



Friday 5th July 2024 at 20:00

Adèle Charvet, mezzosoprano

Le Consort

VIOLINS: *Théotime Langlois de Swarte, Sophie de Bardonnèche, Yaoré Talibert, Roxana Rastegar, Eurydice Vernay*
VIOLA: *Géraldine Roux* --- **CELLO:** *Hanna Salzenstein, Arthur Cambreling* --- **DOUBLE BASS:** *Michele Zeoli* ---
HARPSICHORD: *Nora Dargazani*



Antonio VIVALDI (1678 - 1741)
Sinfonia (L'olimpiade, 1734), 7'

Michelangelo GASPARINI (1670 - 1732)
Il mio crudele amor (Rodomonte sdegnato,
1714), 3'

Antonio VIVALDI (1678 - 1741)
Siam Navi (L'olimpiade, 1734), 7'

Giovanni Alberto RISTORI (1692-1755)
Nell'onda chiara (Ariana, 1736), 3'

Fortunato CHELLERI (1690-1757)
Astri aversi (Amalasunta, 1719), 4'

Antonio VIVALDI (1678 - 1741)
Concerto madrigalesco RV19 (1720), 4'

Fortunato CHELLERI (1690-1757)
La Navicella (Amalasunta, 1719), 5'

Antonio VIVALDI (1678 - 1741)
- Quella bianca (L'incoronazione de Dario,
1717), 1'

--- intermission ---

Antonio VIVALDI (1678 - 1741)
Gelido in ogni vena (Farnace RV 711, 1727),
10'

Concerto en do RV 109 (1720-1724)
I. Allegro - II. Adagio - III. Allegro molto

Giovanni Alberto RISTORI (1692-1755)
Con favella di pianti (Cleonice, 1718), 4"

Antonio VIVALDI (1678 - 1741)
Sovvente il sole (Andromeda Liberata, 1726),
10'

Alma oppressa (La Fida ninfa, 1732 Verona),
6'

10:30 Kristoffer Hyldig, piano (Poul Ruders 75 anniversary)
15:30 Reumert/Elten Percussion Duo
20:00 Adèle Charvet and Le Consort



Vivaldi, Venice and Teatro Sant'Angelo

In 1637, the public in Venice could buy tickets to an opera performance for the first time. From then on, opera was no longer the preserve of the nobility. Musical theatre had become a popular genre. At least in Venice.

In 1677, the Teatro Sant'Angelo opened in the city's central piazza. It quickly became the main stage for opera in a city where the entertainment industry flourished to the extent that artists, composers, musicians, singers and librettists lived like superstars. Despite fierce competition and scarce resources, Teatro Sant'Angelo was a melting pot of creativity. Stage effects were a top priority and both libretti and music were adjusted from day to day. In an effort to constantly excite, dancers, magicians, animals, comedians, virtuosos, acrobats, sword swallowers, drummers etc. were hired and fired on a daily basis. Whether it was failure or triumph, something spectacular always happened in the theatre.

In 1714, **Antonio Vivaldi (1678-1741)** became the artistic director of Teatro Sant'Angelo. Vivaldi experienced tremendous ups and downs. When his newly written operas were successful, they played 50-60 nights in a row. When they were failures, they were cancelled after a single performance. Vivaldi mass-produced new operas. About 50 have been preserved for posterity. A similar number have probably been lost.

In 1717, the opera *L'incoronazione de Dario* (Dario's Coronation) was a success. A decade later, it was trumped by *Il Farnace*. It's about King Farnakes of Pontus, who has been defeated by the Romans. He orders his wife to kill herself and their son to avoid capture. In the aria *Gelido in ogni vena*, Farnakes prepares his own suicide. The music is tremblingly cold with descending scales that emphasise Farnakes' desperation.

Less fateful is the aria *Sovvente il sole*, which emphasises the need for shade in order to appreciate light. It comes from the serenade *Andromeda Liberata*, which Vivaldi composed with a number of fellow composers in connection with a visit from Pope Benedict XII in 1726. The

serenade retells the myth of Perseus' liberation of Andromeda. But more importantly, the aria's violin solo was the last that Vivaldi himself played on stage. From then on, he dedicated himself to composing.

In the 1730s, fashion changed radically. The Neapolitan style entered Venetian theatres with a more energetic tonal language. Vivaldi experienced this when he briefly left Venice in 1732. In Verona, he composed the opera about the nymph's fidelity, *La Fida Ninfa*, with the virtuoso colouratura aria *Alma Oppressa*. We find the same style in the *Sinfonia* and aria *Siam Navi* from the opera *L'Olimpiade* from 1734. A love story set during the ancient Olympic Games, where the winner receives a beautiful woman as a prize.

Vivaldi also had a great influence on young composers whom he invited to the Teatro Sant'Angelo. These included Fortunato Chelleri (1690-1757), Giovanni Alberto Ristori (1692-1755) and Michelangelo Gasparini (1670-1732). **Gasparini's** style is inspired by Italian folk song and Venetian gondolier song. This is expressed in the meditative rocking aria *Il mio crudele amo* from 1714.

The music of **Chelleri** and **Ristori** is more reminiscent of Vivaldi. Both protégés are examples of how opera spread from Venice to the rest of Europe. Ristori stayed at the Teatro Sant'Angelo for two years before travelling to Dresden and introducing Italian opera buffa to Germany. Later he travelled to Saint Petersburg, where Ristori founded an Italian opera company with musicians from Venice. Both the operas *Cleonice* (1718) and *Ariana* (1736) were composed in Dresden.

Chelleri's opera *Amalsunta* was composed directly for the Teatro Sant'Angelo in Venice in 1718, where it received great success for its battle scenes, chorus, ballet scenes and comic intermezzi. This success made Chelleri in demand in Northern Europe, and in 1722 he travelled to Würzburg, then to Stockholm before becoming court composer in Kassel until 1757.

Mathias Hammer

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Le Consort and Adèle Charvet

Our ensemble, formed in Paris in 2015, is dedicated to baroque music, and more specifically to the genre of the trio sonata. Since our beginnings, this is a repertoire that we have worked intensively on, played and recorded, and which we perform with enthusiasm, sincerity and modernity. The quintessence of chamber music in the Baroque period, we strive to bring a personal, dynamic and colourful interpretation to this genre. Consisting of two violins, a cello and a harpsichord, Le Consort has already developed numerous projects and collaborations and is considered "one of the major players on the French Baroque scene" (Diapason, October 2019).

In June 2017, we won the First Prize and the Audience Prize at the Concours International du Val de Loire, presided over by William Christie. Since then, we have performed in a great many halls in France and Europe. The Consort is in residence at the Fondation Royaumont, the Banque de France and the Fondation Singer-Polignac.

Our repertoire includes works by composers such as Corelli, Vivaldi, Couperin and Purcell, as well as unknown composers whom we strive to rediscover and promote. Bringing these unpublished composers back into the limelight is one of the artistic signatures of our ensemble. Jean-François Dandrieu, Louis-Antoine Lefevre and Giovanni Battista Reali are three composers we have recorded for the first time (on the albums Opus 1, Venez chère ombre and Specchio Veneziano respectively). For our next projects, we already have a few ideas: Nicola Matteis Junior, Ravenscroft, Exaudet, Lamolinari, Gentili... all composers to whom we will devote ourselves in the coming years.

The growth of our solo careers has led Le Consort to develop and flourish in larger forms, for violin concerto or opera projects. Drawing on our extensive experience of chamber music, this change of line-up is very fluid: our chamber music reflexes permeate the rest of the orchestra, and the cohesion that we have always enjoyed as a four-piece ensemble extends to the whole ensemble.

www.leconsort.com/

Adèle Charvet, mezzosopran

In just a few years, Adèle Charvet has established herself as one of the most talented French mezzos of her generation.

She made her operatic debut as Mercedes in Bizet's Carmen at the Royal Opera House. From then on, her career took off: her voice is described as velvety, dense and vibrantly sensitive. She cultivates her singularity by eagerly embracing all repertoires, from early to contemporary music, and adapting to all forms: voice/piano recitals, chamber music, opera, orchestral concerts, with renowned ensembles and conductors such as Marc Minkowski, Raphaël Pichon, François-Xavier Roth, John Eliot Gardiner, Lahav Shani, Vincent Dumestre, Julien Chauvin.

Since 2015, she has formed a duo with pianist Florian Caroubi born of their shared passion for music and poetry, with whom she won the Melodie prize at the Nadia and Lili Boulanger International Competition, then the grand prize at the IVC Competition in 's-Hertogenbosch as well as four special prizes.

She takes part in the Académie du Verbier Festival, where she wins the Prix Yves Paternot, honoring the most promising musician of the Académie.

In 2019, she recorded her first album « Long Time Ago » with pianist Susan Manoff, a program of American music and English melodies for Alpha Classics, for whom she is recording exclusively. Since then, her eclecticism has been reflected in the richness of her repertoire, exploring all forms and periods, from chamber music to opera. Her latest recording, « Teatro Sant'Angelo », which includes world premiere recordings of arias by Vivaldi, Chelleri, Ristori, recorded with the french ensemble Le Consort, was awarded the Diamant d'Opéra Magazine, TTTT Télérama, ***** BBC Music Magazine.

Upcoming projects include Carmen (title role) at the Opéra royal de Versailles, Le Nozze di Figaro (Cherubino) at the Glyndebourne Festival and, in concert, Werther (Charlotte) with the Geneva Chamber Orchestra, Didon et Enée (title role) with Le Poème Harmonique. <https://adelecharvet.com/>

10:30 Kristoffer Hyldeg, piano (Poul Ruders 75 anniversary)

15:30 Reumert/Elten Percussion Duo

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