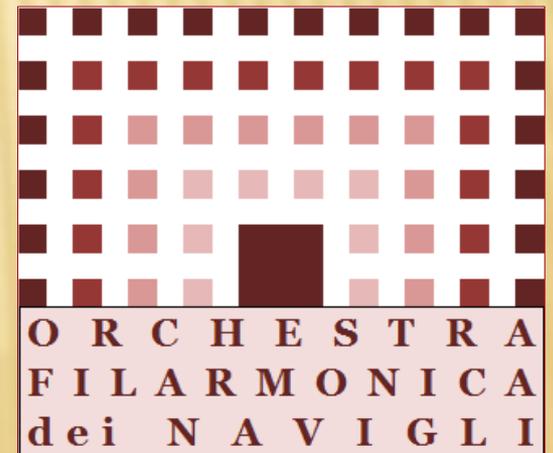




ORCHESTRA FILARMONICA DEI NAVIGLI

Information *Brochure*
with several proposals for:
concerts, lecture-concerts, exhibitions,
cultural events, conferences, meetings,
conventions, parties, events.





ORCHESTRA FILARMONICA DEI NAVIGLI

The name **NAVIGLI PHILHARMONIC ORCHESTRA** comes from the intention to put together the three elements that characterize it:

NAVIGLI the orchestra gets together and makes its own rehearsals at San Pietro Cusico in the municipality of Zibido San Giacomo. This place is located right in the middle between the two branches of the canal called Naviglio, within the Agricultural South Park of Milan and in the middle of the lower Po Valley.

PHILHARMONIC the word means "Association of Music Lovers", and the definition is more appropriate than ever for the intentions and goals of its members.

ORCHESTRA this is a group composed of strings, winds and percussion instruments; these elements precisely configure an ensemble of orchestral type.

It is an orchestra of "music lovers" founded with the intent to promote the music at the end of fun, sharing of intentions and musical spirituality among its members, and with the ambition to spread the music and culture music as a whole. Navigli Philharmonic Orchestra, due to its heterogeneous nature, is able to perform the most varied musical repertoires, ranging from '500 to contemporary authors. The orchestra not only performs the classical repertoire, but also jazz, pop and rock, experimenting in different genres of the '900 and of the second millennium. The orchestra is able to deal with a wide repertoire. Each score, to be addressed with coherence, requires its own interpretive scheme that requires, therefore, a variable organic. Navigli Philharmonic Orchestra is absolutely able to modulate its orchestral compositions depending workforce required by the music played. Therefore, while remaining the basic orchestral members of 40 musicians, the orchestra is able to propose organics, from simply duet to the large symphony orchestra, from the accompaniment of a solo singer, to the accompaniment of opera choruses or other nature choruses; it is able to perform whole operas, too.

President:

M° Dott. Gianluigi Moro
tel. +39.3337535029
email: gianluigi.moro@live.it



For informations:

Web site: www.orchestra-filarmonica.com
secretary : tel. +39.02713676
email: orchestra@orchestra-filarmonica.com



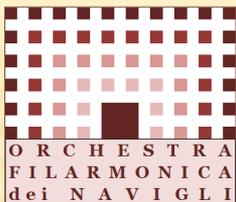
ORCHESTRA FILARMONICA DEI NAVIGLI

Among the most significant recent commitments of NAVIGLI PHILHARMONIC ORCHESTRA we can remember:

2015. Concert on June 18th in Varedo (MB) in a cultural event at the historic Villa Bagatti recover, within the manifestations of ART EXPO and the presence of the President of the Lombardy Region; the concert on September 18th at the MUSEO DEL GUSTO (Museum of taste) in Zibido San Giacomo (MI), the opening concert of AUTUNNO TREZZANESE (Trezzano Autumn) on September 19th in Trezzano sul Naviglio (MI); 1st concert ever held in the new parish of St. Giovanna Beretta Molla in Trezzano sul Naviglio on December 18th.

2016. The representation of "Peter and the wolf" by Prokofiev in various schools, and in piazza Roma at Zibido San Giacomo on June 11th; the opening concert of the summer concert season in Omegna (Aorta Lake) on August 18th; the Concert for the St. Barbara Feast in San Donato Milanese on December 2nd; the concert in aid of the earthquake victims of Amatrice held in the Church of Gesù Salvatore in Basiglio on December 17th; Christmas Grand Gala offered by Banca Cremasca (Cremasca Bank) on December 26th, at St. Domenico Theater in Crema with the representation of Overtures and Arias from Italian opera tradition.





ORCHESTRA FILARMONICA DEI NAVIGLI

MAURIZIO TAMBARA

Principal Conductor of the Orchestra



He studied music in Milan, uniting instrumental disciplines, composition and conducting. He began studying conducting with Pierluigi Urbini, completing his training under the guidance of Julius Kalmar at the Music Academy of Vienna, where he obtained a diploma of Wiener Meisterkurse für Dirigenten. Appointed assistant by Maestro Kalmar debuts in this role with "Hans Swarowsky", the Chamber Orchestra of Messina, Venice Chamber Orchestra, the Orchestra Cameristica of Reggio Calabria, the Philharmonic Orchestra of Genoa, the Classical Orchestra "Citta 'di Cantu", "Bahia Blanca Symphony Orchestra, the Pro Arte Orchestra (Wien), Bacau Symphony Orchestra, Krakow Symphony Orchestra, the Philharmonic Orchestra of Iasi, State Philharmonic Orchestra "Vltava", Symphony Orchestra Bucharest, getting good favorable judgments from public and critics. He has conducted numerous instrumental groups: strings and winds.

He collaborates with various associations as a teacher of Conducting courses, competitions and master classes. He is the principal conductor of "Symphony Orchestra Hans Swarowsky" with which he has dealt with programs including classical and romantic composers.

Since 2015 is Principal Conductor of NAVIGLI PHILHARMONIC ORCHESTRA, with which he achieved significant interpretative peaks.



GIANLUIGI MORO

Orchestra President

He attended music courses from an early age, devoted to the violin. At the music he has accompanied the study of economics, majoring in Economics. Over the years he has been practicing both activities studied, becoming Manager in prestigious multinational companies, and at the same time playing the violin in professional and amateur orchestras. In addition to being a native Italian, he is fluent in both English and Spanish, languages commonly used also as a lecturer. Since 1994 he is Director of the Municipal School Civica Scuola di Musica Zibidese which administers the Navigli Philharmonic Orchestra and the music schools of the Municipalities at Zibido San Giacomo and Trezzano sul Naviglio in Lombardy.

ORGANICO STABILE DELL'ORCHESTRA

VIOLIN *	ANDREA PACE	FLUTES
VIOLIN -	ELEONORA BELTRAMI	* LUISA MICCOLI, GUIDO GUSMAROLI
VIOLIN -	GABRIELE BERTAGNOLLI	
VIOLIN -	GIANLUIGI MORO	OBOES
VIOLIN -	LETIZIA ODDI	* RUGGERO TACCHI, MARIELLA DIGIOIA,
VIOLIN -	LORENA GRANADO GUILLÉN	MARTINA FRIENNA
VIOLIN -	SIMONETTA SARGENTI	
VIOLIN *	CRISTINA CHIESA	CLARINETS
VIOLIN -	GIACOMO BONESSA	* ANNA PIZZETTI, * STEFANIA BELOTTI,
VIOLIN -	MARIA NAPOLI	EMANUELE CEREDA,
VIOLIN -	MASSIMO CAROTA	
VIOLIN -	PIETRO MARINI	BASSOONS
VIOLIN -	ROSSELLA SERINO	* ROCCO FRASCA, * CHIARA DISSEGNA,
VIOLIN -	SANTA CAPONIO	SALVATORE LONGO
VIOLA *	LUCA ANTEPOLLÀ	HORNS
VIOLA -	ADELIO PONZONI	*PAOLO CARISTO,
VIOLA -	GIULIANA FUMAGALLI	
VIOLA -	STEFANIA GRILLO	TRUMPETS
		* ANTONIO SCARPIGNATO, ANGELO
CELLO*	LUCIO CORRENTE	ANTONIANI, GIOVANNI BAZZINI,
CELLO -	ERMANNO GALLINI	
CELLO -	MARIA BOCCONI	PERCUSSIONS
CELLO -	SIEGLINDE HOLDER	ANDREA IACOVONE
DOUBLEBASS*	LUCA GABBIANI	
DOUBLEBASS -	SERGIO FIACCONI	(*) main part
DOUBLEBASS -	STEFANO BURATTI	





ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

F. J. HAYDN

- Adagio - Presto
- Andante
- Minuetto: allegro
- Vivace

W. A. MOZART

- Molto allegro
- Andante
- Minuetto
- Finale, allegro assai

NAVIGLI PHILARMONIC ORCHESTRA

SYMPHONY No.101 D major "The Clock"

SYMPHONY No.40 G minor KV 550

PROPOSAL No.1

"HAYDN and MOZART, The best of '700"



F. J. HAYDN, SYMPHONY No.101 D major "The Clock"

The symphony no. 101 "Die Uhr" in D major is the ninth of the last twelve symphonies by Joseph Haydn, known as the London symphonies. It is known as "The clock" or "Die Uhr" due to the ticking rhythm of the second movement. Haydn wrote this symphony for his second stay in London (1794-5), completing the composition between 1793 and 1794. The first performance took place on March 3rd, 1794 at the Hanover Square Rooms, with Haydn who conducted and played the harpsichord and Johann Peter Salomon as first violin. The musical representation was inserted in a series of concerts whose program consisted of compositions by Haydn, arranged by the same Salomon, theater manager and German violinist who worked in London

W. A. MOZART, SYMPHONY No. 40 G minor KV 550

The Symphony no. 40 G minor K 550 was composed by Wolfgang Amadeus Mozart in Vienna during the month of July of 1788. It is the second of three symphonies (the others are the 39 and the 41 of "Jupiter") written in rapid succession during the summer of 1788. This symphony is one of the most admired and well-known compositions by Mozart, and it is frequently performed and recorded all over the world.

PROPOSALS FOR CONCERTS

PROPOSAL No.2

“MOZART ONLY”

W. A. MOZART Overture from "Le Nozze di Figaro“

W. A. MOZART Overture dfrom“Così fan tutte”

W. A. MOZART Sinfonia No.1 KV 16, movements
Molto allegro, Andante, Presto

W. A. MOZART Sinfonia No.40 KV 550, movements
Molto allegro, Andante, Minuetto Finale, Allegro assai



W. A. MOZART OVERTURE from "Le Nozze di Figaro. The overture is among the most celebrated and performed overture of Mozart and, more generally, the entire opera scene of the '700 and full of extraordinary musical vitality, so beautiful and famous it is considered even outside the opera context. Mozart composed this overture after having written the full work, and the unrelenting trend of the track seems to anticipate the fact that such work is carried out within a single day.

W. A. MOZART OVERTURE from "Così fan tutte. "Così fan tutte" is Mozart's last opera buffa, it was commissioned by Emperor Joseph 2nd following the success of Don Giovanni and The Marriage of Figaro in Vienna. In the overture, after two phrases of the oboe, the orchestra, makes intonation first in a low voice then strongest; it is the motto of the work, as in the accompanied recitative that precedes the final male characters, on the same intonation, will sing: "Cosi fan tutte".

W. A. MOZART SYMPHONY No.1 E flat major KV 16. It is the first Wolfgang Amadeus Mozart symphony. It was composed in 1764 when Wolfgang was just eight years old. The symphony clearly shows the influence of two well-known authors in London at that time: Johann Christian Bach and Karl Friedrich Abel. Especially Bach can be considered the second teacher of Mozart and certainly a musician capable of contributing to the training of young Wolfgang those contents that Leopold Mozart, the father of the child, had not.

W. A. MOZART SYMPHONY No.40 G minor KV 550. The Symphony no. 40 G minor KV 550 was composed by Wolfgang Amadeus Mozart in Vienna during the month of July of 1788. It is the second of three symphonies (the others are the n. 39 and n. 41 "Jupiter") composed in rapid succession during the summer of 1788. the symphony is one of the most admired and well-known compositions by Mozart, and is frequently performed and recorded all over the world.

NOTE. It is really interesting to show the differences between the 2 Mozart symphonies; the first one is unripe not only in content but also in the form. We can note that:

1. The first movement is not composed in sonata form;

2. Symphony No.1 consists of only 3 movements, while the classical symphony, to which Mozart contributed decisively to dictate the rules, consists of 4 movements (Symphony no.40).



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

PROPOSAL No.3 “BEETHOVEN ONLY”

L. VAN BEETHOVEN Symphony No.1 C major Op.21

Adagio molto, Allegro con brio ,Andante cantabile con moto, Minuetto, Adagio - allegro molto e vivace

L. VAN BEETHOVEN Concert D major Op.61 and Op. 61/A, Violin concert (piano transcription made by Beethoven himself)

Allegro ma non troppo, Larghetto, Rondò.

L. VAN BEETHOVEN Piano Concerto No.1 C major Op.15

Allegro con brio, Largo, Rondò



L. VAN BEETHOVEN Symphony No.1 C major Op.21

Beethoven ventured relatively late in the symphonic world: the age when finished to dismiss his first symphony, Wolfgang Amadeus Mozart had already composed thirty-six, and Joseph Haydn nearly twenty. He was so far from a stylistic growth comparable to that of its predecessors. This symphony is a work of uncertain identity, divided between the references to the past and the task of a future that is only hinted, at times.

In the time that elapsed between the sketches, immediately interrupted, a first symphonic composition (from the years 1794 to 1795) and the completion of the first symphony, Beethoven's main concern was to develop, more than a writing technique, a compositional strategy that would allow to hold all the wealth of his ideas in classical architecture. We can see it right in the first and fourth movements, both in fact, begin with a slow tempo and then suddenly turn into a much faster tempo.

L. VAN BEETHOVEN Concert D major op.61 e op.61/A

The concert, dedicated to a friend of the composer's childhood, was performed for the first time in Vienna in 1806 by violinist and conductor FRANZ CLEMENT who probably had also commissioned the work. The performance was not the success that Beethoven was expected, because CLEMENT, in the middle of the concert, said to have suspended the operation of the musical score of Beethoven to start playing his own variations on the themes of the concert.

The violinists contemporaneous of Beethoven, rarely performed this concert, probably because it was considered too technically difficult for violin skills of the time. Beethoven, disappointed and proud, did not think to make the concert the changes requested by various violinists , the only thing he did was to make a version for piano.

L. VAN BEETHOVEN Concert No. 1 C major op.15

It was composed between 1795 and 1798 was probably played by Beethoven during the 1789 concert tour in Prague. It is not yet possible to find the elements of a well-defined personality, except the wonderful "Rondo" finale. The concert is an elegant entertainment music, and is still suffering from the influence of Haydn and Mozart: the three movements that make it up - "Allegro con brio," "Largo" and "Rondo" ('Allegro scherzando') - should be admired especially for the instrumental elegance and smoothness of piano technique, which create a fluid and pleasant speech.



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

F. LISZT - G. ROSSINI Tarantella napoletana (for piano solo)

F. LISZT - G. VERDI Rigoletto Paraphrase (for piano solo)

L. VAN BEETHOVEN Concert D major op.61/A, piano transcription, from violin concert, made by Beethoven himself: Allegro ma non troppo, Larghetto, Rondò

L. VAN BEETHOVEN Concerto n.1 in DO maggiore op.15
Largo con brio, Largo, Rondò

F. LISZT - G. ROSSINI **Tarantella napoletana (for piano solo)**

Also known as "The Dance", this is the famous Neapolitan Tarantella written by Rossini and then transcribed by FRANZ LISZT for piano solo, where the Hungarian composer allows the soloist to show off all his virtuosic skills.

F. LISZT - G. VERDI **Rigoletto Paraphrase (for piano solo)**

Composed probably in 1859, inspired by the work of Verdi, first staged in 1853, Liszt takes one of the key issues, the quartet of the third act "Bella figlia dell'amore." In the original the four voices complement each other, while maintaining an independence which defines the characteristics of each of the characters. In paraphrasing the piano maintains independence and interrelationship of the lines, but enriched with the most ingenious resources of piano technique, in a shattering ordeal.

W. A. MOZART **Concert No.21 C major KV 467**

In the first movement Mozart expands the expressive horizon piano concert involving the solo instrument in an orchestra of great ambition and creating interaction with the melodic episodes with the harmonic structure of the work. The second movement is the famous *andante* (also known as the theme from Elvira Madigan, named after the character circus star of the eponymous film, the lyricism is never blurred by changes of rhythm and the volume is maintained at levels of placid calm. The third movement of the concert allows brilliantly close the work. The soloist has only two short cadenzas to exhibit his virtuosity demonstrating that for Mozart is the structure of the entire work to prevail on the solo protagonist.

L. VAN BEETHOVEN **Concerto in RE maggiore op.61/A**

The concert, dedicated to a friend of the composer's childhood, was performed for the first time in Vienna in 1806 by violinist and conductor FRANZ CLEMENT who probably had also commissioned the work. The performance was not the success that Beethoven was expected, because CLEMENT, in the middle of the concert, said to have suspended the operation of the musical score of Beethoven to start playing his own variations on the themes of the concert.

The violinists contemporaneous of Beethoven, rarely performed this concert, probably because it was considered too technically difficult for violin skills of the time. Beethoven, disappointed and proud, did not think to make the concert the changes requested by various violinists, the only thing he did was to make a version for piano, which is what we propose. The concert in the classic 3 movements, and more precisely: allegro ma non troppo, Larghetto, Rondo.

L. VAN BEETHOVEN **Concerto No. 1 C major op.15**

It was composed between 1795 and 1798 was probably played by Beethoven during the 1789 concert tour in Prague. It is not yet possible to find the elements of a well-defined personality, except the wonderful "Rondo" finale. The concert is an elegant entertainment music, and is still suffering from the influence of Haydn and Mozart: the three movements that make it up - "Allegro con brio," "Largo" and "Rondo" ('Allegro scherzando') - should be admired especially for the instrumental elegance and smoothness of piano technique, which create a fluid and pleasant speech.



PROPOSAL No.4

“PIANO & ORCHESTRA”



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

L. VAN BEETHOVEN Concert D major op.61/A,
piano transcription, from violin concert, made by Beethoven himself
Allegro ma non troppo, Larghetto, Rondò

M. BRUCH Concert No.1 G minor op.26
Allegro moderato, Adagio, Finale allegro energico

L. VAN BEETHOVEN **Concert D major op.61**

The concert, dedicated to a friend of the composer's childhood, was performed for the first time in Vienna in 1806 by violinist and conductor FRANZ CLEMENT who probably had also commissioned the work. The performance was not the success that Beethoven was expected, because CLEMENT, in the middle of the concert, said to have suspended the operation of the musical score of Beethoven to start playing his own variations on the themes of the concert.

The violinists contemporaneous of Beethoven, rarely performed this concert, probably because it was considered too technically difficult for violin skills of the time. Beethoven, disappointed and proud, did not think to make the concert the changes requested by various violinists, the only thing he did was to make a version for piano.

M. BRUCH **Concert No.1 G minor op.26**

Written between 1864 and 1868 (at age 28) and dedicated to the famous violinist Joseph Joachim, the Violin Concerto No.1 is an admirable example of both lyrical and virtuosic writing inserted in a classic formal system albeit with some reference to freedom of fantasy. Despite the apparent melodic linearity and discreet use of contrapuntal technique, the concert had a rather long and difficult writing and was completed with the supervision of the famous violinist to which it is dedicated.

THE FIRST MOVEMENT, "Vorspiel" Allegro moderato, opens with two cadences of the soloist that serve as an introduction to exposure of a theme from resolute rhythm that runs throughout all the first movement allowing the violin the opportunity to point out his virtuosic and lyrical abilities.

THE SECOND MOVEMENT, Adagio, is a page pervaded by an intense lyricism never openly discovered through the use of a refined instrumental writing with virtuosic and melodic accents that preserve the elegiac character.

THE THIRD MOVEMENT, Finale allegro energico, decidedly virtuoso mold shows off many of the technical potential of the violin, alternating in an urgent dialogue relationship with the orchestra and flowing into a dizzying *crescendo* that culminates in a *presto* of eleven bars that closes the concert.

PROPOSAL No.5

“VIOLIN & ORCHESTRA”





ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

L. VAN BEETHOVEN
J. MASSENET
C. SAINT-SAËNS
C. SAINT-SAËNS

Romance F major op. 50 for violin and orchestra
Meditation de Tahis for violin and orchestra
Introduction & rondo capriccioso op. 28
The swan from "Le carnaval des animaux"

C. W. GLUCK
E. ELGAR
E. POLDINI
F. KREISLER
F. KREISLER
J. SIBELIUS
F. KREISLER
E. ELGAR
F. KREISLER

Melodie (arr. Kreisler)
Salut d'amour
Poupeè valsante
Siciliana and rigaudon
Liebesleid
Mazurka op. 81
Syncopation
La capricieuse op. 17
Preludio and allegro in Pugnani style

PROPOSAL No.6

“Romantic bis for VIOLIN & ORCHESTRA”



Famous musics usually performed at the end of concerts, as "bis" by a violinist. So we speak of compositions of great impact on the public, rich of pathos, and full of technical difficulties which highlight the skills of virtuoso violinist. In fact in order to deal with these musics the violinist must be in possession of a great individual technique and must possess uncommon qualities, almost histrionic. In addition to the famous pieces by Beethoven, Massenet and Saint-Saëns, the musics have, as main theme, the great Austrian violinist FRITZ KREISLER who, or composed the pieces, or rearranged them for violin taking them from famous compositions of other colleagues. **Gluck and Sibelius** are two very well-known composers, so we give some hints about the other authors, which, although popular, are less known to the public:

Fritz Kreisler (1875-1962) was formed in Vienna and Paris, and made his debut as a concert player in 1888. Considered one of the greatest violinists of all time, he was the author of many popular pieces for violin, often written in imitation or style reworking of other authors.

Sir **Edward William Elgar** (1857-1934) was an English composer. Many of his major works for orchestra, including marches *Pomp* and *Circumstance* and the Enigma Variations, met with great success. He also composed oratorios, chamber music, symphonies, music for chorus and instrumental concerts. He was named "Royal Master of Music" by the English crown in 1924. He wrote a violin concerto at the request of his colleague Fritz Kreisler.

Ede Poldini (1869-1957) was a Hungarian composer of the late Romantic period. Famous in Hungary because he wrote many works, it became internationally famous when Fritz Kreisler transcribed for violin his piano piece "La poupée Valsanté".



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

PROPOSAL No.7

“MUSIC FOR OTHER INSTRUMENTS”



In addition to the piano and the violin in the orchestra's repertoire there are musics and concerts that involve other instruments as soloists: cello, flute, oboe, clarinet, trumpet, horn.

J.S. Bach, suites for cello solo; A. Dvořák, cello concert No.2 B minor op. 104;

A. Vivaldi, concert “Il cardellino” (the goldfinch) and concert “La notte” (the night) for flute and orchestra;

W.A. Mozart, concert for flute and orchestra KV 313;

A. Marcello, concert for oboe and orchestra”; E. Morricone, “Gabriel’s oboe”;

W.A. Mozart, concert for clarinet and orchestra KV 622;

F.J. Haydn, concert for trumpet E flat major; E. Morricone trumpet solo from the movie “For a few dollars more”;

W.A. Mozart, concert for horn and orchestra No.3 in E flat major KV 447.





ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS



PROPOSAL No.8 “OUVERTURES”

W. A. MOZART Overture from “Le Nozze di Figaro.” The overture is among the most celebrated and performed overture of Mozart and, more generally, the entire opera scene of the '700 and full of extraordinary musical vitality, so beautiful and famous it is considered even outside the opera context. Mozart composed this overture after having written the full work, and the unrelenting trend of the track seems to anticipate the fact that such work is carried out within a single day.

W. A. MOZART Overture from “Così fan tutte.” “Così fan tutte” is Mozart's last opera buffa, it was commissioned by Emperor Joseph 2nd following the success of Don Giovanni and The Marriage of Figaro in Vienna. In the overture, after two phrases of the oboe, the orchestra, makes intonation first in a low voice then strongest; it is the motto of the work, as in the accompanied recitative that precedes the final male characters, on the same intonation, will sing: “Così fan tutte”.

G. ROSSINI Overture from “Il Barbiere di Siviglia” It is one of the most famous music ever written. It is not an original work, meaning that Rossini had already used this overture for other 2 works: *Aureliano in Palmira* and *Elizabeth Queen of England*. At that time, we are in the early 800, the opening track of a work (which could be called Overture and Symphony, without these two words were referenced to a specific format) was composed at the end of the whole opera and it was not strange, at all, to repeat some overtures, that the same composer, wrote for other operas. The overture had almost never any connection with the opera that anticipated, but had an introduction function just to warn the public that the show was about to begin, attracting the attention and silence.

L. VAN BEETHOVEN Overture from “Coriolanus.” It was written by Beethoven in the early months of 1807 as a musical interlude to the homonymous tragedy of Heinrich Joseph von Collin, Austrian dramatic poet of a certain name, also estimated by Goethe. The Overture, written as a piece of music in its own right and not as a poem beginning of the opera, was performed for the first time in a private edition, in the house of Prince Lobkowitz. The tragedy of Coriolanus is inspired by the legend of the Roman leader Gaius Marcius, surnamed Coriolanus, after having fought against the Volsci, had not, from Rome, the deserved awards and offered his collaboration to Volsci to fight against the Romans. At this point his wife Volunnia and his mother Veturia pleading not to betray his country and he, torn between a sense of honor and a sense of revenge, commits suicide. The music is the dramatic moment lived by Coriolanus of irreconcilable conflict of conscience between the word given to the Volsci and the inability to march against Rome.

L. VAN BEETHOVEN Overture from “Egmont” is a music scene written by Beethoven for the homonymous work of Goethe. It was performed for the first time on June 15, 1810. It consists of an overture and nine independent pieces for soprano and symphony orchestra. The subject of this work is the heroic story of the Count of Egmont, who sacrificed his own life to show his attachment to the Dutch homeland against the Spanish repression carried out by the Duke of Alba in 1568. The heroism and sacrifice of the Count are well placed in relief from Beethoven's music, which was praised by Goethe himself, who said that Beethoven had expressed his intentions with a remarkable genius.

F. MENDELSSOHN-BARTHOLDY Overture from “The Hebrides”. It was composed by Mendelssohn in 1830. The piece was inspired by Mendelssohn's visit to Fingal's Cave on the island of Staffa which is located in the archipelago of the Hebrides off the west coast of Scotland. As was common in the Romantic era, this is not an overture in the sense that precedes a play or opera; it is a concert overture, a musical composition in its own right, which became part of standard orchestral repertoire. The piece was dedicated to King Frederick William IV of Prussia.

G. VERDI Preludes from “La Traviata”, “Attila”, “Un ballo in maschera”. The three preludes proposed here represent the evolution of musical and dramatic function of the prelude itself. Whereas before the prelude had an introductory work, it will now play fully its role of anticipating the drama represented in the rest of the work, anticipating the most important musical themes. Needless to dwell here on three Verdi's preludes proposed, they are very beautiful and very well known, and are among the most represented in absolute.

P. MASCAGNI Intermezzo from “Cavalleria Rusticana”. The opera interlude intended as a short composition, by way of prelude, is typical of the melodrama of the nineteenth and twentieth century and almost always had a descriptive function. The interlude of Cavalleria Rusticana is in the middle of the single act of Pietro Mascagni's masterpiece, and more precisely between a duet and a scene, as a starting point for reflection and calm before the final tragedy. This famous composition, almost entirely based on a game of string instruments, we can consider as a sort of large prayer. We are therefore faced with a dramatic condensation of lyrical expansion, but especially of great emotion and paths.

PROPOSALS FOR CONCERTS

PROPOSAL No.9 “Tribute to GIUSEPPE VERDI”

Giuseppe Verdi

First half

from “Attila” Preludio

from "Rigoletto“ Caro nome (Soprano)

from “Rigoletto” La donna è mobile (Tenor)

from “Un ballo in maschera” Preludio 2nd act

from “Un ballo in maschera” Saper vorreste (Soprano)

from "Machbeth" Ah, la paterna mano (Tenor)

from “Don Carlo” La canzone del velo (Soprano)

from “Requiem Mass” Ingemisco (Tenor)

Second half

from “La Traviata”

Preludio

Che strano... Sempre libera.... Follie, follie (Soprano)

Lunge da lei (Tenor)

Addio del passato (Soprano)

Parigi o cara (Soprano and Tenor)

Libiamo ne lieti calici (Soprano and Tenor)

The proposed program is very attractive, because it affects some of the most famous and well-known melodies of Verdi repertoire. The Navigli Philharmonic Orchestra is able, given its versatility, to propose any melody and romance linked to the figure and the works of the Italian composer.



PROPOSALS FOR CONCERTS

PROPOSAL No.10

The Navigli Philharmonic Orchestra has set up some programs devoted specifically to the world of children and school. Here are some examples already played, and in the repertoire of the Orchestra:

1st program: Music, play and fairy tales, with orchestral sounds.

Prokofiev: "Peter and the Wolf"; or Leopold Mozart "Toy Symphony"; or C. Saint-Saëns: "The Carnival of the Animals".

2nd program: Nature in music. Musics by **A.Vivaldi: The four seasons, The sea storm, The goldfinch, The night.**

3rd program: The prodigal child Wolfgang Amadeus. Musics by W.A. Mozart.

4th program: the Dance. Musics by **Beethoven, Mozart, Strauss, Čajkovski.**

5th program: The Jazz . Musics by various composers

6th program: The feelings Musics by various composers. This program includes a motivating character that one morning woke up very confused ... so many feelings within him stirred him, but he did not know how to give them a name. He gives the children a jar with 6 pieces of colored cloth and children's job is giving a name and a color to each emotion: ANGER, JOY, FEAR, SADNESS, DISGUST, WONDER. The orchestra will play 6 tracks, to help give music to each emotion.

"SCHOOL and CHILDHOOD"



Plot. Peter is a lively kid who knows a bird, a duck and a cat. At some point, in the woods, appears a fierce wolf. Peter decides to eliminate the wolf, but his irritable grandfather prevents him from doing so because he considers it too dangerous and not listening to his grandson drags him into the garden and closes the gate with a lock to prevent him from leaving. From there, Peter sees the duck taking a swim and the cat trying to capture the poor bird that retreats on the branches of a tree, just at that moment the wolf comes in the woods, and the cat, afraid, reaches the bird on the tree, but without being animated by previous intentions. The duck, panicked, runs on the shore of the lake but is eaten by the wolf. Peter attends the scene, while the bird plays in front of the wolf's nose to distract him. The bird then warns hunters, telling them that Peter is likely to be eaten by the wolf, but the boy, in the meantime, takes and binds a robust rope to the tail of the wolf and nods the other end to a tree branch . The wolf vomits the duck leavened by chewing and at that moment the hunters arrive at gunfire, but Peter points to them that the wolf has already been defeated and all fall into the country in a triumphal procession.

SERGEJ PROKOFIEV

"Peter and the Wolf"

Peter and the Wolf is a work by Russian composer Sergey Prokofiev. It is a childhood story, made up of Prokofiev's music and lyrics: the performance of a narrator and the accompaniment of an orchestra need to be performed. In 1936, the Central Children's Theater in Moscow commissioned Prokofiev to compose a new musical play for children, bringing younger people closer to music.

The composer accepted, intrigued by the particular assignment and in just four days completed the work. The debut took place on May 2, 1936, with the illusory outcome: few public and poor attention. Prokofiev could not foresee the enormous success he would later find in his work, which became a classic for adults and children. The story is considered simple but at the same time engaging, thanks to the presence of companion characters such as grandfather, duck and cat. The score of Peter and the Wolf is instrumental for reciting voice and orchestra.

Every character, in the story, is represented by a specific musical instrument or by a specific group of instruments that interact with the story with a distinctive motif: Peter is represented by the orchestral strings; the bird from the flute, the duck from the oboe, the cat from the clarinet, the grandfather from the bassoon, the wolf from three horns, the hunters from all the winds, and the shootings of their rifles from drums (orchestral timpani).



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

We propose performing some of the most famous soundtracks from famous films. Most of them are original, or specially written for that film by contemporary composers, while it often happens that feature films also use musics already written by composers for other purposes, including classical compositions. Here are some pieces, merely as an example, which are part of the repertoire of the Orchestra:

- | | |
|-------------------------------------------------------------------------------|-------------------------------------------------|
| E. MORRICONE <i>Once upon a time in the West</i> | H. ZIMMER <i>Gladiator</i> |
| E. MORRICONE <i>A fistful of dollars</i> | H. ZIMMER Tennessee, from <i>Pearl Harbour</i> |
| E. MORRICONE <i>Cinema Paradiso</i> | P. MASCAGNI Intermezzo, from <i>Raging Bull</i> |
| E. MORRICONE Gabriel's oboe, from <i>Mission</i> | |
| A. MARCELLO Adagio, from <i>The Anonymous Venetian</i> | N. PIOVANI <i>Life is beautiful</i> |
| F. MICALIZZI Valzer, from <i>Lupin III</i> | K. BADELDT <i>Pirates of the Caribbean</i> |
| ANONIMOUS Gam Gam, from <i>Jonah who lived in the whale</i> | J. WILLIAMS <i>Schindler's list</i> |
| R. ORTOLANI Dolce sentire, from <i>Brother Sun, Sister Moon</i> | R. DJAWAIDI <i>Games of Thrones</i> |
| A.L. WEBBER I don't know how to love Him, from <i>Jesus Christ Superstar</i> | |
| L. VAN BEETHOVEN Allegretto from Symphony No.7, from <i>The King's speech</i> | |

We propose famous jazz and swing pieces performed by a great orchestra, part of the best international tradition. They can be performed either with the presence of a singer or played only. By way of example we mention some titles:

The girl from Ipanema, All the way, The prayer, Come fly with me, I get a kick out of you, My way, New York New York, That's what friends are for, I'll never love this way again, I've got yoy under my skin, Just the way you are, Look at the world, Once in my life, Smoke gets in your eyes, Fly me to the moon, The Lady is a tramp, The look of love, Walk on by, Do you know the way to San Jose, Heart breaker, Don't make me over, Hallelujah, Suzanne, Strangers in the night, Something' stupid, All the way, Night and day, The way you look tonight, I can't stop loving you, Georgia on my mind, Santa Claus is comin' to town, Jingle bells, White Christmas, Have yourself a merry little Christmas.

PROPOSAL No.11

“MOVIE SOUNDTRACK”



PROPOSAL No.12

“JAZZ and SWING”





ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

The proposal we make here allows the public to enjoy the most beautiful music melodies of the Four Men from Liverpool; perhaps the version is not quite new, but certainly fascinating: the orchestrated music, arranged and played by a symphonic orchestra without a voice.

The effect is simply great and allows viewers to enjoy an hour of real music appreciating the musical genius, and not just the vocal, of the Beatles in the depths and in full relaxation.

The suggested songs can be many, the Orchestra is ready to adapt the program to the needs of the client. By way of example, we point out the most meaningful pieces:

A day in the life, Ticket to ride, Dear Prudence, Across the Universe, Strawberry Fields forever, I Want to Hold Your Hand, Yesterday, In my life, Something, Hey Jude.

The proposal is undoubtedly fascinating: that is to interpret, in orchestral form and without voice, the music, the most beautiful songs written by Italian songwriters. You understand immediately how the program can be planned in a thousand different ways, depending on the songwriters and songs choices. The orchestra leaves the commissioner the maximum freedom to choose the musics, but not to create a mix of confused and chaotic pieces; proposes the following traces of address, alternatives between them:

- Choosing 2 or 3 songwriters and represent their most significant songs (eg L. Dalla, F. De Gregori, C. Baglioni, T. Ferro);
- Choosing a particular historical period (60s, 80s, 2000s, etc.) and represent the most significant achievements of that period;
- Choosing a theme, that is, a thread (eg peace, courage, depression, etc.) and try to understand how the theme has been dealt with by various songwriters at different times.

It is therefore to invent, create and plan a journey within the great and varied panorama of the Italian author song, which the Orchestra will honor to decide and to share with the commissioner of the concert.

PROPOSAL No.13

“The Beatles played by the orchestra”



PROPOSAL No.14

“the Italian songwriters played by the orchestra”



PROPOSALS FOR CONCERTS

PROPOSAL No.15

“Theme event”

EATING MUSIC

G.Rossini 4 Appetizers
1.Les Radis 2.Les Anchois 3.Les Cornichons 4.Le Beurre

G.Verdi from “Otello”
Innaffia l'ugola

W.A. Mozart from “Don Giovanni”
Marzemino, eccellente marzemino

G. Mahler
Der Trunkene im Frühling

P. Mascagni from “L'amico Fritz”
Tutto tace (Duetto delle ciliegie)

J.S.Bach
“Schweigst stille, plaudert nicht” (Kaffeekantate) BWV 211

J. Offenbach from “La Perichole” - Ah quel diner

E. Satie
trois Morceaux en Forme de Poire

The Beatles honey pie

Bis
G.Verdi from “La Traviata”
Libiamo (toast from 1st act)

What we are proposing is undoubtedly an unusual and concert form it is innovative in the traditional concert scene. Maybe it is not a revolutionary concert form, but it is undoubtedly original and attractive.

We offer a concert based on a theme chosen by the customer. The program represented here on the left is, for example, was requested by a local authority who had asked us to perform a music that had as a common denominator theme: “EATING MUSIC”; the performance had to involve a soprano and a tenor accompanied by piano.

The same operation can be repeated with an infinite number of other topics. It is necessary to identify the theme that the customer considers significant for the organization of an event and study together the most suitable and appropriate music depending on the type of audience: including or not an orchestra or preferring a small instrumental group (for example, a trio); singing or just play music. The available budget, and a thousand other variables have to be discussed together.

So the customer plans and builds a "tailored" event, exactly like a tailored suit.



PROPOSALS FOR CONCERTS NEW

PROPOSAL No.16 “OPEN CONCERT”

It is a novelty really interesting, unusual, but effective, attractive, having a strong impact and with a great appeal.

The "open-concert" is designed with the possibility, for anyone who wishes, to join the orchestra without notice and without rehearsals, and to play with the orchestra the entire program of the event, or just part of it. The idea is really intriguing.

The Orchestra and the organizers choose a program and publish all the orchestral parts (scores) on the Orchestra's website and on the organizer's website. Anyone who wants to, and is deemed able to play an instrument (violin, viola, cello, double bass, percussion, bassoon, flute, oboe, clarinet, trumpet, horn, etc.) can present him/herself at the beginning of the music concert bearing his/her own instrument, music stand and sheet music, then can aggregate the Orchestra, to play together, without any problem. He/She will be asked, simply, to follow attacks and musical rhythm imposed by the Conductor.

It will be a very special experience, both for those who have had the opportunity to try to play with a real orchestra in a real concert, both orchestral people, who will have had the opportunity to exchange experiences, emotions and information with new colleagues. It could also give birth to a real and long partnership with the Navigli Philharmonic Orchestra; in some cases this has already happened.

For all people involved, it will remain an unforgettable experience to remember for a long time, perhaps enriched by photographs and video of the event.



Immagini relative al “concerto open” del 20 settembre 2016 presso il Castello di Abbiategrasso (MI)



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

The opera in concert form is not only a choice for small spaces or reduced budgets, but also as an ideal solution to appreciate the extraordinary musical qualities of these masterpieces.

The proposal we make here allows us to study, together with the commissioner, which opera is to be represented. It is clear that the event is directed to a audience lover of the opera kind of music. Our organization extends its offer of concert works by proposing a "reduced" version of some of the most popular works of the public, from "Barber of Seville" to "Don Giovanni", "Così fan tutte", "Signor Bruschino", "La Traviata" and "Il Trovatore", aware that this does not undermine the tried and tested structure of the work, allowing small stages to host great music.

No "cut" is provided for the score and for the characters who can be represented without the magniloquence of direction, scenes and costumes, preserving the intensity of the intrigue and the splendor of the work.

It is proposed to represent a opera adapted to be performed by a limited number of singers (usually two, three or four): a soprano, a tenor, a baritone and sometimes a bass or a mezzo-soprano accompanied by a piano. Often the singers play in the appropriate dresses.

The necessary cuts will be integrated with the insertion of a synthesized recited text that functions as an explanation and connection between the sung moments. That simplifies the enjoyment and shrinks the execution time in such a way as to make a theatrical show (the Opera is actually staged, not performed in concert form), but with the times of a Recital.

In the musical scenario, the most complex form to be represented is undoubtedly the opera in an integral form. Indeed, in addition to an appropriate symphonic orchestra, several opera singers are necessary and often a choir, too. We also need the right set of scenery, costumes, and a theater that can accommodate everything. Consequently, we often face very beautiful, but also very expensive, set-ups. Our organization is able to dealing with any kind of representation, but usually offers less costly but equally great scenic effects even if set up in huge halls and not in theaters, such as the performance of Mozart's "Le nozze di Figaro", "La Traviata" by Verdi, "Cavalleria Rusticana" by Mascagni, "I Pagliacci" by Leoncavallo, "Gianni Schicchi" by Puccini.

PROPOSAL No.17

“Opera in concert form”



PROPOSAL No.18

“Opera in the form of recital”



PROPOSAL No.19

“Opera in integral form”



ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

Navigli Philharmonic Orchestra is able to propose, during the Christmas time, a series of concerts on that subject. Hundreds of songs are in the repertoire. As an example:

A) Sacred Music to Play in the Church, Concert for the Christmas Night by Corelli, Ave Verum by Mozart, Hallelujah by Händel, Cantique de Noel by Adam, Ave Maria by Schubert, Ave Maria by Gounod, Ave Maria by Caccini, Prayer by Marzagalia, etc.

B) Traditional songs like Holy Christmas, Stille Nacht, Adeste Fideles.

C) latest songs like *White Christmas*, *Santa Claus is comin' to town*, *Jingle bells*, *Have yourself a merry little Christmas*, *Hallelujah (di Cohen)*, *God rest you*, *When the Saints go marching in*, *Oh Happy day*.

Navigli Philharmonic Orchestra is able to propose a high number of sacred music adapted to be represented in the Church, but also in the concert hall: Stabat Mater by Pergolesi, Mozart's Requiem Mass, sacred arias written for voices, instrumental music, and choral music. There is no sacred composition that we can not play.



PROPOSAL No.20

“CHRISTMAS MUSIC”



PROPOSAL No.21

“HOLY MUSIC”





ORCHESTRA FILARMONICA DEI NAVIGLI

PROPOSALS FOR CONCERTS

Specific programs for major events such as Conferences, Conventions, Meetings, Business and Private Parties, Weddings, and any event that may require the presence of one or more musicians.

Depending on the type of event, we are able to set up a specific program, to be agreed with the customer, both for entertainment and for didactic end.

Entertainment end. The participants in an event are entertained with a musical performance to give them a few hours of relaxation, perhaps before or after dinner; just to allow them to listen to the immortal classic music or to listen to the music of the tradition of other peoples or other cultures.

Didactic end. The participants assist the event with the precise purpose of the organizer to provide participants with a guideline to drive their future intent.

For example: in order to see the orchestra as a miniature company, it could be smart to organize a conference on how important the business unit (unity in business) is, without excluding the value and competence of the various individualities that compose it.

Another didactic end could be to propose a series of meetings on the importance of the music in various historical epochs, its relationship with the transcendent, its influence, its usefulness.

Music as an element of cultural association, creation and development of human relations within a community; the orchestra as a microcosm of relevant events for a community or a group of persons.

In addition to the above mentioned examples, there are many others ends, to be agreed with the customer.

We can offer both the musical and the teaching part of the event. Our lecturers, in addition to being experienced musicians, are specialized in various disciplines: economic, legal, pedagogical, historical, literary, etc.

The conferences can be held in English, Spanish, French, and also German and Russian.

PROPOSAL No.22

**“CONFERENCES, PARTIES,
CONVENTIONS, MEETINGS”**





ORCHESTRA FILARMONICA DEI NAVIGLI

NAVIGLI PHILARMONIC ORCHESTRA



NAVIGLI PHILARMONIC ORCHESTRA

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