

Friday, February 7, 2014, 8pm

First Congregational Church

Venice Baroque Orchestra

with

Philippe Jaroussky, *countertenor*

PROGRAM

A Legendary Battle:

Farinelli & Porpora vs. Carestini & Handel

Nicola Porpora (1686–1768) Overture to *Germanico in Germania* (1731–1732)

Porpora “Mira in cielo,” from *Arianna e Teseo* (1727)
“Si pietoso il tuo labbro ragiona,” from
Semiramide Riconosciuta (1729)

George Frideric Handel (1685–1759) Concerto Grosso in A minor, Op. 6, No. 4 (1739)
Larghetto affettuoso
Allegro
Largo e piano
Allegro

Handel “Mi lusinga il dolce affetto,” from *Alcina* (1735)
“Sta nell’Ircana pietrosa tana,” from *Alcina*

INTERMISSION

Handel “Agitato da fiere tempeste,” from *Oreste* (1734)
“Scherza infida,” from *Ariodante* (1734– 1735)

Handel Concerto Grosso in G major, Op. 6, No. 1 (1739)
A tempo giusto
Allegro
Adagio
Allegro
Allegro

Porpora “Alto Giove,” from *Polifemo* (1735)
“Nell’ attendere il mio bene,” from *Polifemo*

*This performance is made possible, in part, by Patron Sponsor Françoise Stone.
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OPERA IN THE OLD DAYS could be a cutthroat business. Opera was invented as a private entertainment for an aristocratic audience around 1600 in Florence to recreate the then-supposed experience of ancient Greek theater. It spread quickly to other courts and noble houses in Italy during the following years, and in 1637 it became a public commodity with the opening of the Teatro di San Cassiano in Venice. Ten other opera houses opened in Venice before the end of the 17th century, all trying to turn a profit with increasingly spectacular productions of a remarkable stream of new works, well over 350 of them in Venice alone by ambitious composers and librettists competing for attention and income.

Opera flourished across Italy during the late 17th century, but nowhere more brilliantly than in Naples after Alessandro Scarlatti settled there in 1683 to become director of the Teatro San Bartolomeo. Scarlatti composed some 40 operas in Naples, and their lyricism, theatricality, and cogent form, largely based on a succession of “da capo” arias (literally “the head,” indicating a return, customarily decorated by the singer, of the opening section following a contrasting central episode: A–B–A’), spread their popularity to music centers throughout Europe. The stars of these shows were the “castrati,” male singers who were castrated before puberty and whose voice retained the high range and purity of a boy soprano but who brought to it the strength, training, virtuosity, and musical maturity of an adult male. The practice for musical purposes, largely confined to Italy, originated in the mid-15th century to supply high voices for church choirs, in which females were forbidden to participate, but the castrati found their most lucrative performance opportunities in the burgeoning medium of opera 100 years later.

Opera producers competed ferociously for the services of the leading castrati, and one of the most entertaining such episodes in the history of opera unfolded in London between 1733 and 1736. Since 1719, George Frideric Handel, German-born, Italian-trained, and the leading opera composer in London since the première of his *Rinaldo* in 1711, had been successfully running the Royal Academy of Music, largely

supported by a corporation of aristocrats headed by King George II and Queen Charlotte, for whom he had produced some of his greatest masterpieces—*Julius Caesar*, *Tamerlano*, *Rodelinda*—at the King’s Theatre in the Haymarket, which he leased from its owner, John Heidegger. Such was the popularity of Italian opera in London during those years that in 1733, a rival company, the Opera of the Nobility, was established. This upstart operation (founded in a fit of youthful pique by Frederick, the Prince of Wales, to defy his royal parents) outbid Handel for the use of Heidegger’s theater, and the Academy moved to John Rich’s new Theatre Royal in Covent Garden, where Handel’s operas would alternate with the owner’s plays (and still continue to receive patronage from the King and Queen).

The Opera of the Nobility hired the illustrious Neapolitan Nicola Porpora as its house composer and the five operas he wrote in London provided Handel with serious competition not only for their musical and theatrical qualities but also for their casting, which climaxed when the great castrato (and student of Porpora) Farinelli made his début in the city in *Polifemo* in February 1735. “Farinelli was a revelation to me,” confessed Paolo Rolli, the opera’s librettist, “for I realized that till I had heard him I had only heard a small part of what human song can achieve where I now conceive that I have heard all there is to hear.” Handel countered with Giovanni Carestini, who appeared in five of his operas during that time, including *Alcina* and *Ariodante*. According to the celebrated German opera composer Johann Adolf Hasse, “He who has not heard Carestini is not acquainted with the most perfect style of singing.”

The fashion in London for opera in a language few locals could understand had been waning ever since the riotous success of the satirical *Beggar’s Opera* that Gay and Pepusch had unveiled in 1728, and the Handel–Porpora rivalry ended in, at best, a draw—Porpora fled back to the Continent in 1736, both companies collapsed the following year, and Handel was completely out of business as an opera composer by 1740. Handel did well in his second career, however, during which

he created *Messiah*, *Israel in Egypt*, *Judas Maccabeus*, and the two dozen other English-language oratorios that have made him a continuing musical force from his day to ours.

Nicola Porpora (1686–1768)
Overture to *Germanico in Germania*

Composed in 1731–1732. Premiered in February 1732 at the Teatro Capranica in Rome.

Nicola Porpora has today been largely relegated to the fringes of operatic history, but in his day he was considered a worthy rival of George Frideric Handel, the early-18th-century's most celebrated composer. Porpora was born into the family of a Neapolitan bookseller in 1686, studied on scholarship for a decade at the city's Conservatorio dei Poveri di Gesù Cristo, and debuted as an opera composer with *Agrippina* at the Royal Palace in Naples in 1708. The premiere of his *Flavio Anicio Olibrio* three years later led to appointments as *maestro di cappella* to Prince Philipp of Hesse-Darmstadt, the general of the Austrian army in Naples, and to the faculties of the Conservatorio di San Onofrio and Conservatorio di San Maria di Loreto, where he established his reputation as one of the era's foremost teachers of composition and singing. Porpora's career flourished during the 1720s, when he produced operas and serenatas for public and court performance and helped promote the careers of his most gifted students, notably the singers Carlo Broschi (who became music history's most famous castrato as Farinelli), Gaetano Majorano (pseudonym: Caffarelli), and Giovanni Carestini. Porpora expanded his career to Rome in 1721 with *Eumene* and to Venice four years later (*Siface*), where he joined the faculty of the Ospitale degli Incurabili. In 1733, he went to London to serve as the resident composer for the Opera of the Nobility, a company newly established by Frederick, the Prince of Wales, to compete with Handel's Royal Academy of Music. Porpora took along Farinelli and other of his star pupils and composed five operas, an oratorio, and a serenata, but he could not establish superiority over Handel. After two-and-a-half years in England, Porpora returned to the Continent

and worked as composer and teacher in prominent positions in Venice, Dresden, Rome, and Vienna (where the young Joseph Haydn was his pupil, valet, and accompanist), until financial reverses resulting from the Seven Years' War and the evolution of musical taste away from his dated Baroque idiom led him to return home to Naples in 1759. He taught again at the Conservatorio di San Maria di Loreto and the Conservatorio di San Onofrio, and filled a commission from the Teatro San Carlo (*Il Trionfo di Camilla*), but the opera was a failure and he resigned his teaching posts in 1761. His last years were spent in poverty. "Porpora kept so miserable a table," reported his student Domenico Corri, "that he was frequently driven out of the house by hunger to seek a dinner elsewhere." The musicians of Naples arranged and performed gratis at his funeral following his death on March 3, 1768.

Germanico in Germania ("Germanicus in Germany"), premiered at the Teatro Capranica in Rome in February 1732, concerns the exploits of the Roman general Nero Claudius Drusus, who received the title Germanicus for his and his father's military victories north of the Alps. The overture follows the typical form for 18th-century Italian operas: a vigorous opening *Allegro*, a slow-tempo passage (this one for horns in the style of a *Minuetto*), and a spirited finale for the full ensemble.

Porpora
"Mira in cielo," from *Arianna e Teseo*

Composed in 1727. Premiered on October 1, 1727, at the Teatro San Giovanni Grisostomo in Venice.

Arianna e Teseo ("Ariadne and Theseus"), composed in 1727 for the Teatro San Giovanni Grisostomo in Venice, concerns the mythical tale of Ariadne, daughter of King Minos of Crete and keeper of the labyrinth where the dreaded Minotaur is confined, and her love for the Athenian prince Theseus, whom she helps to overcome the monster. Theseus addresses his bravura aria *Mira in cielo, a Giove impera* ("Look up to heaven, he gives orders to Jove") to Eros, the god of love.

Porpora**“Si pietoso il tuo labbro ragiona,” from
*Semiramide Riconosciuta***

Composed in 1729. Premiered on December 26, 1729, at the Teatro San Giovanni Grisostomo in Venice.

Semiramide Riconosciuta (“Semiramis Recognized”), composed for the Carnival season of 1729 at the Teatro San Giovanni Grisostomo in Venice, sets a libretto by Metastasio about Queen Semiramis, who successfully ruled Assyria in disguise for over forty years following the death of her husband. The lovely aria *Si pietoso il tuo labbro ragiona* (“Since you speak so sympathetically”) is sung by Merteo, brother of Semiramis (a role created by Farinelli), of his hope to be chosen from among three suitors of the Bactrian princess Tamiri as her husband.

George Frideric Handel (1685–1759)
Concerto Grosso in A minor, Op. 6, No. 4

Composed in 1739.

Between 1738 and 1740, when Handel was beginning to commit his attention fully to oratorio, he produced a series of splendid concertos that could be used either as intermission features or for independent performance. The Organ Concertos, Op. 4 (1738) and Op. 7 (1740), were intended specifically for his own performance between the parts of his oratorios. The Concerti Grossi, Op. 6, of September–October 1739 could serve a similar function (they did so during Handel’s oratorio series later that season) or they could be played by anyone who acquired the music. Handel, in fact, made the Op. 6 Concerti Grossi available for general purchase by subscription, the only of his instrumental compositions to be so published. The works became popular so quickly that Walsh, Handel’s publisher, reported the following April, “[They] are now played in most public places with the greatest applause.”

Handel wrote the twelve Concertos of his Op. 6 with astonishing speed—September 29 to October 30, 1739—most of them apparently completed in a single day. These wondrous pieces, coming some 20 years after Bach’s *Brandenburg Concertos*, the only other orchestral music from the Baroque era of comparable stature, were old-fashioned for their day. They used the *concerto grosso* form—utilizing a small group of soloists rather than an individual player—that had been developed in Italy during the last half of the 17th century and perfected by Arcangelo Corelli with his *Concerti Grossi*, Op. 6, published in Rome in 1714. Handel’s entourage of soloists comprises two violins and a cello which compete/collaborate (the term “concerto” means both simultaneously) with a string orchestra bolstered by harpsichord. The movements, four to six in number, generally alternate in tempo between slow and fast, with some imitative writing spicing the quick sections. Handel’s strength, however, was melody, and these Concertos are less densely packed with complex counterpoint than are the *Brandenburgs*. In expression, though, they are in no way inferior to Bach’s masterpieces because of Handel’s unflinching thematic invention, sense of tonal balance, harmonic ingenuity, and invigorating rhythms. Of the Op. 6 Concerti Grossi, Percy M. Young wrote, “In these works it is tempting to see the peaks of Handel’s creative genius. Elsewhere the flame of inspiration may leap momentarily higher, but nowhere else has the consistency of imaginative thought so triumphal a progress.”

The Concerto No. 4 in A minor opens with a *Larghetto* based on a motive carved from the sighing, melodic falls that had connoted great sadness in music since the age of the Renaissance. The *Allegro* is a stern and sturdy fugue that allows considerable interplay between the solo violins and cello and the larger ensemble. The third movement, built above a gently swaying bass line in constant motion, is reminiscent of a touching operatic lament. A quick-moving but rather solemn *Allegro* closes the Concerto.

Handel**“Mi lusinga il dolce affetto” and “Sta nell’
Ircana pietrosa tana,” from *Alcina***

Composed in 1735. Premiered on April 16, 1735, in London.

The sorceress Alcina has detained the knight Ruggiero on her enchanted island to attempt bewitching him into becoming the next of her countless lovers, whom she turns into streams, rocks, trees, and beasts when finished with them. However, Bradamante, Ruggiero’s fiancée, appears with her tutor, Melisso, who breaks Alcina’s spell. Ruggiero sings the lilting aria *Mi lusinga il dolce affetto* (“Sweet passion tempts me”) when he again recognizes his love for Bradamante. In the virtuosic Act III aria *Sta nell’Ircana pietrosa tana* (“In her stony Caspian lair”), Ruggiero plans their escape from Alcina’s island.

Handel**“Agitato da fiere tempeste,” from *Oreste***

Composed in 1734. Premiered on December 18, 1734, at Covent Garden in London.

Oreste, created for the Covent Garden season of 1734, is one of three pasticcio operas that Handel assembled from repurposed numbers from his earlier operas and cantatas. The story tells of Iphigenia, daughter of Agamemnon and Klytemnestra, who narrowly escaped being sacrificed in order to gain a favorable wind for the Greek invasion of Troy and made her way to Tauris, where she becomes a priestess of the Scythians. Ignorant of the events at her home in Greece, she is frightened by visions of her father being murdered by Klytemnestra, who is, in turn, killed by her own son. The bloodthirsty Scythian King, Thoas, too, is fearful, having received omens that his life is in danger, and he orders Iphigenia to sacrifice any stranger who arrives in his lands. One such is Orestes—the unrecognized brother of Iphigenia and the murderer of Klytemnestra—who sings of his difficult journey in the aria *Agitato da fiere tempeste* (“Shaken by ferocious storms,” originally composed for *Riccardo I, Re d’Inghilterra*

[“Richard I, King of England”] of 1727). Thoas is eventually overthrown, brother and sister are reconciled, and peace is restored to Tauris.

Handel**“Scherza infida,” from *Ariodante***

Composed in 1734–1735. Premiered on February 8, 1735, at Covent Garden in London.

Ariodante opens with Ginevra, Princess of Scotland, telling Dalinda, her lady-in-waiting, of her love for Prince Ariodante, whom the King intends to make his successor. Polinesso, the Duke of Albany, bursts in and makes amorous advances to Ginevra for the surreptitious purpose of gaining the throne for himself. Ariodante sings the aria *Scherza infida* in Act II after he has witnessed what he believes to be the faithlessness of Ginevra.

Handel**Concerto Grosso in G major, Op. 6, No. 1**

Composed in 1739.

Handel’s Concerto No. 1 in G major opens with a majestic processional that is, by turns, pompous and tender. It leads to a jolly *Allegro* full of bounding, high spirits. The third movement, in slow tempo, brings a touching pathos at the central point of this Concerto that balances the exuberance of the outer sections. A fugal movement and a whirling dance in 6/8 meter bring this robust work to a close.

Porpora**“Alto Giove” and “Nell’attendere il mio bene,” from *Polifemo***

Composed in 1735. Premiered on February 1, 1735, at King’s Theatre in the Haymarket, London.

Porpora opened his second London season with *Polifemo* (“Polyphemus”), which was premiered at the King’s Theatre on February 1, 1735, and highlighted by Farinelli’s début in the city. The opera was based on the ancient tale of the one-eyed giant who imprisoned

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Odysseus and his men on their journey home from the Trojan War and devoured them one at a time until he was blinded by the survivors when he was drunk. The myth also tells how the sea-nymph Galatea, who is lusted after by Polyphemus, loves the shepherd Acis (portrayed by Farinelli), and how he is killed by the giant out of jealousy but restored to life in the form of an eternal river by Galatea. The

two arias from *Polifemo* on this concert attest to the range of Farinelli's vocal gifts—in *Alto Giove*, Acis sings movingly of his gratitude to "Mighty Jove" and of his longing for his beloved; the heroic *Nell' attendere il mio bene* ("While I await my beloved") expresses his anticipation at the thought of being reunited with Galatea.

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VENICE BAROQUE ORCHESTRA

FIRST VIOLIN

Gianpiero Zanocco
Mauro Spinazzè
Giacomo Catana
Anna Fusek

SECOND VIOLIN

Giorgio Baldan
Francesco Lovato
David Mazzacan
Giuseppe Cabrio

VIOLA

Alessandra Di Vincenzo
Meri Skejic

VIOLONCELLO

Daniele Bovo
Giordano Pegoraro

VIOLONE

Alessandro Pivelli

LUTE

Ivano Zanenghi

OBOE

Shai Kribus
Michele Favaro

BASSOON

Gabriele Gombi

HORNS

Alessandro Denabian
Andrew Hale

HARPSICHORD

Lorenzo Feder

Nicola Porpora
Mira in cielo

Mira in cielo, a Giove impera,
 vedi in mar, comanda all'onde,
 turba il cielo, il mar confonde,
 Pluto cede, e Stige near
 pur paventa il suo poter.

È fanciullo, e tutto assale,
 cieco impiaga, e tutti atterra;
 scherza, alletta, e poi fa Guerra
 colla face, collo strale,
 ed è legge il suo voler.

Porpora
Si pietoso il tuo labbro ragiona

Si pietoso il tuo labbro ragiona
 che quest' alma non teme che finga;
 s' abbandona alla dolce lusinga
 e contenti sognando si v`a.

Care pene, felici martiri,
 se mostrasse l ingrata Tamiri
 qualche parte di questa piet`a.

George Frideric Handel
Mi lusinga il dolce affetto

Mi lusinga il dolce affetto
 con l'aspetto del mio bene.
 pur chi sa? Temer conviene
 che m'inganni amando ancor.

Ma se quella fosse mai
 che adorai e l'abbandono,
 infedele, ingrato io sono,
 son crudele e traditor.

Handel
Sta nell'Ircana pietrosa tana

Sta nell'Ircana pietrosa tana
 tigre sdegnosa, e incerta pende,
 se parte, o attende il cacciator.

Dal teso strale guardar si vuole;
 ma poi la prole lascia in periglio.
 Freme e l'assale desio di sangue,
 piet`a del figlio; poi vince amor.

Look up to heaven

Look up to heaven, he gives orders to Jove,
 consider the sea, he commands the waves,
 he shakes the heavens, agitates the sea,
 Pluto yields and even the black Styx
 fears his power.

Although he is a child, he orders everything,
 he blindly wounds and brings down everyone;
 he jokes and entices, then makes war
 with his torch and his arrows,
 and his will imposes his laws.

Since you speak so sympathetically

Since you speak so sympathetically,
 my heart fears no deception;
 it abandons itself to sweet blandishment
 and continues happily dreaming.

Dear pains, happy torments,
 if only the ungrateful Tamiri would show
 some part of this pity.

Sweet passion tempts me

Sweet passion tempts me
 at the appearance of my beloved.
 But who knows? I fear that
 by loving once more, I deceive myself.

But if it ever should come to pass
 that I adore and yet abandon her,
 unfaithful, ungrateful am I,
 I am cruel and a traitor.

In her stony Caspian lair

In her stony Caspian lair
 the fierce tiger stands, unsure
 whether to flee, or await the hunter.

She wants to defend herself from his arrow,
 but that would leave her offspring in danger.
 She trembles, and struggles between her taste for blood
 and her duty to her young; then love prevails.

Handel

Agitato da fiere tempeste

Agitato da fiere tempeste,
se il nocchiero rivede sua stella
tutto lieto e sicuro se n'va.

Io ancor spero tra l'ire funeste
dar la calma a quest'alma rubella,
che placata, poi lieta sarà.

Handel

Scherza infida

Scherza infida in grembo al drudo.
Io tradito a morte in braccio
per tua colpa ora men vo.

Ma a spezzar l'indegno laccio,
ombra mesta, e spirito ignudo,
per tua pena io tornerò.

Scherza infida...

Porpora

Alto Giove

Alto Giove, è tua grazia, è tuo vanto
il gran dono di vita immortale
che il tuo cenno sovrano mi fa.

Ma il rendermi poi quella
già sospirata tanto
diva amorosa e bella
è un dono senza uguale, come la tua beltà.

Porpora

Nell' attendere il mio bene

Nell' attendere il mio bene
mille gioie intorno all' alma,
sul momento ch' ella viene,
la speranza porterà.

Rammentarti sol vogl'io
che il mio cor, se torni o parti,
teco va, bell' idol mio,
e con te ritornerà.

Shaken by ferocious storms

Shaken by ferocious storms,
if the sailor sees his star again,
he sails on happy and safe.

I hope, even amidst deadly wrath,
to calm this rebellious heart,
which, appeased, shall then be happy.

Sport, faithless one

Sport, faithless one, in your lover's embrace.
Because of your betrayal I now go forth
into the arms of death.

But to break this vile bond
I will return to haunt you
as a gloomy shade, a mere wraith.

Sport, faithless one...

Mighty Jove

Mighty Jove, the great gift of immortal life
that your sovereign command granted me
is your blessing and your glory.

But to give me
that beautiful, loving goddess
I so sighed for
is a gift beyond compare, as is your magnificence.

While I await my beloved

While I await my beloved,
hope promises
a thousand joys for my soul
at the moment of her arrival.

Only remember this:
that whether you leave or return
my heart goes with you, fair treasure,
and comes back with you.



Founded in 1997 by Baroque scholar and harpsichordist Andrea Marcon, the **Venice Baroque Orchestra (VBO)** is recognized as one of the premier ensembles devoted to period-instrument performance. The Orchestra has received wide critical acclaim for its concert and opera performances throughout North America, Europe, South America, Japan, and Korea.

Highlights of the current season include extensive tours of Europe, the United States, and Asia with countertenor Philippe Jaroussky; concerts with contralto Marie-Nicole Lemieux in France and Belgium, performances with cellist Gautier Capuçon, including at Vienna's Musikverein; and tours with recorder player Maurice Steger this winter and violinist Giuliano Carmignola next summer.

The past two seasons have included a nine-city U.S. tour of the Orchestra's Baroque concertos program featuring internal soloists; the season-opening concert of Sala Santa Cecilia in Rome's Auditorium Parco della Musica; Vivaldi's *Stabat Mater* and *Gloria* at the Brugge Concertgebouw; concerts in Lisbon and France with soprano Patricia Petibon; performances of Metastasio's *L'Olimpiade* in

London, Dijon, Brussels, Paris, Athens, and Siena; performances with Mr. Carmignola at the Enescu, Gstaad, and Dubrovnik festivals; with recorder player Anna Fusek in the Czech Republic; and in Italy and Russia with mezzo-soprano Romina Basso.

In 2010, the VBO premiered Philip Glass's violin concerto, *The American Four Seasons*, with violinist Robert McDuffie in a 28-city tour of the United States. Additional highlights that season included a tour of Japan and Korea with Mr. Carmignola; concerts in Europe with soprano Patricia Petibon, Mr. Capuçon and Ms. Basso; Vivaldi's *La senna festeggiante* at Amsterdam's Concertgebouw; Pergolesi's *Stabat Mater* at Théâtre des Champs-Élysées with soprano Veronica Cangemi and contralto Sara Mingardo; Monteverdi's *Vespers* in Leipzig; and a tour of festivals in Austria, Germany, and Switzerland featuring mezzo-soprano Magdalena Kožená.

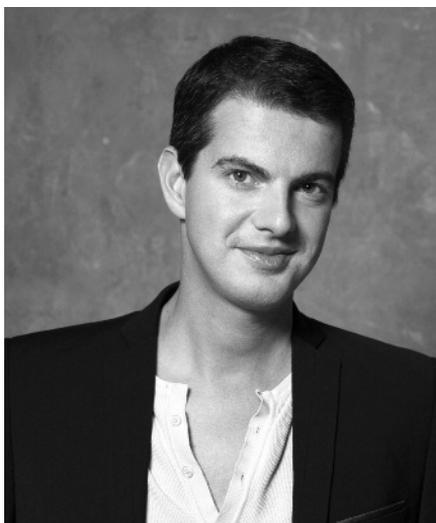
Committed to the rediscovery of 17th- and 18th-century masterpieces, the VBO under Mr. Marcon's leadership has given the modern-day premières of Francesco Cavalli's *L'Orione*, Vivaldi's *Atenaide*, *Andromeda liberata*, Benedetto Marcello's *La morte d'Adone*

and *Il trionfo della poesia e della musica*, and Boccherini's *La Clementina*. With Teatro La Fenice in Venice, the Orchestra has staged Cimarosa's *L'Olimpiade*, Handel's *Siroe*, and Galuppi's *L'Olimpiade*, and reprised *Siroe* at the Brooklyn Academy of Music in New York in its first full staging in the United States.

The Orchestra's newest recording, of Porpora arias, featuring Philippe Jaroussky with special guest Cecilia Bartoli, was released by Erato in autumn 2013. Their 2012 release on Naïve, a pasticcio of Metastasio's *L'Olimpiade*, featuring the recording premières of many 18th-century opera arias, was awarded the Choc du Monde de la Musique. The VBO has an extensive discography with Sony and Deutsche Grammophon. Their world-première recording of *Andromeda liberata* for DG was followed by violin concertos with Mr. Carmignola; Vivaldi sinfonias and concertos for strings; Vivaldi motets and arias with soprano Simone Kermes; two discs with Ms. Kožená—Handel arias and Vivaldi arias; Vivaldi violin concertos with Viktoria Mullova and Mr. Carmignola; and Italian arias with Ms. Petibon. The Orchestra's earlier discography on Sony with Mr. Carmignola includes *The Four Seasons*, previously unrecorded Vivaldi concertos, and a collection of Bach arias featuring Angelika Kirchschrager. The Orchestra has been honored with the Diapason d'Or, Choc du Monde de la Musique, Echo Award, and Edison Award.

In addition to frequent radio broadcast of their concerts, the Orchestra has been seen worldwide through several television specials, including films by the BBC, ARTE, NTR (Netherlands), and NHK. They have been the subject of three recent video recordings, in Romania, Croatia, and Lisbon. Their performances were also featured on Swiss TV in the documentary film by Richard Dindo, *Vivaldi in Venice*.

The Venice Baroque Orchestra is supported by Fondazione Cassamarca in Treviso.



The countertenor **Philippe Jaroussky**—just over 30 years old—has already established himself as one of the major singers in the international musical world, as confirmed by the French Victoires de la Musique, broadcast live on National TV (Revelation Artiste Lyrique 2004, Artiste Lyrique de l'Année 2007 and 2010, CD of the Year 2009), and the Echo Klassik Awards in Germany in 2008.

His technique allows him the most audacious nuances and impressive pyrotechnics. Mr. Jaroussky has an extremely large repertoire in the Baroque area, from the refinements of the Italian Seicento with Monteverdi, Sances, and Rossi to the staggering brilliance of Handel and Vivaldi's music—the latter being the composer he has sung most these last few years. Mr. Jaroussky has lately decided to explore very different repertoire, both contemporary and modern, with the pianist Jérôme Ducros. They are performing *mélodies* composed by Marc-André Dalbavie from the poems of Louise Labbé, as well as French *mélodies* from the late 19th and early 20th centuries, in many countries, including the United Kingdom, Germany, and the United States.

Mr. Jaroussky has worked with the best Baroque orchestras, such as Ensemble Matheus, Les Arts Florissants, Les Musiciens du Louvre, Le Concert d'Astrée, L'Arpeggiata,

Le Cercle de l'Harmonie, and Europa Galante with conductors like William Christie, Jean-Christophe Spinosi, Marc Minkowski, René Jacobs, Christina Pluhar, Jérémie Rhorer, Emmanuelle Haïm, Jean-Claude Malgoire, and Fabio Biondi. In 2002, he founded l'Ensemble Artaserse, which performs music all over Europe.

Mr. Jaroussky has been praised in all of the most prestigious concert halls and theaters in France—Théâtre des Champs-Élysées, Théâtre du Châtelet, Salle Pleyel, Salle Gaveau, Opéra de Lyon, Opéra de Montpellier, Opéra de Nancy, Arsenal de Metz, Théâtre de Caen—and abroad—the Barbican and Southbank centers in London, Palais des Beaux Arts in Brussels, Grand Théâtre du Luxembourg, Konzerthaus in Vienna, Staatsoper and Philharmonie in Berlin, Teatro Real in Madrid, and Carnegie Hall and Lincoln Center in New York. He recently joined Cecilia Bartoli in Salzburg as Sesto for stage performances of Handel's *Giulio Cesare*.

This season, after a nine-month sabbatical, Mr. Jaroussky has returned to the international stage in the Farinelli tour with the Venice Baroque Orchestra, performing at the Théâtre des Champs-Élysées, Ambronay Festival, Svetlanov Hall of Moscow, Berlin Philharmonie, Dortmund, Alte Oper of Frankfurt, Liederhalle of Stuttgart, Prinzregententheater of Munich, Luxemburg Philharmonie, Brussels Bozar, Madrid's Auditorio Nacional de Música, and Teatro de Liceu of Barcelona, as well as in Asia and the United States.

Among his others projects in the 2013–2014 season, Mr. Jaroussky performs for the first time with ensemble Orfeo 55, conducted by Nathalie Stutzmann. He also joins I Barocchisti and Diego Fasolis for a tour of Pergolesi's *Stabat Mater* with soprano Julia Lezhneva.

Mr. Jaroussky records exclusively for Virgin Classics and has received many awards for his recordings on the label. For *Heroes*, a disc of Vivaldi opera arias, he received a gold disc in 2007, and it has received a Diapason d'Or, a "10" from Classica-Répertoire, the Choc du Monde de la Musique, the Timbre de Platine from Opera International, and a Gramophone Award. His CD *Tribute to Carestini* (with Le Concert d'Astrée and Ms. Haïm) was CD of the year at the Victoires de la Musique in 2008 and at the Midem Classical Awards in 2009.

In 2009, the CD *Teatro d'Amore*, featuring music of Monteverdi with L'Arpeggiata and Ms. Pluhar, became an immediate bestseller. A few months later, his surprising CD *Opium* (French *mélodies*) proved an international success.

His recording *La Dolce Fiamma* is dedicated to forgotten castrato arias by Johann Christian Bach with Le Cercle de l'Harmonie and Jérémie Rhorer. He is also on Arpeggiata's latest release, *Via Crucis. Tribute to Carestini* and *La Dolce Fiamma* have both gone gold.

In 2010, Mr. Jaroussky was awarded his fourth Victoire de la Musique, as singer of the year. His recent CD is dedicated to Farinelli and Porpora and was released in September 2013.