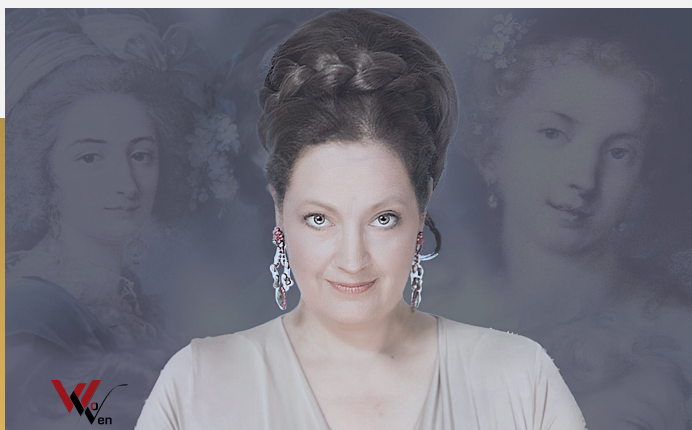


Ann Hallenberg

Che cosa son le donne...



TSO Barokkensemble
&
CasalEmilio


TRONDHEIM
SYMPHONIORKESTER
& OPERA

10 april 2024, kl 19:00
Festsalen, Katedralskole, Trondheim

Ann Hallenberg	mezzo-soprano
Sigurd Imsen	concertmaster
Renata Kubala	2nd violin
Ragnhild Torp	viola
Anna Tóth	cello
Nils Bergaust	double bass
Philip Riordan	oboe
Lars Henrik Johansen	harpsichord

TSO Baroque Ensemble

Several players in the Trondheim Symphony Orchestra are committed to early music, in addition to the symphonic repertory. From time to time they put to one side their modern instruments and bring to our audiences known and unknown gems from the 17th and 18th century's great musical treasures on period instruments.

CasalEmilio

The Italian-Norwegian center for music studies, CasalEmilio, is located in Ravenna, in the countryside of Romagna, Italy. CasalEmilio offers Italian language courses and workshops for singers and music students, master classes, coaching for singers, courses in music history and culture, music lessons, exhibitions, the possibility of recording, research activity and intercultural exchange between Italy and the Nordic countries.

For more information on CasalEmilio: <https://casalemilio.wordpress.com/>

Programme

Sinfonia from *Teuzzone* RV 736 (1719) *Allegro – Andante - Allegro*

ANTONIO VIVALDI (1678-1741)

Transcription by Sigurd Imsen, from a manuscript copy at the Gunnerus Library, Trondheim.

“Orrida agli occhi miei” from *Ariodante* (1716).

CARLO FRANCESCO POLLAROLO (1653-1723)

Transcription from original manuscript sources by Brad Carlton Sisk.

“Per te nel caro nido” from *Adelaide* (1729).

GIUSEPPE MARIA ORLANDINI (1676-1760)

Transcription from original manuscript sources by Brad C. Sisk.

String Trio in F-minor, op. 1 nr. 6

MADDALENA LAURA LOMBARDINI SIRMEN (1745-1818)

Transcription from original manuscript sources by S. Imsen.

“Co’ flebili lamenti”, Rondò

GIAN FRANCESCO DE MAJO (1732-1770)

Transcription by Holger Schmitt-Hallenberg from original sources rediscovered by Margaret Butler.

“Che cosa son le donne” from *Il mondo alla roversa* (1750)

BALDASSARE GALUPPI (1706-1785)

Transcription by H. Schmitt-Hallenberg from original manuscript sources compiled by Magnus Tessing Scheider.

INTERVAL

“Sciolta dal lido” from *Ambleto* (1719)

GIUSEPPE VIGNATI* (†1768), with ornamentation by Bordoni

Transcription by H. Schmitt-Hallenberg from original manuscript sources supplied by Brad Sisk and Ann Desler.

* Attributed to Vignati, but possibly by Giacomo Cozzi

“Addio Roma” from *Nerone* (1721)

G.M. ORLANDINI

Transcription by H. Schmitt-Hallenberg from original manuscript sources ed. by Reinhard Strohm and Francesco Giuntini. Published by Ricordi (*Drammaturgia Musicale Veneta XIV*)

Trio sonata for oboe and violin RV 779 *Largo cantabile – Allegro*

A. VIVALDI.

“È deliquio di core/ Sonno che dolcemente” from *Griselda* (1723)

PIETRO TORRI (1650-1737).

Transcription by H. Schmitt-Hallenberg from original manuscript sources.

“Con amore il brando afferra” from *Il colore fa la regina* (1700)

C.F. POLLAROLO

From the new critical edition of the complete opera transcribed and edited by H. Schmitt-Hallenberg and published by Edition Gran Tonante.

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Concert programmes are often planned around composers. This concert is instead planned around women musicians. It includes arias written for the famous Venetian singer Faustina Bordoni, instrumental works by Venetian composer Maddalena Laura Lombardini Sirmen, a chamber work written by Vivaldi for women at the Ospedale della Pietà, and a Sinfonia from a Vivaldi opera starring a woman in the male title role of Teuzzone. Although all of the arias were written for the opera stage, these are in some way connected to the Venetian *ospedali*. The *ospedali* were charitable institutions which gave women (mostly orphans and abandoned children) a musical training comparable to that of their male colleagues. They performed hidden from view, behind metal grilles (still visible in the church of Santa Maria della Pietà in Venice), and their concerts gave them international reputation. Popular opera composers Pollarolo, Vivaldi and Galuppi were employed there as teachers and *maestri dei concerti*. Sirmen was certainly and Bordoni was possibly educated in Venetian *ospedali*.

Most of the pieces in the concert are newly recovered from original manuscripts, including a version of the *Teuzzone Sinfonia*, which includes an oboe part, unearthed at the Gunnerus Library (NTNU) by Sigurd Imsen. The transcription of

the manuscripts has been a collaborative effort between Imsen, Brad C. Sisk (PhD fellow at NTNU), and Holger Schmitt-Hallenberg, musicologist and publisher of many Baroque operas for Edition Gran Tonante. Many of the arias performed in the programme are directly related to the research of scholars who will give talks at the international conference "Women, Opera and the Public Stage in Eighteenth-Century Venice" (NTNU, Dokkhuset & Suhmhuset, 11-13 April).

Five of the eight arias on this programme were written for Faustina Bordoni, whose international fame rivalled that of Farinelli and other castrati. Her voice was said to possess unusual brilliance and agility. One of her trademarks was the prolonged rapid repetition of a single note. "**Orrida agl'occhi miei**" is extracted from the opera *Ariodante*, which marked Bordoni's debut in 1716 in the role of Ginevra. This *aria agitata* in D major expresses Ginevra's contempt for Polinesso through furious octave leaps and agitated coloratura. "**Per te nel caro nido**" expresses instead feelings of tenderness tinged with sadness, inspired by the image of the faithful turtledove finding rest in the beloved's nest. In the aria "**Sonno, che dolcemente**", Griselda, overwhelmed by the many trials, invokes death, the eternal sleep that could put an end to her torment. After the introductory accompanied recitative ("È deliquio di core"), the words "sonno" (sleep) and "ristorar" (to comfort) are emphasised through isolation and ornamentation while the pizzicato accompaniment in the viola and the *continuo* evokes the nocturnal atmosphere conducive to sleep. Vignati's "**Sciolta dal lido**" is a rare surviving record of ornaments improvised by Bordoni. Twenty-two-year-old Bordoni first performed it in the opera *Ambleto* (1719), in which she played the Ophelia-like character Veremonda alongside Francesca Cuzzoni's Gertrude-like Gerilda. The aria expresses Veremonda's feelings of fear and uncertainty through the metaphor of a little ship tossed by the waves in a stormy sea, rendered by descending cascades of triplets and beautiful cello *obbligato*. "**Addio Roma**" is the last aria in the tragic opera *Nerone* (1721). Ottavia's lament of her impending exile obsessively repeats melodic and rhythmic patterns, insisting on the 'E' note – allegedly the strongest note in Bordoni's range – used at each and every repetition of the word "addio".

"**Che cosa son le donne**" is extracted from the dramma giocoso *Il mondo alla roversa* by Venetian composer Baldassare Galuppi. The opera imagines a world in which gender roles and power dynamics have been reversed. In this playful andante

Cintia teases her beloved Giacinto about the nature of women; playing on *double entendres* she finally offers her best asset: sincerity – far superior to grace and beauty. The aria is performed here in a version revised for Teresa Alberis.

Two pieces in the programme are associated with composer and performer Maddalena Sirmen: a **string trio in F minor** that she composed herself, and the aria “**Co’ flebili lamenti**”, an attractive piece scored for voice and strings. Labelled “rondò”, it is a short aria, lyrical, charming, and relatively accessible in style. Sirmen put her versatile musical education at the Ospedale di San Lazzaro to good use, becoming an internationally renowned violinist, composer and opera singer.

The **trio sonata for oboe and violin RV 779** was composed by Vivaldi for a group of female performers at the Ospedale della Pietà. As the residents of the Ospedale were often abandoned by their families, their “family names” come from their main instruments. This work was written for “Signora Prudenza del Violino”, “Signora Pellegrina dell’Oboè”, “Signora Candida del Salmoè” and “Signora Lucietta dell’Organo”.

The last piece on the programme is extracted from Pollaro’s *Il colore fa la regina* (Venice, 1700). Despite its extravagant and fantastical exoticism, the opera feels strikingly actual for our times. Not only are the plights of the tragic heroine Eritrea similar to the fate of today’s refugees and victims of human trafficking; the operatic convention of mistaken identities extends further to the question of race and the importance of skin color to success and recognition. The *aria di furore* “**Con amore il brando afferra**” for the primo uomo Adelasio was sung by the soprano castrato Francesco de Grandis (*Il Cecchino*).

Almost all of the arias performed tonight are likely to be heard for the first time since the eighteenth century. This is a musically and technically demanding repertoire which requires refined, virtuosic and historically informed ornamentation. We are very fortunate that it is revived through the incomparable artistry of Ann Hallenberg, one of the most prominent Baroque interpreters of our time, in collaboration with Baroque specialists from the Trondheim Symphony Orchestra and Casa Emilio Norwegian-Italian Center for Music Studies.

Brad Carlton Sisk & Melania Bucciarelli

Swedish mezzo-soprano **Ann Hallenberg** regularly appears in major opera houses and festivals, including Teatro alla Scala Milan, Teatro la Fenice Venice, Teatro Real Madrid, Theater an der Wien, Opernhaus Zürich, Opéra National Paris, Théâtre de La Monnaie



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Brussels, Netherlands Opera Amsterdam, Bayerische Staatsoper München, Staatsoper Berlin, Salzburg Festival, Salzburg Whitsun Festival and Edinburgh Festival.

Her operatic repertoire includes a large number of roles in operas by Rossini, Mozart, Gluck, Handel, Vivaldi, Monteverdi, Purcell, Bizet and Massenet, just to mention a few. She is highly sought after as a concert singer and she frequently appears in concert halls throughout Europe and North America. She has built an unusually vast concert repertoire that spans music from the early 17th Century works up to 20th-century works.

Ann Hallenberg has regularly worked with conductors such as Fabio Biondi, Gianluca Capuano, William Christie, Teodor Currentzis, Sir John Eliot Gardiner, Emmanuelle Haïm, Daniel Harding, Andrea Marcon, Cornelius Meister, Marc Minkowski, Riccardo Muti, Kent Nagano, Sir Roger Norrington, Sir Antonio Pappano, Evelino Pidò and Christophe Rousset. She enjoys a special close collaboration with the ensembles Les Talens Lyriques, Orchestre Révolutionnaire et Romantique and Europa Galante.

Recent engagements include the *Juditha* in Vivaldi's JUDITHA TRIUMPHANS in Rome with the Accademia Nazionale di Santa Cecilia, Mahler's DAS LIED VON DER ERDE with Helsingborg Symphony Orchestra, *Dejanira* in Handel's HERCULES at the Händel Festival in Karlsruhe, *Marie* in Berlioz's L'ENFANCE DU CHRIST with the Tonhalle Zürich as well as in London with The Monteverdi Choir and Orchestras, Haydn's ARIANNA A NAXOS and SCENA DI BERENICE

at London Barbican with Academy of Ancient Music, Mendelssohn's SYMPHONY NO 2, LOBGESANG with the Berliner Philharmoniker, Beethoven's MISSA SOLEMNIS in London and Berlin under the baton of Sir John Eliot Gardiner, the title role in Handel's ARIODANTE in Ljubljana with Il Pomo d'Oro, Bach's St John Passion with Antwerp Symphony Orchestra, Elgar's THE DREAM OF GERONTIUS with the Swedish Radio Symphony Orchestra, the *title-role* in Vivaldi's GRISELDA at Teatro La Fenice in Venice, the *title-role* in Handel's SOLOMON in London, New York, Los Angeles, San Francisco and Madrid.

She has recorded more than 40 CD and DVD. At the International Opera Awards in London in May 2016 her solo-CD "Agrippina" won the award for "Best Operatic Recital". This was her second win in the category, having also won in 2014.



Ms. Hallenberg's gown was designed by Venetian fashion designer Silvano Arnoldo, and hand-tailored by the sartoria of Lorenzo Granziero, Venice.