

**Fabio Bonizzoni continues his
Notes on Finance to enrich soul and society
on 25 November in Milan following a new release of Handel's
Duetti e Terzetti italiani on Glossa with La Risonanza**



**25 November, 8.30 pm, Milan
Auditorium Il Sole 24 Ore**

La Risonanza
Fabio Bonizzoni harpsichord & direction

Henry Purcell *Chacony*
Pietro Locatelli *Sinfonia Funebre*
J.S. Bach *Keyboard Concerto in D minor BWV 1052*
Antonio Vivaldi *Concerto in D major for
four violins and orchestra*

Debate by

Alberto Rocca, Director of the Pinacoteca Ambrosiana
Rodolfo Fracassi, founder of MainStreet Partners

Celebrated baroque conductor and harpsichordist **Fabio Bonizzoni** and his Italian ensemble **La Risonanza** follow their award-winning series of Handel's Italian Cantatas with a second recording of the composer's ***Duetti e Terzetti italiani*** on the Glossa Label featuring soprano Roberta Invernizzi, Silvia Frigato and Thomas Bauer. The new CD is released ahead of the second run of ***Note Etiche***, a series of debates on finance and ethics combined with music, which Fabio Bonizzoni initiated last year at Milan's Stock Exchange. The series continues at the headquarters of the Italian newspaper **Il Sole 24 Ore in Milan** on **25 November** with a programme of music to reflect on by Purcell, Locatelli, Bach and Vivaldi, interspersed with a debate on sustainable finance and the arts as key to a better society. In 2016 Bonizzoni's *Note Etiche* expands to London and Paris.

In search of a dialogue between the seemingly polar-opposite disciplines of finance and the arts, Bonizzoni started *Note Etiche* last year with a series of evenings of music and debate in memory of his wife, a former economics journalist committed to sustainable finance, who died prematurely in 2012. He believes that the arts - and more importantly music in its abstract form - are an essential need for our soul: *"as in the finance industry, it should be possible to find the right tools that not only grow our wealth in a materialistic way, but can also help to heal the wounds of our society. I am convinced that it is important one has knowledge of these tools, of the arts, and therefore I feel morally obliged to promote and continue our series of Notes on finance to enrich soul and society"*.

Bonizzoni believes *"music has the ability to bring catharsis"* - which is the concert theme on 25 November. From the torment in Purcell's *Chacony*, to the Harpsichord Concerto in D minor by Bach, to the serene atmosphere

of Vivaldi, all the works offer us some emotional resonance and release. Locatelli's *Sinfonia funebre*, in particular, makes us feel discomfort from an unbearable suffering in the *Lamento*, before we find acceptance in the *Consolazione*. The musical performance will be interspersed by debates by **Rodolfo Fracassi**, founding Director of the sustainable investment company MainStreet Partners in London and by **Alberto Rocca**, Director of Milan's oldest museum, the Pinacoteca Ambrosiana.

Corporate social responsibility can often appear to be a box-ticking exercise rather than creating a culture within the financial organisation that works towards enriching society. Public subsidy of the arts has been reduced to the equivalent of seed funding because often the arts are seen as a drain on valuable public resources. To survive, the arts have adapted to become more business-minded while striving to retain their integrity. Could the financial world benefit from embracing the language of the arts to communicate more effectively on a human level? And can the cultural sector learn to align with business and banks to fulfill a more rewarding partnership in society? In the long term, could they find a common language?

La Risonanza and **Fabio Bonizzoni** have had a long-standing musical partnership with **Glossa** with the notable seven-volume series of Handel's Italian cantatas which received three Stanley Sadie Handel Recording Prizes and a Gramophone Award in 2011 for its last release of *Apollo e Dafne*. The



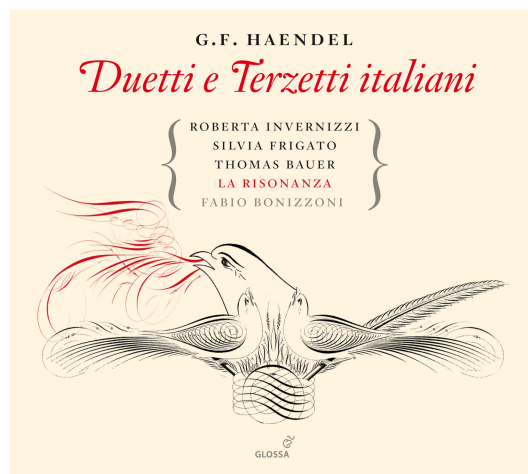
previous recording of Handel's *Duetti da camera* was released in 2014 prompting this comment from **The Observer**: "*endless roulades, bouncing sequences, aching suspensions and plangent harmonies, all delivered with La Risonanza's trademark combination of hard-edged tonal purity and expressive nuance*". The recording session for this new release, as the previous duets recording, took place at the historic 7th-Century **Abbey of St-Michel en Thiérache, France** in June 2014.

Handel's complete series of chamber duets and trios includes 23 works. This new disc of *Duetti e Terzetti italiani* are a collection of seven chamber duets and two trios which he composed during his stay in Italy from 1707 until 1709, with the exception of *Va speme infida* (track 7) which dates back earlier. During the late 17th century and especially in Italy, vocal duos and trios with continuo accompaniment had become part of an established tradition. Handel had discovered the Arcadian culture, which included hearing and understanding the music of Corelli and Alessandro Scarlatti. The works demonstrate his new discovered array of expressing both happiness and grief in a more complete and joyful way.

HANDEL *Duetti e Terzetti italiani*

Tracklisting:

1. *Quel Fior che all'alba ride*, HWV 200
2. *Giù nei tartarei regni* (HWV 187)
3. *Quando in calma ride il mare* (HWV 191)
4. *Amor gioie mi porge* (HWV 180)
5. *Caro autor di mia doglia* (HWV 182)
6. *Che vai pensando* (HWV 184)
7. *Va, speme infida* (HWV 199)
8. *Tacete, ohimè, tacete* (HWV 196)
9. *Se tu non lasci amore* (HWV 201)



Roberta Invernizzi *soprano*

Silvia Frigato *soprano*

Krystian Adam *tenor*

Thomas Bauer *baritone*

La Risonanza

Caterina Dell’Agnello *cello*

Evangelina Mascardi *theorbo*

Fabio Bonizzoni *harpsichord*

Fabio Bonizzoni

Fabio Bonizzoni is one of Italy’s most celebrated harpsichordists and organists. For several years he played with leading orchestras specializing in early music including the Amsterdam Baroque Orchestra, Le Concert des Nations and Europa Galante before pursuing his career as a soloist and director, dedicating himself in particular to his own ensemble La Risonanza.



Having graduated in organ, organ composition and harpsichord in Ton Koopman’s class at the Royal Conservatory in The Hague, Bonizzoni now teaches harpsichord at the Conservatory himself. In Italy he is also harpsichord professor at the Conservatory of Novara in and president of the “Associazione Hendel”, a musicological society devoted to the studies of

Handel’s music in his country.

As a soloist, he has recorded many albums on the Spanish label *Glossa* showcasing works by Claudio Merulo, Giovanni Salvatore, Giovanni Picchi, Francesco Geminiani, Bernardo Storace, Domenico Scarlatti and J.S. Bach’s Goldberg Variations and the Art of Fugue. His latest release is devoted to the two books of toccatas by Girolamo Frescobaldi.

Bonizzoni is also a sought-after conductor and has appeared with many ensembles throughout Europe. Most notably in April 2011, he was invited to appear as guest conductor of the orchestra of Teatro alla Scala in Milan in the new ballet “*L’altro Casanova*”. Recent engagements included conducting the Wroclaw Baroque Orchestra in Poland, the Dutch Bach Society in The Netherlands and the Orquestra Metropolitana in Portugal.

La Risonanza



Founded by Italian harpsichordist Fabio Bonizzoni in 1995, **La Risonanza** champions Italian baroque music composed between the end of the 17th and the first half of the 18th Century. They have already released 24 celebrated CDs in the genre, with the release of

Fabio Bonizzoni performing Handel's *Duetti e Terzetti italiani* being the most recent.

La Risonanza achieved considerable acclaim for their previous CD releases. Most notably, the seven volume series of Handel's Italian Cantatas received a Gramophone Award in 2011 and three Stanley Sadie Handel Recording Prizes. Their CD was Editor's Choice for Gramophone magazine in October 2010 and David Vickers praised the series saying **'Every so often a series comes along where every issue is worthy of inclusion as an Editor's Choice. More than that, it seems an injustice not to include it.'**

Glossa Label

Glossa is a classical music label specialising in historically informed performance and with a strong interest in design and editorial excellence. They publish CDs, DVDs and book-CDs from their headquarters in San Lorenzo de El Escorial in Spain. It was started 20 years ago and is run by Carlos Cester.

Note Etiche

Finance is at the foundation of global strategies and its influence is everywhere. As we question many other aspects of life by the food we consume, the energy we use, the clothes that we wear, the initiators of Note Etiche believe it is time to question our financial system too. *Note Etiche*, notes on finance to enrich soul and society, collaborates therefore with the Italian Forum for Sustainable Finance, *Forum per la Finanza Sostenibile*, to organise a range of free events under the motto "money makes happy". So far aside from the concert with La Risonanza, two theatre performances and several events for children and young adults are organised in conjunction with the week of Sustainable and Responsible investment in Milan.

Prizes for La Risonanza

STANLEY SADIE RECORDING PRIZE

2007 Award Handel Italian Cantatas Vol I *Le Cantate per il Cardinal Pamphili*

2010 Award Handel Italian Cantatas Vol V *Clori, Tirsi e Fileno*

2011 Award Handel Italian Cantatas Vol VII *Apollo e Dafne*

GRAMOPHONE AWARD

2011 Award Handel Italian Cantatas Vol. VII *Apollo e Dafne*

Praise for La Risonanza

****** 'Bonizzoni can take risks where others can't, owing to the brilliance of his musicianship matched with intellect that plumbs the depths of the score.'*

Berta Joncus, BBC Music Magazine, January 2013

****** 'Under Fabio Bonizzoni's stylish direction, the ensemble once more beguiles our senses'*

Nicholas Anderson, BBC Music Magazine, December 2012

****** 'La Risonanza marries instrumental finesse to expressive flair.'*

Graham Lock, Early Music Today, March 2010

'...in Roberta Invernizzi they have a soprano soloist of rare elegance. The sound is superb and the whole disc a jewel among Baroque releases.'

David Denton, Yorkshire Post, 10 July 2009

'another collector's item from Bonizzoni and his dazzling ensemble.'

Hugh Canning, Sunday Times (Review of Handel: Italian Cantatas Vol 4)

'Risonanza are Italian musicians who sing and play idiomatically, with poised precision: a welcome illumination of a neglected corner of musical history.'

Nicholas Kenyon, The Observer, 30 August 2009

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