

Carlo Ipata



Flutist and director, Carlo Ipata had his musical training first at the *Banff Center for The Fine Arts* (Canada), then at the *Royal Conservatory* in The Hague, and finally at the *Conservatory National de Region* of Paris, where he got a honour diploma in baroque flute and chamber music.

With the ensemble *Suonatori della Gioiosa Marca, I Barocchisti, The Soloist of Catherine the Great* and with *AuserMusici*, which he founded in 1997, he has played at *Berliner Tage für Alte Musike*, *Musikinstrumenten-Museum of Berlin*, *Festival Laon* (France) , *Miami Baroque Festival* (USA), *Madrid-Celebrazioni Boccheriniane*, *Stockholm Early Music Festival* (Sweden), *Brezice Festival* (Slovenia) *Zagreb Baroque Festival* (Croazia) *St Petersburg International Early music Festival* (Russia) – and more recently the *Centro della Cappella dei Turchini* (Naples), *Blumental Festival* of Tel Aviv, *Festival de l'Abbaye* and *Festival de Froville*

(France), *Amici della Musica di Firenze*, *Sagra Musicale Umbra*, *Palazzetto Bru-Zane Season* in Venezia, *Festival Grandezze e Meraviglie* Modena, *Concerti della Normale* (Pisa)

He has recorded for *Tactus*, *Symphonia*, *Arst*, *Bongiovanni* and since 2005 records exclusively for *Hyperion*. The first volume of the Neapolitan flute concertos (Jommelli, De Majo and others) has been a *Gramophone Editor's Choice*.

He dedicated himself with passion to an incessant research in the early music field, and he has discovered and proposed to the modern public some unpublished works of author such as Nardini, Gasparini, Barsanti, Brunelli, Boccherini, Lidarti, Campioni, Jommelli, De Mayo, Geraso, Porpora, V. Manfredini, Della Ciaia. Conducting *AuserMusici* he has directed the first modern performances of Operas such as *Le disgrazie d'Amore* by Antonio Cesti (Teatro Verdi) and *Gli equivoci nel Smbiante* by Alessandro Scarlatti (Opera Barga).

As director of the *Tuscan Musical Treasures* Project he has worked with the Musicology Department of the University of Cremona, the University of Pisa and the Scuola Normale Superiore, and the Italian Musicologist Society.

He is one of the author of *Il flauto in Italia* [The flute in Italy], Istituto Poligrafico dello Stato, 2005, he has given courses and seminars at the New York University, at the CNR of Angers, and in some Italian Conservatories and Musical Institutes. He is professor of chamber music at the Conservatory Rossini of Pesaro.

Carlo Ipata plays a flute made by Giovanni Tardino, after Charles Bizet (Paris, c1730)