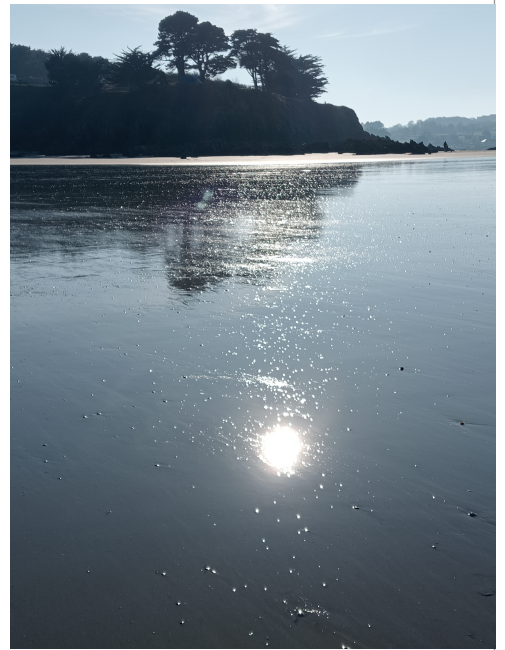


# Fiamma & Foco

## Spiritual Concert



The vocal and instrumental ensemble

« Fiamma & Foco » was founded by three musicians who are deeply committed in the French musical life: Marta Gliozzi, Elodie Bouleftour and Armelle Morvan .

They all defend passionately both the music from ancient times and the music of our days. Their aesthetic has always been guided by a sense of curiosity for authentic creation . They also share the same taste and the same expectations as far as the high quality of their work as « musical explorers » and musicians is concerned. They like making the audience experience unique moments when music goes from a pure meditation to either a rhetorical discourse, a highly inspired playing , a time for sheer amusements or to a prayer. In 2022, the trio was joined by the sackbut player Maxime Chevrot .

Marta Gliozzi delivers a fine and delicate way of playing either on a positive organ , or on bigger organs , whatever the repertoire. Besides Elodie Bouleftour joins in with the soft, enthralling and spiritual sounds of her recorders and bagpipes. Armelle Morvan , who is a 17th century music expert, lets her clear and shining voice echo freely and intertwine within the pure sounds of the instruments, all this through a shimmering and enchanting counterpoint writing. The deep and warm sounds of the alto and tenor sackbut by Maxime Chevrot add intimacy, brightness and intensity to the various musical moods of the works.

**Marta Gliozzi**

organ

**Élodie Bouleftour**

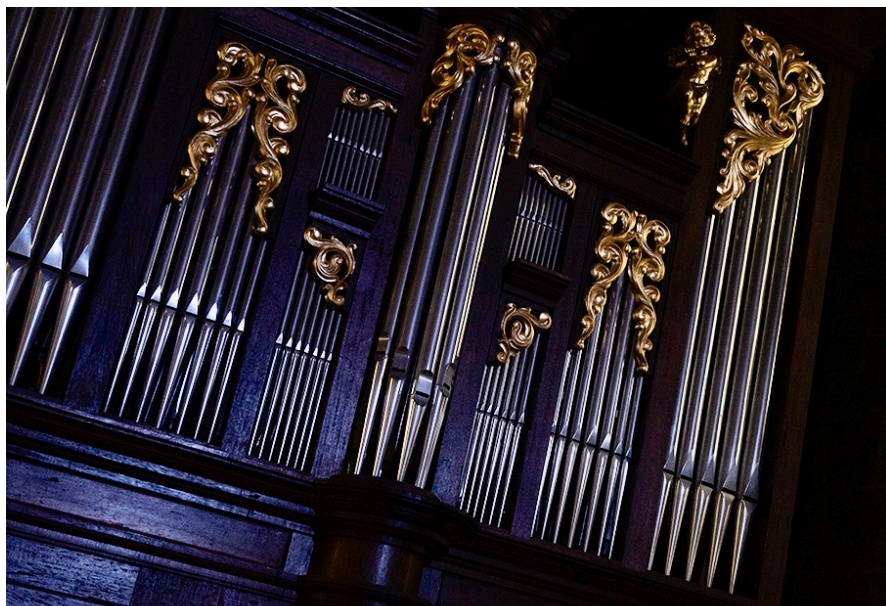
recorders

**Armelle Morvan**

voice

**Maxime Chevrot**

sackbut



**Orgue Bernard Hurvy de la basilique du Folgoët -France**



Scan and  
watch the  
teaser

## Spiritual Concert

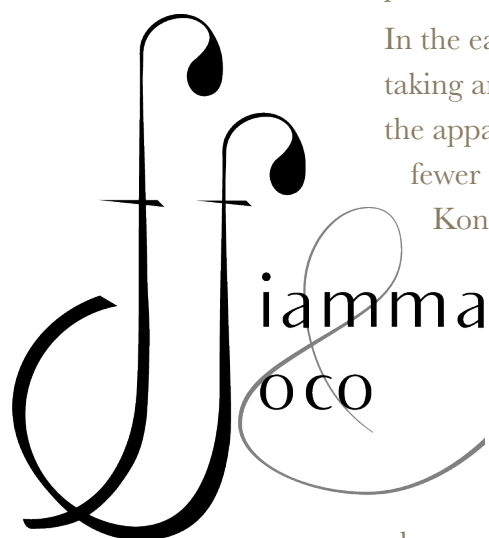
This program was inspired by the organ Bernard Hurvy built in the basilica of Notre Dame du Folgoët . It features a set of German music composed by Johann Hermann Schein , Heinrich Schütz, Johann Pachelbel, in the form of a dialogue between short pieces of sacred chamber music and Johann Sebastian Bach's organ solo pieces.

In the early XVIIth century Germany, The Thirty Years War was taking an immense human toll throughout the country, followed by the appalling outbreak of plague across Europe. Musicians were fewer and fewer , money became scarce....The Kleine Geistliches

Konzerte came to life in this background where Lutheran austerity and deep scrutiny merged with the Italian concertante spirit of Claudio Monteverdi « seconda pratica » .

On the one side then , the Short Spiritual Concerts, where Schein makes himself sweet, then extroverted, solemn or dazzling, flamboyant. Just like his friend Schütz,

known as the « Dresden Orphea » , or Pachelbel who was also under the influence of the Italian composers of the time. All of them are mirrored in the preludes of Bach's chorales, master pieces of musical symbolism and contrapuntal art.



# Kleine geistliche Konzerte

- **J.S BACH**      **Nun komm der Heiden Heiland  
Orgelbüchlein.**
- **H SCHÜTZ**      **O Herr hilf**
- **J.H SCHEIN**      **Nun komm der Heiden  
Heiland**
- **J.H SCHEIN**      **O Jesu Christe, Gottes Sohn**
- **J PACHELBEL**      **Ciaccona in d**
- **J.H SCHEIN**      **Vater unser im Himmelreich**
- **J.S BACH**      **Sarabande de la suite anglaise  
en la m**
- **J.H SCHEIN**      **Ich ruf zu dir**
- **J.S BACH**      **Ich ruf zu dir / Orgelbüchlein**
- **J.S BACH**      **Sonate en trio en Fa M (I :  
Allegro II : Adagio III : Allegro).**
- **J.S BACH**      **Nun komm der Heiden Heiland  
In organo pleno / Choral de Leipzig.**
- **J.H SCHEIN**      **Christ lag in Todesbanden**
- **H SCHÜTZ**      **Ist Gott für uns**
- **J.S BACH**      **Christ lag in Todesbanden /  
Orgelbüchlein.**
- **J.H SCHEIN**      **Gelobet seist du , Jesu Christ**
- **J.S BACH**      **Gelobet seist du , Jesu Christ /  
Orgelbüchlein.**