

PHOTO BY MATTEODA FINA



**VENICE BAROQUE ORCHESTRA:
THE SWEDISH NIGHTINGALE**

Thursday, March 5, 2020, at 7:30pm
Foellinger Great Hall

PROGRAM

VENICE BAROQUE ORCHESTRA: THE SWEDISH NIGHTINGALE

Giampiero Zanocco, concertmaster
Ann Hallenberg, mezzo-soprano

VIOLINS

Giorgio Baldan
Giuseppe Cabrio
Francesco Lovato
Gabriele Pro
Valentina Russo
Nicola Mansutti
Mauro Spinazzè

VIOLAS

Alessandra Di Vincenzo
Meri Skejic

CELLOS

Massimo Raccanelli
Federico Toffano

DOUBLE BASS

Alessandro Pivelli

HARPSICHORD

Rossella Policardo

LUTE

Ivano Zanenghi

BASSOON

Stefano Meloni

Leading orchestras and soloists from around the world comprise the Great Hall Series. The 2019-20 series includes Apollo's Fire: Vivaldi's Four Seasons—Rediscovered (October 3), Chicago Symphony Orchestra (October 26); St. Louis Symphony Orchestra (November 17); and Venice Baroque Orchestra: The Swedish Nightingale (March 5). For more information about these events, including conductors, soloists, and program selections, please visit KrannertCenter.com/calendar.

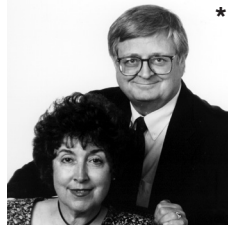
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Suite 812
New York, NY 10034*

Antonio Vivaldi (1678-1741)	<i>Sinfonia in B Minor for Strings and Basso Continuo, RV 168</i> Allegro, Andante, Allegro
George Frideric Handel (1685-1759)	"Dopo L'orrore" from <i>Ottone</i>
Pietro Torri (1650-1737)	"Quando il flebile usignolo" from <i>L'Ippolito</i>
Antonio Vivaldi (1678-1741)	<i>Concerto in D Minor for Two Violins, RV514</i> Allegro non molto, Adagio, Allegro molto Gianpiero Zanocco, Mauro Spinazzè, violins
Antonio Vivaldi (1678-1741)	"Gelido in ogni vena" from <i>Il Farnace</i>
Antonio Vivaldi (1678-1741)	"Armatae face et anguibus" from <i>Juditha triumphans</i>
<i>20-minute intermission</i>	
Antonio Vivaldi (1678-1741)	<i>Concerto in D Major for Strings and Basso Continuo, RV 121</i> Allegro molto, Adagio, Allegro
George Frideric Handel (1685-1759)	"Crude Furie" from <i>Serse</i>
George Frideric Handel (1685-1759)	"Vieni, o figlio" from <i>Ottone</i>
Antonio Vivaldi (1678-1741)	<i>Concerto for Strings in C Major, RV 114</i> Allegro, Adagio, Ciaccona
George Frideric Handel (1685-1759)	"Scherza infida" from <i>Ariodante</i>
Riccardo Broschi (1698-1756)	"Son qual nave" from <i>Artaserse</i>
ENCORES	
Nicola Porpora (1686-1768)	"In braccio a mille furie" from <i>Semiramide riconosciuta</i>
George Frideric Handel (1685-1759)	"Lascia ch'io pianga" from <i>Rinaldo</i>

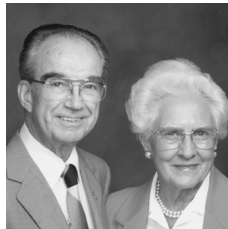
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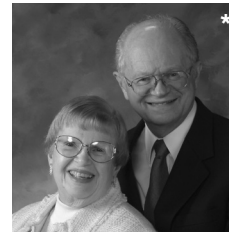
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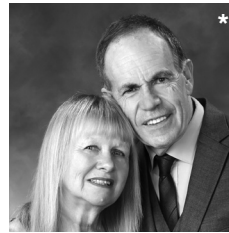
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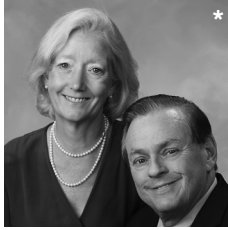
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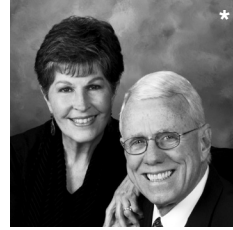


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PROGRAM NOTES

This program provides an extensive experience in Baroque music written approximately between 1600 and 1750. A defining description of the Baroque style is that it represents dignity, elegant elaboration, and precise craftsmanship. So it is in this concert.

ANTONIO VIVALDI

Born March 4, 1678, in Venice, Italy

Died July 28, 1741, in Vienna, Austria

Sinfonia in B Minor for Strings and Basso Continuo, RV 168

Known as “The Red Priest” because of his fiery red hair, Vivaldi’s personality and music reflect his nickname. He was born on March 4, 1678, in Venice, the same day an earthquake hit the city. He was, in fact, ordained a priest in 1703 but continued to live with his family and study the violin with his father. He stopped saying Mass shortly after his ordination and was censured for “conduct unbecoming a priest,” probably related to his distraction by music. At the same time, he became violin master at the Pio Ospedale della Pietá in Venice, an institution that served both as a home for orphaned girls and an extraordinary musical conservatory for them. The Ospedale, with its excellent choir and orchestra, proved to be a great resource for the enterprising Vivaldi and served as an impetus for his many instrumental and vocal works. In addition to his position at the Ospedale, Vivaldi was appointed leading violinist at St. Mark’s, which contributed not only to his own tremendous virtuosity as a player but also to the demanding and numerous violin scores he would write.

Despite his creativity, vitality, and popularity, Vivaldi died in poverty in Vienna on July 28, 1741. He was victimized by such critics as William Hayes, who found “too much mercury in his constitution,” and Sir John Hawkins, who found his concertos “wild and irregular,” though he admitted to their “peculiar force and energy.” Fortunately, Vivaldi would be rescued by the 19th scholarship that would mention him in the same breath as Bach.

Vivaldi’s *Sinfonia in B Minor for Strings and Basso Continuo, KV 168*, composed in 1729, is an effective opening to the program. The first-movement Allegro begins with the full orchestra in a strong statement underscored by the minor mode in which it is written. The second-movement Andante is an expression of the solemnity we so often associate with Baroque music. Liveliness marks the brief, third-movement Allegro displaying Vivaldi’s talent for variety in his treatment of the minor mode.

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle (Saale), Germany
Died April 14, 1759, in London, United Kingdom
"Dopo L'orrore" from *Ottone*

Although Handel was born in Germany, he spent most of his productive years in London and became a British citizen in 1727. Strongly influenced by both the Italian Baroque style and German choral traditions, he is famous for his 42 operas, 25 oratorios including *Messiah*, 18 concerti grossi, and 12 organ concertos.

Handel's "Dopo L'orrore" is from Act II of his opera *Ottone*, written for the Royal Academy of Music in 1719 with a first performance on January 12, 1723, at the King's Theatre, Haymarket, in London. The story is based on events in the lives of Adalbert of Italy and Otto II of Germany. In Act II, Gismonda, widow of the ruler of Italy, expresses pity for her son who has been sent to prison.

PIETRO TORRI

Born 1650 in Peschiera del Garda, Italy
Died July 6, 1737, in Munich, Germany
"Quando il flebile usignolo" from *L'ippolito*

Composer of some 50 operas, Pietro Torri served as organist and choirmaster of the Margrave of Bayreuth and later moved to Munich where he composed cantatas and an opera annually. In 1732, he was appointed choirmaster at the imperial court of Bavaria.

The aria "Quando il flebile usignolo" is from the second act of his opera *L'ippolito*, first performed in Munich in 1731. While little known to many, mezzo-soprano Ann Hallenberg has referred to "Quando il flebile usignolo" as a "wonderfully groovy aria." How fortunate we are to hear it performed by her with the Venice Baroque Orchestra.

ANTONIO VIVALDI

Concerto in D Minor for Two Violins, RV 514

Vivaldi's *Concerto in D Minor for Two Violins, RV 514*, with its three brief movements, is another satisfying and interesting experience in Baroque music. The first-movement Allegro molto provides a startling opening with its virtuosic demands for both violins that seem almost to transcend our notion of the Baroque. So does the second-movement Adagio give us a moving quality which hints of the later Romantic period. The lively and strong third-movement Allegro molto is an especially interesting look at Vivaldi's harmonic and rhythmic turns for which he is so capable.

ANTONIO VIVALDI

"Gelido in ogni vena" from *Farnace*
"Armatae face et anguibus" from
Juditha triumphans

"Gelido in ogni vena" is a moving aria from Act II, Scene 5 of Vivaldi's opera *Farnace* of 1724, which received its first performance in 1727 at the Teatro Sant'Angelo in Venice. Although the opera was popular in its time, it disappeared until the last quarter of the 20th century. The story concerns the defeated Farnace, King of Pontus, who commands his wife to kill herself and their son. Gelido, Farnace's sister, is captured by the Roman Aquilius who falls in love with her. As suspected, the opera comes to a happy ending.

"Armatae face et anguibus" is from Vivaldi's oratorio *Juditha triumphans*, apparently the only survivor of four that he composed. The Latin libretto was written by Jacopo Cassetti and is based on the Book of Judith from the Bible's Old Testament. The work was commissioned to celebrate the victory of the Republic of Venice over the Turks in August of 1716. It is reported to have been performed at the Ospedale della Pietà in November of 1716. The plot concerns the Assyrian King Nebuchadnezzar who sends an army led by General Holofernes against Israel to demand overdue tributes. As the Assyrians are about to conquer the town of Bethulia, the young widow Judith asks for mercy from Holofernes who falls in love with her. After a wine-filled banquet, Holofernes falls asleep. Judith beheads him and returns victorious to Bethulia.

ANTONIO VIVALDI

Concerto in D Major for Strings and Basso Continuo, RV 121

Vivaldi's *Concerto in D Major for Strings and Basso Continuo, RV 121*, composed in 1729-1730, is a delight in its three movements accomplished in some six minutes. The first-movement Allegro molto is animated with repeated mottos. The second-movement Adagio is quiet and moving with the strings leading the way and the basso continuo keeping things in order. The jolly third-movement Allegro leaves us breathless.

GEORGE FRIDERIC HANDEL

"Crude furie" from *Serse*

"Vieni, o figlio" from *Ottone*

"Crude furie" is an aria from Act III, Scene 2 of Handel's opera *Serse*. The story is set in Persia (modern-day Iran) around 470 BC and is based on the tales of Xerxes wanting to marry Arsamene, his brother's love. It has been said that *Serse* is Handel's most popular opera. Numerous productions around the world have been performed as recently as at the Royal Opera of Versailles in 2017 and Opernhaus Düsseldorf in 2019. In the past, the role of *Serse* was regularly performed by a mezzo-soprano castrato but now usually by a contralto. As noted for this performance, it is sung by a mezzo-soprano.

"Vieni, o figlio" occurs in Act II of Handel's opera *Ottone* when Gismonda first admits to herself she feels pity for her son Adelberto who she dreamed would be king of Italy but now faces imprisonment due to his conflicts with Ottone, inspired by Gismonda.

ANTONIO VIVALDI

Concerto for Strings in C Major, RV 114

Among Vivaldi's prolific output, the brief RV 114, composed in 1729-30, holds a special place because it was one of his 60-some concertos for string orchestra alone that pointed to a new form known as the orchestral sinfonia. It is one of his "Paris Concertos" because of its original manuscript remaining in the library of the Paris Conservatory. Notable is the direction it points to Baroque music and even to the later Classical style of the 18th and early 19th centuries. Of special interest is the second movement, Ciaccona (often better-known to us as the French term *chaconne*), which is also innovative in its use of variation form. And so it is that in the Concerto's brief six minutes we hear much of the history of music.

GEORGE FRIDERIC HANDEL

"Scherza infida" from *Ariodante*

"Scherza infida" is from Act II of Handel's opera *Ariodante*, first performed in London's Convent Garden Theatre on January 8, 1735. After fading into obscurity for many years, *Ariodante* was revived in the 1970s and is now considered one of Handel's finest operas. The story concerns Ginerva, daughter of the king of medieval Scotland who is betrothed to Prince Ariodante. She rejects the Duke of Albany who then tricks Ariodante and Ginerva's father into believing that Ginerva has been unfaithful. Ariodante then laments his despair in the moving "Scherza infida."

RICCARDO BROSCHI

Born 1698 in Naples, Italy

Died 1756 in Madrid, Spain

"Son qual nave" from *Artaserse*

Born in Naples, Riccardo Broschi was the son of composer Salvatore Broschi and brother of opera singer Carlo Broschi. From 1726 to 1734, he lived in London where he wrote six operas, the most famous being *Artaserse*. In 1737, he moved to Stuttgart and then returned to Naples before joining his brother in Madrid where he died. The dramatic relationship between the brothers is the subject of the 1994 film *Farinelli* in which a number of his works are heard.

In 1734, a famous performance of *Artaserse* was given as a pastiche of songs by various composers that included Riccardo Broschi. In that performance, Broschi's brother Carlo sang "Son qual nave" with its moving text that describes being lost and then found at sea.

©2020 Lucy Miller Murray, author of *Chamber Music: An Extensive Guide for Listeners and the recently published novel Faces.*

PROFILES

Founded in 1997 by Baroque scholar and harpsichordist Andrea Marcon, the **VENICE BAROQUE ORCHESTRA** is recognized as one of the very finest period instrument ensembles. The Orchestra has received wide critical acclaim for its concert and opera performances throughout North America, Europe, South America, Japan, Korea, Taiwan, and China, and has appeared in many more cities across the United States than any other Baroque orchestra in history.

Committed to the rediscovery of 17th- and 18th-century masterpieces, under Marcon's leadership VBO has given the modern-day premieres 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 has been seen worldwide through several television specials, including films by the BBC, ARTE, NTR (Netherlands), and NHK. They are the subject of three video recordings, and their performances were also featured on Swiss TV in the documentary film by Richard Dindo, *Vivaldi in Venice*.

In 2018, VBO embarked on two tours with countertenor Franco Fagioli with concerts in London, Ljubljana (Slovenia), Versailles, Japan, and China. The Orchestra's annual US tour featured Anna Fusek on recorders. Recent festival appearances included Enescu Festival with mezzo-soprano Magdalena Kožená, Grafenegg with harpist Xavier de Maistre, and Schleswig Holstein with mandolinist Avi Avital.

Recent seasons included performances of Vivaldi's *Juditha triumphans* at Carnegie Hall, London's Barbican Centre, and Brussels' Palais des Beaux-Arts, marking the occasion of the 300th anniversary of the oratorio's premiere in Venice; performances with violinist Viktoria Mullova at Vienna's Musikverein and in Budapest; an 18-city tour of the United States featuring violinist Nicola Benedetti; and a tour of Japan with mandolinist Avi Avital. The orchestra has toured Europe, the United States, and Asia with collaborators such as countertenor Philippe Jaroussky, contralto Marie-Nicole Lemieux, Avi Avital, soprano Karina Gauvin, Magdalena Kožená, and violinist Robert McDuffie (in a tour featuring the world premiere of Philip Glass' violin concerto *The American Four Seasons*).

The Orchestra's latest recording, featuring Avi Avital in Vivaldi concertos, was released by Deutsche Grammophon. The previous recording, featuring Philippe Jaroussky in Porpora's arias on the Erato label, received a GRAMMY nomination. The 2012 release on Naïve, a pasticcio of Metastasio's *L'Olimpiade* featuring the recording premieres of many 18th-century opera arias, was awarded Choc du Monde de la Musique. The VBO has an extensive discography with Sony and Deutsche Grammophon. Their world-premiere recording of *Andromeda liberata* for DG was followed by violin concertos with Giuliano Carmignola; Vivaldi sinfonias and concertos for strings; Vivaldi motets and arias with soprano Simone Kermes; two discs with Kožená—Handel arias and Vivaldi arias; Vivaldi violin concertos with Viktoria Mullova and Carmignola, and Italian arias with Petibon. The Orchestra's earlier discography on Sony with Carmignola includes *The Four Seasons*, previously unrecorded Vivaldi

concertos, and a collection of Bach arias featuring Angelika Kirchschrager. The Orchestra has also been honored with the Diapason d'Or, Echo Award, and the Edison Award.

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

GIANPIERO ZANOTTO (concertmaster, violin) has been a member of the Venice Baroque Orchestra since 2003 and has performed as concertmaster with the orchestra throughout Europe, Asia, and the United States. A frequent soloist with VBO, he performs also with I Sonatori della Gioiosa Marca, L'Arte dell'Arco, and Il Pomo d'Oro. Zanotto has recorded for Deutsche Grammophon, Warner Classics, Amadeus, Brilliant, and ORT.

A native of Castelfranco Veneto, Italy, where he studied violin with Michele Lot and graduated with honors from the conservatory Agostino Steffani, Zanotto won several competitions, including first prize at the Mario Benvenuti Violin Competition in Vittorio Veneto, first prize at the International Chamber Music Competition Città di Minerbio, and first prize at the Carlo Soliva International Music Contest.

He performs classical repertoire for violin and fortepiano with Anna Fusek, with whom he recently recorded a CD devoted to Mozart's sonatas.

ANN HALLENBERG is a Swedish mezzo-soprano who regularly appears in opera houses and festivals such as Teatro alla Scala Milan, Teatro La Fenice Venice, Teatro Real Madrid, Theater an der Wien, Opernhaus Zürich, Opéra National Paris, Opéra de Lyon, Théâtre de La Monnaie Brussels, Netherlands Opera Amsterdam, Bayerische Staatsoper München, Staatsoper Berlin, Semperoper Dresden, Royal Swedish Opera, Salzburg Festival, Verbier Festival, and Edinburgh Festival.

Her operatic repertoire includes a large number of roles by Rossini, Mozart, Gluck, Massenet, Handel, Vivaldi, and Monteverdi.

Equally at home on the concert platform, she frequently appears in concert halls and festivals throughout Europe and North America. She has built an unusually vast concert repertoire that spans music from the early 17th-century works of Monteverdi and Cavalli, via Mozart, Haydn, Beethoven, Berlioz, Brahms, Mahler, and Chausson, up to contemporary works of Franz Waxman and Daniel Börtz.

Hallenberg regularly works with conductors such as Fabio Biondi, William Christie, Sir John Eliot Gardiner, Emmanuelle Haïm, Philippe Herreweghe, Andrea Marcon, Marc Minkowski, Riccardo Muti, Kent Nagano, Sir Roger Norrington, Sir Antonio Pappano, Christophe Rousset, and Alberto Zedda.

She has recorded more than 40 CDs and DVDs with music by Bach, Handel, Vivaldi, Mozart, Haydn, Gluck, Rossini, Mendelssohn, Brahms, and Bruckner, just to mention a few. At the International Opera Awards in London in May 2016, her solo CD *Agrippina* won the award for Best Operatic Recital. This was her second win in the category, having also won in 2014.