
Tuesday 27 February 2007, 7.30pm

David Daniels counter-tenor

with **Le Point du Jour**

Elizabeth Blumenstock *violin*

Sharman Plesner *violin*

Nadine Davin *viola*

Phoebe Carrai *cello*

Elizabeth Kenny *lute*

Jory Vinikour *harpsichord, director*



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Monteverdi Ottone's monologue from *L'incoronazione di Poppea*, Act 1 11'

Castello Sonata No. 15 a 4 from *Sonate concertate in stil moderno*, Book II 6'

Frescobaldi Così mi disprezzate (Aria di passacaglia) from *Primo libro d'arie musicali* 5'

Marini Passacaglio a 3 & a 4 from *Diversi generi di sonate*, Op.22 6'

Scarlatti Motet: Infirmata, vulnerata 12'

Interval

Scarlatti Concerto grosso No.2 in C minor (*Sonata a quattro*) 12'

Scarlatti Cantata: Perchè tacete, regolati concenti? 25'

This concert is being recorded for future broadcast on BBC Radio 3.

Barbican Hall

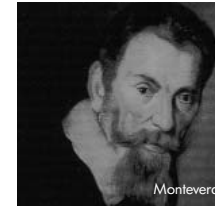


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Claudio Monteverdi (1567-1643)

Ottone's monologue from *L'incoronazione di Poppea*, Act I



L'Incoronazione di Poppea, staged at the Teatro SS Giovanni e Paolo in Venice in early 1643, was Monteverdi's last masterpiece. He was 76, director of music at the basilica of San Marco and the leading musician in the city. But in the previous few years, he had had to adapt to the new circumstances of writing for the city's public, commercial theatres. Deprived of the lavish forces of the earlier court entertainment *Orfeo*, he was restricted to a small cast, and only a small group of strings in addition to the continuo section which supported the voices throughout. And he had to make a direct appeal to the audience: so while the music was still based on recitative, the mainspring of early opera, it also included more catchy songs; there were humorous scenes, and flesh-and-blood characters in the grip of extreme emotions. *Poppea* certainly fulfilled this last condition: its librettist Gian Francesco Busenello based it on a steamy episode in Roman history, the adulterous love affair between the Emperor Nero and Poppea, which resulted not in divine retribution but in the coronation of the title.

However, because of the chaotic conditions under which operas were put on and revived at this time, the score as we know it is probably not entirely Monteverdi's. On the evidence of the two surviving manuscripts, from Venice and Naples respectively and both from the 1650s, scholars now believe that some whole scenes may have

been written by other hands: even the celebrated closing love duet has been confidently attributed to a popular operatic composer of the younger generation, Francesco Saccati. The part of Ottone seems to have been completely rewritten at some point to accommodate a change of singer – possibly by Saccati, or by Monteverdi's San Marco colleague Francesco Cavalli (whose wife Maria copied part of one of the manuscripts). And the elderly Monteverdi may have composed only the bass lines of the *ritornelli* or interludes for strings, leaving Cavalli or someone else to supply the upper parts. This means that very little of the scene which opens Act I, following the allegorical Prologue, may actually have come from the master's hand, since it consists of instrumental *ritornelli* alternating with solo writing for Ottone. But there seems no reason to doubt that Ottone's part at least reflects Monteverdi's original, and that the shaping of the scene is his.

Approaching Poppea's palace at daybreak, her jilted lover Ottone reflects on his continuing love for her in triple-time arioso, breaking briefly into recitative to express his delight at seeing the house again, and then at greater length to give vent to his horror and revulsion when he catches sight of two of Nero's soldiers standing guard. The scene breaks off when they challenge him.

OTTONE

E pur io torno qui, qual linea al centro,
Qual foco a sfera e qual ruscello al mare,
E se ben luce alcuna non m'appare,
Ah! so ben io, che sta'l mio sol qui dentro.

Caro tetto amoroso,
Albergo di mia vita, e del mio bene,
Il passo e'l cor ad inchinarti viene.

Ritornello (instrumental)

And yet I still come back, like a line to the centre,
like fire to its sphere, like a river to the ocean;
and even though no light is visible,
ah, well I know that herein is my sun.

Dear home of my affections,
the dwelling of my very life, my treasure,
my steps bend hither, and my heart pays homage.

Apri un balcon, Poppea!
 Col bel viso in cui son le sorti mie,
 Previeni, anima mia, precorri il die.

Ritornello (instrumental)

Sorgi, e disgombra omai,
 Da questo ciel caligini, e tenebre
 Con il beato aprir di tue palpebre.

Ritornello (instrumental)

Sogni, portate a volo,
 Su l'ali vostre in dolce fantasia
 Questi sospir alla diletta mia.

Ma che veggio, infelice?
 Non già fantasmi o pur notturne larve,
 Son questi i servi di Nerone? ahi, ahi dunque
 Agl' insensati venti
 Io diffondo i lamenti.
 Necessito le pietre a deplorarmi.
 Adoro questi marmi,
 Amoreggio con lagrime un balcone,
 E in grembo di Poppea dorme Nerone.

Ha condotto costoro,
 Per custodir se stesso dalle frodi.
 O salvezza de' prencipe infelice:
 Dormon profondamente i suoi custodi.

Ahi, perfida Poppea,
 Son queste le promesse e i giuramenti,
 Ch'accesero il cor mio?
 Questa è la fede? Dio!
 Io son quell' Ottone,
 Che ti segui,
 Che ti bramò,
 Che ti servì, quell' Otton
 Che t'adorò,
 Che per piegarti e intenerirti il core
 Di lagrime imperlò preghi devoti,
 Gli spirti a te sacrificando in voti.
 M'assicurasti al fine
 Ch'abbracciate avrei nel tuo bel seno
 Le mie beatitudini amorose;
 Io di credula speme il seme sparsi,
 Ma l'aria e'l cielo a' danni miei rivolto ...

Open a balcony window, Poppea!
 Let the lovely face that rules my fate
 herald and anticipate the dawn, my love.

Arise and chase away
 the darkness and the shadows from the sky
 by the blessed opening of your eyes.

Dreams, upon swift pinions bear
 in sweetest fantasy
 these sighs to my beloved.

But what is this, alas?
 No phantoms, no night-prowling ghosts,
 can these be Nero's guards? Alas,
 am I then uttering my complaints
 to the unfeeling winds?
 Shall I compel the stones to share my grief?
 Must I worship these marble columns,
 bathe a balcony with lover's tears
 while Nero nestles in Poppea's arms?

He brought these men
 to protect his person from harm.
 O insecure security of princes:
 his bodyguards are sound asleep!

Ah, perfidious Poppea,
 is this the substance of these promises
 that set my heart aflame?
 Is this how you keep your faith? O God!
 I, Otho, am the man
 who courted you,
 who craved for you,
 who served you,
 the one who worshipped you,
 and who, to soften and to sway your heart,
 bedewed impassioned pleas with tears
 and poured his very soul into his vows.
 You promised me
 that one day within your embrace
 I would achieve the goal of my love.
 Trustingly, I sowed the seed of hope,
 but wind and weather have conspired against me ...

Dario Castello (fl. 1st half of 17th century)

Sonata No. 15 a 4 from *Sonate concertate in stil moderno*, Book II

Dario Castello is a rather shadowy figure in musical history. Little is known about him except that he was the leader of a group of *piffari* or wind instrumentalists in Venice, and a musician at the basilica of San Marco from 1627 – which means that he would have been working under Monteverdi. Almost all his surviving compositions are contained in two volumes of *Sonate concertate*, or ensemble sonatas, published in Venice in 1621 and 1629 and reprinted several times. They are described on the title page as ‘in stil moderno’ (in modern style); and one of their ‘modern’ features is that many of the sonatas are for specified instruments, rather than just any with a suitable pitch-range, and are written idiomatically for those instruments. Not surprisingly for a wind player, there are parts designated for bassoon and trombone, but there are also some for violins and other string instruments.

Among Castello’s string pieces are two adjoining sonatas in the second book of 1629 which are designated ‘for

bowed instruments’, and are in four parts matching the pitch ranges of the present-day string quartet – reinforced by another ‘modern’ feature, a *basso continuo* part which is a slightly simplified version of the cello line, with figures indicating chords to be filled in by a keyboard or lute (or both).

The first of these two sonatas, No.15 in D minor, is in a ‘patchwork’ single-movement form characteristic of the period. A sustained chordal *Adagio* precedes two short *Allegro* sections in fugal texture; and a second chordal *Adagio*, in triple time, is followed by two more *Allegro* fugues. Although each of the fugues is led off by a different player, their one-bar subjects have a family resemblance, and they all settle towards the end into close imitation or parallel chordal writing over a held bass A. Three of the fugues and the second *Adagio* end with slow codas over the same chord-progression, creating a feeling of ‘rhyme’ running through the piece.

Girolamo Frescobaldi (1583-1643)

Così mi disprezzate (Aria di passacaglia) from *Primo libro d’arie musicali*



Frescobaldi was a native of Ferrara, but he spent most of his life in Rome, holding the plum post of organist of St. Peter’s from 1608 to 1628, and again from 1634 until his death. In the intervening years he was in Florence, as organist at the Medici court. He was a celebrated keyboard performer and improviser, and most of his publications – hugely influential on succeeding generations of composers, up to and including Bach –

were of keyboard pieces. However, he also produced several volumes of vocal music: an early book of madrigals, a collection of motets, and two books of *Arie musicali*. These were published in Florence in 1630, the first with a dedication to the Grand Duke Ferdinand and the second to the Duke’s Master of the Horse. Each volume contains chiefly solo songs – recitatives first and then arias of various descriptions – followed by a handful of duets

and trios, all accompanied by continuo only. Among the arias in Book I is this 'Aria di passacaglia', on an anonymous text of scorned love. The familiar passacaglia principle is applied freely: the opening bass figure is not

repeated exactly, but varied, and in the third of the five stanzas it is adapted from D minor to G major; and the second and fourth stanzas are set to recitative, so that the whole piece takes on the form of a cantata in miniature.

Così mi disprezzate,
Così voi mi burlate?
Tempo verrà, ch'amore
Farà di vostro core
Quel che fate del mio;
Non più parole, addio.

Do you scorn me like this,
do you make fun of me like this?
The time will come when love
will do to your heart
what you are doing to mine;
no more words, farewell.

Datemi pur martiri,
Burlate i miei sospiri,
Negatemi mercede,
Oltraggiate mia fede,
Ch'in vol vedrete poi
Quel che mi fate voi.

Go on then, give me torments,
make fun of my sighs,
deny me mercy,
insult my constancy,
and then all at once you'll see
what you are doing to me.

Beltà sempre non regna,
E s'ella pur v'insegna
A dispregiar mia fé,
Credete pur a me,
Che s'oggi m'ancidete,
Doman vi pentirete.

Beauty will not hold sway for ever,
and if it nonetheless teaches you
to disdain my devotion,
then, believe you me,
though you're killing me today,
tomorrow you'll be sorry.

Non nega già, ch'in voi
Amor ha i pregi suoi,
Ma so, ch'il tempo cassa
Beltà, che fugge e passa.
Se non volete amare,
Io non voglio penare.

Now I don't deny that in you
love has its merits,
but I know that time will destroy
beauty, which is fleeting and fades.
If you don't want to love,
I don't want to suffer.

Il vostro biondo crine,
Le guance purpurine
Veloci più che Maggio
Tosto saran passaggio.
Prezzategli pur voi,
Ch'io riderò ben poi.

Your blonde tresses,
your rosy cheeks
swifter than May
will soon be gone;
so you'd better treasure them now,
as I'll have a good laugh then.

Biagio Marini (1594-1663)

Passacaglio a 3 & a 4 from *Diversi generi di sonate*, Op.22

Biagio Marini was an early example of the Italian violin virtuoso whose talents carried him to many different places. Born in the violin-making centre of Brescia, he worked as an instrumentalist under Monteverdi at San Marco in Venice, and later held church and court positions in Brescia, Parma, Milan, Ferrara and Vicenza; he also spent more than two decades from 1623 based at the court of the Wittelsbach family in Bavaria, though he made trips during that time to Brussels and Düsseldorf, as well as back to Italy. Marini was a prolific composer, of both vocal and instrumental music, although not all his published collections have survived. His solo violin pieces are particularly important because they were some of the first to use specific string techniques such as tremolando bowing, double- and triple-stopping, and even 'scordatura' or re-tuning.

Marini's last known published collection of instrumental music is his Opus 22, printed in Venice in 1655. It has the resounding title 'Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera' – 'For all sorts of musical instruments, various kinds of sonatas for use in church and chamber'. It includes sonatas, sinfonias and a suite of dances, and this passacaglia in G minor for four-part strings and *basso continuo* accompaniment. As in the Frescobaldi aria, the passacaglia principle is applied loosely. The main body of the piece consists of three repeated sections in the triple time usually associated with the form, with a four-bar bass pattern – including a striking chromatic C sharp – appearing a couple of times at the start of the first section and twice more at the end of all three. And the whole piece is framed by a short duple-time 'Introdutione' and 'Finale'.

Alessandro Scarlatti (1660-1725)

Motet: *Infirmata, vulnerata*



Alessandro Scarlatti was one of the major figures of his time, the composer of at least 70 (perhaps over 100) operas which had an enormous influence on his young friend Handel and many others in the next generation. Born in Palermo, he lived from the age of 12 in Rome, winning success as an opera composer and the patronage of the self-exiled Queen Christina of Sweden before he was 20. In 1684 he became *maestro di cappella* to the Viceroy of Naples, and in that city he composed operas at the rate of two or three a year, as well as many other works. He was in Rome again

between 1703 and 1708, as a church musician and in the circle of Cardinal Ottoboni, and between 1718 and 1721 for various opera productions. But otherwise he spent his life chiefly in Naples, where he died at the age of 65 in surprisingly impoverished circumstances.

Scarlatti's sacred music, a little known area of his output, includes 10 masses, some of them in the old Renaissance *a cappella* style, and numerous motets. Ten of the motets, for one to four voices with two violins and continuo, were published in Naples in 1702 (though this edition has

been lost), and reprinted in Amsterdam in 1707/8.

Among them, *Infirmata, vulnerata* (dated very precisely 16 October 1702) is an odd one out: while the others are settings of liturgical texts, it has newly written (anonymous) words which, although in Latin, seem to be entirely secular in tone. Admittedly, especially if you take 'anima beata' in the first stanza to mean 'blessed soul', you could just about interpret the text as uttered by a believer who feels cut off from his saviour and is then joyfully reunited with him. But in translation the sentiments read more like a lover's entreaties in one of Scarlatti's chamber cantatas.

The motet consists of four progressively shorter arias, all in the *da capo* (A–B–A) form which became the operatic norm in the course of Scarlatti's career, interspersed with two recitatives. The expressive first aria has an extended opening *ritornello* in Corellian trio-sonata texture, prefiguring the first vocal entry; but, whenever the soloist is singing, the violins retreat into a supporting role. The same textures hold sway in the remaining arias, except that the major-key third aria 'Cur, quaeso, crudelis?' is accompanied by continuo only – with a recurring seven-bar bass figure – until a closing *ritornello*. In the final aria, multiple repetitions and long-held notes emphasise the sense of the word 'semper' (ever).

1. Infirmata, vulnerata
puro deficit amore
et liquescens gravi ardore
languet anima beata.

Weakened and wounded,
it pines away for pure love,
and melting with mighty passion
my blissful soul languishes.

2. O care, o dulcis amor,
quomodo mutatus es mihi in crudelem,
quem numquam agnovisti infidelem?

Dear, sweet love,
how can you have become so cruel to me,
since you admit I have never been unfaithful?

3. Vulnera percute, transfige cor.
Tormenta pati non timeo.

Smite me with wounds, pierce my heart.
I am not afraid to suffer torments.

4. Cur, quaeso, crudelis
es factus gravis?
Sum tibi fidelis,
sis mihi suavis.

Why, I ask you, cruel one,
have you grown so harsh?
I am faithful to you,
be kind to me.

5. Vicisti, amor, et cor meum cessit amori.

Love, you have conquered, and my heart yields to love.

6. Semper gratus, desiderabilis,
semper eris in me.
Veni, o care, totus amabilis,
in aeternum diligam te.

Ever pleasing, ever desirable,
you shall be mine for ever.
Come, my dear one, utterly adorable,
I'll love you for eternity.

Translation: Jonathan Burton © 2007

Interval

Alessandro Scarlatti

Concerto grosso No.2 in C minor (*Sonata a quattro*)

Allegro • Grave – • Minuetto

Scarlatti seems to have concentrated on instrumental music in the latter part of his career, when the tide of operatic taste was turning against him. In 1715 he began writing a set of 12 *sinfonie di concerto grosso* for strings and continuo with flute and various other wind instruments; and at the very end of his life he composed a series of seven sonatas for flute, strings and continuo. A third collection of orchestral works bearing his name was a set of six string *concerti grossi* printed in London in 1740, 15 years after his death. This publication looks like an attempt to cash in both on the continuing demand for concertos in the vein of Corelli's *Opus 6*, scored for two solo violins and solo cello with four-part strings and continuo, and on the newer vogue for the name of Scarlatti, created by the success of a collection of keyboard sonatas by Alessandro's son Domenico printed in London in 1738. And the set may indeed have been concocted for just this double purpose.

Four of the six concertos, all in minor keys, are expanded versions of pieces by Alessandro which have survived in manuscript under the title of *Quattro sonate a quattro*

senza cembalo, or 'Four sonatas in four parts without harpsichord' – which makes them in effect some of the earliest examples of the string quartet. It has been plausibly suggested that these works were adapted, and the other two *concerti grossi* possibly newly composed, by Alessandro's younger brother Francesco Scarlatti, a violinist who worked in London in the 1720s and early 1730s before moving on to Dublin.

The piece to be played this evening – by four solo strings but with continuo – is one of those converted from sonata to concerto. It is in the three-movement form which Scarlatti standardised for the opera *sinfonia* or overture, with an opening *Allegro*, a central slow movement, and a final brisk minuet. But all three movements are in the same minor key, while the first is a strict fugue, the second is also in 'serious' contrapuntal textures, and even the last has some busy four-part writing. Small wonder that the historian Charles Burney wrote that these concertos were 'too grave perhaps for any other place than the church; but the fugues, harmony, and modulation, are very fine'.

Alessandro Scarlatti

Cantata: Perchè tacete, regolati concertanti?

Alessandro Scarlatti's son Domenico has long been a byword for musical productivity, thanks to his composition of over 500 sonatas for solo keyboard, most or all of them in the last four decades of his life. But this achievement is put into the shade by that of his father, with his output not only of operas but also of 600 to 800 chamber cantatas – little slices of operatic life, on

a scale suitable for the meeting of an 'academy' of music-lovers or for the private chamber of a prince or a cardinal.

Perchè tacete, regolati concertanti? is thought to be a relatively early example of Scarlatti's work in this genre, perhaps dating from the early 1690s – chiefly because

its arias are not full-blown *da capo* structures, but are in an older form with a single section of a compact ternary outline followed by a *ritornello*, in all but one case repeated exactly to different words. The piece is typical of Scarlatti's cantatas in being for a single voice, but much less typical in having an accompaniment for two violins as well as continuo. The instruments are put to full use in an extended three-movement *Sinfonia*: the central movement is an *Allegro* which begins as a fugue, and continues with some lively imitation and the odd patch of brilliant semiquavers; the slower opening and closing movements are very reminiscent of the euphonious trio sonata textures of Corelli, whom Scarlatti knew well in Rome.

This instrumental opening allows the singer to enter with a recitative (turning later into a measured arioso) asking why such 'well-ordered harmonies' have fallen silent, and

encouraging them to resume. And in the following aria the comparison between the god of love and the musician's 'skilful hand' prompts some busy figuration not only in the voice part but also in the continuo accompaniment and in the *ritornello* that ends each strophe. But, after that, the anonymous author abandons musical analogies for the image of lovers exchanging flashes of fire, in a second recitative and a quick triple-time aria punctuated by the violins throughout. The realisation in the third recitative that the beloved is not listening to the lover's protestations gives rise to a slow triple-time lullaby inducing her to fall asleep and dream of him. Somewhat irrationally, the final recitative then complains that she has indeed fallen asleep; but the brief, single-strophe closing aria, in which the violins are in action with warlike figuration throughout, seems well calculated to wake her up again.

1. Sinfonia: [Andante] – Allegro – Adagio

2. Perchè tacete, regolati concenti?
Seguite pur a lusingare il cor
ne' suoi tormenti.

Why are you silent, you well-ordered harmonies?
Go on, continue to enchant my heart
in its torments.

3. Alla mano che dotta in voi scherza,
quant'è simile il nume d'amor.
E con l'arco d'un ciglio mi sferza
et unisce la gioia al dolor.

How like the skilful hand that teasingly plays your music
is the god of love!
With an eyebrow as his bow he scourges me
and unites joy and sorrow.

Con l'argento di guancia fiorita
tesse i stami a quest'alma il desir,
e all'invito di speme gradita
corrisponde armonia di sospir.

With the silver of a blossoming cheek
he weaves the threads of desire in my soul,
and the harmony of sighs
is like the promise of satisfied hope.

4. Ma che dissi? Tacete:
in imagin più bella
vada vivo il tenore
di mia sorte rubella.
Sì, che del mio ben vaghi lumi
ha' il mio ardore il suo loco,
ne fia stupor che brilli
entro i raggi d'un sole
il mio bel foco.

But what have I said? Be silent:
let a finer image
vividly convey the significance
of my adverse fate.
Since my passion has its home
in the pretty eyes of my beloved,
it should be no cause for amazement
that my fine fire flares up
in the rays of a sun.

5. Tra la fiamme del mio duolo
scenda a volo
un sol raggio di tua beltà.
E sarà la bell'Iride al mio core
quell'ardore
che aspra guerra nel petto mi fà.

Dall'ardor de tuoi bei lumi
si consumi
freddo gel che mi serpe nel sen.
E'l balen d'un tuo sguardo lusinghiero
sia foriero
a quest'alma d'un giorno seren.

6. Nè m'ascolti, crudele,
così le tue vittorie
o non curi o disprezzi.

Scopri del tuo poter le forze omai;
fia ch'ogni orror disgombre;
farai nascer il giorno in mezzo all'ombre.

Ah che ben io v'intendo,
stelle d'amor nemiche.
Per tormentare i miei pensieri amanti
volete anco sprezzare i propri vantì.

7. Dormi, ma sappi almen
che per te moro.
E al dolce tuo sopor,
entro di questo sen
veglia il martoro.

Dormi, ch'il mio dolor
nenia al tuo sonno.
Forse ne' sogni ancor,
cruda, ti saprò dir:
'Te sola adoro'.

From among the flames of my sorrow
may a single ray of your beauty
fly down.
And let those lovely eyes bring to my heart
that passion
that wages savage war in my breast.

In the fire of your lovely eyes
may the cold ice that lurks like a serpent in my bosom
be consumed.
And may the lightning-flash of a bewitching glance from you
be a presage to my soul
of a peaceful day.

But you are not listening to me, cruel one;
so you either pay no heed to your victories
or else you scorn them.

Now discover the strength of your powers;
let every horror be dispelled;
you shall cause day to dawn in the midst of shadows.

Ah, how well I understand you,
malevolent stars of love.
By tormenting my loving thoughts
you mean to belittle their own merits.

Go to sleep, but know at least
that I die for you.
And within my breast
my torment keeps watch
over your sweet slumber.

Go to sleep, and my sorrow
will sing a lament in your sleep.
Perhaps in your dreams,
cruel one, I can still say to you:
'I adore only you.'

8. Ma tiranna, tu dormi,
e tra sopori o Dio,
non puoi ne vuoi udire
il pianto mio.

But, tyrannical woman, you are sleeping,
and in your slumbers, oh God,
you cannot and will not hear
my lament.

9. Deh pensieri
in me si schier
a battaglia
il fiero stuol
ed assaglia
il duro core
che l'ardore
del mio amor
sentir non vuol.
La mia piaga proverà
men crudo il duol.

Oh, let my thoughts
marshal themselves
for battle
in a fierce army
and attack
that hard heart
which will not listen
to the passion
of my love.
My wound will make my sorrow
feel less painful.

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David Daniels

counter-tenor

Born in Spartanburg, South Carolina, David Daniels studied in Cincinnati and at the University of Michigan. The first counter-tenor to give a solo recital in the main auditorium of Carnegie Hall,

he is renowned throughout America for his portrayal of Monteverdi's Nerone/*L'incoronazione di Poppea* and the title-role in Handel's *Giulio Cesare*. At Glyndebourne Festival Opera he sang Didymus/*Theodora* (1996), enjoying further success more recently there in David McVicar's production of *Giulio Cesare* (2006). Two years earlier, in 2004, he returned to the Royal Opera Covent Garden as Farnace in Mozart's *Mitridate re di Ponte*. He recently made recital and concert appearances in Spain, and will tour tonight's programme to other major European centres, including Paris, Berlin and Amsterdam. Engagements in the current season include performances with the Berliner Philharmoniker of Bach's B minor Mass; his role debut on stage as Ottone/*L'incoronazione di Poppea* for Los Angeles Opera; *Giulio Cesare* and a new production of Gluck's *Orfeo* directed by Mark Morris, both for the Metropolitan Opera; and the title role in Handel's *Orlando* for Munich's Bavarian State Opera with which he enjoys a fruitful association. Other appearances include *Arsace/Partenope* at the Theater an der Wien, Vienna; his first Radamisto in Santa Fe; and a revival of the Drottningholm/Amsterdam staging of Handel's *Tamerlano* in the 2007/08 season. Looking further ahead, he will sing Tamerlano opposite Plácido Domingo in productions in Washington and Madrid. David Daniels is an exclusive Virgin Classics recording artist, with several critically-acclaimed and best-selling solo albums to his credit including Berlioz's *Les Nuits d'été*; *Handel: Opera Arias*; *Sento Amor* (arias by Mozart, Gluck and Handel); and *Serenade* (songs by Beethoven, Gounod, Poulenc, Schubert) with his frequent piano partner Martin Katz. Awards include Musical America's 'Vocalist of the Year' in 1999 and the 1997 Richard Tucker Award.

Le Point du Jour

Le Point du Jour takes its name from François Couperin's collection of pieces *22e Ordre* for harpsichord. The name signifies daybreak or dawning, ideal for a group of old friends who together form something new. Each member of this ensemble, brought together by Jory Vinikour, enjoys international recognition in his or her own right.

Elizabeth Blumenstock *violin*

The Baroque violinist Elizabeth Blumenstock is a frequent soloist, concertmaster, and leader with the Philharmonia Baroque Orchestra, American Bach Soloists, Santa Fe Pro Musica, and the Italian ensemble Il Complesso Barocco. She is also a member of several of California's finest period-instrument ensembles, and is interested not just in Baroque performance, but in the growing repertoire of new music written for old instruments. She was recently appointed Resident Artistic Director of the Los Angeles-based Musica Angelica Baroque Orchestra. Elizabeth Blumenstock has appeared with period orchestras and chamber ensembles throughout the United States and abroad, and in major festivals and concert series. She has recorded for a number of labels. She teaches Baroque violin at the University of Southern California, and is organist/choir director at Holy Trinity Episcopal Church in Richmond (CA).

Sharman Plesner *violin*

A native Texan, Sharman Plesner started playing the violin at the age of four and was one of the youngest artists ever to perform as a soloist with the Houston Symphony Orchestra. She studied at the Curtis Institute of Music, during which time she won a number of competitions. After moving to Paris she became interested in the Baroque violin repertoire, taking part in masterclasses with Reinhard Goebel, and immediately being engaged for recordings and a concert tour with Musica Antiqua Köln. A member of Marc Minkowski's Les Musiciens du Louvre for seven years, she now performs throughout Europe with numerous ensembles and trios, gives recitals with piano or harpsichord, and makes solo appearances with orchestras. She has recorded three CDs with Trio Werther and a disc of violin and organ music by Rheinberger.

Nadine Davin *viola*

Nadine Davin studied viola at the conservatoire of Aix-en-Provence, and won first prize at the Conservatoire Supérieur de Lyon. She has worked under the direction of Philippe Herreweghe, William Christie and Jean-Claude Malgoire and, since 1991, she has been the viola soloist with Les Musiciens du Louvre under Marc Minkowski, appearing on several recordings and on international tours. She has appeared at a number of festivals including Aix-en-Provence, La Roque d'Anthéron and Salzburg.

Phoebe Carrai *cello*

Phoebe Carrai, a native Bostonian, started playing the cello at the age of 10. She studied at the New England Conservatory of Music in Boston, where she became interested in the Baroque cello and the early music movement. In 1979 she was awarded a grant to study Historical Performance Practice with Nikolaus Harnoncourt in Salzburg. In 1983 she joined Musica Antiqua Köln, working exclusively with that ensemble for the next 10 years, touring and teaching extensively. Now living in the United States again, Phoebe Carrai appears both in chamber music and as an international soloist. She is a member of the faculties of the University of the Arts in Berlin, and the Longy School of Music in Cambridge, Mass. She is also a founding member and co-director of the International Baroque Institute at Longy. She plays an anonymous Italian cello from c.1690 and her recordings, on a number of labels, include Bach's Cello Suites.

Elizabeth Kenny *lute*

Elizabeth Kenny, who has a solo repertoire ranging from the Renaissance to the 18th century, is a principal player in the Orchestra of the Age of Enlightenment, as well as appearing with other leading period-instrument groups. She has been a regular part of William Christie's Les Arts Florissants since 1993, and has made dozens of recordings for CD, radio and television as well as touring throughout Europe, the USA and Japan. She plays Renaissance music with the viol consorts Concordia (UK) and L'Ensemble Orlando Gibbons (France) while her interest in the literature of the late 16th and early 17th

centuries has led her to create themed programmes with recital partners including Mark Padmore, Robin Blaze, Richard Wistreich and Ian Bostridge. She is Professor of Lute at the Royal Academy of Music in London. In 2003 she devised a series of lectures and concerts culminating in a fully staged Elizabethan entertainment which she directed for the City of London Festival. In 2004/05 she produced a tour of newly-edited works by Charpentier. Most recently she has been awarded one of the Arts and Humanities Research Council's Fellowships in the Creative and Performing Arts to reassess the history of 17th-century English song at Southampton University.

Jory Vinikour *harpsichord, director*

Jory Vinikour is one of the outstanding harpsichordists of his generation. Born in Chicago, he studied in Paris. Several major prizes brought him to the public's attention, and launched a varied career that takes him to the world's most important festivals and concert halls as recital and concerto soloist, sees him partner several of today's finest singers, and has established him as one of the most prominent continuo performers. He appears regularly with Les Musiciens du Louvre/Marc Minkowski, Paris Opéra, Netherlands Opera, Salzburg Festival and Glyndebourne Festival Opera and features on many recordings on a variety of labels. He is a regular presence at the Zurich Opera, and has appeared on its stage (disguised as Handel) with Cecilia Bartoli in Handel's *Il trionfo del Tempo e del Disinganno*. Jory Vinikour has been closely and prominently involved in the musical activities of Belgium's Château de Chimay since 2002. A programme of 17th-century English and Italian music, *Music for a While*, performed by Vinikour and the lutenist Jakob Lindberg, was released in 2005, the same year in which he made his New York recital debut in the Weill Recital Hall (in Carnegie Hall). Current engagements include directing (from the keyboard) Musica Angelica in Los Angeles, and solo appearances with the Orchestre de la Suisse Romande/Marek Janowski and Cape Town Philharmonic, as well as this European tour with David Daniels.

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Programme edited by Edge-Wise, artwork by Jane Denton; printed by Vitesse London; advertising by Cabbell (tel. 020 8971 8450)

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