

LE POÈME HARMONIQUE

Vincent Dumestre



Venezia, dalle calli ai Palazzi

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MONTEVERDI & MANELLI
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Claire Lefilliâtre: soprano

Serge Goubioud: tenor

Jan Van Elsacker: tenor

Geoffroy Buffière: bass

Fiona-Emilie Poupard: violin

Lucas Peres: lirone

Françoise Enock: viola da gamba

Jean-Luc Tamby: colascione and Baroque guitar

Samuel Domergue: percussion

Vincent Dumestre: theorbo, Baroque guitar and conductor

Benjamin Lazar: *mise en geste*

(Indicative cast, may be subject to modification)

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This program is a celebration of Venice in the Golden Age of Baroque, when art music and popular forms came together and mingled, and feelings and freedom of language had not yet been held in check by rules and codes. This musical travel in the streets of the city at the time of carnival starts in the dim light of morning, when lonely souls wander in research of the beloved one, with Monteverdi's haunting madrigals, as the famous *Lamento della Ninfa*. It goes on with popular, light and funny pieces, typical of this time of celebration, written by Francesco Manelli, one of the most brilliant composers of the Venetian Baroque, that *Le Poème Harmonique* contributed to save from unfair oblivion. *La Barchetta passaggiera*, for instance, is a masterpiece of wit spirit and picaresque comedy. But Manelli was also a keen painter of the torments of love, celebrated on the operatic stage and in the private concerts of the aristocratic palaces: the extraordinary monologue "Chi non sa... Son ruinata" is equal to Monteverdi's most famous works in terms of intensity of expression and lyrical breath of the music. In addition to the exceptional quality of pieces, this program is also a celebration of *Le Poème Harmonique's* approach, an ensemble which has cast a new light upon this music in the last years. Starting as a regular concert (there are no sets or costumes, which makes the production easy to travel), *Venezia, dalle calli ai palazzi* soon develops a world apart. This is thanks to the stage work of director Benjamin Lazar, who led the singers to recreate the expressive gesture that was in use at the time of the baroque to accompany singing. This is also due to the candles, only source of lighting for this concert, which creates a magical atmosphere. This connection between music, movement and light is the key point of *Le Poème Harmonique's* work in its biggest stage productions, and its adaptation here to the more modest frame of a concert represents the quintessence of this esthetic.

This programme was premiered in June 2008 in San Francisco, California, for the opening of the Calperformances Festival, where it was given three performances. It has then toured extensively in France, especially at the Festival Automne en Normandie where it was given six performances in major historical places of the region, but also in Paris, Caen and Sablé. Elsewhere in Europe, it was acclaimed at the BBC Proms in London, Potsdamer Festspiele in Berlin, as well as at the Rudolfinum in Prague, the Bemus Festival in Belgrade, Villa I Tatti in Firenze, the Monteverdi Festival in Venice and the International Festival of Bilbao. It marked *Le Poème Harmonique's* debut at the Israel Festival in Jerusalem and was given in Beijing (Forbidden City Hall), Wuhan (Opera), Tokyo (Oji Hall), Yokohama (Kanagawa Hall) and New York (Miller Theatre) in 2012.

INDICATIVE PROGRAMME*

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Dormo ancora (Il Ritorno d'Ulisse in Patria), Claudio Monteverdi
Sonata prima a soprano solo, Dario Castello

Lamento della Ninfa, Claudio Monteverdi

Bergamasca: *La Barchetta passaggiera*, Francesco Manelli

Chi non sa come Amor, Benedetto Ferrari

Son ruinato, appassionato, Benedetto Ferrari

Villanella ch'all'acqua vai, Anonymous

Canzonetta: *Sguardo lusinghiero*, Francesco Manelli

Jacarà: *Aria alla napoletana*, Francesco Manelli

Ciaccona: *Acceso mio core*, Francesco Manelli

(may be subject to modification)

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