

vallettabaroquefestival.mt



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LES MUSICIENS DU LOUVRE & VIVICA GENAUX

PORPORA VS. HANDEL

FRIDAY 10 JANUARY 2020 - 7:30 PM



TEATRU MANOEL







Les Musiciens du Louvre & Vivica Genaux

Porpora vs. Handel

Friday 10 January 2020 - 7:30 pm
Teatru Manoel, Valletta





The Valletta Baroque Festival

Since its launch in 2013, the Valletta Baroque Festival has treated audiences to a unique event featuring some of the best soloists and ensembles in the baroque music scene. Taking as its main venue one of the oldest working theatres in the world, Teatru Manoel, this prestigious two-week festival also plays out within many wonderful baroque and historical venues, such as St. John's Co-Cathedral and Verdala Palace. This year's musical programme has once again secured some of the best contemporary exponents of Baroque music from the international and local sphere to contribute to the celebration of Malta.

Front Cover Image

Detail from the composite portrait of the Van Lennep Family by Antoine Favray (1706-1798) from the Rijksmuseum Amsterdam.

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This concert is financially supported by the French Embassy in Malta and Mr Eric Bertrand, Mr Jean-Luc Chalmin, Mr Gérard Mazet, Mr Philippe Lerasle and Mr Jean-Claude Gandur.

Les Musiciens du Louvre receive financial support from the Région Auvergne-Rhône-Alpes and the French Ministry of Culture (DRAC Auvergne Rhône-Alpes).





Welcome Note

Owen Bonnici

Minister for Justice, Culture & Local Government

It gives me great pleasure to introduce once again the Valletta Baroque Festival which is now going into its eighth edition. This exquisite winter festival brings the best exponents of early music to our shores for a tight programme of glorious music which for the most part was composed at the same time when our capital, Valletta, was being built by the Knights of St John. This period of Malta's history was culturally one of the most influential; colouring our literature, art, architecture and indeed music for generations to come.

This is why this festival is such an important landmark in our cultural calendar as it showcases the beauty of locations like Verdala Castle or the Parish Churches around our island in addition to the proliferation of baroque locations in Valletta itself like St John's Co Cathedral or significantly the Teatru Manoel itself a jewel of 18th century theatrical architecture from which the festival operates.

Since 2013 the festival and the theatre have gone from strength to strength presenting the general public with high level and well-produced events which a theatre of the Manoel's status deserves as does its discerning public. Concurrently with the spirit of the

festival, the general programme of the theatre, which now runs to eleven months a year thanks to the climate control system that was installed two years ago with the support of EU funds, also showcases Maltese cultural achievements and will next September present an opera by Maltese composer Gerolamo Abos which was composed for Rome's Teatro Argentina in 1747.

Our historical uniqueness in the centre of the Mediterranean formed for almost three centuries by a chivalric order made up of the finest European houses, has created a very special melange with the subsequent British period as it picks the best of the Latin and Anglo Saxon along with Malta's ancient Semitic roots and creates something inimitable.

I am extremely proud of this festival and delighted that the programme for January 2021 is already set and can be found at the back of this booklet.

This professionalism reflects what this government strives to achieve in all its endeavours. I am convinced that Malta's success depends very much on its singular character and that no expense should be spared to preserve, propagate and enhance it.





Foreword

Kenneth Zammit Tabona

Artistic Director, Valletta Baroque Festival & Teatru Manoel

Some ten years ago there was a concert scheduled in the Malta Summer Arts Festival by the European Union Baroque Orchestra popularly known as EUBO which, because of the July heat and humidity, had to be moved to the airconditioned Ambassador's Room at the Auberge de Castille. Very few of us then had ever seen or heard a proper baroque orchestra with its particular instruments like the viola da gamba, the theorbo or the harpsichord - delicate instruments that lend that inimitable colour to the baroque world that conjures up visions of silks, periwigs and lace.

The lacuna in our local mix was staring at us in the face. Despite living on an island where it is obvious that the baroque idiom is bred in the bone and where our capital city built mainly between 1566 and 1798 leads the way in architectural style, we did not have a music festival to complement and enhance the dyed-in-the-wool baroque elements all around us.

This is what led to the first festival in January 2013; January being the antithesis of July and a period during which we could actually boost cultural tourism in the most intellectually tasteful way possible.

We are now experiencing the 8th edition and the programme of the 9th edition can also be found in this programme booklet. These are programmes that are as top flight as any of the great established music festivals throughout Europe. They are also varied and sometimes a trifle quirky. This is what makes them esoterically intriguing. Although never consciously tying myself

up in a thematic knot, somehow there is always something which distinguishes one festival from another; sometimes it is different compositions of the same text like Dixit Dominus, or a preponderance of instruments like the gamba.

This year we have a Neapolitan element running through the programme the temperament of which reminds us of the blue Mediterranean skies which are found both in the landscape paintings of Vesuvius and those depicting our Grand Harbour in Valletta. In fact, it is called Posillipo Blue!

There was a great cultural rapport between the capital of the Kingdom of the Two Sicilies and the capital of the unique monastic principality established by the crusading Order of St. John.

Our composers used to go to Naples to study and many established themselves both in the 'geographical expression' that was Italy at the time besides Malta. A perfect example is the Maltese composer Gerolamo Abos who in addition to being maestro di Cappella at St John's co cathedral, also composed operas for prestigious houses like the Argentina in Rome. We will in fact be staging one of his operas, Pelopida, for the first time in living memory next September.

Meanwhile our quest for baroque excellence continues to be led by an historic theatre built in 1731 set in a tiny fortified baroque city straddling the commercial and strategic waterways of the Mediterranean and in the process transforming it into the opulent setting for what is becoming one of the top early music festivals in Europe.





Programme

George Frideric HANDEL (1685-1759)

Agrippina, HWV 6
Overture

Rinaldo, HWV 7
Aria "Abbrugio avampo e fremo"

Nicola Antonio Giacinto PORPORA (1685-1750)

L'Angelica
Aria "Il Piè s'allontana"

George Frideric HANDEL

Rinaldo, HWV 7
Aria "Venti turbini prestate"

Concerto for violin and orchestra
(Sonata a 5 in B flat Major, HWV 288)
Allegro - Largo - Allegro

Il Parnasso in Festa, HWV 73
Recitativo accompagnato e Aria "Dopo
d'aver perduto il caro bene... Ho perso il
caro bene"

Nicola Antonio Giacinto PORPORA

Il Martirio di San Giovanni Nepomuceno
Recitativo e Aria "Vanne nel vicin
tiempo... Fremer da luigi io sento"

George Frideric HANDEL

Rinaldo, HWV 7
Aria "Cara sposa"

Nicola Antonio Giacinto PORPORA

Semiramide regina dell'Assiria
Aria "Come nave in ria tempesta"

Johann Adolph HASSE (1699-1783)

Fuga and Grave for strings and basso
continuo

Nicola Antonio Giacinto PORPORA

Polifemo
Aria "Alto Giove"

George Frideric HANDEL

Ariodante, HWV 33
Aria "Dopo notte"

Programme notes

In 1729 a group of London nobles wishing to break the musical dominance of George Frideric Handel and the Royal Academy of Music, set up the 'Opera of the Nobility'. They appointed Nicola Porpora, considered to be more modern, as music director to compete with Handel. Porpora had an important asset. He was the 'castrato maestro'. As such he had trained Farinelli, Il Senesino and Il Porporino. Porpora invited Farinelli to London where he was welcomed as a real star. But although Farinelli was very successful, the plan did not work out. Both theatres engaged in a battle to death, spending a lot of money on singers and staging. Both went bankrupt. The only winner was the audience, as this 4-year competition resulted in some of the greatest musical masterpieces of the genre, such as *Polifemo* by Porpora and *Ariodante* by Handel. Today's programme illustrates this magnificent confrontation between the two baroque opponents in a remarkable way.





Musicians

Vivica Genaux, Mezzo-soprano

Les Musiciens du Louvre
directed by Thibault Noally

Lyrics

(Original)

George Frideric HANDEL (1685-1759)
Rinaldo (HWV 7) "Abbrugio, avampo e fremo"

Abbrugio, avampo e fremo
di sdegno e di furor.
Spero, ma sempre temo
d'un infernal error.

Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria de Medoro "Il piè s'allontana"
(extract from Orlando or Angelica e Medoro)

Il piè s'allontana
Del caro sembante,
Ma l'alma costante
Non parte da te.

L'uffizio di quella
Fan dentro al mio petto
Le speme, l'affetto,
La bella mia fe.

George Frideric HANDEL (1685-1759)
Rinaldo (HWV 7) "Venti, turbini,
prestate"

Venti, turbini, prestate
Le vostre ali a questo piè!

(English)

George Frideric HANDEL (1685-1759)
Rinaldo (HWV 7) "Abbrugio, avampo e fremo"

I burn, blush, and tremble
with utter fury and indignation.
I maintain my hope, but always
fear being led by error into hell.

Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria de Medoro « Il piè s'allontana"
(extract from Orlando or Angelica e Medoro)

If the foot moves away
Of the beloved face,
The constant soul
Does not leave you.

Deep in my heart
Hope, friendship,
My loyalty,
Will do their duty.

George Frideric HANDEL (1685-1759)
Rinaldo (HWV 7) "Venti, turbini,
prestate"

Winds, storms, lend your wings
unto these my feet!





Cieli, numi, il braccio armate
Contro chi pena mi diè!

George Frideric HANDEL (1685-1759)
**Il Parnasso in Fest (HVW 73) "Dopo
d'aver perduto il caro bene ... Ho perso
il caro ben"**

Dopo d'aver perduto il caro bene
saria grande il conforto,
se si perdesse ancora
la memoria funesta;
ma oh dei! questa pur resta,
e chi fu nell'amor sì fortunato
non può a gli Elisi ancor'esser' beato.

Ho perso il caro ben',
son l'ombre il mio seren,
pietà del mio dolor.
S'unisca al mio martir,
il vostro bel soffrir,
soccorso a questo cor,
soccorso al mio dolor.

Heavens, gods, equip this arm so it
might confront her who has inflicted
onto me such pain!

George Frideric HANDEL (1685-1759)
**Il Parnasso in Fest (HVW 73) "Dopo
d'aver perduto il caro bene ... Ho perso
il caro ben"**

After having lost my dear beloved,
I would find great solace,
If I only could lose
The fatal memory of her!
That memory, oh gods,
Stays with me, tormenting me.
And so, even if my beloved were happy,
Not even in Heaven could I be happy.

I've lost my dear beloved,
And my sky is dark.
Ah, pity my sorrow!
Oh that in martyrdom I may unite with
her suffering!
Help for this heart, Help for my sorrow!



**Nicola Antonio Giacinto PORPORA
(1685-1750)**
**Il Martirio di San Giovanni
Nepumoceno "Vanne nel vicin tempio"**

Vanne nel vicin tempio ove s'adora,
Quella che del suo Dio fu madre e
sposa,
A Lei porgi pietosa calda preghiera,
A Lei che sempre è interessa à consolar,
Chi ben le chiede aita e che sassi di lor
scudo e difesa,
Vanne ed' humile orando ivi ti fia
svelato,
Quel che a s'avicina ultimo fato.

Fremer da lunge io sento,
L'onda sdegnosa e il vento,
Che la procella han desta,
Onde può legno tuo restare assorto,
Volgi tuoi lumi à quella,
del mar benigna stella,
che placa ogni tempesta,
E sola scorge i naviganti in porto.

**Nicola Antonio Giacinto PORPORA
(1685-1750)**
**Il Martirio di San Giovanni
Nepumoceno "Vanne nel vicin tempio"**

Go to yon temple, where she is
worshipped,
she who of her God was the Mother and
the Spouse;
pray to her with warmth and piety,
for she is always willing to comfort those
who seek her aid,
and for whom the temple is a place of
refuge and protection.
Go, and while humbly you pray,
there may your ultimate destiny be
revealed to you.

I hear, raging in the distance,
the furious sea and the wind,
which have stirred up the tempest
that can engulf your ship.
Turn your eyes towards her,
the loving Star of the Sea,
who calms every storm
and guides the sailors to port.





**Nicola Antonio Giacinto PORPORA
(1685-1750)
Rinaldo (HWV 7) "Cara sposa"**

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!
Del vostro Erebo sull'ara,
Colla face dello sdegno
Io vi sfido, o spirti rei!

**Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria de Nino « Come nave in ria
tempesta" (extract from Semiramide
regina dell'Assiria)
(lyrics based on Ippolito Zanetti, 1724)**

Come nave in ria tempesta
combattuto è il mio pensiero,
che risolvere non so.
In qual parte io volgo il ciglio
veggo orror, veggo periglio,
nel crudel cimento e fiero
(giusto Ciel) che far dovrò!

**Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria d'Acio: "Alto Giove" (extracts from
Polifemo (1735)**

Alto Giove è tua grazia, è tuo vanto,
Il gran dono di vita immortale,
Che il tuo cenno sovrano mi fa.

Ma il rendermi poi quella
Già sospirata tanto
Diva amorosa e bella,
È un dono senza uguale
Come la tua beltà

**George Frideric HANDEL (1685-1759)
Ariodante (HWV 33) "Dopo notte"**

Dopo notte, atra e funesta,
splende in Ciel più vago il sole,
e di gioja empie la terra;

Mentre in orrida tempesta
il mio legno è quasi assorto,
giunge in porto, e'llido afferra.

**Nicola Antonio Giacinto PORPORA
(1685-1750)
Rinaldo (HWV 7) "Cara sposa"**

Beloved spouse, dearest heart
Where art thou?
Woe! Return to him who weeps!
O guilty spirits from thy Erebus altar
My face on of complete contempt,
I defy thee, wicked spirits!

**Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria de Nino "Come nave in ria
tempesta" (extract from Semiramide
regina dell'Assiria)
(lyrics based on Ippolito Zanetti, 1724)**

Like a ship in a wild storm
my thoughts are tossed about,
and I cannot make any decision
Whenever I turn my gaze
I see horror and danger;
in this cruel, savage trail,
dear heavens, what should I do !

**Nicola Antonio Giacinto PORPORA
(1685-1750)
Aria d'Acio: "Alto Giove" (extracts from
Polifemo (1735)**

Mighty Jove, the wondrous gift of
immortal life,
accorded me by your sovereign gesture,
bears witness to your grace and virtue.

But your returning to me
the loving, beautiful goddess
for whom I have so longed
is a gift which, like your beauty,
has no match.

**George Frideric HANDEL (1685-1759)
Ariodante (HWV 33) "Dopo notte"**

After a night so bleak and foreboding,
the sun shines forth in the heavens,
all the dearer, as the earth fills with joy.

For in the midst of a horrid storm,
my boat has been almost submerged,
but it grasps at the shore as it returns to port.





Artist Biography

Les Musiciens du Louvre

Founded in 1982 by Marc Minkowski, Les Musiciens du Louvre breathe new life into the repertoires of the Baroque, Classical and Romantic eras, performed on period instruments.

Over the past thirty years, the Orchestra has garnered attention with its reinterpretations not only of Handel, Purcell and Rameau, but of Haydn and Mozart and more recently of Bach and Schubert. The Orchestra is also well known for playing nineteenth-century French music: Berlioz (*Les Nuits d'été*, *Harold en Italie*), Bizet (*L'Arlésienne*), Massenet (*Cendrillon*)...

Its recent operatic successes include *Le Bourgeois Gentilhomme* (Montpellier, Versailles, Pau), *Orfeo ed Euridice* (Salzburg, Paris, Grenoble), *Hoffmann's Tales* (Baden-Baden, Bremen), *La Périochole* (Bordeaux), *Le Nozze di Figaro* (Vienna, Versailles), *Don Giovanni* (Versailles), *Così fan tutte* (Versailles), *Alceste* (Paris) or *Der fliegende Holländer* (Versailles, Grenoble, Vienna).

During the 2019-2020 season, Marc Minkowski will conduct three operas: *La Périochole* (Offenbach), *Ariodante* (Handel) and *Mitridate* (Mozart). Sacred music will also be in the spotlight. Under Marc Minkowski's baton, *St John's Passion* (Bach) and *The Messiah* (Handel) will go on a European tour whereas Francesco Corti will conduct *Stabat Mater* (Pergolesi) in Grenoble.

After the complete London Symphonies by Haydn (Naïve, 2010) and the Schubert Symphonies (Naïve, 2012), the box set *Flying Dutchman* by Dietsch / Wagner (Naïve, 2013) and Bach, *Johannes-Passion* (Erato, 2017), 2 CDs will be released: *La Périochole* by Offenbach (Bru Zane) during the summer of 2019, then, in spring 2020, *Great Mass in C minor* by Mozart (Pentatone).

Subsidized by the Région Auvergne-Rhône-Alpes and the French Ministry of Culture (DRAC Auvergne-Rhône-Alpes), supported by various companies, Les Musiciens du Louvre develop numerous projects to share music with all audiences in the regional territory.





Thibault Noally

Born in 1982, Thibault Noally began his musical studies with Maurice Talvat, Yuko Mori and Irina Medvedeva. In 2000, he entered the class of Lydia Mordkovitch at the Royal Academy of Music in London. He also studied ancient music and started to perform with violinist Margaret Faultless, Micaëla Comberti, Sir Trevor Pinnock. He has played with various ensembles such as Ensemble Baroque de Limoges, Concerto Köln, Ensemble Matheus, Orfeo 55, Opus 5.

Since 2006, he has been concertmaster of Les Musiciens du Louvre under Marc Minkowski. He also collaborates with cellist Ophélie Gaillard and the ensemble Pulcinella. He is guest concertmaster for Sinfonia Varsovia Orchestra.

He regularly performs with renowned singers such as Cecilia Bartoli, Anne Sofie von Otter, Philippe Jaroussky, Jennifer Larmore and appears as a soloist at the most prestigious international venues (Salle Pleyel Paris, Auditorio Nacional Madrid, Opera City Tokyo, Staatsoper Vienna, Staatsoper Berlin, Shanghai Concert Hall, Hong Kong Art Center, Concertgebouw Amsterdam, Aix-en-Provence's Festival, Mozartwoche Salzburg...).

In January 2011, he conducted Les Musiciens du Louvre in a programme with Philippe Jaroussky in Salzburg Mozartwoche, as well as in 2012 for a Bach concert in Grenoble and Martigues, and in 2013, for a Vivaldi concert in Grenoble.

His projects include various recitals with harpsichordist Francesco Corti. In January 2013, they started a concert cycle on Mozart's original instruments in Salzburg Mozartwoche. In 2014, Thibault Noally conducted renowned soloists such as Delphine Galou in Florilège Vivaldi at Gaveau (Paris) and Vivica Genaux in Arias for Farinelli at MC2 and the Grenoble programme given with Blandine Staskiewicz at Olivier Messiaen's auditorium (Grenoble) in 2015. In 2016, he conducted Anne Sofie von Otter in a Handel/Telemann European Tour and Vivica Genaux again in Arias for Farinelli at Gaveau (Paris). Together with Vivica Geneau he presented a new programme Porpora vs Handel in 2017.

Thibault took part in various recordings for Deutsche Grammophon and Naïve. In 2013 he released A violin solo; Venezia 1700 in 2016 and Oratorio in June 2018.





Vivica Genaux

Recipient of Johann Adolf Hasse-Stiftung's 2019 Hasse-Preis and the City of Halle's 2017 Händel-Preis, mezzo- soprano Vivica Genaux hails from Fairbanks, Alaska. In the course of her two-decade career, her unforgettable voice has been heard in many of the world's most important venues, including Beijing's National Center for the Performing Arts, London's Barbican Centre, New York's Metropolitan Opera, Prague's Rudolfinum, Madrid's Teatro Real, Théâtre des Champs-Élysées and Opéra Garnier in Paris, Moscow's Bolshoi Theatre, and the Wiener Staatsoper.

Vivica welcomed 2019 with a pair of Farinelli-themed concerts with Concerto de' Cavalieri in Antwerp and Valletta, followed by a concert with La magnifica comunità in Verona. February 2019 found her in Poissy and Bilbao for performances with Les Musiciens du Louvre and in Karlsruhe for a performance with mezzo-soprano Ann Hallenberg at Internationale Händel-Festspiele's Händel-Gala.

In April 2019, she returned to Washington, DC, for her debut role as Emma in Rossini's *Zelmira* with Washington Concert Opera. From there, she travelled to Madrid to revisit music sung by Farinelli. On 29 April, she performed at the International Opera Awards ceremony at London's Sadler's Wells Theatre, representing Pinchgut Opera's 2018 production of Hasse's *Artaserse*, which won the prize in the Rediscovered Work category.

In May 2019, Vivica and Bach Consort Wien took a Vivaldi programme to Vienna's Musikverein. *Gender Stories*, a presentation of music by Handel, Hasse, and Galuppi with countertenor Lawrence Zazzo and Lautten Compagny Berlin, debuted in Dortmund and Halle and reprised in Olten, Switzerland, in December. In June, she joined an ensemble of acclaimed colleagues for Farinelli & Friends, a gala concert at the Salzburger Pfingstfestspiele, followed by a performance with New York Baroque Incorporated at Caramoor on 30 June. Returning to Austria, she debuted in the role of Trasimede in Riccardo Broschi's *Merope* at the Innsbrucker Festwochen der Alten Musik in August. She rejoined Europa Galante in September for a concert performance of Handel's *Lucio Cornelio Silla* at Romania's George Enescu Festival.

Encompassing music from four centuries, Vivica's operatic repertory extends to more than sixty roles, including more than forty transvestite parts. Celebrated for her interpretations of Baroque and bel canto music, she has garnered praise for her incredible bravura technique and the dramatic intensity of her portrayals. She has been honoured with numerous awards, and her career is documented in an array of critically-acclaimed audio and video recordings. Her advocacy of the music of Hasse has contributed indelibly to the revival of interest in this composer, and her enthusiasm for sharing her expertise with young singers is manifested in masterclasses and teaching engagements.





2021 Programme

Friday 15 January 2021

7:30 pm
Bach - The Four Orchestral Suites
Les Passions de L'Ame

Saturday 16 January 2021

12 noon
Chorale for Organ and Viola da
Gambas & Dialogos
Accademia del Piacere

5:30 pm
Baroque XXL
Hansjörg Albrecht - Organ

7:30 pm
Meets Flamenco
Accademia del Piacere

Sunday 17 January 2021

11:30 am
A Solo harpsichord programme
of Rameau
Stephen Devine

3:30 pm
The Piper and the Fairy Queen
Camerata Kilkeny

7:30 pm
Lust and love lust
*Combattimento Ensemble -
Claudia Patacca (soprano)*

Monday 18 January 2021

12 noon
Delicatessen
Stephen Devine and Kate Semmons

7:30 pm
Switched on Bach, Back to the 70s
On The Moog - Stephen Devine

Tuesday 19 January 2021

12 noon
The Bach Family, Marais, Dowland
and others
*Isang Enders (Cello) and Mahan
Esfahani (Harpsichord)*

7:30 pm
Magnificat
ViBE - Valletta Baroque Ensemble

Wednesday 20 January 2021

12 noon
Roma Sconosciuta
*Il Sogno Barocco and counter tenor
Filippo Mineccia*

7:30 pm
Handel - Apollo and Daphne
*Orchestra of the Age of the
Enlightenment*

Thursday 21 January 2021

12 noon
Music from the Court of Versailles for
Baroque Viola and Theorbo
*Sarah Spiteri and Pablo Zapico - Viola
and Theorbo*

7:30 pm
Eroe
*Il Giardino d'amore and
countertenor Jakub Józef Orliński*

Friday 22 January 2021

12 noon
Bach on Mandolin
Avi Avital

7:30 pm
Steps in love
Weaver Ensemble - Dance

Saturday 23 January 2021

12 noon
Bach, Handel, Scarlatti
Roberto Cominati - Piano

4:30 pm
The Goldberg Variations
Signum Saxophone Quartet

7:30 pm
Return to forever
*Il Giardino d'amore
Stefan Plewniak, Stan Plewniak and
Natalia Kawalek*

Sunday 24 January 2021

11:30 am
Bach Transcriptions
Vassilis Varvarevos - piano

3:30 pm
Beware the Spider
Palisander - Recorder ensemble

7:30 pm
Biber & Piazzola
lautton compagney BERLIN

Monday 25 January 2021

12 noon
Il Transilvano
Prisma Ensemble

7:30 pm

Ardet Cor Meum
Arsenale Sonore dir. Boris Begelman
Francesca Aspromonte (Soprano)

Tuesday 26 January 2021

12 noon
CPE Bach Sonatas
Johanna Rose - Viola Da Gamba

7:30 pm
Giardino delle Rose - Caldara
Ensemble Divino Sospiro

Wednesday 27 January 2021

12 noon
Due begl'occhi guerrieri
The rediscovered madrigals
of the Mdina archives
The Monteverdi Project

7:30 pm
Inspired by Baroque
MPO - Malta Philharmonic Orchestra

Thursday 28 January 2021

12 noon
Eloquentia
Alia Mens - dir. Olivier Spilmont

7:30 pm
Charlie Siem - Violin

Friday 29 January 2021

12 noon
Delirio Amoroso
*Francesca Lombardi Mazzulli
(Soprano)*

7:30 pm
Combattimento
*Cantar Lontano, dir. Marco
Mencoboni*

Saturday 30 January 2021

12 noon
Kuhnau biblical sonatas
Mahan Esfahani - Harpsichord

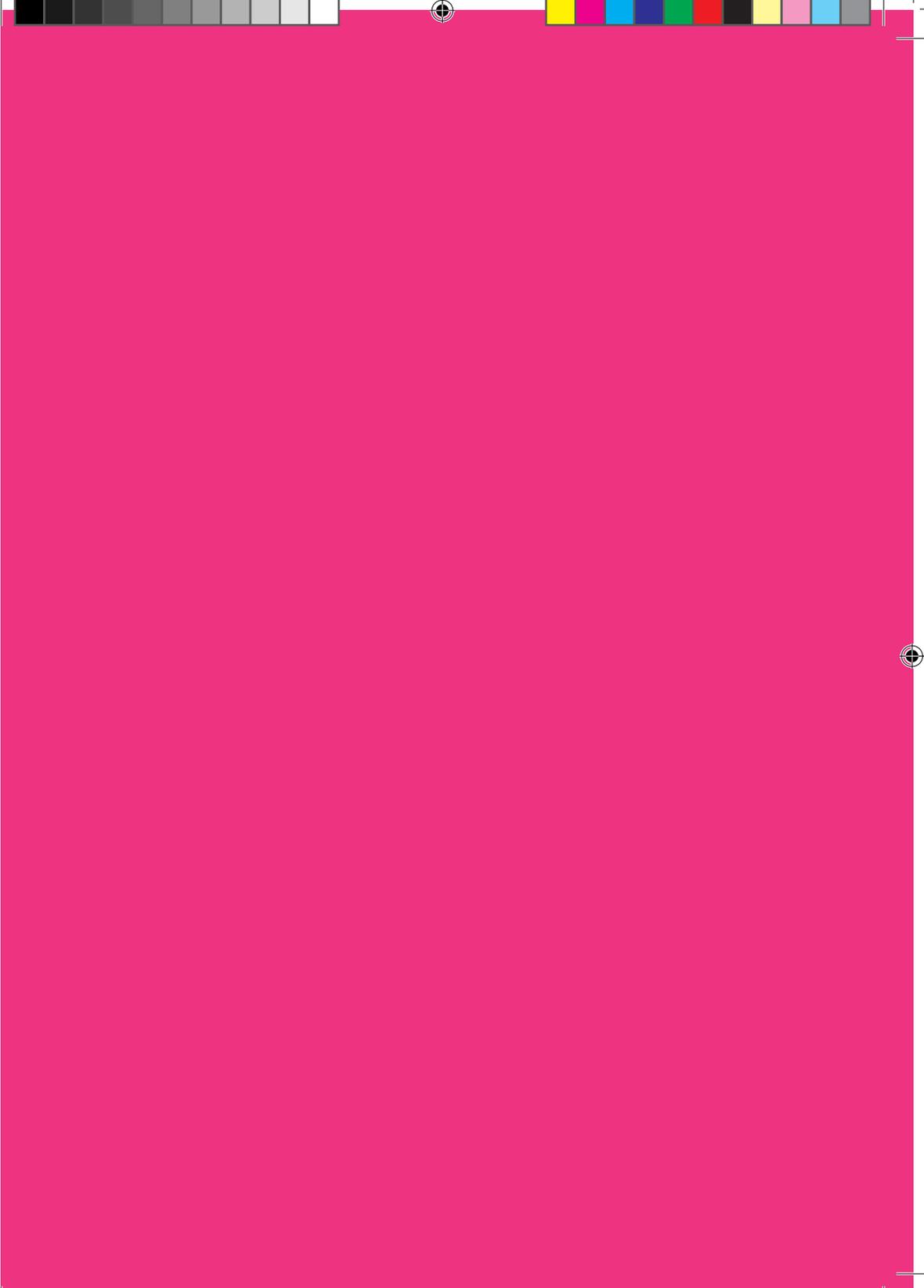
7:30 pm
Jomelli's Requiem
Coro e Orchestra Ghislieri

Sunday 31 January 2021

11:30 am
Of Gods and Monsters
*ViBE - Valletta Baroque Ensemble -
Trevor Bowes (Bass)*

(PROGRAMME AT THE TIME OF PRINTING)







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teatrumanoel.mt

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