



CARNEGIE HALL

Festivals

La
Serenissima

MUSIC AND ARTS FROM
THE VENETIAN REPUBLIC

February 3–21, 2017

La Serenissima

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THE VENETIAN REPUBLIC

Home to architectural marvels that seem to have appeared from a fantasy, Venice stands as a living monument to a remarkable bygone time. The Venetian Republic—also known as La Serenissima, or “the Most Serene Republic”—reached preeminent heights of maritime supremacy, democratic and social progressiveness, financial prosperity, and cultural achievement and innovation, flourishing for 1,000 years until its fall to Napoleon in 1797.

With key ports and territories throughout the Eastern Mediterranean, Venice bridged East and West, linking the Byzantine and Ottoman empires and other Asian civilizations with Europe. Combined, these cultures shaped Venice, infusing it with cosmopolitan vibrancy that was further enhanced by its immense trade and commerce-driven wealth—all of which helped to establish its independence from the Papacy as a model of self-rule that was distinct from the rest of Europe’s feudalism and monarchies.

Venice’s affluence also fueled the cultural and artistic mecca it would become, introducing concepts like public opera performances and sacred, intricate antiphonal choral writing, and producing transformative composers like Monteverdi, Cavalli, Vivaldi, and the Gabrielis; incandescent visual artists such as Titian, Veronese, Tintoretto, Tiepolo, and the Bellinis; seminal architects Palladio and Sansovino; and the celebrated playwright Goldoni, not to mention Marco Polo and Casanova.

Carnegie Hall salutes La Serenissima’s dazzling artistic legacy with concerts that feature vocal masterpieces and virtuoso instrumental music, continuing the Hall’s recent emphasis on early-music programming. Highlights include *Gateway to the East: The Millenarian Venice*, a survey of more than 1,000 years of music



from Venice, Istanbul, Cyprus, and Crete with **Jordi Savall** and his ensembles **Hespèrion XXI**, **La Capella Reial de Catalunya**, and **Le Concert des Nations**; Vivaldi’s dramatic oratorio *Juditha triumphans* with the **Venice Baroque Orchestra**; and Monteverdi’s monumental—and final—opera, *L’incoronazione di Poppea* performed by **Concerto Italiano** led by **Rinaldo Alessandrini**. Also featured is chamber music performed by **Quicksilver**; the New York-based **TENET**, presenting *Music By, For, and About Women in 17th-Century Italy*; chamber orchestra **Il Pomo d’Oro**, with emotionally wrought opera arias and duets by lesser-known composers, as well as an evening of Vivaldi violin concertos and other works that feature **Dmitry Sinkovsky**; and **The Tallis Scholars**, who lead a Weill Music Institute workshop for young singers that culminates in a joint concert, performing polychoral repertoire written expressly for Venice’s St. Mark’s Basilica.

The celebration also extends citywide with events at leading cultural institutions such as the Centro Primo Levi; Columbia University’s Department of Italian and The Italian Academy for Advanced Studies in America; The Frick Collection; The Juilliard School; The Metropolitan Museum of Art; The Morgan Library & Museum; New York University’s Casa Italiana Zerilli-Marimò; and Save Venice, Inc., including lectures, art exhibits, panel discussions, and other performances that examine both the unparalleled cultural innovations of the Venetian Republic and also the scandalous, ribald, and libertine history that the passage of time has rendered less familiar.

Clockwise from top left: Jordi Savall by David Ignaszewski. Quicksilver by Tatiana Daubek. Pietro Longhi (Pietro Falca) (1701–1785). The Meeting (detail), 1746. Oil on canvas, 24 x 19-1/2 in. The Metropolitan Museum of Art, New York. Gift of Samuel H. Kress, 1936. Francesco Guardi (1712–1793). Regatta in Venice, ca. 1770. Oil on canvas, 19-1/8 x 30-7/8 in. The Frick Collection. Gift of Miss Helen Clay Frick, 1984.



La Serenissima

MUSIC AND ARTS FROM THE VENETIAN REPUBLIC



Venice Baroque Orchestra

Friday, February 3 at 8 PM | Stern/Perelman
Jordi Savall and Hespèrion XXI

Driss El Maloumi, Oud
 Dimitri Psonis, Santur and Morisca
 Hakan Güngör, Kanun
 Haïg Sakouroujandian, Duduk and Belul
 Orthodox-Byzantine Vocal Ensemble
 Panagiotis Neochoritis, Director
 Hespèrion XXI
 La Capella Reial de Catalunya
 Le Concert des Nations
 Jordi Savall, Director

GATEWAY TO THE EAST: THE MILLENARIAN VENICE

Jordi Savall leads this intriguing musical tour through the 1,000-year history of the Venetian Republic and its far-flung territories. Ensembles formed and directed by Savall are joined by a diverse lineup of guest singers and instrumentalists. Together, they perform music that ranges from the Dark Ages to the Baroque from around the Mediterranean rim, extending through to Persia, the eras of the Byzantine and Ottoman empires, and of course to Venice itself: a vibrant musical capital, center of innovation, and home to groundbreaking composers like Willaert, Monteverdi, Vivaldi, Cavalli, Gabrieli, and others.

Tuesday, February 7 at 7 PM | Stern/Perelman
Venice Baroque Orchestra

VIVALDI *Juditha triumphans*
 Andrea Marcon, Music Director and Conductor
 Delphine Galou, Juditha
 Mary-Ellen Nesi, Holofernes
 Ann Hallenberg, Vagaus
 Francesca Asciotti, Ozias
 Silke Gäng, Abra
 TENET | Jolle Greenleaf, Artistic Director

Wednesday, February 8 at 8 PM
Church of St. Ignatius Loyola | 980 Park Avenue
The Venetian Antiphonal Choral Project
with The Tallis Scholars

Carnegie Hall Chamber Chorus
 Peter Phillips, Conductor
 Peter Phillips and The Tallis Scholars train and perform alongside young choral singers in a multi-day workshop, presented by Carnegie Hall's Weill Music Institute. It culminates in this joint concert, featuring signature polychoral repertoire written expressly for St. Mark's Basilica in Venice by Willaert and Giovanni Gabrieli, as well as works by composers from elsewhere in Renaissance and Baroque Europe who were influenced by the Venetian style, such as Palestrina and Victoria.

Thursday, February 9 at 7:30 PM | Weill
Quicksilver

SONATAS FROM LA SERENISSIMA
 Chamber music from the Venetian Republic is some of the most inventive and expressive of the Baroque era. Quicksilver, praised for "impeccable, soulful playing" (*The New York Times*), performs music from 17th- and 18th-century greats, ranging from the then "radical" sonata composers Castello and Marini, and the operatic lyricism of Legrenzi to the spectacular virtuosity of Vivaldi.

Saturday, February 11 at 7:30 PM | Weill
Gallicantus

DEATH IN VENICE: THE VENETIAN LAMENT AND ITS ENGLISH IMITATORS
 Two masterpieces by Monteverdi and emotionally charged laments by others reveal this popular form's development in Venice and its influence on English and Flemish composers.

Sunday, February 12 at 3 PM | Zankel
Jordi Savall and Hespèrion XXI

MUSICA NOVA: RICERCARI, CANZONE, SONATE E DANZE VENEZIANE
 One of early music's living legends, Jordi Savall leads his ensemble Hespèrion XXI in Venetian instrumental music from the 16th and 17th centuries. Composers of dance music—including Andrea Gabrieli, Giovanni Gabrieli, Marini, and Merula—heralded a new era of instrumental brilliance where melodic beauty was married to daring explorations of harmony, rhythm, and form. Many of these older dance tunes and songs also provided the inspiration for inventive works where instrumental voices intertwine, imitate, and soar.



Gallicantus

Monday, February 13 at 7:30 PM | Weill
Il Pomo d'Oro

Dmitry Sinkovsky, Conductor and Violin
 VIVALDI Violin Concerto in C Major, RV 177
 BRESCIANELLO Sinfonia in F Major, Op. 1, No. 5
 VIVALDI Violin Concerto in E Minor, RV 277, "Il favorito"; Violin Concerto in D Minor, RV 246, "Per Pisendel"
 GALUPPI Concerto No. 2 in G Major for Two Violins, Viola, and Cello
 VIVALDI Violin Concerto in D Major, RV 208, "Il Grosso Mogul"

Tuesday, February 14 at 7:30 PM | Zankel
Il Pomo d'Oro

Maxim Emelyanychev, Conductor
 Emöke Baráth, Soprano | Valer Sabadus, Countertenor
 LOVERS' PASSIONS: AGONY AND ECSTASY
 Arias, duets, and instrumental selections from Cavalli's *Pompeo magno*, Cesti's *L'Argia*, Majo's *Ipermestra*, Porpora's *Gli orti esperidi*, and Sartorio's *L'Orfeo*; as well as vocal and instrumental works by Albinoni, Clari, Falconieri, Motta, Rossi, and Ziani

Il Pomo d'Oro



Photos: Venice Baroque Orchestra by Anna Carnignola; Gallicantus by Susan Porter-Thomson; Il Pomo d'Oro by Julien Mignot.



Monday, February 20 at 7:30 PM | Weill

Ensemble ACJW

Program to include
 VIVALDI Trio Sonata in D Minor, Op. 1, No. 12 (Variations on “La Folia”)
 MARCELLO Oboe Concerto in D Minor
 CAROLINE SHAW New Work (NY Premiere, commissioned by Carnegie Hall)

The Academy—a program of Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education

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Public support for the 125 Commissions Project is provided by the National Endowment for the Arts.

Additional funding is provided by members of Carnegie Hall’s Composer Club.

Tuesday, February 21 at 7 PM | Stern/Perelman

Concerto Italiano

MONTEVERDI *L’incoronazione di Poppea* (opera in concert)

Rinaldo Alessandrini, Conductor and Harpsichord
 Miah Persson, Poppea
 Leonardo Cortellazzi, Nerone
 Roberta Invernizzi, Ottavia
 Sara Mingardo, Ottone



Rinaldo Alessandrini

Photos: TENET by Paris Mancini, Alessandrini by Eric Larrayvodieu.

PARTNER PROGRAMMING

The *La Serenissima* festival extends citywide through events at prestigious partner organizations, including music, theater, visual arts, lectures, and panel discussions.

Columbia University’s Department of Italian and The Italian Academy for Advanced Studies in America present a panel discussion titled *EAST OF VENICE: La Serenissima as Seen from its Eastern Frontiers*, featuring Larry Wolff (New York University), Molly Greene (Princeton University), Natalie Rothman (University of Toronto), Patricia Fortini Brown (Princeton University), and Daphne Lappa (European University Institute, Florence), moderated by Konstantina Zanou (Columbia University). Viewing the history of the Venetian Republic through the lens of its neighbors to the east in the Balkans and its East Mediterranean frontiers, the panel examines exchanges—cultural, linguistic, religious, and others—between the Ottoman and the Venetian worlds, East and West.

The Frick Collection offers a seminar on its Venetian paintings led by Peter Jay Sharp Curator Xavier Salomon, a guest lecture, and an online Venetian Republic-themed tour that highlights book and image collections at the Frick Art Reference Library and The Frick Collection.

The Juilliard School’s Marcus Institute for Vocal Arts and Juilliard415, the school’s flagship period-instrument ensemble, team up for Handel’s pathbreaking opera *Agrippina*, composed in less than one month for the 1709–1710 Carnival season in Venice. Wildly successful upon its debut, *Agrippina* marked the 24-year-old composer’s first operatic masterpiece, establishing his international reputation and setting the course for future triumphs. Juilliard offers a concert performance in Alice Tully Hall, conducted by Laurence Cummings.

The Metropolitan Museum of Art presents a two-part lecture series on the culture, personalities, and great artists from the height of Venice’s creative output, featuring Andrea Bayer, the museum’s Jayne Wrightsman Curator in the Department of European Paintings, and Kevin Salatino, the Hannah and Russel Kully Director of Art Collections at The Huntington Library in Pasadena, as well as an online exhibit that highlights prominent parts of its Venetian collection.

New York University / Casa Italiana Zerilli-Marimò presents a round-table discussion and a series of readings centering on the extraordinary tradition of early modern Venetian women’s writing, based on recent scholarship. Key figures in this tradition include the courtesan Veronica Franco, the dissident Baroque nun Arcangela Tarabotti, and the early feminist theorist Moderata Fonte.

Kairos Italy Theater, Casa Italiana Zerilli-Marimò’s resident theater company, performs a staged version of 18th-century playwright Carlo Goldoni’s *Memorie (Memoirs)*. This play has been staged only once in a version directed by the legendary Giorgio Strehler; this performance marks the work’s US premiere. The same company also presents a version of Moderata Fonte’s proto-feminist dialogue *The Worth of Women* (1600)—also a US premiere—in collaboration with the work’s translator, New York University Professor Virginia Cox.

The Centro Primo Levi, in partnership with New York University / Casa Italiana Zerilli-Marimò, hosts a roundtable discussion that touches on Italian Jewish history and culture.

Save Venice, Inc. and The Morgan Library & Museum co-present a lecture/conversation, *Music in Situ*, delivered by leading Monteverdi scholar Ellen Rosand, the George A. Saden Professor Emeritus of Music at Yale University. Using musical excerpts and slides of Venetian buildings restored by Save Venice, Inc., in which music would have been performed during the musical efflorescence that marked the last centuries of La Serenissima, Professor Rosand provides a seductive glimpse into the Republic’s rich past.

A complete *La Serenissima* festival calendar will be published in late 2016. Visit carnegiehall.org/venice in the coming months for more details.

Friday, February 17 at 7:30 PM | Weill

TENET

Jolle Greenleaf, Artistic Director

MUSIC BY, FOR, AND ABOUT WOMEN IN 17TH-CENTURY ITALY

Program to include three cantatas and a trio for female voices by Strozzi; duos and trios by Monteverdi; songs by Merula, Grandi, and others; and instrumental works by Merulo and Kapsberger

Friday, February 17 at 8:30 PM | Zankel

The Ahmet Erdoğdular Classical Turkish Music Ensemble

The Venetian Republic linked the Byzantine and Ottoman empires with Europe. Ahmet Erdoğdular, one of Turkey’s foremost vocalists, is dedicated to preserving and promoting the classical vocal tradition from Ottoman Turkey that many Europeans may have first heard in Venice centuries ago.

Presented by Carnegie Hall in partnership with Robert Browning Associates LLC.

Saturday, February 18 at 7:30 PM | Zankel

Cappella Mediterranea

Leonardo García Alarcón, Artistic Director

ANGELI E DEMONI

ALL-MONTEVERDI PROGRAM TO INCLUDE

Selections from *L’incoronazione di Poppea*,
Il ritorno d’Ulisse in patria, and *L’Orfeo*

Selected Madrigals from Books III, IV, and VIII



CARNEGIEHALL.ORG/VENICE

A *La Serenissima* subscription package is currently available. Single tickets for all Carnegie Hall events go on sale to subscribers and members on August 22, and to the general public on August 29. Please note that tickets for partner presentations will only be made available through the specific organization's box office.

For more information and updates, visit carnegiehall.org/venice or call CarnegieCharge at 212-247-7800.



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