



LES
VIOLONS
DU ROY / LA
CHAPELLE
DE QUÉBEC



40th SEASON Montreal
23/24

ENGLISH

De Venise à Paris : La Seine en fête de Vivaldi

Sunday, September 24,
2023 / 2 p.m.

Maison symphonique
de Montréal

Jonathan Cohen conductor
Robin Johannsen soprano
Anna Reinhold
mezzo-soprano
Alex Rosen bass

Presented by

beneva

**LA
PRESSE**

MESSAGE FROM COEXECUTIVE DIRECTORS

Together, letting beauty in

On the eve of Les Violons du Roy and La Chapelle de Québec's 40th season, we received kind words from long-time subscribers and friends expressing their eagerness to **take part** in our new season. It's beautifully fitting! Indeed, dear public, dear friends, through your attentive and appreciative presence, you are also contributing to the creation of unique events in the company of the artists we bring together on stage—concerts that we hope will be forever memorable.

Vivaldi's *La Senna festeggiante*, most likely performed today for the very first time in Quebec City and soon for a very exceptional time in Montreal, was intended for grand official and diplomatic festivities between Venice and Paris. We have chosen this piece as a flamboyant launch for the great adventure ahead of us in our 40th season, with a team of artists worthy of the grandest celebrations and our skilled conductor Jonathan Cohen.

Nicole Trotier: an impressive achievement!

Throughout the season, we will also be celebrating a historic milestone for our orchestra. Violinist Nicole Trotier, who has been performing with us since our very first concert in 1984, has announced that this 40th season will also be her 40th and final season. It is an extraordinary feat, and one we very much look forward to celebrating with you. All of you are warmly welcome to join us for this special celebration.

Thank you for taking part in our 40th season, which we sincerely hope will bring more beauty to the world.

The image shows two handwritten signatures in black ink. The signature on the left is 'Christiane Bouillé' and the signature on the right is 'Laurent Patenaude'.

CHRISTIANE BOUILLÉ and LAURENT PATENAUDE
Coexecutive Directors
Les Violons du Roy and La Chapelle de Québec

violonsduroy.com

PROGRAMME

ANTONIO VIVALDI (1678-1741)

La Senna festeggiante, RV 693

Soloists:

Robin Johannsen, soprano (The Golden Age)

Anna Reinhold, mezzo-soprano (Vertue)

Alex Rosen, bass (The Seine)

PARTE PRIMA

Sinfonia

- Allegro
- Andante molto
- Allegro molto

CORO

Della Senna in su le sponde
fuor dell'onde, o Ninfe, uscite
e festanti qui venite
fra di noi liete a goder.

Se fra vostre illustri arene
si ripiene di diletto
sol v'ha pace il bel ricetto
qui è la reggia del piacer.

RECITATIVO ED ARIA

L'Età dell'Oro

Io che raminga errante il piè movea
sol per spiagge deserte,
per erti colli e solitarii lidi,
di mia cara innocenza e bel riposo
la perdita fatal piangendo ognora,
ecco alfin pur ritrovo
dopo tanto soffrir, miserie e pene
la perduta mia pace in queste arene.

Se qui pace talor vo cercando
l'usignol che sen vola cantando
ferma il volo e risponde anch'ei: pace.

Ma se altrove la pace richiamo
dentro il nido o pur sopra il ramo
l'usignolo m'ascolta ma tace.

PART ONE

Sinfonia

- Allegro
- Andante molto
- Allegro molto

CHORUS

Nymphs, come forth from the waters
To celebrate
Upon the banks of the Seine.
And rejoice with us.

If, on your illustrious shores
Rich in delights,
Peace finds special solace here,
Here is the palace of pleasure.

RECITATIVE AND ARIA

The Golden Age

I who, a roving vagabond,
Wandering over deserted beaches.
Rolling hills and solitary shores.
Lamenting ceaselessly the fatal loss
Of my sweet innocence and pleasurable rest;
Here at last, after so much suffering, unhappiness
and affliction,
I have found once more on these shores
The peace that I had lost.

Sometimes, when I seek peace here,
The nightingale that flies up singing
Interrupts its flight, and answers: "Peace is here".

But if I seek peace elsewhere,
Huddled in its nest or perching on a branch.
The nightingale listens to me, but remains silent.

RECITATIVO ED ARIA

La Virtù

Anch'io raminga errando,
perché trovai su questi lidi impressa
(più ch'in altri non vidi)
l'immagin mia, lasciando
d'altronde ricercar più bel ricetto,
qui vi arrestando il piede
pomposa alzai degl'onor miei la sede.

In quest'onde che feconde
son di gloria più che d'acque,
nobil stanza io lessi ancor.

Qui sol provo, qui sol trovo
le delizie mie più care,
il più bel del mio splendor.

RECITATIVO ED ARIA

La Senna

Illustri amiche, o quanto
col mio tenero amor lieto v'abbraccio
e raddoppiando amplessi al sen vi stringo!
Già che sotto il mio ciel sempre provate
lieta stanza, dolc'esca, aer sereno,
seguasi il bel costume,
se della Senna in sul famoso lido
sempre avrete di glorie il nobil nido.

Qui nel profondo
del cupo fondo
di questo ondoso
mio nido algoso
per noi le Ninfe
son tutte amor.

E uscendo fuori
dai dolci umori
spesso cantando
van celebrando
del vostro nome
l'alto splendor.

RECITATIVO ED DUETTO

L'Età dell'Oro

Sì, sì, già che tu brami
ch'in queste sponde ad albergar prosiegua,
qui mi rimarrò per fin ch'il sole,
cinto di raggio lucido e giocondo
feconderà con sua virtute il mondo.

La Virtù

Ed io che l'orme tue sieguo fedele,
già che per mia compagna il Ciel t'elesse,
qui avrò le piante eternamente impresse.

RECITATIVE AND ARIA

Vertue

I, too, wandering far and wide.
Have discovered on these shores
The likeness of my image
(I beheld it fairer than anywhere else).
So I renounced seeking a better refuge elsewhere.
It is here that, halting my flight,
I have built a stately temple fit for my cult.

Within these waters, richer
In glory than in waves.
I, too, have chosen my noble seat.

It is here alone that I feel
The sweetest of pleasures
And attain the height of my splendour.

RECITATIVE AND ARIA

The Seine

Illustrious friends, how overjoyed I am to embrace you
With my deepest, most tender affection,
And as I renew my embraces,
I clasp you tightly to my bosom.
Because you have always discovered beneath our skies
A pleasing place to stay, sweet charms and peaceful air,
May such a sweet habit endure,
A custom that has made the famous banks of the Seine
Evermore the noble basis of your glory.

Here, in the depths
Of the murky torrents
Of my surging river-bed,
And swathed in green fronds,
The nymphs are entirely
Devoted to you.

When they come forth
From the gentle waves,
They often celebrate
and boast
The lofty splendour
Of your name.

RECITATIVE AND DUET

The Golden Age

Certainly, since you wish me
To continue my sojourn along these river-banks,
I will remain there, as long as the powerful sun,
Joyfully encircled with dazzling rays,
Continues to keep the world alive.

Vertue

Since Heaven has elected you to be my companion,
I follow your path faithfully,
Here and for ever I will remain.

L'Età dell'Oro / La Virtù

Godrem fra noi la pace
che tanto io bramo ognor,
e il ben che tanto piace
avrem del nostro amor.

Dell'innocenza cara
godrà contento il cor,
né più di sorte avara
soffrir dovrà il rigor.

RECITATIVO ED ARIA

La Senna

Tutto muor tutto manca;
ma da' bei fregi tuoi eterno è il lume.

L'Età dell'Oro

È ver, ma pur del mio
era già estinto il raggio
se tu no'l raccendevi.

La Virtù

E il mio valore,
se qui non s'arrivava
in vil letargo affatto sen giacea,
e sol s'udia per qualche nero speco
solinga rimbombarne afflitta un'eco.

Vaga perla, benché sia
dell'aurora bianca figlia,
chiusa in sen d'una conchiglia
suo candor mostrar non sa.

Così ancor, se non si scopre
la virtù con nobil opre,
non ha vanto il suo valore,
resta inutile beltà.

Dubbia l'alma benché sia
ed incerta del suo fato,
la consola il labbro amato
e al timor cecler non sa.

La tua fé, la tua bell'alma,
la virtù che in te risplende,
dalla tema mi difende
e la speme nascer fa.

The Golden Age and Vertue

We shall rejoice together in the peace
To which I ceaselessly aspire;
And we shall experience the pleasing happiness
Of mutual love one for other.

In dearest innocence
Our heart will joyfully rejoice,
And never more endure the hardship
Of an adverse fate.

RECITATIVE AND ARIA

The Seine

All must die, all must vanish,
But the brilliance of your finery is everlasting.

The Golden Age

That is true, but the rays
Of my splendour would now be extinguished
Had you not rekindled them.

Vertue

If we had not arrived here,
My merit would still be languishing in vile apathy.
And one would hear nothing more than a sorrowful echo
Resounding alone
In some obscure retreat.

Although the fair pearl is
The comely daughter of the dawn,
Embedded within its shell,
Unable to reveal its whiteness;

Even so, if courage
Cannot reveal itself in high endeavour,
It can derive no glory from its beauty,
And remains virtue unused.

Although the soul is fearful
and uncertain of its fate,
it is consoled by the beloved lips
and cannot give way to fear.

Your faith, your beautiful soul,
the virtue shining within you
protects me from fear
and brings forth hope.

RECITATIVO ED ARIA

L'Età dell'Oro

Tal di me parlo ancora:
dove saria l'immagin mia
sì rediviva al mondo
se il sol di questo ciel con la possanza
del suo real splendor non mi rendea
ciò che da tanti secoli
colma d'amaro duol mesta piangea?

Al mio sen il pargoletto
quivi almen con labbra intatte
sol di latte io ciberò.

E con spirito sincero,
non con torbido pensiero,
solo in pace il nutrirò.

RECITATIVO ED DUETTO

La Virtù

Della ferrea stagion l'acuta asprezza
ove dell'Aurea Età s'alza il trofeo
più temer non si può.

L'Età dell'Oro

Già che Virtude ancor
in sì nobil terren meco s'annida,
sempre in più bel soggiorno
godremo aura soave e lieto giorno.

Qui per darci amabil pace
sempre chiaro il sol riluce,
e con Iride festante
ne l'addita in varia luce.

La Virtù

Per goder l'antica pace
questo ciel m'è scorta e duce
e qui l'Iride cangiante
me'l predice in varia luce.

RECITATIVO ED ARIA

La Senna

Ma rimirate, amiche,
lo stuol de' bianchi cigni,
delle mie rive abitato famosi,
ch'intorno a noi sen van volando.
O come cercan con dotto stile in dolci canti
alzar sul ciel di vostre glorie i vanti.

L'alta lor gloria immortale
su le nubi innalza il volo
e temer non sà tempesta.

RECITATIVE AND ARIA

The Golden Age

I wish to add one further point:
How could my image
Be truly born again into the world
If the light of these heavens did not give back to me,
By the power of its royal splendeur.
That which I, being filled with bitter sorrow and dejection.
Lamented for so many centuries?

Here, at least, it is with milk alone
That I will feed
The new-born child nestling in my bosom.

It is with a carefree mind
And without any sombre thoughts
That I shall feed the child with peace alone.

RECITATIVE AND DUET

Virtue

The violent roughness of the Age of Iron
Is no longer to be feared
There, where the trophy of the Golden Age is set up.

The Golden Age

Since Virtue has also
Chose to live with me in such a noble place.
In this most wonderful of lands,
We shall always enjoy pleasing air, and there spend
happy days.

Here, to provide us gentle peace
The sun shines ever brighter,
And, with joyful Iris,
Reveals her Peace in various guises.

Virtue

To taste my former peace
It is Heaven that escorts and guides me.
Here, unpredictable Iris
Presents peace to me in various guises.

RECITATIVE AND ARIA

The Seine

My friends, behold
his white flock of swans,
The famed inhabitants of my river-bank.
Around us they take to the air.
See how they seek, in the skilful style of their sweet song,
To lift heavenwards the hymn to your glory.

Their great everlasting song
Bears its flight to the clouds
And fears not the tempest.

Anzi tanto in alto sale
ch'offuscando i rai del sole
in suo cambio ella poi resta.

RECITATIVO E CORO

L'Età dell'Oro

O di qual melodia non anch'intesa
questi canori cigni empion le sfere
col canto lor.

La Virtù

Con lor soavi accenti
rendono immoti infin nell'aria i venti.

La Senna

Ma qui assise anch'un poco
s'attendon l'altre schiere
di boscareccie dée, silvestri numi
dalle selve vicine, acciò d'intorno
s'oda fra liete danze,
cinto di verde allor le bionde chiome,
dell'Aurea Età sempre famoso il nome.

Di queste selve Venite, o Numi,

L'Età dell'Oro

correte, o Naiadi,
da' vostri fiumi,

La Virtù

scendete, Oreadi, dagl'alti monti.

Coro

E voi, Napée,
lasciate i fonti
e qui venite
liete a goder / danzar.

La Senna

Irsuti Satiri,
saltate celeri,

L'Età dell'Oro

correte rapidi
Fauni con naccheri,

La Virtù

perché si celebri il nostro giubilo.

Coro

Sù, non ritardisi,
correte, correte,
ch'ognun v'attende
per festeggiar.

On the contrary, their praise rises so high
That, challenging the sun's rays,
It takes their place.

RECITATIVE AND CHORUS

The Golden Age

Ah, with what hitherto unheard music
Do the melodious swans fill the spheres
With their song!

Vertue

By their gentle strains
They becalm even the breezes in the upper air.

The Seine

Let us remain here a little while,
And await the others.
Goddesses of wooded pastures, and sylvan deities
Of the neighbouring forests, so that all around us
We may hear, in joyful dancing.
Where blond tresses bedecked with green laurel
The celebration of the Golden Age, that name for ever
famous.

Come forth, Ye gods and goddesses of the forests.

The Golden Age

Water-nymphs, come in haste
And leave your streams.

Vertue

Oreads, come down from your lofty hills.

Chorus

Nymphs of the meadows,
Leave your springs.
Come hither
And cheerfully rejoice.

The Seine

And you, hirsute satyrs,
Leap forth swiftly.

The Golden Age

And you, fauns, come quickly,
Bringing your castanets.

Vertue

For a worthy celebration of our festivities.

Chorus

Come, and do not delay,
Come in haste,
For we are all waiting
To celebrate.

Ouverture: Adagio – Presto – Allegro molto

RECITATIVO ED ARIA

La Senna

Mà già ch'unito in schiera
veggo un drappel si vago, il primo oggetto
siasi il girne colà dove risiede
in ricco soglio assiso
l'astro maggior che della Gallia è il lume.
Ivi giunti, l'omaggio
di nostra fé se gli rinovi. O come
dal suo giovin sembiante uscir si vede
scintillante quel raggio,
ch'a null'altro secondo
umilia il mare e fa tremare il mondo.

Pietà, dolcezza
fanno il suo volto;
virtù, grandezza
fanno il suo cor.

Del bel pensiero
giustizia è duce,
che del suo impero
fassi splendor.

RECITATIVO ED ARIA

L'Età dell'Oro

Non si ritardi. A veder quel si corra
la di cui sacra fronte
cinge di più corone alto diadema;
e con offrirle il nostro umil servaggio
fé se gli giuri in replicato omaggio.

La Virtù

S'inoltri il passo. Ecco colà già veggo
il bel ricco edificio ove risiede
sopra l'eccelso soglio. O qual tramanda
quel real tetto ancora
un tal nobil splendor, ch'in vano oggetto
sveglia tema ed amor, gioia e rispetto!

Stelle, con vostra pace
di quel vostro splendor
non son più amante.

Con più lucente face
oscura il bel candor
il gran regnante.

Ouverture: Adagio – Presto – Allegro molto

RECITATIVE AND ARIA

The Seine

Now that I see this charming
Assembly gathered together,
Let their first task be to approach
The place wherein resides, seated on his throne of
precious gems.
The king of the starry firmament who is the light of Gaul,
Once we have arrived, let us renew
Our act of fidelity. Ah, see how
From his youthful face spring forth
Those shining rays which, incomparable,
Drive back the ocean
And cause the whole world to tremble with fear.

His countenance
Is all devotion and gentleness.
His heart
Speaks virtue and grandeur.

His noble thoughts
Are guided by justice,
And his glory comes from
The influence it has over him.

RECITATIVE AND ARIA

The Golden Age

We must delay no longer, let us hasten to see
Him whose consecrated brow
Is bedecked with the diadem of the Crown.
As we offer him our humble service.
Let us swear an oath in a renewed act of homage to him.

Vertue

Let us advance. I can already see
The fine rich edifice where he presides
From his lofty throne. How this royal abode shines forth
With such noble splendour that in every creature,
No matter how shallow.
Fear and love, joy and respect are awoken.

And stars, with your permission,
By your splendour
I am no longer enraptured.

The even more resplendent countenance
Of the great monarch
Makes your bright candour seem dim.

RECITATIVO ED DUETTO

La Senna

Vedrete in questo eroe,
che Gallia regge e tutto il mondo onora,
meraviglie non mai più viste ancora.

L'Età dell'Oro

Senza giammai vederle
le sanno ancor de' più remoti lidi
l'incognite contrade,
se il sol ch'il ciel per ogni intorno ei gira
le narra altrui perché qui sol le mira.

La Virtù

Quindi ogni dotto inchiostro
di sì strani portentosi ognor favella
e un picciol orbe un sì bel suolo appella.

L'Età dell'Oro

Io qui provo sì caro diletto
che mi fa per dolcezza languir.
L'alta gioia sì cara ch'ho in petto
è piacer e pur sembra martir.

La Virtù

Qui nel seno ho sì tenero affetto
che mi fa per contento languir.
La dolcezza che m'entra nel petto
l'è un godere me sembra morir.

RECITATIVO ED ARIA

L'Età dell'Oro

Quanto felici siete,
o spiagge avventurose, o spiagge apriche,
se rivedervi lice,
mercé del vostro nume,
nel bel volto terreno unite assieme
d'ogni virtù il più trascalto seme.

Giace languente
sen sta piangente,
fra rievritte
vinta la sorte
dinnanzi il trono
del mio gran re.

E sospirando
si va lagnando
ch'il sol valore
d'un sì gran core
prigion lo fa.

RECITATIVE AND DUET

The Seine

In this hero who rules over Gaul
And is honoured by the whole world, you will see
Marvels the like of which you have never seen before.

The Golden Age

Without ever having seen them,
The unknown lands
On far-flung shores know them,
Because the sun, pursuing its celestial course,
Tells of their existence, for he alone can gaze on
them here.

Virtue

That is the reason why each author
Constantly writes about such marvellous wonders
And calls such fair territory a "microcosm of
the universe".

The Golden Age

Here I have experienced such agreeable pleasure
That its sheer sweetness causes me to languish.
The great joy so dear to my heart
Is a source of pleasure, but also seems to be
like a martyrdom.

Virtue

There is such tender affection in my heart
That it causes me to languish out of satisfaction.
The sweetness that permeates my heart
Is a pleasure reminiscent of death.

RECITATIVE AND ARIA

The Golden Age

How blessed you are,
Happy shores, drenched in sun,
Since you can see.
Thanks to your protecting god,
The most astounding microcosm of all the virtues
Together assembled on his terrestrial face.

Conquered Fate
lies languishing,
stands weeping
in harsh bondage
before the throne
of my great king.

And, while sighing,
it ever complains
that the valour alone
of such a great heart
makes it a prisoner.

RECITATIVO ED ARIA

La Virtù

Quanto felici siete,
o spiagge avventurose, o spiagge apriche,
se rivedervi lice,
mercé del vostro nume,
nel bel volto terreno unite assieme
d'ogni virtù il più trascalto seme.

Così sol nell'aurora
allor ch'il cielo indora
spiegando la lor beltà vezzosi i fiori.

E il sol così vedrai
con suoi lucenti rai
fra gl'astri comparir pien di splendori.

RECITATIVO ED ARIA

La Senna

Ma giunti eccone innante
dov'ei spirando e maestate e amore
luminoso risplende.

La Virtù

O come assieme
nel giovanil sembiante unisce a gara
bellezza e maestade!

L'Età dell'Oro

A simil vista
sento un soave affetto
di tenero piacer colmarmi il petto.

Non fu mai più visto in soglio
né pietà più maestosa
né più nobil maestà.
Tal non fu nel Campidoglio,
tal non l'ebbe il Greco impero,
né l'egual più si vedrà.

CORO

Il destino, la sorte e il fato
prenda leggi dal tuo cor.

Sii tu sempre in pace amato
ed in guerra paventato
per amor, per maestà,
per giustizia e per valor.

RECITATIVE AND ARIA

Vertue

How blessed you are,
Happy shores, drenched in sun,
Since you can see.
Thanks to your protecting god,
The most astounding microcosm of all the virtues
Together assembled on his terrestrial face.

Not until dawn breaks,
When the sky is turning to gold,
Do graceful flowers reveal their beauty.

Even so you will behold the sun
With its dazzling rays
Appear in all its magnificence amid the stars.

RECITATIVE AND ARIA

The Seine

We have now arrived at the place
Where, radiating majesty and love,
He shines forth in all his effulgent blaze.

Vertue

Ah! How they struggle, both
In his youthful features:
Beauty and Majesty.

The Golden Age

At such a sight
I feel a sweet sensation
Of tender pleasure filling my heart.

Never before upon a throne has one seen
Piety more exalted,
Or majesty more stately.
Such was never the case in the Capitol:
No Grecian empire ever witnessed this,
And never again will such majesty be seen.

CHORUS

May destiny, divine will and fate
Establish their law in your heart.

Be always loved in times of peace
And feared in times of war,
For your love, your majesty,
Your justice and your courage.

PROGRAMME NOTES

The serenata, a work for special occasions

Midway between the cantata and opera, the serenata, or serenade, flourished in Italy from the second half of the seventeenth century to the end of the eighteenth, and generally consisted of two to five voices accompanied by an orchestra. Serenades were often commissioned by private patrons to celebrate festive historical or social events like weddings, births, coronations, victories, peace treaties, arrivals or departures, and were performed at nightfall, usually outdoors.

These works featured allegorical characters such as gods, heroes and ancient or pastoral archetypes, as well as planets, natural places, cities, objects and concepts. Yet as they were only performed once, they were rarely staged, which meant that singers could read their part rather than learning it by heart.

La Senna festeggiante

Vivaldi is thought to have composed between eight and ten serenades, but only three have survived, including *La Senna festeggiante* ("Festival on the Seine"). The circumstances in which the work was created remain unclear as we cannot be sure exactly when or for what specific occasion it was composed. However, its theme and style bring us directly to Louis XV's France—and to the assumption that it was commissioned by Jacques-Vincent Languet, Count of Gergy, who was the French ambassador to Venice from 1723 to 1734. Given that the count had commissioned several works from Vivaldi for special occasions, including the serenades *La Gloria e Imeneo*, RV 687, performed on September 12, 1725, to mark the marriage between Louis XV and Marie Leszczyńska, and the now lost *L'unione della Pace e di Marte* to celebrate the birth of the royal twins in 1727, it is entirely plausible that he could have commissioned *La Senna festeggiante*. But for what occasion? Of several possibilities, two seem the most likely: it was either for his official entry into office, celebrated with great pomp throughout Venice on November 4 and 5, 1726, or more likely for the feast of St. Louis, the monarch's patron saint, on August 25.

Although we do not know precisely when the serenade was first performed, we can place an approximate date on its composition. Since Vivaldi reused a great deal of his own music—either to ensure the survival of pieces he particularly liked or to complete a commission in haste—we can look at the following facts. For the first overture of *La Senna festeggiante*, he recycled the slow movement of the sinfonia from his *Il Giustino*, which premiered in January or February 1724, and would later reuse the aria "Cosi sol nell'aurora" (in a shortened version with a different text) in *La Gloria e Imeneo*. Roughly speaking, the window of composition for *La Senna festeggiante* is from February 1724 to September 1725.

The libretto

Poet Domenico Lalli (1679–1741), a frequent collaborator of Vivaldi, was also a master of adaptation and recycling. While his libretti are not particularly elaborate, they nevertheless reflect the talent of a skilled composer. *La Senna festeggiante* follows a simple narrative that is typical of many serenatas: the characters gradually discover the identity and personality—portrayed in a flattering light—of the person being paid tribute. Written in honour of the young Louis XV, the libretto for *La Senna festeggiante* features three allegorical characters: The Seine, The Golden Age and Virtue.

In the first part, The Golden Age and Virtue return to the banks of the Seine, lamenting the wretched state of the world. The river offers them perpetual hospitality, and the three characters exchange compliments at length. In the second part, they sing the praises of Louis XV, raving about the majesty of his appearance and wishing him a glorious future.

The music

La Senna festeggiante is the most ambitious and interesting of all Vivaldi's serenades. It is comprised of two parts, with eleven arias, three duets, three choruses, secco or accompanied recitatives and a sinfonia at the beginning of each part. Despite Vivaldi's efforts to adopt a French style in certain movements, this serenade remains very much Italian.

The extraordinarily rich score features passages with great virtuosity, colour and emotion, performed by a soprano as The Golden Age, an alto as Virtue, and a bass as The Seine. The bass's part is particularly demanding, with arias requiring a vocal range of over two octaves and prodigious rapidity.

The first part opens with a "Sinfonia," the first and last movements of which are borrowed from the Concerto for Strings in C Major, RV 117, and the central movement from the overture of *Il Giustino*. The first is both elegant and spirited, the second graceful, and the third exuberantly Vivaldian.

This is followed by a chorus in which the three singers, not yet settled into their roles, invite the nymphs to rejoice. In their first arias, The Golden Age and Virtue sing of the sweetness of returning to the banks of the Seine. In "Se qui pace talor," the music imitates a singing bird as a reference to the nightingale mentioned in the text, whereas "In quest'onde che feconde" is delicately instrumented for two recorders, with a violin bass alternating with the string orchestra. The Seine appears in turn, welcoming its two guests and bidding them stay on its banks in the flamboyant "Qui nel profondo." Delighted, the two allegories accept the invitation in a short, dance-like duet, "Godrem fra noi la pace."

Next come "Vaga perla, benché sia," a virtuosic aria dominated by a swinging eighth-quarter-eighth rhythm that Vivaldi used extensively in his works; "Al mio seno," a delightfully melancholic, French-style aria with a minuet rhythm and music borrowed from *Arsilda, regina di Ponto* (1716); and a rousing duet, "Qui per darci amabil pace." The Seine then takes centre stage in a tumultuous aria, "L'alta lor gloria immortale." The first part concludes with "Di queste selve," a joyful chorus in which the protagonists invite fauns, naiads, oreads and other mythological creatures of nature to celebrate with them.

For the sinfonia opening the second part, Vivaldi drew inspiration from the French overture, characterized by alternating slow-fast-slow movements and dotted rhythms

in the slow sections. The first and last movements are quite similar in the French style, but the central presto is distinctly Italian. A short, gavotte-like movement concludes the overture.

Next, the praise for Louis XV. The Seine begins with the aria "Pietà, dolcezza" in a very slow and ternary rhythm. This is followed by Virtue's "Stelle, con vostra pace," a beautifully majestic aria taken from *Arsilda*, while the charming duet "Io qui provo sì caro diletto" is borrowed from *Il Giustino*. The Golden Age continues the tribute with the aria "Giacce languente" in C minor, which must have been a resounding success since Vivaldi would soon reuse it in *Dorilla in Tempe*, in 1726. In a light, pastoral tone with muted strings, Virtue's magnificent, virtuosic "Così sol nell'aurora" is repeated in *La Gloria e Imeneo* and the third movement of Vivaldi's Flute Concerto in F Major, RV 434. The Golden Age follows with the stately "Non fu mai più visto in soglio."

The final chorus, a vocal chaconne taken from *La verità in cimento* (1720), was originally written for four voices. Instead of reworking the music for three voices, Vivaldi wrote on the score: "It would be lovely if this tenor part were sung, but it is not necessary" (since the part is doubled by the viol). On this mirthful note concludes this seductive work, considered one of Vivaldi's finest secular vocal works.

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Photo: Brühmüller Studio

JONATHAN COHEN Conductor

Jonathan Cohen has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music Jonathan is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is the new Artistic Director of the Handel and Haydn Society, in addition to continuing as Artistic Director of Arcangelo, Music Director of Les Violons du Roy and Artistic Director of Tetbury Festival.

Throughout the 23–24 season, Jonathan continues to have a strong presence on both sides of the Atlantic. In Europe he guest conducts Budapest Festival Orchestra, Kammerorchester Basel, Orchestre Philharmonique de Radio France, Orchestre Philharmonique Royal de Liege and Hessischer Rundfunk Sinfonieorchester. In his first season as their new Artistic Director, Jonathan leads the Handel & Haydn Society in Baroque masterpieces including Handel's *Israel in Egypt* and *Messiah*. He conducts further performances of *Messiah* with San

Francisco Symphony whilst projects with Les Violons du Roy include Bach's *Christmas Oratorio* and a US tour with Miloš Karadaglić.

Jonathan founded Arcangelo in 2010 to create high quality bespoke projects. The ensemble was the first named Baroque Ensemble in Residence at Wigmore Hall, where it enjoys a continuing close association, and has toured to exceptional halls and festivals including Philharmonie Berlin, Vienna Konzerthaus, Barbican Centre, Kölner Philharmonie, Salzburg Festival, MA Festival Bruges, with three appearances at the BBC Proms including the premiere of Handel *Theodora* (2018) and a televised performance of Bach *St Matthew Passion* (2021).

Arcangelo's founding commitment to the recording studio has produced 28 critically lauded albums including *Arias for Guadagni* and Bach Cantatas with Iestyn Davies (Hyperion; Gramophone Award 2012 and 2017), Mozart Violin Concertos with Vilde Frang (Warner; ECHO Klassik Award 2015) C.P.E. Bach Cello Concertos with Nicolas Altstaedt (Hyperion; BBC Music Magazine Award 2017), Buxtehude Trio Sonatas Op. 1 (Alpha Classics; Grammy Nominee 2018), *Tiranno* with Kate Lindsey (Alpha; Sunday Times Records of the Year 2021). Arcangelo's latest recordings include *Sacroprofano* with Tim Mead (Alpha; released 2023), Handel *Theodora* and Buxtehude *Opus Posthumous* (Alpha; releasing 2024), Handel *Chandos Anthems* (Alpha; releasing 2025) and a landmark project with Nicolas Altstaedt to make the first survey on period instruments of Boccherini's Cello Concertos (Alpha).



Photo: Tatjana Dachev

ROBIN JOHANNSEN

Soprano

American soprano Robin Johannsen has established an international career both on the opera stage and in concert and has become known for her special affinity for the Baroque and Classical repertoires. Robin began her career as a young artist with the Deutsche Oper Berlin, after which she joined Oper Leipzig.

Robin has appeared at Theater an der Wien, Festspielhaus Baden-Baden, Athens' Megaron, Staatsoper Berlin, Deutsche Oper Berlin, Hamburgische Staatsoper, Teatro Regio Torino, Staatsoper Stuttgart, Oper Frankfurt, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, and Bayreuth Festival, where roles have included Susanna *Le nozze di Figaro*, Norina *Don Pasquale*, Oscar *Un ballo in maschera*, Venere/Giuturna *Amor vien dal destino*, title role *Almira*, Soeur Constance *Les dialogues des Carmélites*, Marzelline Beethoven's *Fidelio* Konstanze *Die Entführung aus dem Serail*, Fiordiligi *Così fan tutte*, the title role of Telemann's *Emma und Eginhard*, and Adina *L'elisir d'amore*.

She has a close working relationship with René Jacobs and the Freiburger Barockorchester, and is a frequent guest with the Akademie für Alte Musik Berlin, La Cetra Basel, the Internationale Bachakademie Stuttgart, Concerto Köln, Kammerakademie Potsdam, La Folia Barockorchester and Belgium's B'Rock. She has also collaborated with conductors such as Marin Alsop, Teodor Currentzis, Ottavio Dantone, Antonello Manacorda, Andrea Marcon, Alessandro De Marchi, Raphaël Pichon, Jérémie Rhorer, Thomas Hengelbrock, David Afkham, Philippe Herreweghe, Christian Thielemann, Stefan Gottfried, Manfred Honeck, Daniel Reuss, Ton Koopman, Nicholas McGegan, Hans Christoph Rademann, Mirga Gražinytė-Tyla and Philippe Jordan.

Robin's numerous concert engagements have included performances with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Dresden Philharmonic, OSESP São Paulo, Rundfunk-Sinfonieorchester Berlin, Ensemble Pygmalion, Academy of Ancient Music, RIAS Kammerchor, Orchestra of the Eighteenth Century, NDR Hannover, Helsinki Philharmonic, Singapore Symphony, and Orquesta y Coro Nacionales de España as well as at the Berliner Philharmonie, Concertgebouw Amsterdam, Essen Philharmonie, Gasteig Munich, Konzerthaus Berlin, Lucerne Festival, Paris Philharmonie, the Vatican, Salzburg's Mozarteum and Groes Festspielhaus, Tonhalle Zürich, Elbphilharmonie, the Wiener Musikverein and Santa Cecilia in Rome.



Photo: Charles Plumey

ANNA REINHOLD

Mezzo-soprano

After studying at the Conservatoire de Paris (CNSMD) and the University of Vienna, Anna Reinhold made her stage debut under the direction of William Christie, as part of his academy Le Jardin des Voix; this was followed by numerous engagements with Les Arts Florissants, in Europe and America.

She now collaborates regularly with many conductors and ensembles: Leonardo García Alarcón (Cappella Mediterranea), Raphaël Pichon (Pygmalion), Laurence Equilbey (Accentus and Insula Orchestra), Jonathan Cohen (Balearic Islands Symphony Orchestra, Arcangelo ensemble, Orchestre d'Auvergne), Vincent Dumestre (Le Poème Harmonique), Simon-Pierre Bestion (La Tempête), Ryan Brown (Lafayette Opera), John Butt (Edinburgh Orchestra), Josh van Veldhoven (Bach-vereniging), Andrea Marcon (La Cetra Barockorchester Basel).

At the Opera, she sang the title role of *L'Italiana in Algeri* (Rossini) and Mélisande (Debussy's *Pelléas et Mélisande*) at the Atelier lyrique de Tourcoing, *L'Italiana in Algeri* again, at the Théâtre des Champs-Élysées, Cybèle (Lully's *Atys*) at the Opéra Royal de Versailles

and at the Brooklyn Academy of Music, Menesto (Cavalli's *Elena*) at the Festival d'Aix en Provence, Pandora (Draghi's *El Prometeo*) at the Opéra de Dijon, Adèle and Al Cirbec (*Le Mystère de l'écureuil bleu* by Marc-Olivier Dupin) at the Opéra Comique in Paris, or the Second Camerist (*Le Nain* by Zemlinsky) at the Théâtre de Caen.

Particularly appreciated for her interpretations in concerts and chamber music repertoire, Anna Reinhold is a regular guest at festivals such as Les Musicales de Colmar (Schönberg's *Pierrot Lunaire*, Wagner's *Wesendonck Lieder*, Mahler's *Lieder eines fahrenden Gesellen*), the Kaposvar Festival and the Budapest Festival Academy in Hungary, the Cork Festival in Ireland; she recently sang the cantata *Phaedra* (Britten) with the Orchestre régional de Normandie and performs in duet with guitarist and lutenist Quito Gato, in both baroque (*Lagrima mie*) and popular (*Mi corazón español*) programs.

She also founded the ensemble Il Caravaggio with harpsichordist Camille Delaforge, which can be heard in France and abroad, in French and Italian baroque repertoires.

Anna Reinhold made numerous recordings, notably with Raphaël Pichon and the Pygmalion ensemble (Bach's Mass in B Minor), lutenist Thomas Dunford (*Labirinto d'Amore*), Cappella Mediterranea conducted by Leonardo García Alarcón (*Heroines of the Venetian Baroque*), William Christie's Les Arts Florissants (*N'espérez plus, mes yeux, Bien que l'Amour, Si vous vouliez un jour*), or the ensemble Il Caravaggio (*Madonna della Grazia*).



Photo: Kristin Hoebermann

ALEX ROSEN

Bass

After completing his studies at the Juilliard School, Alex Rosen made his international debut with Les Arts Florissants, under the direction of William Christie, in two tours of Haydn's *Creation* and Handel's *Acis and Galatea*. Since then, he has guarded his passion for historical performance, in projects both in Europe and back in the United States. Recently he appeared as Seneca in *L'incoronazione di Poppea* with Cincinnati Opera, as Cadmus and Somnus in Handel's *Semele* with Opera Philadelphia, and as Jesus in Bach's *St. John Passion* with the Royal Concertgebouw Orchestra and Les Arts Florissants, again under the direction of William Christie.

In the 2022/23 season, Alex embarked on a tour of *Ariodante* with Il Pomo d'Oro before making his debut at the Teatro Real, Madrid, as Caronte in *L'Orfeo*. He made further appearances with the company of the Aix-en-Provence Festival in Versailles as Seneca *L'incoronazione di Poppea*, and later makes his debut with the Drottningholms Slottsteater in *The Fairy Queen*. Alex returned to the Basel Opera for Thomas

Verstraeten's staged production of *The Creation*, and appeared in concert with Les Musiciens du Louvre and Les Arts Florissants.

In the 2021/22 season, Alex made a number of exciting company debuts including Commendatore/Masetto at the Liceu, Barcelona, and at the Bordeaux Opera, before then appearing at the Aix-en-Provence Festival as Seneca *L'incoronazione di Poppea*. He also appeared with the Basel Opera in *Il ritorno d'Ulisse in patria*, and appeared in concert in Poland with Capella Cracoviensis.

Alex enjoys an ongoing collaboration with pianist Michał Biel, with whom he won 2nd prize in the 2018 International Hugo Wolf Academy Competition. As laureates of the Royaumont Foundation's Art Song Academy, they have given recitals in some of Europe's most prominent art song venues, including the Victoria de los Ángeles Lied Festival in Barcelona, and Wigmore Hall in London. Alex is a native of La Cañada, California.



Photo: Atwood Photographie

LES VIOLONS DU ROY Chamber orchestra

Les Violons du Roy takes its name from the celebrated court orchestra of the French kings. It was founded in 1984 by Bernard Labadie, now styled founding conductor, and continues under music director Jonathan Cohen to explore the nearly boundless repertoire of music for chamber orchestra in performances matched as closely as possible to the period of each work's composition. Its minimum fifteen-member complement plays modern instruments, albeit with period bows for Baroque and Classical music, and its interpretations are deeply informed by the latest research on seventeenth- and eighteenth-century performance practice. The repertoire of the nineteenth and twentieth centuries receives similar attention and figures regularly on the orchestra's programs.

Les Violons du Roy has been a focal point of Quebec City's musical life since it was founded in 1984, and in 1997 it reached out to enrich the cultural landscape of Montreal as well. In 2007, the orchestra moved into its permanent home base in Quebec City's Palais Montcalm while continuing to build on the worldwide reputation it has acquired in countless concerts and recordings carried by medici.tv, Radio-Canada, CBC, and NPR along with regular appearances on the festival circuit. Les Violons du Roy has performed dozens of times throughout Canada as well as in Germany, the U.K., Austria, Belgium, Brazil, China, Colombia, Ecuador, South Korea, Spain, the United States, France, Israel, Morocco, Mexico, Norway,

the Netherlands, Slovenia, and Switzerland, in collaboration with such world-renowned soloists as Magdalena Kožená, David Daniels, Vivica Genaux, Alexandre Tharaud, Ian Bostridge, Emmanuel Pahud, Stephanie Blythe, Marc-André Hamelin, Philippe Jaroussky, Anthony Marwood, Isabelle Faust, Julia Lezhneva, Anthony Roth Costanzo, Avi Avital, and Inon Barnatan. The orchestra has performed at the Berlin Philharmonie and iconic venues in London, Paris, and Brussels, with two performances on invitation at the Concertgebouw in Amsterdam.

Since Les Violons du Roy's first trip to Washington, D.C., in 1995, its U.S. travels have been enriched with numerous and regular stops in New York, Chicago, and Los Angeles. Its ten appearances at Carnegie Hall include five with La Chapelle de Québec featuring the *Messiah*, the *Christmas Oratorio*, and the *St. John Passion* under Bernard Labadie, founder and music director of the choir, and another featuring *Dido and Aeneas* under Richard Egarr. Walt Disney Concert Hall in Los Angeles has hosted the orchestra three times, once with La Chapelle de Québec in the *Messiah*, again under Bernard Labadie. Les Violons du Roy is represented by Opus 3 Artists and Askonas Holt.

The thirty-six recordings released thus far by Les Violons du Roy have been met with widespread critical acclaim. The twelve released on the Dorian label include Mozart's *Requiem* with La Chapelle de Québec (Juno Award 2002) and of Handel's *Apollo e Dafne* with soprano Karina Gauvin (Juno Award 2000). Since 2004, a dozen more have appeared through a partnership between Les Violons du Roy and Quebec's ATMA label, including *Water Music* (Félix Award 2008), and *Piazzolla* (Juno Award 2006). Further recordings on Erato, Naïve, Hyperion, Analekta, and Decca Gold include Vivica Genaux, Truls Mørk, Marie-Nicole Lemieux, Alexandre Tharaud, Marc-André Hamelin, Valérie Milot, Anthony Roth Costanzo (Grammy Award 2019 nomination) and Charles Richard-Hamelin (Juno Award 2020 nomination).

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 3. Nicole Trotier plays a Giorgio Gatti Torino violin belonging to the Fondation des Violons du Roy and obtained with the generous assistance of the Virginia Parker Foundation and Joseph A. Soltész.
 4. Frédéric Pouliot plays a Carlo Antonio Testore, Milan 1732 violin and uses an Émile-François Ouchard, (father), 1930 bow, generously provided by CANIMEX INC. of Drummondville (Quebec).
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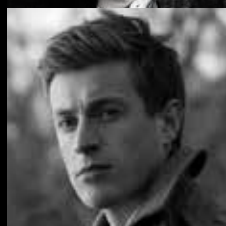
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