

New Worlds

2021-22

La Turquie

Wednesday 18 May 2022 | 7.30pm
West Road Concert Hall, Cambridge

Thursday 19 May 2022 | 7.30pm
Milton Court Concert Hall, London

NEW WORLDS

2021-22

A New Created World

Haydn's *The Creation* with Laurence Cummings

■ 28 September 2021 | Barbican Hall, London

The Enchanted Forest

Handel, Rameau and Geminiani with Josette Simon OBE

■ 27 October 2021 | West Road Concert Hall, Cambridge

■ 28 October 2021 | Milton Court Concert Hall, London

South America

from Rome to Peru with VOCES8

■ 24 November 2021 | West Road Concert Hall, Cambridge

■ 25 November 2021 | Milton Court Concert Hall, London

Travelogue

a voyage across Europe with Anna Dennis

■ 16 February 2022 | West Road Concert Hall, Cambridge

■ 18 February 2022 | Milton Court Concert Hall, London

Exile

Haydn in London with Ann Hallenberg

■ 9 March 2022 | West Road Concert Hall, Cambridge

■ 10 March 2022 | Milton Court Concert Hall, London

St John Passion

JS Bach's masterwork in its rarely heard 1725 version

■ 15 April 2022 | Barbican Hall, London

La Turquie

Ottoman Empire at Versailles

■ 18 May 2022 | West Road Concert Hall, Cambridge

■ 19 May 2022 | Milton Court Concert Hall, London

Genius

Mozartian fireworks with Richard Egarr and Robert Levin

■ 1 July 2022 | Barbican Hall, London



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Carolyn Sampson *soprano*

Anthony Gregory *tenor*

Marcus Farnsworth *baritone*

Academy of Ancient Music

Paolo Zanzu *director & harpsichord*

Wednesday 18 May 2022 | 7.30pm

West Road Concert Hall, Cambridge

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Milton Court Concert Hall, London

La Turquie

LULLY *Overture from Le Bourgeois Gentilhomme*

DELALANDE *Grande Pièce en G ré sol – Deuxième Fantasia ou Caprice from
Simphonies pour les Soupers du Roy*

LULLY *La Cérémonie des Turcs from Le Bourgeois Gentilhomme*

CAMPRA *Pasacaille and La Turquie from L'Europe Galante*

Interval: 20 minutes

RAMEAU *Overture and Le Turc Généreux from Les Indes Galantes*

barbican

Associate Ensemble



UNIVERSITY OF
CAMBRIDGE

from John McMunn

chief executive

How better to close a series that has taken in magical realms, faraway lands, unbounded imagination and emotional extremes than with a good old fashioned dance party?

Music was ubiquitous at the court of Louis XIV, a ruler whose passion for dance inspired both the composition of myriad new ballets and the development of the *opéra-ballet* genre. Subject matters for these works were diverse but following a visit to Versailles by the Ottoman ambassador in 1669 a sudden fad for all things Turkish swept the aristocracy.

Tonight's music takes inspiration from an idea of Turkey, but its real topics are more universal and the greatest of these is love – sometimes frustrated, but never conquered. To guide us along the way, I am delighted to welcome a trio of truly outstanding soloists, all experts in this repertoire, as well as director Paolo Zanzu, who replaces an indisposed Peter Whelan. And supporting it all of course are our acclaimed musicians, for whom we're very grateful.

As one season closes, inevitably we look to the next – tickets are now on sale in



London for our 2022-23 season, *'Tis nature's voice*, with our Cambridge series to be launched in the coming weeks.

New adventures await. Do join us, won't you?

A handwritten signature in black ink, appearing to read 'John McMunn' with a stylized flourish at the end.



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AAM is Associate Ensemble at the Barbican Centre, London and the Teatro San Cassiano, Venice; Orchestra-in-Residence at the University of Cambridge, Milton Abbey International Summer Music Festival and The Apex, Bury St Edmunds; and Research Partner to the University of Oxford. The 2021–22 season sees Laurence Cummings join the orchestra as Music Director.

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Jean-Baptiste Lully (1632-87)

Overture and La Cérémonie des Turcs from *Le Bourgeois Gentilhomme* (1670)

Musical rags to riches stories don't come any better than that of Jean-Baptiste Lully, who started life a thousand miles away from the French court establishment as the son of a humble miller in Florence. Brought over as a boy to give the immensely wealthy young Mademoiselle de Montpensier a hand with her Italian, Lully wasted no time in getting on in life: stunning courtiers with his violin playing, networking with other musicians, and even dancing with the 14-year-old Louis XIV in a grand ballet in February 1653. Lully married into power and influence, became a naturalised Frenchman and landed a succession of important court jobs. Crucially, the Sun King believed in him, and in a stunning coup Lully secured a monopoly on all fully sung stage works performed in France – not bad for a young man just shy of his 40th birthday.

One of Lully's key creative collaborators was Molière – that was the stage name of the playwright, actor and poet Jean-Baptiste Poquelin. Together, in a creative partnership in which they were referred to as 'the two great Baptistes', Lully and Molière collaborated on ten *comédies-ballets* combining spoken dialogue with interludes of music and dance. *Le Bourgeois Gentilhomme* is the best-known of the lot, not least because Richard Strauss composed a suite of incidental music for a revival in 1917, and it remains a set text for French students to this day.

The comedic contradiction of *Le Bourgeois Gentilhomme* is embedded in its title, which translates into English as something like the Middle-Class Aristocrat or the Wanna-Be Nobleman. It pokes fun both at the socially climbing middle classes and at the self-obsessed and snooty aristocracy in a way that would have left the first-night audience both amused and ever so slightly uncomfortable. Turning the satirical screw from the stage would be Molière himself in the role of the central character M. Jourdain, painfully trying to be something he's not.

Part of M. Jourdain's game plan is to rid his daughter of her middle-class boyfriend and marry her off to a nobleman instead. Imagine his delight when the son of the Sultan of Turkey mysteriously arrives to ask for her hand in marriage and offers to ennoble M. Jourdain into the bargain. The context for this is that the year before the premiere, Louis XIV had received the Turkish ambassador Suleiman Aga, who firmly but perhaps tactlessly declared that the French court was second to the Ottoman one. You can imagine how well that went down, but an unintended consequence of

this was a sudden fad amongst the aristocracy for all things Turkish. *The Ceremony of the Turks* (performed this evening after Delalande's *Grande Pièce en G ré sol*) is a grand affair that accompanies the coronation of M. Jourdain as the Eastern nobleman Mamamouchi. Of course, the whole thing is a hilarious comic setup – the songs are in 'pretend' Turkish or nonsensical French – thought up by the sharp-witted daughter and her accomplices. And who didn't expect that, apart from the gullible M. Jourdain himself?

Michel-Richard Delalande (1657-1726) reconstructed Thomas Leconte

Grande Pièce en G ré sol – Deuxième Fantasia ou Caprice from Simphonies pour les Soupers du Roy (1703)

The Sun King, Louis XIV of France, often dined on his own, but this didn't mean that mealtimes were low-key affairs. The Duchess of Orléans recalled that the King often started with four different plates of soup before moving onto to a whole pheasant, a partridge, some salad, ham and lamb, pastries and fruit, the whole thing rounded off with some boiled eggs, every dish carefully tested to make sure that it was poison-free by the King's dedicated team of tasters. It was an honour to be invited to watch the King at his mastications, and keeping a careful eye on the meal was an *officier de bouche* whose job it was to spot every time the King took a drink, and to command everyone present to follow suit with the words: '*À boire pour le Roi!*'

Since the King had no conversation to keep him entertained during this ritual, music played an important role. And in charge of this aspect of proceedings was the composer, organist and *maître de musique de la chambre* Michel-Richard Delalande. Two decades after Delalande's death in 1726 a sumptuous collection appeared of music that he had composed for the King's table, though it would be more accurate to say that the music was compiled from other Delalande works taken from various *divertissements* and *ballets*. The title of this collection makes clear that these *simphonies* were performed only once a fortnight, rarely enough that they might be regarded as something of a special occasion rather than day-to-day background music. And of all the *simphonies*, we're told that this second *Fantasia* in G minor was one that the king often asked to hear. Its mix of sombre *chaconne*-style variations, expansive lyrical melody and fleet-footed fast music would have struck a

chord with an arts-loving king who was as tuned in to fine music as he was to his beloved dancing.

The reconstruction of the inner parts of *Grande Pièce en G ré sol* performed this evening are by Thomas Leconte, Centre de musique baroque de Versailles.

André Campra (1660-1744)

Pasacaille and La Turquie from *L'Europe Galante* (1697)

The wonderful music of Delalande notwithstanding, the most significant French composer around between the times of Lully and Rameau was André Campra. Born in Aix-en-Provence in 1660, Campra followed up his childhood training as a choirboy with church positions in Arles and Toulouse and at Notre Dame in Paris, before quitting the church altogether in 1700 in favour of the delights of the stage.

It's Campra who we have to thank for the creation of the theatrical cocktail known as the *opéra-ballet*, something that he described as a mix of French *délicatesse* and Italian *vivacité*.

During the course of *L'Europe Galante*, Campra whisks us around some of the more interesting corners of Europe, with each of its four acts, or *entrées*, featuring some sweeping but entertaining national generalisations. After reminding their audience of the amorous attributes or otherwise of the French, Italians and Spanish, Campra and his librettists turn to Turkey, creating a final entrée that became so popular that it was often performed separately in its own right.

In the garden of a harem we meet Zayde, the new object of the all-powerful Sultan Zuliman's attentions. As the new couple celebrate their love a team of *Bostangis* or Turkish gardeners mark the festivities with a march-like dance and a song, which as in the Lully we heard earlier has lyrics in a not very Turkish-sounding pidgin French language. Voices are united in praise of the great Sultana who has conquered the heart of Sultan Zuliman. Right across the continent of Europe, as *L'Europe Galante* shows, love has the power to conquer all.

Interval: 20 minutes

Jean-Philippe Rameau (1683-1764)

Overture and Le Turc Généreux from Les Indes Galantes (1697)

Campra's *L'Europe Galante* was staged regularly until 1755, during which time a new operatic composer had burst onto the opera scene, by the name of Jean-Philippe Rameau. A new arrival, but by no means a spring chicken; pushing 50 by the time of his first stage work, Rameau was best known as a music theorist, and in a distinctly un-showbiz way he much preferred talking about music theory than anything else. But a late foray into writing opera with the playwright Abbé Simon-Joseph Pellegrin – they worked on *Hippolyte et Aricie* together – pointed the way to a new future for Rameau, and he never looked back.

His second stage work, the *opéra-ballet Les Indes Galantes*, bears more than a passing resemblance to *L'Europe Galante*, though it spreads its geographical wings a bit further. *Les Indes Galante* is made up of a prologue and four *entrées* (acts) each of them set in the 'Indies', in other words a far away and exotic location.

This evening we hear the Overture and the first *entrée*, *Le Turc Généreux*, set in the gardens of Osman Pasha. He is in love with Émilie, a young woman he's enslaved, but the feeling isn't reciprocated. When she rejects him, saying that she was about to be married to her fiancé just before her abduction, Osman tells her that she needs to give up hope of ever seeing him again. Then a violent storm breaks out at sea, and a group of shipwrecked sailors appear on the scene. To everyone's surprise, though perhaps not that of the audience, one of them turns out to be Émilie's long-lost fiancé. Graciously, Osman offers to free them both, revealing that when once when he had been a captive Émilie's fiancé had granted him his liberty. Celebratory dances bring the *entrée* and this Turkish-themed evening, to an end.

Programme notes © Sandy Burnett

Le Turc Généreux

The Noble Turk

SCENE 1

Émilie (*entering alone*)

C'est Osman qui me suit, ne lui cachons
plus rien!
Pour arrêter son feu, découvrons-lui le
mien!

It is Osman who follows me, no longer
hide anything from him!
To stem his ardour, let me reveal mine!

Osman (*entering, to Émilie*)

Cherchez-vous toujours et l'ombre et le
silence!

Do you still seek shade and silence?

Émilie

Je voudrais de mes maux cacher la
violence.

I wish to hide the violence of my woes.

Osman

Ciel! Qu'entends-je!

Heavens! What is this I hear!

Émilie

Apprenez mon destin rigoureux!
Dans le séjour témoin de ma naissance
J'épousais un amant digne de ma
constance;

Learn of my harsh fate!
In the place of my birth
I wedded a lover worthy of my constancy;

Sur un bord solitaire on commençait les
jeux,

On a solitary bank the festivities
commenced.

Lorsque des ravisseurs perfides

When perfidious brigands

S'avancent le fer à la main.

Advanced, swords in their hands.

La terreur un instant ferme mes yeux
timides,

For an instant terror closed my timid
eyes,

Ils ne s'ouvrent qu'aux cris d'un corsaire
inhumain.

Which opened only to the shouts of an
inhuman privateer.

Bientôt les vents et le ciel même,

Soon afterwards the winds and even the
sky,

Complices de son crime, éloignent ses
vaisseaux,

Accomplices of his crime, bore his vessel
hence.

Et je me vois captive sur les eaux,

And I found myself a prisoner upon the
sea,

Près de ce que j'abhorre, et loin de ce que
j'aime.

Beside him whom I abhor, and far from
him whom I love.

Please turn the page quietly

Osman

Qu'en peignant vos malheurs vous
redoublez mes maux!
Dissipez vos ennuis sur cet heureux
rivage.

Émilie

J'y subis, sous vos lois, un second
esclavage.

Osman

Me reprocherez-vous de gêner vos
désirs?
L'unique loi qu'ici vous prescrit ma
tendresse,
C'est de permettre aux plaisirs
De vous y suivre sans cesse.
Répondez à mes vœux, couronnez mes
soupirs!

Émilie

Contre mes ravisseurs, ardent à me
défendre,
Mon amant a risqué ses jours.
Lorsque, pour prix de son secours,
Peut-être un coup fatal l'a forcé de
descendre
Dans l'affreuse nuit de tombeau,
Mon coeur ingrat d'un feu nouveau
Se laisserait surprendre?

Osman

Ah! Que me faites-vous entendre?
C'est trop m'accabler par vos pleurs,
Cessez d'entretenir d'inutiles douleurs!
Il faut que l'amour s'envole,
Dès qu'il voit partir l'espoir.
A l'ennui la constance immole
Le coeur qui s'en fait un devoir.

Je vous quitte, belle Émilie.
Songez que le noeud qui vous lie
Vous cause chaque jour des tourments
superflus!

In depicting your misfortunes you
redouble my distress!
Forget your troubles on this happy shore.

Under your laws I suffer a second
bondage here.

Do you accuse me of thwarting your
wishes?
The only law my fondness prescribes
here
Is to permit pleasures
To follow you unceasingly.
Answer my prayers, satisfy my longing
sighs!

My lover risked his life
In his fervour to defend me against my
ravishers.
And even when, in requital for his help,
Perhaps a fatal blow has forced him to
descend
Into the frightful darkness of the tomb,
Shall my heart let itself
Be beguiled by a new passion?

Ah! What are you saying to me?
It is too much to crush me with your grief,
Cease cherishing useless suffering!
Love must take flight
When it sees hope depart.
Constancy sacrifices the heart
To despair that makes a duty of it.

I leave you, fair Émilie.
Remember that the knot that binds you
Each day causes you needless torments!

Vous aimez un objet que vous ne verrez plus.

You love an object you will never see again.

SCÈNE 2
Émilie alone

Émilie (*Osman withdraws*)

Que je ne verrai plus, barbare! ...

Que me présage ce discours?

Ah! Si de mon amant le trépas me sépare,

Si mes yeux l'ont perdu, mon coeur le voit toujours.

Whom I shall never see again, barbarian! ...

What does this speech forebode me?

Ah! Even if death sunders me from my lover,

Even if my eyes have lost sight of him, my heart always sees him.

(The sky is covered with dark clouds, the winds blow, the waves rise up.)

La nuit couvre les cieux!

Quel funeste ravage!

Vaste empire des mers où triomphe l'horreur,

Vous êtes la terrible image

Du trouble de mon coeur.

Des vents impétueux vous éprouvez la rage,

D'un juste désespoir j'éprouve la fureur.

Night covers the skies!

What baleful omens!

Vast empire of the seas where horror triumphs,

You are the terrible image

Of my heart's turmoil.

You feel the raging of impetuous gales,

I feel the frenzy of a rightful despair.

(The storm continues with the same violence.)

Chorus of sailors (*off-stage*)

Ciel! De plus d'une mort nous redoutons les coups!

Serons-nous embrasés par les feux du tonnerre?

Sous les ondes périrons-nous,

À l'aspect de la terre?

Heavens! We fear the blow of more than one death!

Will we be burned to death by the lightning's fire?

Will we perish beneath the waves

In sight of the land?

Émilie

Que ces cris agitent mes sens!

Moi-même, je me crois victime de l'orage.
(The storm abates and it grows clear.)

Mais le ciel prend pitié du trouble que je sens,

How these cries dismay my senses!

I feel myself a victim of the storm.

But heaven takes pity on my distress,

Le ciel, le juste ciel calme l'onde et les vents.
Je souffrais dans le port les horreurs du naufrage.

Chorus

Que nous sert d'échapper à la fureur des mers?
En évitant la mort nous tombons dans les fers.

Émilie

D'infortunés captifs vont partager nos peines
Dans ce redoutable séjour.
S'ils sont amants, ah! que l'amour
Va redoubler le poids de l'horreur de leurs chaînes!

Scene 3

Émilie, Valère (enslaved)

Émilie

Un de ces malheureux approche en soupirant!
Hélas! Son infortune est semblable à la mienne!
Quel transport confus me surprend?
Parlons-lui! Ma patrie est peut-être la sienne.
(*accosting Valère*)
Étranger, je vous plains ...
(*recognising him*)
Ah! Valère, c'est vous!

Valère

C'est vous, belle Émilie!

Émilie, Valère

Je vous revois! Que de malheurs j'oublie!

De mon cruel destin je ne sens plus les coups.

Heaven, just heaven calms the wave and the winds.
At the port I suffered the horrors of shipwreck.

What does it avail us to escape the fury of the seas?
Delivered from death we now encounter ills.

Unfortunate captives will share our pains

In this terrible abode.
If they are lovers, ah! how love
Will redouble the weight of the horror of their chains!

One of these wretches approaches sighing!
Alas! His misfortune resembles mine!

What confused rapture overtakes me?
Let me speak to him! My country is perhaps his, too.

Stranger, I pity you ...

Ah! Valère, it is you!

It is you, fair Émilie!

I see you again! What mishaps I now forget!
I no longer feel the blows of my cruel fate.

Émilie

Par quel sort aujourd'hui jeté sur cette
rive ...

By what chance today, cast upon this
shore ...

Valère

Depuis l'instant fatal qui nous a séparés,
Dans cet climats divers mes soupirs
égarés
Vous cherchez nuit et jour ... je vous
trouve captive.

Since the fateful moment that parted us,
In a hundred different climes my roving
sighs
Have sought you night and day ... I find
you captive.

Émilie

Et ce n'est pas encore mon plus cruel
malheur.

And that is not even my worst
misfortune.

Valère

O ciel! Achevez.

O Heavens! Continue.

Émilie

Non, suspendez ma douleur!
De votre sort daignez enfin m'instruire!

No, postpone my woe!
Deign at last to tell me of your fate!

Valère

Un maître que je n'ai point vu
Dans ce palais m'a fait conduire ...

A lord whom I have not seen
Had me led to this palace ...

Émilie

Votre maître est le mien.

Your lord is mine.

Valère

O bonheur imprévu!

O unforeseen joy!

Émilie

Valère, quelle erreur peut ainsi vous
séduire!
Mon tyran m'aime ...

Valère, what error can deceive you thus!

My tyrant loves me ...

Valère

O désespoir! Non, vous ne sortirez jamais
de ses fers!
Quoi! Valère ne vous retrouve
Que pour vous perdre sans retour?
Notre Tyran vous aime!

O despair! No, you will never be released
from his fetters!
What! Valère is to find you again,
Only to lose you for ever?
Our Tyrant loves you!

Please turn the page quietly

Émilie

Et ma douleur le prouve,
Je ne demandais pas ce triomphe à
l'amour.

Valère

Ah! Sait-on vous aimer dans ce fatal
séjour!
Sur ces bords une âme enflammée
Partage ses vœux les plus doux,
Et vous méritez d'être aimée
Par un cœur qui n'aime que vous.

Scene 4

Émilie, Valère, Osman

Osman

Esclave, je viens de t'entendre,
Ton crime m'est connu.

Valère

Je ne m'en repens pas.

Émilie (*agitated, to Osman*)

Seigneur, est-il coupable? Hélas ! ...

Osman (*to Émilie*)

Vous l'accusez en voulant le défendre.
Vous prétendez en vain cacher votre
embarras,
Et retenir les pleurs que je vous vois
répandre.
Vous cédez au penchant de votre cœur
trop tendre:
Ah! du mien je suivrai les lois,

Je saurai me venger ainsi que je dois.

Émilie (*to Osman*)

Le barbare!

And my distress proves it,
I never asked love for this triumph.

Ah! Do they know how to love you in this
dreadful abode?
Upon these shores an inflamed heart
Shares its sweetest desires,
And you deserve to be loved
By a heart that loves you alone.

Slave, I come to hear you.
Your crime is known to me.

I do not repent it.

My lord, is he guilty? Alas! ...

You accuse him in wishing to defend him.
You seek in vain to conceal your distress.

And to restrain the tears I see you shed.

You cede to the yearning of your too
tender heart:
Ah! And I shall follow the dictates of
mine:
I can avenge myself however I wish.

Barbarian!

Valère (*to Osman*)

J'attends l'arrêt de ta colère.

I await the decree of your wrath.

Émilie (*trembling*)

Juste ciel! Quel moment!

Just Heavens! What a moment!

Osman (*presenting Émilie to Valère*)

Reçois de moi, Valère, Émilie et la liberté.

Receive from me, Valère, Émilie and your freedom.

Valère (*happily to Osman*)

Que dites-vous? ...

(*sadly*)

Mais non, peut-il être sincère?

Il veut tromper nos coeurs ... c'est trop de cruauté!

What did you say? ...

But no, can he be sincere?

He wishes to deceive our hearts ... it is too cruel!

Osman

O ciel! Quelle injustice!

Quoi! Vous vous défiez de ma sincérité,

Dans l'instant où mon coeur vous fait le sacrifice

Qui jamais ait le plus coûté?

Mais je le dois à la reconnaissance.

(*pointing to Valère*)

Osman fut son esclave, et s'efforce
aujourd'hui

D'imiter sa magnificence,

Dans ce noble sentier, que je suis loin de
lui!

Il m'a tiré des fers sans me connaître ...

O Heaven! What injustice!

What! You suspect my sincerity

At the very instant that my heart makes
to you a sacrifice

That has never cost it more?

But I owe it to the gratitude

Osman was once his slave and attempts
today

To imitate his magnanimity.

On this noble path, how distant I am
from him!

He freed me from my chains without
knowing me ...

Valère (*embracing him*)

Mon cher Osman, c'est vous!

(*to Émilie*)

Osman était mon maître.

My dear Osman, it is you!

Osman was my lord.

Osman

Je vous ai reconnu sans m'offrir à vos
yeux;

J'ai fait agir pour vous mon zèle et ma
puissance:

I recognised you without revealing
myself to your eyes;

I exercised on your behalf my zeal and
my power:

Vos vaisseaux sont rentrés sous votre obéissance.

Your ships have come to port under your command.

(Valère's vessels advance and appear laden with the Pashas gifts, borne by African slaves.)

Valère *(surprised)*

Que vois-je? Ils sont chargés de vos dons précieux!
Que de bienfaits!

What do I see? They are laden with your precious gifts!
What bounty!

Osman

Ne comptez que Émilie!

Count only Émilie!

Valère

O triomphe incroyable! O sublime vertu!

O incredible triumph! O sublime goodness!

Émilie *(to Osman)*

Ne craignez pas que je l'oublie!

Do not fear that I shall forget this!

Osman

Estimez moins un coeur qui s'est trop combattu!

Esteem less a heart that has fought too hard!

(The sailors' drums are heard.)

(sorrowfully)

J'entends vos matelots ...
Allez sur vos rivages,
Mes ordres sont donnés ...
Allez, vivez contents ...
Souvenez-vous d'Osman ...

I hear your sailors ...
Go to your boats,
My orders have been given ...
Go, live happily ...
Remember Osman ...

Valère *(stopping him)*

Recevez nos hommages!

Receive our thanks!

Émilie *(to Osman)*

Écoutez ...

Listen ...

Osman *(hesitating)*

Quoi! ... Mais, non!

What! ... But no!

(leaving)

C'est souffrir trop longtemps,
C'est trop à vos regards offrir mon trouble extrême ...

It will prolong my suffering,
It is too much to offer my extreme distress to your sight ...

Je vous dois mon absence, et la dois à
moi-même.
(*Osman exits*)

I owe you my absence, and I owe it to
myself.

Scene 5

Valère, Émilie

Valère

Fut-il jamais un coeur plus généreux?
Digne de notre éloge, il ne veut pas
l'entendre ...
Au plus parfait bonheur il a droit de
prétendre,
Si la vertu peut rendre heureux.

Was there ever a more generous heart?
Worthy of our praise, he would not hear
it ...
He has the right to claim the most
perfect happiness,
If virtue can make one happy.

Scene 6

Émilie, Valère, Provençal youths and maidens, their squadron. Osman's African slaves

March

Émilie, Valère

Volez, Zéphyr, tendres amants de Flore!
Si vous nous conduisez, tous nos voeux
sont remplis,
Rivages fortunés de l'empire des Lys,
Ah! nous vous reverrons encore.

Fly, Zephyrs, Flora's gentle loves!
If you lead us, all our wishes are fulfilled.

Happy shores of the Empire of the Lily,
Ah! We shall see you again.

Chorus

Volez, Zéphyr, tendres amants de Flore!
Si vous nous conduisez, tous nos voeux
sont remplis.

Fly, Zephyrs, Flora's gentle loves!
If you lead us, all our wishes are fulfilled.

Air of the African Slaves

Valère

Hâtez-vous de vous embarquer,
Jeunes coeurs, volez à Cythère!
Sur cette flotte téméraire
On ne peut jamais trop risquer.

Make haste to embark,
Young hearts, fly to Cythera!
On this brave fleet
We need never fear danger.

Émilie

Régnez, Amour, ne craignez point les flots!
Vous trouverez sur l'onde un aussi doux repos
Que sous les myrthes de Cythère.
Ne craignez point les flots!
Ils ont donné le jour à votre aimable mère.

Two Rigaudons**Émilie**

Fuyez, vents orageux!
Calmez les flots amoureux, Ris et jeux!

Charmant Plaisir, fais notre sort
Dans la route comme au port!
Si, quittant le rivage,
La raison fait naufrage,
Thétis, dans ce beau jour,
N'en sert que mieux l'Amour.

Two Tambourins**Émilie**

Partez! On languit sur le rivage,
Tendres coeurs, embarquez-vous!

Chorus

Partez! On languit sur le rivage,
Tendres coeurs, embarquez-vous!

Émilie

Voguez! Bravez les vents et l'orage!
Que l'espoir vous guide tous!

Chorus

Partez! On languit sur le rivage,
Tendres coeurs, embarquez-vous!

Reign, Love, do not fear the waves!

You will find as sweet a cradle upon the billows
As beneath the myrtles of Cythera.
Do not fear the waves!
They gave birth to your beloved mother.

Flee, tempestuous gales!
Calm the loving billows, laughter and sports!
Enchanting Pleasure, guide our fate
Upon the way as in the harbour!
If, on quitting the shore,
Reason comes to grief,
Thetis, on this fair day,
Will only serve Love better.

Weigh anchor! We languish on the shore
Tender hearts, embark!

Weigh anchor! We languish on the shore
Tender hearts, embark!

Set sail! Brave the winds and the storm!
Let hope guide all of you!

Set sail! We languish on the shore.
Tender hearts, embark!

Translation James O. Wootton by kind permission of Harmonia Mundi

Paolo Zanzu

director & harpsichord



'Having studied with the greatest performers and teachers, Paolo Zanzu is now one of the major figures in the harpsichord world in Europe and in the world. [...] He is an inspiration as a concert artist and a teacher.' (*France Musique*)

Paolo Zanzu studied in Italy, at the Paris Conservatoire (CNSM) and Royal Academy of Music in London, with Orio Buccellato, Noëlle Spieth, Christophe Rousset, Carole Cerasi and Patrick Cohen, and was a prizewinner at the Bruges International Harpsichord

Competition in 2010. Since then, his career as a harpsichord and fortepiano soloist has led to performances at major international events including BBC Proms, Utrecht Early Music Festival, Cartagena International Music Festival, Festival de La Chaise-Dieu and Festival de Radio France Occitanie Montpellier.

He has also worked with many ensembles such as English Baroque Soloists, Monteverdi Choir and Orchestras, Les Arts Florissants, Les Musiciens du Louvre and Le Cercle de l'Harmonie, and was assistant conductor for William Christie and Sir John Eliot Gardiner. In 2017 he founded Le Stagioni, an ensemble of musicians with major international solo careers and members of leading European period instrument ensembles.

He is a resident of Villa Medici: French Academy in Rome, and teaches basso continuo at the Royal Conservatory of Brussels. His educational collection *Great Italian Masters of the XVIth and XVIIth Centuries* was published by Ricordi in 2013.

His recordings have received praise in the critical press.

Carolyn Sampson

soprano



Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable

successes in the UK as well as throughout Europe and the US.

This season and beyond include performances with the BBC Philharmonic (*Dutilleux Correspondances*) a tour with Helsinki Baroque (Schumann *Genoveva*), CBSO (Poulenc *Gloria*), Cappella Amsterdam (Frank Martin *Le Vin Herbe*), Cleopatra (Handel *Giulio Cesare* at the Palau in Barcelona and in North America), Handel *Messiah* with the Handel & Haydn Society, Orchestra of St Luke's at Carnegie Hall (*St Matthew Passion*), concerts and recording with the Minnesota Symphony (Mahler Symphony No 8) and a recital with Kristian Bezuidenhout for the Boston Early Music Festival.

Alongside her longstanding relationship with the BIS label she has released multi award-winning discs for Decca, Harmonia Mundi, and Hyperion. Her most recent disc with Kristian Bezuidenhout, *Trennung: Songs of Separation* was released in March this year on the BIS label.

Anthony Gregory

tenor



Hailed as the 'Mozart tenor to watch', Anthony Gregory was the 2015 winner of the Breakthrough

Artists category by *What's On Stage*.

This season, he debuts at Opernhaus Zürich in the world premiere of Christian Spuck's ballet *Monteverdi*, and makes a number of concert appearances including Mercurio (Caldara *La concordia de' pianet*) with La Cetra Barockorchester, Bach *St Matthew Passion* with BBC National Orchestra of Wales conducted by Harry Bicket, Handel *Messiah* with the Glyndebourne Chorus, Damon (*Acis and Galatea*) with the Dunedin Consort and Acis at Stone Nest with La Nuova Musica and the London Handel Festival, Satyavan (Holst *Savitri*) with the Britten Sinfonia under Sir Mark Elder, and Irish Baroque Orchestra for Cousser *The Applause of Mount Parnassus* and Purcell *Great Parent, Hail!*

Future highlights include his debut at the Opéra de Rouen Normandie and Bayerische Staatsoper, and returns to English National Opera and Opernhaus Zürich.

Marcus Farnsworth

baritone



Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall/Kohn Foundation International

Song Competition and has appeared in recital at the Concertgebouw, Amsterdam, La Monnaie, Brussels, as well as many performances at Wigmore Hall.

Highlights this season include a return to English National Opera, a European tour of Purcell *King Arthur* and *The Fairy Queen* and an Oxford Lieder recital presenting Cheryl Frances-Hoad's new song cycle *Everything Grows Extravagantly*.

Marcus has worked regularly with the BBC Symphony Orchestra, most notably in Turnage *The Silver Tassie*, and appeared in concert performances of Bernstein *Candide* with the London Symphony Orchestra amongst others. Operatic roles include Guglielmo (*Così fan tutte*) and Strephon (*Iolanthe*) for ENO, Sid (Britten *Albert Herring*) and Demetrius (*A Midsummer Night's Dream*) on tour with the Aix-en-Provence Festival.

Marcus is the Founder and Artistic Director of the Southwell Music Festival.

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‘What makes music authentic is emotion’

AAM leader, Bojan Čičić shares his thoughts on authenticity



What makes music authentic is emotion – our tools are only there to create that. In the same way that a film is a vehicle for empathy and seeing the world through someone else’s eyes, music is about expressing emotions that we share with other people.

When Monteverdi began to compose in the style of *Seconda Prattica*, it was always about words

and emotions. The aim of composers such as he was to put music to the service of words. They used florid ornamentation and sudden harmonic changes, which are often shocking to the ears, to describe what the text was saying and to bring an emotional response. This intention of creating a reaction in our listeners hasn’t changed over the centuries. It is what we should strive for – not just using the same instruments they used back then and calling it an authentic approach.

It’s good to have discussions about instruments, but that’s not the point of authenticity: the tool doesn’t make the music – the musician makes the sound, regardless of their instrument. Having said that, a musician cannot come close to developing the appropriate sensitivity for baroque or classical music without the experience of trying original instruments or their copies. Students must experience authentic instruments as much as they can.

Early Music has always been an experiment. We are at a risk of losing that freshness. We don’t want to make recordings for our parents – we want to make them for our friends and generations that haven’t even been born yet. How do you remain current? By trying new things. However, it’s important that audiences are aware of what is a thoroughly 21st century invention regarding instruments and what tries to be more authentic. Then they can decide for themselves which approach they would prefer.

The idea of a singular authenticity is pointless, anyway, because it changes for each generation. For example, back when the Dolmetsch Society brought old music and instruments back from obscurity in the early 20th century, its members were interested in sounds that weren’t available, or known, at the time. You can’t say that they were less authentic than us today because they didn’t know things that we know now. There are many ways to get to knowledge – it’s a path and not a destination.

Read the full interview at www.aam.co.uk

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In 2021-22 the Academy of Ancient Music is undertaking an ambitious initiative to record Mozart's complete piano concertos – a project begun in 1993 with scholar-pianist Robert Levin on Decca's *L'Oiseau Lyre* imprint.

We are recording more than five discs of music, including Mozart's best-loved numbered concertos as well as lesser-known works and fragments completed by Robert Levin. The albums will be released in the run up to AAM's 50th anniversary in 2023-24, with an eventual 'complete set' issued in partnership with Decca in the years following.

In his lifetime, Mozart was better-known as a pianist than a composer, and was particularly acclaimed for his dazzling virtuosity and improvisational abilities. Robert Levin recreates this approach, bringing a sense of adventure to each performance and restoring improvisation to its rightful place at the heart of each composition.

We need your help to bring this project to fruition. The total costs are £250,000 and we are inviting supporters to 'sponsor' an element of the work, for example one of our musicians or a complete concerto.

For further information on this project, contact Liz Brinsdon 07534 997803 or by e-mail liz.brinsdon@aam.co.uk. Thank you for your support.

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