

**Power Corporation of Canada Vocal Concerts**

**Philippe Jaroussky with Ensemble Artaserse**

Wednesday, October 26, 2022 at 8pm

This is the 1,122nd concert in Koerner Hall

**Philippe Jaroussky**, countertenor

**Ensemble Artaserse**

**Raúl Orellana**, violin I

**José Manuel Navarro**, violin II

**Marco Massera**, viola

**Ruth Verona**, cello

**Josías Rodríguez**, theorbo

**Yoko Nakamura**, harpsichord

**PROGRAM**

Giovanni Battista Ferrandini: Sinfonia in B flat Major

- I. Allegro
- II. Adagio
- III. Allegro

Johann Adolf Hasse: "Sperai vicino il lido" ... "Misero pargoletto" from *Demofonte*

Johann Adolf Hasse: Trio Sonata No. 1 in E Minor, op. 2

- I. Largo
- II. Pesto
- III. Siciliano
- IV. Vivace

Giovanni Battista Ferrandini: "Gelido in ogni vena" from *Siroe, re di Persia*

Niccolò Piccinni: "Che giurai! Che promisi!" ... "Che legge spietata!" from *Catone in Utica*

**INTERMISSION**

George Frideric Handel: "Se parla nel mio cor" from *Giustino*

George Frideric Handel: Sinfonia and "Cara sposa" from *Rinaldo*

Antonio Vivaldi: Concerto for Strings in G Minor, RV 156

- I. Allegro
- II. Adagio
- III. Allegro

Antonio Vivaldi: "Gelido in ogni vena" from *Farnace*

Antonio Vivaldi: "Se in ogni guardo" from *Orlando finto pazzo*

## THE MICHAEL AND SONJA KOERNER FUND FOR CLASSICAL PROGRAMMING

The Royal Conservatory's mission to develop future generations of musicians and to bring the world's greatest performers to Toronto has been made possible, in large part, due to the generosity of Michael and Sonja Koerner. In 2022, the Koerners invested \$10 million to create The Michael and Sonja Koerner Fund for Classical Programming, securing the future of the finest classical music concerts at Koerner Hall and our other performance venues. This latest investment, along with the naming of Michael and Sonja Koerner Hall, support of Glenn Gould School students through The Michael & Sonja Koerner Scholarships, the donation of The Michael and Sonja Koerner Early Instrument Collection, the naming of The Alexandra Koerner Yeo Cello Program and The Alexandra Koerner Yeo Chair in Cello, and support of the annual 21C Music Festival, underscores the Koerner family's dedication to music and to the RCM.

## TEXTS AND TRANSLATIONS

### Johann Adolf Hasse: "Misero pargoletto" from *Demofonte*

Misero pargoletto  
il tuo destin non sai.  
Ah non gli dite mai  
qual era il genitor.

Unhappy child,  
You do not know your destiny.  
Ah! never tell him  
Who his father was.

Come in un punto, oh dio,  
tutto cambiò d'aspetto!  
Voi foste il mio diletto,  
voi siete il mio terror.

How in an instant, oh God,  
Everything seemed changed!  
You were my beloved,  
You are now my greatest fear.

### Giovanni Battista Ferrandini: "Gelido in ogni vena" from *Siroe, re di Persia*

Gelido in ogni vena  
Scorrer mi sento il sangue.  
L'ombra del figlio esangue  
M'ingombra di terror.

Like ice in every vein,  
I feel my blood flow.  
The shade of my lifeless son  
falls over me; I'm terrorized.

E per maggior mia pena  
Veggio che fui crudele  
A un'anima fedele,  
A un innocente cor.

And worse than that pain,  
I see that I was cruel  
to an innocent soul,  
to the heart of my heart.

### Niccolò Piccinni: "Che giurai! Che promisi!"... "Che legge spietata!" from *Catone in Utica*

Che legge spietata,  
Che sorte crudele,  
D'un alma piagata  
D'un core fedele  
Servire, soffrire,  
Tacere e penar.

How merciless is the punishment,  
how cruel the fate,  
Of an afflicted soul,  
A faithful heart,  
To serve, to suffer,  
To be silent and to grieve.

Se poi l'infelice  
Domanda mercede,  
Si sprezza, si dice  
Che troppo richiede  
Che impari ad amar

If the wretch  
then asks for mercy,  
He is scorned, and is told  
That he asks too much  
And must learn how to love.

**George Frideric Handel: "Se parla nel mio cor" from *Giustino***

Se parla nel mio cor  
Intrepido valor  
Voce è del Fato  
Nè degg'io disprezzar  
Ma lieto io vo' ascoltar  
Suono sì grato

If intrepid valour  
Is speaking to my heart,  
It is the voice of fate,  
Far from disregarding it,  
I must listen joyfully  
To its welcome sound.

**George Frideric Handel: "Cara sposa" from *Rinaldo***

Cara sposa, amante cara,  
Dove sei?  
Deh! Ritorna a' pianti miei.  
Cara sposa, amante cara, dove sei?

Dear bride, dear beloved,  
Where are you?  
I beg you, come back, hear my tears!

Del vostro Erebo sull'ara  
Colla face del mio sdegno  
Io vi sfido o spirti rei!

From the altar of the dark Erebus,  
With the fire of my scorn,  
I challenge you to appear, o evil spirits!

**Antonio Vivaldi: "Gelido in ogni vena" from *Farnace***

Gelido in ogni vena  
Scorrer mi sento il sangue.  
L'ombra del figlio esangue  
M' ingombra di terror.

I feel my blood running  
Ice-cold in every vein.  
The shadow of my dead son  
Paralyses me with terror.

E per maggior pia pena  
Credo che fui crudele  
A un'anima innocente  
Al core del moi cor.

And to make my grief even keener  
I realize that I was cruel  
To a loyal soul,  
To an innocent heart.

**Antonio Vivaldi: "Se in ogni guardo" from *Orlando finto pazzo***

Se in ogni guardo  
tu vibri un dardo,  
mille alme e mille  
con le pupille  
potrai piagar.

If with each glance  
you throw a dart,  
thousand thousand of souls  
with your pupils  
you would wound.

Ma se adirata  
di brando armata  
bellezza vaga  
cerchi far piaga  
in vano tenti di trionfar.

But if in anger  
a charming beauty  
with armed weapon  
you seek to hurt,  
in vain will you try to triumph.

## Philippe Jaroussky

### Countertenor

Countertenor Philippe Jaroussky has established himself as one of the major singers in the international musical world as confirmed by the French Victoires de la Musique and at the Echo Klassik Awards in Germany.

Jaroussky's impressive mastery of vocal technique, full of nuance and vocal acrobatics, allows him to perform repertoire of the Baroque era from Monteverdi, Sances, and Rossi to the brilliance of Handel and Vivaldi. He is also at the forefront of musical research, contributing to the rediscovery of composers such as Caldara, Porpora, Steffani, Telemann, and J.C. Bach. Lately, he has also explored very different repertoire of French melodies accompanied by pianist Jérôme Ducros. Increasingly captivated by contemporary works, Jaroussky performed a song cycle composed by Marc André Dalbavie from the sonnets of Louise Labbé and premiered the opera *Only the Sound Remains* by Kaija Saariaho, specifically written for his voice.

Philippe Jaroussky has had the pleasure of collaborating with some of the best Baroque ensembles and his performance at the most prestigious festivals and concert halls around the world have met with great critical acclaim.

In 2002, he founded Ensemble Artaserse and, in 2017, he inaugurated the Elbphilharmonie Hamburg, where he was invited as first artist in residence. The 2019-20 season marked 20 years of his career with the installation of his statue at the Musée Grévin in Paris, the publication of his biography, *Seule la musique compte*, and the release of a disc anthology, *Passion Philippe Jaroussky*.

In 2021, Jaroussky made his debut as a conductor at the head of his Ensemble Artaserse, with Scarlatti's *Primo Omicidio*, and has since conducted numerous concerts in Paris, Lyon, Montpellier, and Budapest, at Epau and Halle festivals, and his first opera, Handel's *Giulio Cesare*, in 2022 in Paris and Montpellier.

During 2022-23 season, Mr. Jaroussky conducts Sartorio's *Orfeo* at Montpellier Opera and performs the role of Ruggiero in *Alcina* by Handel alongside Cecilia Bartoli in Monte Carlo. In addition, he performs recitals with guitarist Thibaut Garcia in Guanajuato and Mexico City, with Les Violons du Roy and Marie-Nicole Lemieux in Montreal and Quebec, joins his Ensemble Artaserse for concerts in Boston, San Diego, and Toronto, and finishes with Arpeggiata and Christina Pluhar at Carnegie Hall in New York.

Philippe Jaroussky has been an exclusive artist with Erato-Warner Classics for many years and has received numerous awards for his recordings. In 2019, he was appointed Officier des Arts et des Lettres by the French government.

### Ensemble Artaserse

In 2002, after many musical collaborations several musicians, including Philippe Jaroussky, decided to form Ensemble Artaserse and they gave their first highly acclaimed concert that same year at the Théâtre du Palais-Royal in Paris.

With the ability to adapt to a varied repertoire, including music by Vivaldi or Handel, Artaserse has established a reputation as one of the most exciting period instrument ensembles and has performed at some of the most prestigious venues, series, and festivals in France and abroad. The Ensemble has collaborated with countertenor Andreas Scholl, contralto Marie-Nicole Lemieux, and sopranos Cecilia Bartoli and Emöke Barath.

The ensemble's discography includes Benedetto Ferrari's *Musiche a voce sola* (Ambrosie-Naïve) and two highly acclaimed albums for Virgin Classics: *Virtuoso Cantatas* by Vivaldi, *Beata Vergine* with 17th century Italian music devoted to the Virgin Mary, Vivaldi's *Pietà* for Erato-Warner Classics, and a Handel album with Philippe Jaroussky, devoted to Francesco Cavalli and released in 2019.

*Philippe Jaroussky made his Royal Conservatory debut on November 1, 2011 and Ensemble Artaserse is making its conservatory debut tonight.*