



Esther Haase

Cecilia Bartoli & Sol Gabetta: Dolce duello

Friday 1 December 2017 7.30pm, Hall

Hasse Il Ciro riconosciuto – overture

Caldara Nitocri – 'Fortuna e speranza'

Albinoni Il nascimento dell'Aurora –

'Aure, andate e bacciate'

Gabrielli San Sigismondo, re di Borgogna –

'Aure, voi de' miei sospiri'

Pollarolo Ariodante – overture

Handel Il Trionfo del Tempo e del Disinganno –

'Lascia la spina'

Raupach Siroe, re di Persia – 'O placido il mare'

Handel Ode for St Cecilia's Day – 'What passion cannot Music raise and quell!'

interval 20 minutes

Boccherini Cello Concerto No 10 in D major, G483

Gluck Orfeo ed Euridice – 'Dance of the Furies'

Boccherini 'Se d'un amor tiranno', G557

Cappella Gabetta

Andrés Gabetta leader

Cecilia Bartoli mezzo-soprano

Sol Gabetta cello

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Welcome

A warm welcome to this evening's concert, given by two of the music world's most charismatic artists: mezzo-soprano Cecilia Bartoli and cellist Sol Gabetta.

The programme 'Dolce duello', which takes its title from their recently released disc on Decca, is an exploration of the 18th-century craze for musical duelling. Cecilia Bartoli has long been known for the inventiveness of her musical programming and tonight is no exception, with lesser-known figures such as Pollaro and Raupach rubbing shoulders with Handel and Gluck.

What is not in doubt is that there will be plenty of thrills along the way, as singer and cellist indulge in extraordinary outbreaks of virtuosity.

Accompanying them we're delighted to welcome Cappella Gabetta, led by Sol's equally gifted brother, violinist Andrés. The ensemble was only formed in 2010 but has already gained many plaudits for its concerts and recordings.

I hope you enjoy the concert.

Huw Humphreys, Head of Music, Barbican

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Dolce duello

The art of the musical duel

'There was a struggle every night between Farinelli and a famous player on the trumpet, in a song accompanied by that instrument: this, at first, seemed amicable and merely sportive, till the audience began to interest themselves in the contest, and to take different sides ...'

The 18th century was the age of the duel. Men may have settled their differences with fists, knives and brawling, but gentlemen resolved them with swords in highly ritualised skirmishes of skill and honour. These were symbolic battles only – combat intended to wound pride more than person.

It was a philosophy that extended to the opera house where, as Charles Burney vividly describes, contests between soloists transformed not just how music was performed, but how it was written. What had once been a duet was now a duel – a musical bout of one-upmanship, pushing singers and instrumentalists to new heights of virtuosity, battling one another not with blows, but with beauty.

Musical duels may have flourished in the intricate, highly embellished music of the Baroque, but their origins extend much further back. Greek mythology tells the story of the very first such contest – a battle between no less a figure than Apollo, the god of music himself, performing on his lyre, and Pan, the god of nature, playing the flute. The competition continued for many rounds as each in turn conjured sounds every one more beautiful than the last. Eventually however, Apollo was named the winner, adding his voice to his skilful playing – something Pan was unable to do.

It's an idea that has returned again and again throughout musical history. The singing competitions of Wagner's Meistersingers are based on those of Germany's medieval Minnesingers; celebrated castrato Farinelli's crowd-pleasing duels with a trumpet player were just one of several musical battles during the singer's career, and even Bach came close to competing for his reputation in a near-duel with French keyboard virtuoso Louis Marchand, who famously disappeared the night before the contest. (Legend has it that he heard Bach practising and fled to avoid the humiliation of certain defeat.) This was the start of a sequence of high-profile clashes between keyboard players, including Mozart's notorious musical battle with fellow composer–pianist Muzio Clementi, and Liszt's tussle with Sigismond Thalberg in 1837.

When we talk of music we are thinking of harmony – of consonance, agreement, concord. But harmony is only half the story. There can be no resolution in music without tension; every drama requires conflict, and many musical forms themselves celebrate and promote rivalry between different ideas or individuals.

Think of the virtuosic exchanges of Corelli's *concerti grossi* – elaborate solos passing between two competing violinists, each striving to outdo the other in swifter and more complex semiquaver arabesques – of the many rival soloists of Bach's characterful Brandenburg Concertos, or even the Classical sonata, with its two contrasting musical themes which push and pull for dominance. Above all, think of the concerto, a battle of wits that pits soloist against orchestra in a musical form that sits somewhere

between a conversation and an argument, the prize a dazzling solo cadenza in which the rival is reduced to silence.

But if the concerto is the most elaborate and extended of musical duels, the 18th century's obbligato aria, with its pugnacious instrumental solo part, is easily the most spectacular. For the first time, competition crossed the musical divide, pitting singer against instrumentalist – a human throat against an oboe's reed, a trumpet's metal torso or a cello's huge wooden belly. So we find astonishing arias by Scarlatti, Handel, Bach and their contemporaries which invite both singer and player to borrow from the other's technique, demanding greater speed and precision from the singer, greater expressive delicacy and emotional breadth from the instrumentalist.

The results are shaped by the instruments chosen by the composer: martial, war-like brilliance from arias with trumpet, plangent laments for the oboe. Those with cello, though, stand apart – there's a uniquely human dimension to them, a sensual, conversational intimacy between voice and cello that no other instrument can match.

'When I started learning the cello I fell in love with the instrument because it seemed like a voice – my voice.' Mstislav Rostropovich is not alone in his reaction to the cello's curiously vocal, near-human quality. It's a connection many have drawn, prompted by the instrument's uniquely sonorous, mellow tone, and by a range that embraces that of a

soprano, alto, tenor and bass in a single androgynous sweep of sound. But it wasn't always so.

For classical philosophers, wind instruments were the most highly prized, seen as organic, natural in a way manmade strings were not, closer to the God-given music of the voice. But times changed and thinking evolved, and gradually how a sound was made became less important than the sound itself. Suddenly the cello, with its wordless rhetoric, its richly characterful tone, eclipsed its rivals, capable as it was of achieving an altogether more profound musical union with the human voice, 'singing' alongside it in song all the more potent for emerging from no human throat.

With its vast range, the cello challenges the human voice, pushes it to its physical limits. Leaping easily over large intervals, the instrument demands unthinkable agility from any singer if they dare even hope to match this superhuman musical force – the length of a bow, a cello's horse-hair breath, its only restriction. What the singer offers is subtler but no less potent: a challenge to wood and strings and craftsmanship to match nature's own music, to discover the emotions and thoughts that ripple through a body that is its own instrument.

So who wins in this charged musical conflict? The answer is always the listener, the silent onlooker who is witness to a battle of beauty that is music at its purest and most extreme – at once a duet and the sweetest of duels.

Programme note by Alexandra Coghlan;
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For texts, see page 9

Johann Adolf Hasse
***Il Ciro riconosciuto* (Cyrus recognised)**
Libretto: Pietro Metastasio

Hasse, who was born in Bergedorf, near Hamburg in 1699, lived an unusually long life for his era, dying on 16 December 1783 at the age of 84. Hard-working and disciplined, he was one of the 18th century's most successful and prolific composers, leaving an exceptionally extensive catalogue of works. He was also a skilled networker and held various leading posts in the European music world. Hasse married the star Venetian mezzo-soprano Faustina Bordoni, who continued to develop her own hugely successful career as well as bearing him three children – the most high-profile celebrity couple of their day, Hasse and Bordoni spent much of their time on the road, travelling between Venice and Dresden.

Il Ciro riconosciuto is set in the ancient Median empire in the sixth century BC. One of Hasse's later works, it was premiered at Dresden's court theatre in 1751, and was also the last opera in which Bordoni appeared, marking the end of her 35-year stage career.

Antonio Caldara
***Nitocris* (Nitocris)**
Libretto: Apostolo Zeno

The Venetian-born Caldara moved to Vienna in 1716 to become vice-Kapellmeister at the imperial court of Charles VI. Several years earlier he had composed the second act of a collaborative opera, *L'Atenaide*, for Charles, who enjoyed Caldara's operas so much that he is known to have conducted some of them himself.

Nitocris was premiered in Vienna's Teatro della Favorita in August 1722 as part of that year's birthday celebrations for Elisabeth Christine of Brunswick-Wolfenbüttel, Charles's wife (and mother of the future empress Maria Theresa). Such events were lavish affairs in the Baroque period, and a new opera would have been *de rigueur*.

The librettist Zeno summarised the plot of his opera, set in the Ancient Egyptian capital of Memphis in around 2180 BC, as follows: 'Nitocris, Queen of Egypt and Thebes, has been celebrated by Herodotus, Diodorus, Syncellus and other historians for her beauty and her virtue.

She was the first woman to rule in her own right, not just in Egypt, but anywhere. Near Memphis, she had built one of the ancient pyramids that are counted among the wonders of the world; she also had a great underground chamber built. She avenged the death of her brother, King Amenosi, treacherously murdered by persons unknown, and succeeded him as ruler. It is not known whether she ever thought of marrying, and she was succeeded by Mirteo. The tale is based on these historical foundations.'

The aria 'Fortuna e speranza' is sung by Nitocris's sister Emirena, in love with Mirteo, the Egyptian general on whom the queen has also set her sights. Here she bemoans the trust she has placed in fortune and hope.

Tomaso Albinoni
***Il nascimento dell'Aurora* (The Birth of Aurora)**
Libretto: Pietro Metastasio

Albinoni was, like Caldara, born in Venice where, having begun his professional life working for his father, a playing-card manufacturer, he long contented himself as a musical dilettante. Nothing is known about his music teachers, and he may have been largely self-taught. He did however take lessons in violin, singing and composition. The opera *Zenobia* is the first of his works known to have been publicly performed, in 1694. His Trio Sonatas, Op 1, were published the same year. From then onwards, he wrote opera after opera to commission for theatres in Venice and other major musical centres. Like Hasse, Albinoni married a famous singer: the soprano Margherita Raimondi.

The serenata *Il nascimento dell'Aurora* was an occasional work, first performed in 1710. It was commissioned by the City of Venice in its role as an ally of the Habsburgs: Albinoni was to write a festive piece in tribute to Elisabeth Christine. Two years into her marriage to Charles, Elisabeth was still childless, and there are various allusions within the text which the royal couple might have read as an encouragement to produce an heir.

Five mythological characters appear in the serenata, having gathered to celebrate the birthday of the dawn goddess Aurora. In a string of arias, Apollo, Daphne (a wood nymph), Zephyr (god of the West Wind), Flora (goddess of flowers) and Peneus (a river god) seek to outdo one another with their gifts. Meanwhile, Apollo is pursuing the chaste and reserved

Daphne, who only very gradually allows herself to be moved by his courtship. The work ends with her notorious metamorphosis into a laurel tree. In the aria 'Aure, andate e baciate', Zephyr instructs his gentle breezes to fly to Aurora and kiss her royal feet.

Domenico Gabrielli
San Sigismondo, re di Borgogna (St Sigismund, King of Burgundy)
Libretto: Domenico Bernardoni

Gabrielli was one of the most famous cellists of his day, and wrote a number of works for solo cello at a time when his instrument was becoming popular as a successor to the viola da gamba. A member of the *cappella musicale* of the San Petronio Basilica in his native Bologna, he also worked at the court of the Duke of Modena.

The historic figure of Sigismund (born in 474) became co-regent of the Kingdom of Burgundy with his father in 501. The latter died in 516, by which time Sigismund had been converted to Christianity and had founded the Abbey of St Maurice in Agaune (Switzerland), which later became the spiritual centre of the Kingdom of Arles. Sigismund and his brother remained rivals for the throne – these were turbulent times of mutual distrust and constant warfare.

Gabrielli's oratorio, first performed in Bologna on Palm Sunday 1687, is set in Orleans in around 520, and deals with the aftermath of a terrible crime: Sigismund's son from his first marriage does not get on with his stepmother Inomachia and openly accuses her of being unworthy of wearing his dead mother's ceremonial robes. Inomachia tells Sigismund that his son has designs on the throne and, in the heat of the moment, the king has him murdered. Filled with remorse, he longs for divine punishment, seeing his enemies' attacks as the answer to his prayer. He is defeated and taken prisoner, along with his family – all are eventually brutally killed on 1 May 523 (or 524). In the aria 'Aure, voi de' miei sospiri' Inomachia expresses repentance for her part in her stepson's death.

Carlo Francesco Pollarolo
Ariodante
Libretto: Antonio Salvi

Pollarolo was appointed *capo musico* (chief musician) of the cathedral in Brescia in 1680, where his father had been organist before him. Shortly after this he became music director of the Accademia degli Erranti cultural society and began to receive a variety of commissions. In 1689/90 he moved to Venice to become *vicemaestro di cappella* at St Mark's. Then, in 1696, he became musical director of the Ospedale degli Incurabili, one of the city's four orphanages and music schools.

Pollarolo wrote his first opera in 1678, and between 1690 and 1708 was 'house composer' at Venice's prestigious Teatro San Giovanni Grisostomo, owned by the Grimani family. It was for this theatre that he wrote *Ariodante* in 1716 – this, incidentally, was the opera in which the then 19-year-old Faustina Bordoni made her debut. He revised the work two years later, and it is this version that is usually performed today.

George Frideric Handel
Il Trionfo del Tempo e del Disinganno
(The Triumph of Time and Disillusion)
Libretto: Cardinal Benedetto Pamphili

When the young Handel arrived in Rome in January 1707, in order to continue his training in one of the Italian opera centres, he would soon have discovered that there had been a papal ban on public opera performances since 1703. The Italians had found a way to continue enjoying their favourite form of entertainment by simply changing its outward appearance: they commissioned librettos for cantatas and oratorios – works that in musical terms scarcely differed from operas, but which were performed without sets, scenery or costumes. Handel leapt straight into this unique Roman chapter of music history, absorbing everything he saw and heard to incorporate it into his own personal style.

The oratorio *Il Trionfo del Tempo e del Disinganno* was one of the first works Handel wrote in Rome and was premiered at the home

of its librettist, Cardinal Pamphili, a leading member of the aristocratic literary and artistic society known as the Arcadian Academy, which had welcomed Handel on his arrival in the city. For the aria 'Lascia la spina' the composer reused an instrumental sarabande he had composed in Hamburg – such recycling being common practice at the time. Later, when he was settled in London, Handel created two further versions of the oratorio, one in 1737, the other in 1757, by which time he was almost blind and his health was beginning to fail.

Il Trionfo is a straightforward allegorical piece with four characters, each of whom represents an abstract quality: Bellezza (Beauty), Piacere (Pleasure), Tempo (Time) and Disinganno (Disillusion). Bellezza enjoys admiring herself narcissistically in her mirror, but is aware that she will eventually lose her looks. Piacere tries to dispel her concerns, encouraging her to simply enjoy the moment. Tempo and Disinganno join forces to make her recognise the superficiality and transience of her present way of life. Having understood the lasting beauty represented by Truth, Bellezza acknowledges her fading youth and resolves to renounce her worldly life, at which Piacere makes one last attempt at seducing her, with the words 'Lascia la spina, cogli la rosa' (Leave the thorn, pluck the rose). His efforts are in vain, however, and she bids him farewell.

Hermann Raupach
Siroe, re di Persia (Siroe, King of Persia)
Libretto: Pietro Metastasio

Raupach was born in Stralsund in 1728 but spent much of his life in Russia. In 1755 he was appointed deputy harpsichordist of the St Petersburg court orchestra. Between 1762 and 1768 he was active in Hamburg and Paris, then returned to Russia and his post at the court before being appointed director of the music department at the St Petersburg Academy of Fine Arts.

He composed three operas, including *Siroe*, written in 1760 for the St Petersburg court theatre. He is regarded as one of the founders

of Russian opera, having produced the first-ever opera in Russian.

Siroe is the first-born son of the Persian monarch Cosroe. The king, however, favours his younger son Medarse and names him as his heir. This arouses the anger of the people, who prefer the valiant Siroe to the deceitful Medarse. In his preface to the libretto, Metastasio wrote, 'Cosroe and his armies had expanded the Persian borders, and his victories had extended so far to the east that he had taken both the kingdom and the life of Asbite, king of Cambay. The only member of the royal family to escape the conquerors' violence was Asbite's daughter, Princess Emira. After a long journey, she has arrived at Cosroe's court, driven by both her longstanding love for Siroe and the desire to avenge her father's death. She is disguised as a man and going by the name Idaspe, her true identity known only to Siroe. Hiding her hatred, she has won Cosroe's trust and become his closest confidant.'

Laodice, sister of the Persian general Arasse, is loved by Cosroe but has herself fallen for Siroe. When he tells her he cannot return her love, she determines to persuade Arasse to support Medarse. Her brother, confused by her change of heart, tells her the people will condemn her capriciousness – her response is heard in 'O placido il mare'.

George Frideric Handel
Ode for St Cecilia's Day
Text: John Dryden

In 1736, Handel composed *Alexander's Feast* for the Musical Society of London's annual celebration of St Cecilia's Day (22 November). Three years later, he wrote a second Cecilian work, the *Ode for St Cecilia's Day*, to a text by John Dryden, which was premiered as part of a double-bill with *Alexander's Feast*. Dryden's text inspires musical evocations of such emotions as martial fervour, despair and love. In some of the arias, the singer is accompanied by a solo instrument: in 'What passion cannot Music raise and quell?' it is the cello, representing the lyre ('Jubal's chorded shell').

interval 20 minutes

Luigi Boccherini
Cello Concerto No 10 in D major, G483

Allegro maestoso –
Andante lentarello –
Allegro e con moto

Having begun cello lessons at an early age, Luigi Boccherini undertook his first public engagements at the age of 13, and was not much older when he began composing his own works. He spent some time perfecting his studies of counterpoint in Rome, where he was deeply influenced by the sacred music he heard performed, particularly that of Palestrina. In 1765 he went to Milan to play in the orchestra of the renowned composer and conductor Giovanni Battista Sammartini. He then formed a duo with violinist Filippo Manfredi and the two began a concert tour which led them to Paris in 1767. It was in the French capital that Boccherini really established himself as both a performer and a composer – his works were soon in demand from publishers in the major European music centres outside Italy. In the autumn of 1768 Boccherini went to Madrid, entering the service of the Spanish king's younger brother, the Infante Don Luis, two years later. The prince died in 1785, and Boccherini had to find new patrons. He began working for Friedrich Wilhelm II of Prussia, himself an enthusiastic cellist, and continued to send a number of new works to him in Berlin each year until 1797, when Friedrich Wilhelm died. After this, Boccherini found himself in increasingly straitened circumstances, to the point that he even had to sell his 1709 Stradivari cello.

The Cello Concerto in D major, G483 dates from some time before 1783, the year in which it was published by Artaria in Vienna as Boccherini's 'Concerto per il violoncello obbligato op 34'. The composer sent Artaria a range of works for publication, principally string trios, quartets and quintets. This was the only work of its kind he submitted to the publisher, suggesting it was one that he himself held particularly dear.

Christoph Willibald Gluck
Orfeo ed Euridice – Dance of the Furies

The tragic tale of Orpheus and Eurydice is well-known: Orpheus is given the chance to return his beloved Eurydice, killed by the bite of a venomous serpent, to the land of the living. All he has to do is lead her from the Underworld, but without looking back at her. Trust is good, self-control (allegedly) better: he glances back to try and reassure her that all is well, and the rest is history.

In Gluck's opera, premiered in Vienna in 1762, Orpheus's entry into Hades is accompanied by the 'Dance of the Furies' – this, if nothing else, should have warned him to stick to the rules ...

Luigi Boccherini
Se d'un amor tiranno, G557 (concert aria, 1786)
Text: Pietro Metastasio (from Artaserse)

King Xerxes of Persia has sent his daughter Mandane's suitor, Arbaces, into exile. Arbaces' father, Artabanus, who is commander of the royal guard, therefore assassinates the king, whose body is discovered by his son and heir, Artaxerxes. Arbaces, who has secretly returned to see Mandane, is caught trying to escape and then comes under suspicion of the king's murder. Mandane believes Arbaces must be guilty and, despite her love for him, demands he be punished. Arbaces' sister Semira, however, begs Artaxerxes to be merciful. She also reminds Mandane of her former feelings for Arbaces. Shaken, and no longer knowing what to think, Mandane addresses Semira in the aria 'Se d'un amor tiranno'.

Programme notes © Selke Harten-Strehk;
Translations © Susannah Howe

Antonio Caldara (1671–1736)
Nitocri (1722) – ‘Fortuna e speranza’

Emirena

Fortuna e speranza,
 A nuocermi intente,
 Schernite sovente
 Si sono di me.

Die’ loro baldanza
 Veder che a lusinga
 Fui credula ognora,
 Né mai più guardinga
 L’inganno mi fe’.

Apostolo Zeno (1668–1750)

Fortune and hope,
 intent on harming me,
 have often
 mocked me,

made bold enough to do so
 by seeing that I always
 trusted their deceitfulness,
 and that their betrayals
 never made me any more wary.

Tomaso Albinoni (1671–1751)
Il nascimento dell’Aurora (1710) –
‘Aure, andate e bacciate’

Zephyr

Aure, andate e bacciate
 Dell’Aurora il regio piè.

Colme poi del grande oggetto
 lo v’aspetto,
 Aure mie, tornate a me.

Anonymous

Go, breezes, and kiss
 Aurora’s royal feet.

Filled then with dawn’s light,
 return to me, my breezes,
 as I await you here.

Domenico Gabrielli (1651–90)
San Sigismondo, re di Borgogna (1687) –
‘Aure, voi de’ miei sospiri’

Inomachia

Aure, voi de’ miei sospiri
 Fate l’eco
 A’ miei flebili lamenti.

Fra speme e timore
 Ondeggia il mio core,
 E piangon l’errore
 I lumi dolenti.

Domenico Bernardoni

Breezes, take my sighs
 and with them echo
 my mournful laments.

My heart wavers
 between hope and fear,
 and my grieving eyes
 weep for the sin committed.

George Frideric Handel (1685–1759)
Il Trionfo del Tempo e del Disinganno (1707) –
‘Lascia la spina’

Pleasure

Lascia la spina,
Cogli la rosa;
Tu vai cercando
Il tuo dolor.
Canuta brina,
Per mano ascosa,
Giungerà quando
Nol crede il cor.

Leave the thorn,
pluck the rose;
you are seeking
your own sorrow.
An unseen hand
will bring you
hoary old age
ere your heart imagines.

Cardinal Benedetto Pamphili (1653–1730)

Hermann Raupach (1728–78)
Siroe, re di Persia (1760) – ‘O placido il mare’

Laodice

O placido il mare
Lusinghi la sponda,
O porti con l’onda
Terrore e spavento;
È colpa del vento,
Sua colpa non è.

Either the sea gently
skims the shore,
or it brings with its waves
terror and consternation;
’tis the fault of the wind,
not of the sea.

S’io vo con la sorte
Cangiando sembianza,
Virtù l’incostanza
Diventa per me.

If I keep changing my appearance
to suit the vagaries of fate,
inconstancy becomes
a virtue for me.

Pietro Metastasio (1698–1782)

*Translations by Susannah Howe;
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George Frideric Handel
Ode for St Cecilia’s Day (1739) – ‘What
passion cannot Music raise and quell!’

What passion cannot Music raise and quell!
When Jubal struck the chordèd shell,
his listening brethren stood around,
and wondering on their faces fell,
to worship that celestial sound!
Less than a god they thought there could not
dwell
within the hollow of that shell
that spoke so sweetly and so well.
What passion cannot Music raise and quell!

John Dryden (1631–1700)

Luigi Boccherini (1743–1805)
Se d'un amor tiranno, G557

Mandane

Se d'un amor tiranno
 Credei di trionfar,
 Lasciami nel l'inganno,
 Lasciami lusingar
 Che più non amo.

Se d'un amor tiranno, etc.

Pietro Metastasio

I believed I had conquered
 a tyrannical love –
 allow me then that delusion,
 allow me to flatter myself
 that I am no longer in love.

I believed I had conquered, etc.

Translation © Susannah Howe

About the performers

Uli Weber/Decca



Cecilia Bartoli

Cecilia Bartoli mezzo-soprano

Cecilia Bartoli's singing defies comparison. Critics have had to find new metaphors, their usual vocabulary proving insufficient to describe her art adequately. The phenomenon can be captured neither in prosaic words nor in simple facts and figures, though the latter might at least illustrate the powerful effects of her music-making.

More than 10 million audio and video recordings, exclusively released by Decca, have been sold worldwide, making her today's best-selling classical artist. However, Cecilia Bartoli has become one of the most beloved singers of her generation. Always eager to uncover new repertoire, she has turned thoughtful projects about rare topics into global successes: *The Vivaldi Album*, *Italian Arias* (by Gluck), *The Salieri Album*, *Opera proibita*, *Maria, Sacrificium*, *Mission* and *St Petersburg* have all received numerous awards in many countries, including five Grammys. Her latest disc, *Cecilia & Sol: Dolce duello*, has just been released.

Regular concert tours take the Italian mezzo-soprano to the principal concert halls in Europe, America, Asia and Australia.

In summer 2016, a new period-instrument orchestra, 'Les Musiciens du Prince – Monaco', was created under the artistic leadership of Cecilia Bartoli. Based at the Opéra de Monte-Carlo, this ensemble takes pride in the patronage of Their Royal Highnesses Prince Albert II and Princess Caroline of Monaco.

In 2012 Cecilia Bartoli became artistic director of the Salzburg Whitsun Festival, where her contract was recently extended to 2021. In Salzburg, her talent for combining artistic excellence with conceptual thinking has found an ideal outlet. This year she played the main character and breeches role Ariodante in Christof Loy's new Handel production. She also took the role of Elena in Rossini's *La donna del Lago*. The 2018 Salzburg Whitsun Festival is dedicated to Rossini's memory and marks the 150th anniversary of his death. Cecilia Bartoli has used the year 1868 as a starting-point, creating a programme that offers a fresh perspective on the composer, showing how the musical world was changing as he came to the end of his life.

Cecilia Bartoli has received many state honours from Italy, where she has been made a Cavaliere of the Order of Merit of the Italian Republic, and from France, where she has been appointed both a Chevalier de la Légion d'Honneur and an Officier des Arts et des Lettres. She is an Honorary Member of the Royal Academy of Music and the Royal Swedish Music Academy and has an honorary doctorate from University College Dublin. In 2010 she was awarded the Léonie Sonning Music Prize, followed by the Herbert von Karajan Prize in 2012 and the Polar Music Prize in 2016.



Sol Gabetta

Sol Gabetta cello

Sol Gabetta came to international attention when she won the Crédit Suisse Young Artist Award in 2004 and made her debut with the Vienna Philharmonic Orchestra under Valery Gergiev.

Born in Argentina, she won her first competition at the age of 10, soon followed by the Natalia Gutman Award, as well as commendations at Moscow's Tchaikovsky Competition and the ARD International Music Competition in Munich. She is a Grammy Award nominee, was named *Gramophone* Young Artist of the Year in 2010 and received the Würth-Preis of the Jeunesses Musicales in 2012.

She made highly acclaimed debuts with the Berlin Philharmonic under Sir Simon Rattle at the Baden-Baden Easter Festival in 2014, at Mostly Mozart in New York in 2015 and at the opening concert of the 2016 BBC Proms with the BBC Symphony Orchestra under Sakari Oramo. This season she works with the Filarmonica della Scala in Milan and the Orchestra dell'Accademia Nazionale di Santa Cecilia, Czech Philharmonic Orchestra, Seattle and Vienna Symphony orchestras and Orchestre National de France. Tours will take her to the major European summer festivals such as Lucerne and Salzburg with the Royal Concertgebouw Orchestra under Daniele

Gatti, with the SWR Radio-Sinfonieorchester to Scandinavia and Estonia, and with the Kammerorchester Basel to Asia. In recital, she will appear in the Boston Celebrity Series, at Club musical de Québec and Shriver Hall with Bertrand Chamayou and at San Francisco Performances and in Santa Barbara with Alessio Bax. In Germany she will tour with Héléne Grimaud.

She regularly performs with leading orchestras and conductors worldwide, including Washington's National Symphony Orchestra, Bavarian and Finnish Radio Symphony orchestras, Bamberg Symphony Orchestra, Bolshoi Orchestra, The Philadelphia Orchestra, London Philharmonic and Philharmonia orchestras. She also collaborates extensively with conductors such as Giovanni Antonini, Krzysztof Urbanski and David Zinman. She has appeared at the Gstaad Menuhin Festival, Schleswig-Holstein Music Festival and Rosendal Chamber Music Festival, as well as at the Verbier, Schwetzingen, Rheingau, Schubertiade Schwarzenberg and Beethovenfest Bonn festivals.

As a chamber musician she performs worldwide at leading venues such as the Wigmore Hall, Palau de la Música Catalana in Barcelona and the Théâtre des Champs-Élysées in Paris, with distinguished partners including Patricia Kopatchinskaja and Bertrand Chamayou.

Sol Gabetta was named Instrumentalist of the Year at the 2016 ECHO Klassik Awards, an award she had previously won in 2007, 2009, 2011 and 2013 for recordings ranging from Mozart to Elgar. In addition to her extensive discography on Sony Classical, she has also released a duo recital with Héléne Grimaud on DG. Her latest disc, *Cecilia & Sol: Dolce duello*, has just been released.

She performs on a cello by G B Guadagnini from 1759, thanks to a generous stipend from the Rahn Kulturfonds.



Andrés Gabetta

Andrés Gabetta violin

French-Argentinean Andrés Gabetta is regarded as one of the leading Baroque violinists of his generation. He started studying the instrument at the age of 4 in his native Argentina, furthering his studies at the Escuela de Música Superior Reina Sofía in Madrid, and at the Musikhochschule and Schola Cantorum Basiliensis in Basle. His extensive repertoire ranges from Baroque and Classical works, performed on period instruments, to music of the Romantic and modern eras.

In 2011 he fulfilled a long-held dream to form his own period-instrument orchestra together with his sister, cellist Sol Gabetta. With Cappella Gabetta, Andrés Gabetta shares the stage as soloist and conductor with musical personalities such as Sol Gabetta, Giuliano Carmignola, Vivica Genaux, Simone Kermes, Gábor Boldoczki, Baiba Skride, Patricia Kopatchinskaja, Sergei Nakariakov, Maurice Steger and Christophe Coin. He appears frequently at major international festivals, such as the Gstaad Menuhin Festival, Haydn Festtage, Schleswig-Holstein Festival, Rheingau Festival and the Bachwoche Ansbach.

As a soloist and chamber musician, he performs at prestigious European concert halls, including the KKL Luzern, Zurich Tonhalle, Royal Concertgebouw, Amsterdam, Berlin Philharmonie, Laeiszhalle Hamburg, Salle Gaveau, Théâtre des Champs-Élysées, and the Vienna Musikverein und Konzerthaus, among others.

His wide-ranging, award-winning discography reflects his interest in exploring the music of lesser-known and neglected composers, including Félicien David and Boëly. He has received a Grammy nomination for his Bach Brandeburg

Concertos and a Choc du Monde de la Musique prize for works by Haydn performed with regular musical partner Christophe Coin and his Mosaique Quartet.

He also records for Sony Classical. His latest CD, *Rival Queens*, featuring Vivica Genaux and Simone Kermes, explores the rivalry between legendary prima donnas Faustina Bordoni and Francesca Cuzzoni.

Andrés Gabetta holds a teaching position as professor at the Montbéliard Conservatoire. He performs on a Venetian Petrus Guarnerius violin from 1727.

Cappella Gabetta

The Cappella Gabetta has enabled Sol Gabetta to make one of her musical dreams come true: she, her brother, concertmaster Andrés Gabetta, and a hand-picked team of highly talented musicians from the same musical background perform Baroque and early Classical music on original instruments, both in concert and in the studio.

The ensemble was established in December 2010, and has already made acclaimed guest appearances at the Amsterdam Concertgebouw, Salle Gaveau and Théâtre des Champs-Élysées in Paris, the Hamburg Musikhalle, Theater an der Wien, Baden-Baden Festspielhaus, Munich's Prinzregententheater, the Zurich Tonhalle and the Berlin Philharmonie, among others, as well as at such illustrious festivals as Bremen, Gstaad Menuhin, Schleswig-Holstein, Lyon Baroque Music and Rheingau.

Much of the music being performed tonight can be found on Cappella Gabetta's latest recording: *Cecilia & Sol: Dolce duello*, just released on Decca. Other highlights in the ensemble's discography include a series of Vivaldi cello concertos with Sol Gabetta on Sony Classical; *A Tribute to Faustina Bordoni* with Vivica Genaux (Deutsche Harmonia Mundi); *Rival Queens*, featuring Vivica Genaux and Simone Kermes, and *Tromba Veneziana*, featuring the trumpet virtuoso Gábor Boldoczki performing Vivaldi concertos (both on Sony Classical). With *Music at the Habsburg Court* (DHM), the ensemble explored repertoire by Ragazzi, Umstatt, Timmer and Vivaldi. Cappella Gabetta has received many plaudits for these discs, including *Gramophone's*

Holger Tälinski



Cappella Gabetta

'Recording of the Month' and 'CD of the week' on a number of leading radio stations.

The Cappella Gabetta has, to an increasing extent, been inviting distinguished instrumentalists and vocalists to participate in its concerts and recording projects, including the soprano Nuria Rial, trumpeter Gábor Boldoczki, violinist

Giuliano Carmignola, Baroque recorder player Maurice Steger and Baroque cellist Christophe Coin.

Plans include tours with the countertenor Franco Fagioli, the bandoneon player Mario Stefano Pietrodarchi, and the sopranos Simone Kermes and Julia Lezhneva.

Cappella Gabetta

Violin 1

Andrés Gabetta
Boris Begelman
Roberto Rutkauskas

Violin 2

Francesco Colletti
Juliana Georgieva
Anaïs Soucaille

Viola

Ernest Braucher
Alice Bisanti

Cello

Balázs Maté
Mara Miribung

Double Bass

Ján Krigovský

Oboe

Diego Nadra
Pedro Castro

Bassoon

Alessandro Nasello

Horn

Konstantin Timokhine
Antonio Lagares Abeal

Guitar

Eduardo Egüez

Harpsichord

Dirk Börner

Christopher Purves © Chris Gleag
Franco Fagioli © Stephan Boelme

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