocco, Borea, e tutti i Venti in guerra Quest' é 'l verno, mà tal, che gioja apporta.	We tread the icy path slowly and cautiously, for fear of tripping and falling. Then turn abruptly, slip, crash on the ground and, rising, hasten on across the ice lest it cracks up. We feel the chill north winds course through the home despite the locked and bolted doors... this is winter, which nonetheless brings its own delights.
---	---

MAY
Sun 5
19:00

The Italian Influence

Eagle Book Shop

Read Poets Society

The Read Poets Society takes as its theme for the month the influence of Italian culture on writers in English, as many writers from Shakespeare to Shelley, the Brownings, the Rossettis and beyond have found their inspiration there. TS Eliot, DH Lawrence, Ezra Pound. Prose, poetry and drama at the Eagle Bookshop.

Young Bella Ciao!

APRIL
Fri 19
10:30

Valentina Ciardelli

Primary Schools

Composition Workshop for Primary Schools

APRIL
Fri 19

Rossini Meets Cinderella

Putnoe Heights Church

9:30 Toddlers
10:25 Babies (0-16m)
11:15 (0-4years)

Lottie Bagnall brings the enchanting story of Rossini's "Cenerentola" to life through mesmerising storytelling, violin and viola playing. Accompanied by local pianist Andrew Longland-Meech, the story will feature sensory games including a parachute, a "giant scrunchie", shakers and bubbles to help little ones really listen to and engage with the music, rather than just passively hearing.

The morning will feature a mixture of well-known nursery rhymes and music from the opera itself. What better way to introduce your pre-school age children and babies to the wonders of Italian opera?"

Putnoe Heights Church - book at minimozart.com

Whole Festival

Primary Schools Celebrate Italian Culture

Bedford Borough Primary Schools will have the opportunity throughout the Festival to celebrate Italian music and culture with an assembly based project.



Artist Interviews

- ✈ Have you been to Italy?
- 🍷 Favourite Italian food / drink
- 🏠 Favourite venue
- 🎭 Best performance you attended?
- 🎭 Best performance you gave?
- 💬 Best advice you have been given?
- 🎵 High point so far for the ensemble?
- 🕒 What will you be doing in five years' time?
- 🎧 Desert Island disc?

Duncan Fraser

Mindful Night-time Chant (Sat 20, 21:30)

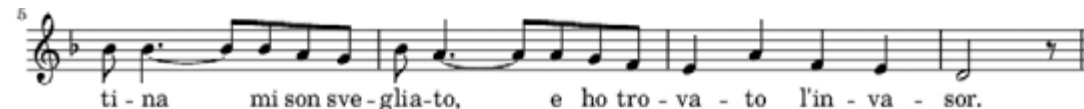
- ✈ Yes a wonderful holiday in Le Marche with the Contessa's hounds!
- 🍷 Tagliatelle Carbonara / Espresso Doppio
- 🏠 Wigmore Hall
- 🎭 Jacqueline Du Pré Elgar
- 🎭 Be Loved: A Passion
- 🎭 Creating Bella Ciao with the empowering and trusting Ian Rowlands
- 🎭 Trying to stop coming up with mad new schemes
- 🎧 Stockhausen Stimmung / Handel Messiah (I cheated - sue me)



Leon Bosch

It's All about the Bass (Apr 19, 18:30)
Italian Chamber String Classics (Apr 19: 19:30)

- ✈ YES
- 🍷 Osso Buco alla Milanese
- 🏠 Endler Hall at the University of Stellenbosch
- 🎭 Rostropovich performing Dvorak's Cello Concerto with Neeme Jarvi and SNO
- 🎭 Barcelona – a recital of Catalan music live on radio and television, with a borrowed instrument
- 🎭 Never say NO
- 🎵 Appearing at Wigmore Hall and Recording for SOMM Recordings
- 🎭 Conducting more than playing and writing books
- 🎧 Tchaikovsky's violin concerto performed by Leonid Kogan



BELLA
CIAO!

Valentina Ciardelli

Primary Schools Make Music (Apr 19)
It's All about the Bass (Apr 19, 18:30)
Italian Chamber String Classics (Apr 19, 19:30)
Florence Inspires (Apr 19, 21:45)



- ✈ I was born in Italy and I grew up in Lucca :)
- 👂 Ahhh such a hard question....I cannot reply because it's impossible to pick some favourite food!
- 🎭 I have multiples, but I think the Teatro Massimo in Palermo is one of the most breathtaking venues I've ever seen.
- 🎷 I have many of them but the Cristian Mc Bride concert at the Jazz Cafe I attended back in 2019 is memorable!
- 🎭 It's challenging to pinpoint a single "best" performance, as each one holds its own unique significance and magic. Every time I step onto the stage, I pour my heart and soul into my performance, creating a new and distinct experience for both myself and the audience. Each performance is like a journey, filled with its own emotions, nuances, and connections with the audience. So, while I can't choose one as the absolute best, I cherish each one for the individual moments and memories they create.
- 🎨 Stay true to yourself and never stop learning.
- 🎓 In five years, I envision myself continuing to pursue my passions, whether it's furthering my career in the arts, exploring new opportunities for personal and professional growth, or perhaps even embarking on exciting adventures around the world.
- 🎵 That's difficult to tell...There are too many!

Lydia Saul

Growing up Italian in Bedford (Apr 27, 14:00)



- ✈ Yes I have been several times to Rome, Lake Garda, Florence, Naples, Venice it is a beautiful and rich varied country full of culture and spectacular landscapes.
- 👂 I love a bowl full of tasty pasta, my favourite is ham and mushroom tagliatelle, but I am also very fond of ham and pineapple Pizza cooked in the fantastic authentic pizza ovens.
- 🎭 Royal Albert Hall, the acoustic for singing and performing is incredible.
- 🎷 Vincent Billington playing Chopin on P&O Aurora – the best pianist I have ever heard.
- 🎭 Duet of Pie Jesu at Bunyan Meeting Church with Catherine Sleight.
- 🎨 Live more, Worry Less, Do what you love. Beth Kempton
- 🎓 Continuing to do exciting Social History exhibitions at The Higgins Bedford with Bedford's diverse community I hope!
- 🎵 Handel's Messiah

Lottie Greenhow

Bedford Remembers: Opera Night (Apr 26, 19:30)



- ✈ Yes, to Rome, where I spent a very touristy few days with my friend Ruth chasing pigeons around the Colosseum and various other iconic buildings. I've also been to Milan airport but I don't think that counts...!
- 👂 I have yet to try any Italian food that I don't like. Spaghetti bolognese is my all time favourite meal, and I love a blood-orange San Pellegrino!
- 🎭 St Magnus-the-Martyr in London, where I sang in the professional choir for seven years. It's a beautiful church with a stunning acoustic, perfect for choirs of any size
- 🎷 Beethoven 5 and Tchaikovsky 5 with the Berlin Phil at the Proms when I was a student. I was down on the floor standing with the other Prommers and the orchestra played with such energy I couldn't keep still!
- 🎭 My most satisfying performances are every week at Mini Mozart - I have the best audience there! But I think for the performance I'm most proud of, it would have to be performing as solo violinist and solo singer in Solan Goose with Erland Cooper at The Barbican. It was completely sold-out and we had lots of people watching the live-stream. I was also twelve weeks post-Caesarean section, and it was in October 2020 between Covid lockdowns, so an incredibly meaningful performance for all of us in so many ways.
- 🎨 Acting as a taxi service for my two little girls, probably...!
- 🎵 Prisme by Annbjorg Lien, a Hardanger Fiddle player from Norway. I used to dance to it with my eldest daughter when she was a baby, and we still dance to it now!

Andrea Tweedale

Bedford Remembers: Opera Night (Apr 26, 19:30)



- ✈ Yes, it's one of my favourite places. I've been to Florence, Rome, Venice, Milan, Pisa, Siena as well as smaller towns in Tuscany.
- 👂 It's hard to beat pizza and Prosecco, but I love all the cheeses too and Aperol!
- 🎭 I loved performing at the Concertgebouw in Amsterdam.
- 🎷 I absolutely loved watching Grimes on the Beach in Aldeburgh.
- 🎭 Gilda in Rigoletto at Longborough Festival Opera.
- 🎨 To remember that you are singing because you love it.
- 🎵 Singing the soprano solos in the Verdi Requiem; I'd wanted to sing them since singing in the choir when I was at school.
- 🎨 Hopefully finding many different ways of spreading the love of music in Bedford - through performing at events and creating opportunities in the community, and introducing music to children and young people.
- 🎵 Strauss Vier Letzte Lieder



Manuel Petti

Cool Italian Jazz (Apr 21, 14:00)

- Yes. I love Italian art
- Spaghetti/ wine
- Rome
- Volosi's concert in Ravenna
- Duet with R.Galliano in Rimini
- "Study!"
- Campobasso for Amici della Musica;
- In 5 years I really don't know;
- Courage by Manuel Petti.



Erika Petti

Cool Italian Jazz (Apr 21, 14:00)

- Yes. I love our sense of Beauty;
- pasta/ wine;
- Napoli;
- Enrico Pieranunzi in Rome;
- Duke Ellington's Sacred Concerts in Rome;
- to be myself and to do what I really want to do;
- Campobasso, Amici della Musica;
- I hope I'll still be able to avoid dyeing my hair;
- Spirit by Earth, Wind and Fire.



Catherine Pierron

Monteverdi Madrigals (Apr 20, 17:00)

- Yes
- Tiramisu
- Uffizzi (did a concert there)
- Faust - a music theatre thing in a ship-building yard with Netherlands Chamber Choir in 2004 (conducted by Robert!)
- Monteverdi with I Fagiolini in the lemon tree room (limonaia) at Villa I Tatti just outside Florence.
- Live in the moment
- Playing more French music!
- Trevor Pinnock playing Bach Toccatas



Matthew Palmer

Bedford Remembers: Opera Night (Apr 26, 19:30)

- Yes - Venice, Verona, Milan, Florence.
- Birra Moretti and pizza
- Royal Opera House
- Grimes on the beach
- Billy Budd, Opera North.
- Don't look left or right, just follow your own trajectory.
- Going on as understudy at Garsington Opera as Figaro in Barbiere di Siviglia.
- Running Castle Events, inspiring emotion and memories through music and creating personalised music for communities, events, and special occasions.
- Elgar Piano Quintet.



Felicity Gibson

Florence Inspires (Apr 19, 21:45)

- Yes
- Bolognese food - aperitivo hour. An Aperol Spritz and board of antipasti!
- Royal Opera House
- Souvenir de Florence at the York Chamber Music Festival, 2022
- Dvorak's Silent Woods with Bedfordshire Symphony Orchestra
- Always prepare properly!
- Being a Mum of two school-age children, hopefully doing lots of teaching a few recitals here and there
- Rostropovich playing the Haydn Cello Concertos



Barbara Gentili

The Singer's Bel-Canto Secrets (Apr 27, 15:00)

- Sunshine!
- Parmigiana della mamma
- Teatro alla Scala
- Rossini's La Cenerentola with Juan Diego Florez and Sonia Ganassi, Teatro alla Scala in the 2010s
- Tosca, Teatro dal Verme probably in 2017
- Time to make the bold choice
- Drinking mohito on a Spanish beach
- Aida with Maria Callas and Mario del Monaco, Mexico City - can't recall the year but sometime in the 1950s



Selena Daly

Growing up Italian in Bedford (Apr 27, 14:00)

- ✎ Yes! More times than I can count; I lived there for several years as a student (in Rome and Milan) and spend all my holidays with my Italian in-laws and friends between the Mediterranean and the Alps.
- 🍝 Agnolotti del plin, a pasta stuffed with meat typical of the Piedmont region.
- 🎭 La Scala, Milan
- 🎭 An outdoor performance of Puccini's Turandot in Rome's Caracalla Baths.
- 🎵 Singing Handel's Gloria with my school choir many years ago!
- 🎭 Follow your passions.
- 🎧 Continuing to research and write about the history of Italian emigration in the UK and around the world.
- 🎧 Fever by Kings of Convenience



Robert Hollingworth

Monteverdi Madrigals (Apr 20, 17:00)

The Bean Counters: from Mules to Chihuahua (Apr 20, 18:30)

Italy Sings (Apr 20, 19:30)

- ✎ Many times
- ☕ Espresso
- 🎭 San Lorenzo in Florence - the Medici church.
- 🎭 In Italy? I've never been to someone else's performance there, I'm embarrassed to say, but I do have fond memories of an I Fagiolini concert in San Lorenzo where we performed Striggio's 40-part mass in the church he would have known very well.
- 🎭 Today's!
- 🎧 I hope making concerts more enjoyable (on every level) while still introducing people to good music they haven't heard before.
- 🎧 Ah, it depends on the time of day: I need Baroque music for the morning, jazz for the evening, Renaissance polyphony for the late evening... Our new Victoria CD - amazing control, expertise and passion from just five singers recorded only a few months ago.



Craig Patterson

Bedford Remembers: Opera Night (Apr 26, 19:30)

- ✎ No unfortunately not been to Italy
- 🍝 Love Calamari
- 🎭 Floating on a raft over a 500ft mine shaft outside Lieksa Fir
- 🎭 Berlin Philharmonic Orchestra video recording of Strauss i
- 🎭 Der Rosenkavalier with Kathleen Battle singing
- 🎭 Conducting Les Miserables at Liverpool Empire Theatre
- 🎵 Never take up a line of work for money. Howard Snell who was principal trumpet of the LSO High point for the band was winning the Butlins Mineworkers contest in January 2022
- 🎧 In 5 years I shall be conducting a full Bedford Town Youth Band with at least 20 players.
- 🎧 Desert Island disc. Nemo Brass Quintet Maiden Voyage featuring a very good young trumpet player.



Harry Bagnall

Bedford Remembers: Opera Night (Apr 26, 19:30)

- ✎ Absolutely.
- 🍝 I'd insist on Ossobuco if I saw it on the menu. I would also highly recommend a Bicchietta (Campari and white wine) as a lubricant for a messy night.
- 🎭 Anywhere completely weird. I once sang in a sausage curing room in Udine (sausages still in place - a classic case of a small festival running out of venues)
- 🎭 My 3 year old daughter's preschool nativity last year.
- 🎭 I once did a Messiah in the Cathédrale de Maguelon. The most amazing acoustic ever, I felt like a God. And it was full to the gunnels - thank you, the French.
- 🎭 A very insightful director once told me - don't look for the result.
- 🎵 I think we were all rather proud of our Bohemian Rhapsody video. When Sally did a bloopers reel, I felt we were nailing social media.
- 🎧 Probably feeling like I should do more singing, whilst having a lovely time playing with the kids.
- 🎧 I love listening to Tehillim by Steve Reich. It's like a painting by Hieronymus Bosch, or a Where's Wally book. Endless detail to keep you amused while you wait for a passing ship.



Chad Vindin

Bedford Remembers: Opera Night (Apr 26, 19:30)

- ✂ Yes! Many times. I go every year to play for opera scenes and language coachings, especially in the Cinque Terre, one of the most beautiful places on Earth.
- 🍷 My wife and I went to Florence for our anniversary one year and had a special Pici Cacio e Pepe pasta dish served inside a hollowed out wheel of pecorino cheese, with black pepper and truffles. It was possibly the best meal I've ever had! Apart from that, I'm a true coffee and gelato addict, so affogatos are also a favourite.
- 🎹 Every time I have performed at St Paul's Knightsbridge, London, I have had a great time. They have a truly fantastic piano and a gorgeous acoustic.
- 🎻 Barbara Hannigan conducting Stravinsky's opera The Rake's Progress at Snape. I was in the front row, and it was pure musical brilliance from start to finish. I even bought the DVD, even though I don't actually have a DVD player.
- 🎵 I'm quite proud of a lockdown project a friend and I filmed, performing all of Beethoven's Fidelio in a four-hand reduction by Zemlinsky. It was quite a challenge, but it was very rewarding, even fun. (It's on YouTube!)
- 🕒 Take the time to absorb the details. If you skip over them, you'll pay the price later
- 🎵 I performed in ETO's production of Monteverdi's Poppea last year, playing harpsichord, improvising a new keyboard part each night in response to the singers. It was wonderful to feel that creative intensity and variety.
- 📸 I imagine it will involve playing piano, taking photos of my cats, and texting my wife funny and interesting things I know she will enjoy.
- 🎵 In Seven Days, by Thomas Ades. My pick for the best piano concerto ever written. Every time I hear it I find it hard to stop listening- the way it unfolds so hypnotically and simply is a wonder to behold

Ivan Hewett

The Critic's Secrets (Apr 27, 16:00)

- ✂ Often, especially Umbria
- 🍷 Tortellini della suocera (i.e. 'tortellini the way my mother-in-law makes them')
- 🎹 Drottningholm Palace Theatre (perfectly preserved C18th opera house)
- 🎻 Hariprasad Chaurasia (Indian flautist) at Queen Elizabeth Hall sometime in the 1990s
- 🎵 Tricky because I was no great shakes as a violinist. I played some Purcell Fantasias once in Magdalen College Chapel with a bunch of people.
- 📖 Don't bother doing a PhD, just write a book!
- 🌊 Idling, I hope! Preferably on a beach.
- 🎵 Franco Corelli singing Neapolitan songs



Ashley Solomon

The World of the Italian Baroque (Apr 27: 18:30)

Italian Baroque (Apr 27, 19:30)

- ✂ Yes many times.
- 🍷 Fresh pasta arrabiata with a bottle of Amarone
- 🎹 Wigmore Hall, as I have performed there nearly 90 times with Florilegium since our debut there in 1992.
- 🎻 One of the most outstanding concerts I recently attended was at the Salzburg Festival in January 2024 when I heard Sir Andras Schiff perform and conduct 2 Mozart piano concertos K488 & K595. Breathtaking musicianship and exquisite playing.
- 🎵 If you have a real passion and desire for something, strive to achieve this so you have no regrets.
- 🎵 Performing in some of the world's most spectacular venues including Sydney Opera House and Teatro Colon in Buenos Aires.
- 🎵 More of the same please.
- 🎵 Schubert Fantasia in F minor with Radu Lupu and Murray Perahia



Ian Rowlands

In the Footsteps of Garibaldi (Apr 27, 11:00)

- ✂ Yes, lots of times, my daughter studied in and now lives and works in Rome.
- 🍷 Caffè corretto. A shot of espresso with a tiny, tiny drop of sambuca liquor. The aroma is amazing.
- 🎹 The Palais Garnier in Paris, just for the atmosphere. Spooky or what?
- 🎻 Tchaikovsky 6 by the (then) Leningrad Philharmonic Orchestra in the Tchaikovsky Hall, September 1985. Unsparingly unsentimental, direct and deeply disturbing.
- 🎵 I'm not a musician and only time will tell, but possibly taking the Bedford Music Club AGM on the long journey that led to Bella Ciao!
- 🎵 Don't dwell in the past and don't daydream about the future. Concentrate on showing up fully in the present moment.
- 🎵 The BMC concert by Julia Doyle and Matthew Wadsworth in January 2020. It was just magical. Time stopped.
- 🎵 Hopefully speeding up, not slowing down.
- 🎵 A recording of an orchestra tuning up. I could be anywhere, getting ready to listen to anything. Anticipation is a major part of the concert-going experience and I'd get bored with only one record.



BELLA CIAO!

APRIL
15-27
2024

Practical Information

Where to Park



P1
Allhallows Car Park
Brace Street, Bedford
MK40 1LX



P2
Greyfriars Car Park
40-42 Greyfriars, Bedford
MK40 1JD



P3
Lurke Street Car Park
Lurke Street, Bedford
MK40 3HZ



P4
River Street Car Park
14 River Street, Bedford
MK40 1PX



P5
St Peter's Street Car Park
Goldington Road, Bedford
MK40 3NG

Where to Eat



A
Amici
27 St Peter's Street, Bedford
MK40 2PN



B
Il Basilico
12 Mill Street, Bedford
MK40 3HD



C
La Terrazza
2a Ram Yard, Bedford
MK40 1AL



D
Eatalia
72 High Street, Bedford
MK40 1NN



E
Naughty Pizza
Unit 2b, Merchant Place,
Riverside Square, Bedford
MK40 1AR



F
Mamma Concetta
35-37 Harpur St, Bedford
MK40 1LA



G
Pizzeria Santaniello
9-11 Newnham Street, Bedford
MK40 3JR



H
Cappuccino Bar
36 Newnham Street, Bedford
MK40 3JR



I
La Piazza
St Paul's Square, Bedford
MK40 1SQ



L
The Higgins Pantry
Castle Lane, Bedford
MK40 3XD

Venues



1
Bunyan Meeting
Mill Street, Bedford
MK40 3EU



2
Eagle Book Shop
16-20 St Peter's Street, Bedford
MK40 2NN



3
Putnoe Heights Church
Putnoe Heights, Bedford
MK41 8EB



4
The Quarry Theatre
26 St Peter's Street, Bedford
MK40 2NN



5
St Cuthbert's Hall
Newnham Street, Bedford
MK40 3JR

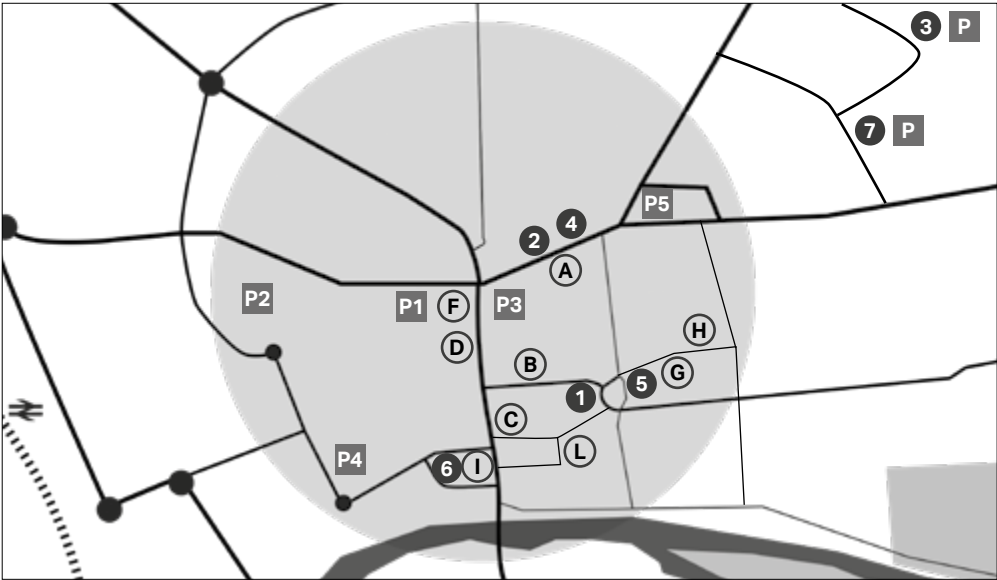


6
St Paul's Church
St Paul's Square, Bedford
MK40 1SQ

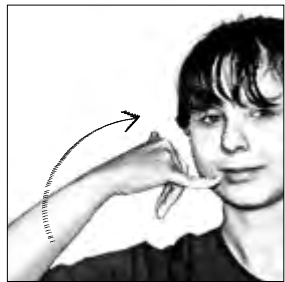


7
University Theatre
University of Bedfordshire,
Polhill Avenue, Bedford
MK41 9EA

Bedford centre



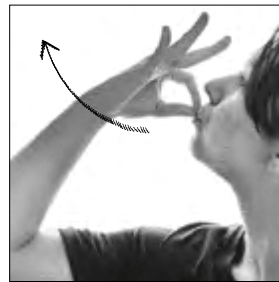
Gesture vocabulary



Call me!



Silence



Perfect!



I do not care!



Damn it!



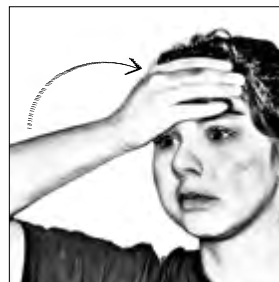
Bring attention



Flying kiss



Delicious!



I forgot!



Ciao!



I am thirsty



What are you saying/doing?

Design by Alberto Speziali
www.albertosparkdesign.com

BELLA
CIAO!



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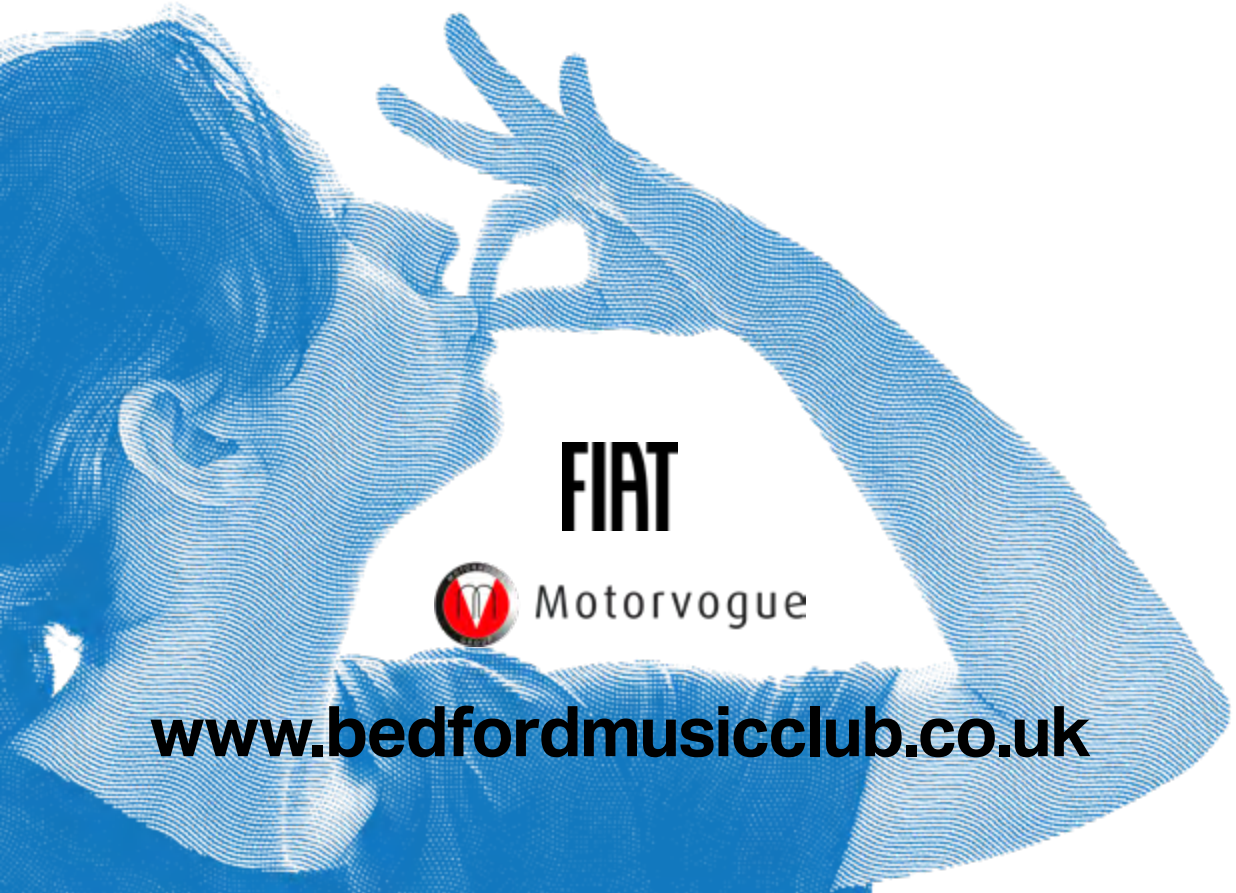
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