

Opening Night

Venezia

from the Streets to the Palaces

—◆◆◆—
Wednesday, September 12, 8:00 p.m.
Friday, September 14, 8:00 p.m.
—◆◆◆—

Opening Night

Venezia

from the Streets to the Palaces

Le Poème Harmonique

Wednesday, September 12, 8:00 p.m.

Friday, September 14, 8:00 p.m.



“Dormo Ancora”	Claudio Monteverdi (1567-1643)
<i>Sonata Concertate in Stil Moderno</i>	Dario Castello (c. 1590-c. 1658)
“Lamento della Ninfa”	Monteverdi
Bergamasca: <i>La Barchetta passaggiera</i>	Francesco Manelli (1594-1697)
<i>Chi non sà come Amor</i>	Benedetto Ferrari (c. 1603-1681)
<i>Son ruinato</i>	Ferrari
<i>Villanella ch'all'acqua vai</i>	Anonimo
Canzonetta: “Sguardo lusinghiero”	Manelli
Jacarà: <i>Aria alla napolitana</i>	Manelli
Ciaccona: <i>Acceso mio core</i>	Manelli

This program is performed without intermission and runs approximately 80 minutes.

Le Poème Harmonique

Claire Lefilliâtre *soprano*
Jan Van Elsacker *tenor*
Serge Goubioud *tenor*
Geoffroy Buffière *bass*
Johannes Frisch *violin*
Lucas Peres *lirone*
Françoise Enock *violone*
Joël Grare *percussion*
Jean-Luc Tamby *colascione and guitar*
Vincent Dumestre *theorbo and baroque guitar*

Production Credits

Vincent Dumestre *Music Director*
Benjamin Lazar *Stage Director*
Patrick Naillet *Stage Manager, Le Poème Harmonique*
Eleanora Pacetti *Language Coach*
Brenna St. George Jones *Director of Production*
John F. Lynch *Stage Manager*
Van Orilia *Master Electrician*



Acknowledgments

For the creation of the program 'Venezia dalle calli ai palazzi', Le Poème Harmonique was subsidized by the Orange Foundation and the Jean Vilar Theatre (Vitry-sur-Seine).

Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before tonight's performance begins.

Miller Theatre is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.

About the Program

Introduction

The 17th century brought with it a creative musical explosion that was unprecedented in music history, an artistic upheaval whose closest peer in history is arguably the multifaceted sonic exploration of the 20th century.

As the world shifted into the 1600s, the divine proportions of Renaissance music—polyphonic sprees in which every voice carried equal weight, emotions remained rooted in neutral ground, and music was stridently sacred—were retooled and reworked. With the first operas cropping up in the first few years of the new century, emphasis was increasingly placed on the individual, rather than the group. Composers like Claudio Monteverdi turned to secular texts, often exposing human foibles in the stories of ancient gods, and set them in such a way that allowed emotions to be sung with as much intensity as they required. While opera saw its birthplace in the private homes of Florence, Venice quickly became its populist nexus, its streets flooded with *commedia dell'arte* troupes and ultimately home to six opera houses.

Indeed, Venice at the dawn of the 17th century was a city of contrasts. As Le Poème Harmonique notes, “Venetian musical works moved constantly between false truths and real delusions.” High culture came into its own, while even the most serious of composers played with traditional street songs. An exemplary confluence of both sides of the cultural spectrum is *La Barchetta Passaggiara*, a collection of popular songs and madrigals written in a number of Italian dialects and published in Rome in 1627.

Much has been made over the authorship of *La Barchetta*, whose author was named upon publication as “Il Fasolo” (“the bean”). Some scholars believed Il Fasolo to be Francesco Manelli, who was instrumental in fostering Venice’s thriving opera scene. (He was the impresario behind Monteverdi’s *Il ritorno d’Ulisse in patria*, the composer’s first opera written for the Venetian stage.) However, it was later suggested that the identity of the mysterious Il Fasolo was much simpler: perhaps the name was simply a reference to Giovanni Battista Fasolo, a composer and organist who lived in Rome at the time of *La Barchetta*’s publication. Theories abound: Perhaps there were two composers who used the nickname? Or maybe they were one and the same?

Regardless of whether or not you buy into the conspiracy theory, the connections between these composers speak volumes. Even in insouciant street songs, the budding genre of opera is felt through the theatricality of the music. In tonight's program, Le Poème Harmonique samples *La Barchetta*, along with the music of Manelli, Monteverdi, Benedetto Ferrari, and Dario Castello. Their historically informed performance embraces 17th-century technology, from the instruments to the lighting, creating a multisensory experience that recreates the experience of vocal music and opera in a city whose musical waters ran deep.

Claudio Monteverdi: "Dormo ancora"

This aria comes from Monteverdi's 1640 opera, *Il ritorno d'Ulisse in patria* (*The Return of Ulysses to His Homeland*, based on Homer's *The Odyssey*), the first opera the composer wrote for Venetian audiences. In this scene, the first time that we hear the titular hero sing, Ulysses has been brought to Ithaca by the Phaeacians, a group of sailors. Eager to return home, Ulysses awakes on Ithaca, unsure as to whether or not he's still dreaming. The repetitions of the opening question: "Dormo ancora o son desto?" ("Am I still asleep or am I awake?") set the tone for an anxious and agitated aria that reveals our hero's own inner torment. "Why has my time for rest become a sad misadventure?" he laments. "What god is watching over the rest of mankind?"

Unlike many tragic heroes of opera, Ulysses is aware of how his actions have resulted in him being separated from his wife and son for 20 years. Perhaps because of this stark realization, he finds it hard to rage against the gods in his waking hours but longs for respite from their divine retribution in his sleep. He finishes with an outburst, screaming to the heavens: "May your divine power be accomplished firmly against the will of men, but have mercy and respect for the rest of the dead!"

Dario Castello: *Sonata Concertate in Stil Moderno*

Little is known about Castello's life, save for the fact that he once worked for St. Mark's Basilica in Venice, the same cathedral that benefitted largely from Monteverdi's musical directorship, which started in 1613. Monteverdi's influence is felt in Castello's surviving compositions, which often feature soloists scaling emotional peaks (conveying agitation with spitfire trills) while supported by the guiding hand of a continuo. Instrumental though his works may be, they're no less operatic.

Monteverdi: “Lamenta della Ninfa” (*Madrigali Guerrieri et Amadori*)

Monteverdi became a master of lament in the 17th century, conveying sadness as deftly as he did anger and injecting choice amounts of catharsis into this particular setting for three and four voices, which unfolds as a mini-drama against an almost austere bass-line progression of four notes. The first part starts with two tenors, and a bass sets the scene: Before dawn breaks, a lovesick woman (the eponymous nymph) deserted by her partner leaves her house, sighing in lament over a lost love as she wanders aimlessly.

The soprano voice enters, playing the part of the maiden who pleads with the god of love to return her unfaithful mate, or to kill her so that she may no longer suffer this grief. “My suffering on his account makes him proud,” she reasons. “So if I feign indifference, perhaps he will return to me again?” But she soon realizes she cannot maintain this ruse. As she curses the woman for whom she was abandoned, the trio concludes, “Thus in lovers’ hearts does love mix fire and ice.”

Manelli: “Misticanza di vigna alla bergamasca” (*La Barchetta Passaggiera*)

This selection from Il Fasolo’s *La Barchetta Passaggiera* (*Passengers on a Boat*) incorporates a number of Italian dialects into a comic tune about a boating trip, populated by a number of passengers each bearing a number of gastronomical delights. Each of the seven solo verses is interpolated by the jaunty refrain: “Hey, away we go: Take the helm, Zanetto, Scarpin, let out the sheet, Scatozza, hoist the foresail. Oh, the wine flask has broken!” Taking turns to introduce their booty (ranging from bacon and broccoli to radishes and tripe), singers tackle dialects spanning from Naples to Tuscany to Lombardy; even French and Spanish are incorporated (although the German passenger, curiously, sings in Italian). There’s more voyage in this sense than in the literal boating journey, which is almost derailed by a lunch break, in turn interrupted by a cat. The boat owner brings the chorus back together for a final variation on the repeated refrain as they prepare to hoist off.

Benedetto Ferrari: *Chi non sà come Amor*

When Monteverdi died before completing his final opera, *L’incoronazione di Poppea* (*The Coronation of Poppea*), a colleague—now believed to be Benedetto Ferrari—supplied the work’s final number, and most famous duet, “Pur ti miro.” Ferrari’s own operatic scores are lost, so it’s impossible to verify that the music is Ferrari’s, but the text most certainly is his. As Ellen Rosand notes of the duet for *The New Grove Dictionary of Opera*, “With melodic lines that are very close to one another and continually overlap, this duet has been considered the perfect embodiment of the eroticism of the opera.”



There's a similar sensuality at play in *Chi non sa come Amor (He Who Knows Not How Love)*, Ferrari's extensive monologue, which for all of its simple underscoring leaves the singer emotionally vulnerable and naked, and offers the chance for a searing performance that renders words superfluous. "From an ocean of plenty, with bounty as its shores, he slips into the deep abyss," the singer says of love. "I know this from experience, I have understood, I have learned it at the school of tears where Love, that hard and pitiless teacher, instructed me: O cruel destiny!" After a lengthy soliloquy, the singer concludes that, "He who is a slave to love is a slave to death."

Ferrari: *Son ruinato*

Like the previous Ferrari song, this work (*I Am Defenseless*) takes as its text an intensely descriptive monologue along the same theme of being a slave to love and death ("This traitor Love is leading me to the place where gradually my ardor increases...And this ardor can temper all but the horror of ice-cold death," the narrator sings). However, despite even strikingly similar images of contrast like fire and ice, the musical tone of this piece is more voluptuous. Perhaps it suggests that the torments of love are rendered sweet by the outcome, that the end justifies the means.

Anonymous: *Villanella ch'all'acqua vai*

This anonymous Neapolitan song for singer and harp, circa the late 1500s, lies on the opposite end of the spectrum. As a young man tells a young peasant girl "I die for you and you don't even know it," his supplications are tinged with a delicate sweetness. There's a hint of later Romanticism when he describes her as a Queen rather than a villager when she steps out with her servant, repeatedly sighing, "Ahimmè..."

Manelli: "Sguardo lusinghiero"

Another tune out of Il Fasolo's book, "Sguardo" is an example of how composers in the 17th century applied the seriousness of sacred music to non-sacred texts. The "flattering eye" of the song's title is used as a microcosm for the troubles that the song's narrator experienced with the eye's owner. "A base and somber thought was the cause of my misfortunes," he sings at the beginning of the woman who was unfaithful to him, repeating the word "rompete," or "break." He ends with a parting shot to his former flame: "Take pleasure with whomever you like. Expect nothing from me, neither truce, nor war, nor peace, for you have wronged."

Manelli: *Aria alla napolitana*

There's an air of Monteverdi's madrigals in this Manelli song, taken from his 1636 book of *Musiche varie*, but that air is also combined with the unexpected Latin American dance form *jàcara*, a precursor of flamenco. It sets a rhythmic tone for this lament for soprano. Opening with the lines "My soul cries out all the time. And you, cruel one, hear not its great grieving and laments," the song is fiery and passionate. "You are content to suffer in silence," the woman seethes. "For the more wounds you bear, the more kisses you will receive." Like "Lamenta della Ninfa," this work includes a set of narrating male singers who provide the recurring, hypnotic refrain, "And together with my heart they cry for kisses, kisses, love, love." It was similarities such as this use of repetition that originally linked Manelli to Il Fasolo.

Manelli: *Acceso mio core*

Taken from Manelli's 1629 publication, *Ciaccone et arie, Acceso mio core (My Burning Heart)* is another rare lament written in a major key and delivered with a hint of playfulness. Again, we hear similarities to "Lamenta della Ninfa" with Manelli's use of a four-note bass-line, but the song is rendered rich with the multi-part harmony for male singers. Despite often singing in unison, each singer maintains his own individuality even as they collectively agree, "If you tell her you love her, she turns a deaf ear and derides... If you speak or sigh, she pretends not to hear you. And if you show your suffering, she makes up her cheeks with grief." They conclude, in an oft-repeated chorus, "I will love no more, for love always brings me sorrow."

Program Notes by Olivia Giovetti

About the Artists

Formed in 1998, **Le Poème Harmonique** is a group of soloists led by artistic director Vincent Dumestre. Its artistic activity, centered on vocal and instrumental music of the 17th and early 18th centuries, is regularly enriched by interaction with other disciplines. This is Le Poème Harmonique's hallmark in Baroque performance today. Actors, dancers, circus artists, and puppeteers join Le Poème Harmonique's singers and musicians in programs of chamber works (*Le Ballet des Fées, Il Fasolo*) and large-scale stage productions, such as *Le Bourgeois Gentilhomme* (a comédie-ballet by Molière and Lully; directed by Benjamin Lazar) and *Baroque Carnival* (directed by Cécile Roussat). For operatic performances, such as Lully's *Cadmus et Hermione* and Cavalli's *Egisto* (both staged by Benjamin Lazar), Le Poème Harmonique studies in depth the correspondences between period aesthetics—using candles for lighting, authentic gestures, and painted sets and machinery—and the aesthetics of modern stage productions. The ensemble gets back to the sources of early French and Italian music by exploring its relationships with traditional or folk music; their recording entitled *Aux Marches du Palais* is devoted to French songs of oral tradition. Twenty-five percent of Le Poème Harmonique's

activity takes place in the Haute-Normandie Region, but since it was founded the ensemble has made many tours in Europe and has appeared in most of the continent's capitals. Past performances of *Le Bourgeois Gentilhomme*, *Baroque Carnival*, and *Cadmus et Hermione*, have all been exceptionally successful, with almost 130 performances. The ensemble's recent projects have included the first performances of Pagliardi's *Caligula*, in September 2011 at the International Puppet Festival in Charleville-Mézières, and of *Egisto* in February 2012 at the Opéra-Comique in Paris, then at the Opéra de Rouen Haute-Normandie. In 2013–2014, as part of its residency there, Le Poème Harmonique will be presenting Purcell's *Dido and Æneas* at Rouen Opéra. In 2014–2015, again with the Opéra-Comique and Rouen Opéra, the ensemble will perform *Le Malade imaginaire* by Molière, with music by Charpentier. The ensemble's recordings for the Alpha label have met with rare public success, including the Grand Prix du Disque from l'Académie Charles Cros, the Diapason d'Or, a Prelude Classical Award in 2003, the Antonio Vivaldi International Award (Cini Foundation, Venice), the Caecilia Press Prize, and recommendations from Opéra International, Classica, and Le Monde de la Musique.

Vincent Dumestre (b. May 1968) is the founder and artistic director of Le Poème Harmonique, with which he explores the vocal and instrumental repertoire of the 17th and early 18th centuries. With this faithful team of artists he also seeks to revive the performing arts of the Baroque period, favoring in many of his projects interaction with other artistic disciplines. After studying art history at the École du Louvre and classical guitar at the École Normale de Musique in Paris, Vincent Dumestre turned to the lute, Baroque guitar, and theorbo, which he studied with Hopkinson Smith and Eugène Ferré, with Rolf Lislevand at the Toulouse Conservatoire, and in the continuo class at the Boulogne Conservatoire, where he was unanimously awarded the advanced diploma. Since then he has taken part in many concerts, in particular with the Ricercar Consort, La Simphonie du Marais, Le Concert des Nations, La Grande Écurie et la Chambre du Roy, Akadèmia, and the ensembles of the Centre de Musique Baroque de Versailles. He has taken part in more than thirty recordings with those ensembles. In 1998 Vincent Dumestre formed Le Poème Harmonique, and from the very beginning, the ensemble's productions have won both critical acclaim and popularity. In 1999 the French music magazine *Diapason* voted Vincent Dumestre 'Young Talent of the Year' for his work with Le Poème

Harmonique. Vincent Dumestre's artistic career is essentially bound up with that of his ensemble. As the only musician on the international Baroque scene to lead a company that is directly involved in the production of large-scale stage productions, he is contributing to a new perception of the relationship between music and theater. His approach has proved immensely popular, acclaimed by critics and the public. This same spirit of innovation characterizes the ensemble's chamber programs, in which Vincent Dumestre continues to participate as an instrumentalist. This aspect of his work is still of fundamental importance to him, despite the fact that the ensemble's evolution means that he often plays the role of conductor. Over the past four years the repute of Vincent Dumestre and Le Poème Harmonique has grown spectacularly and the ensemble's stage productions and concerts are now presented at many prestigious venues in France and abroad.



Stage director and actor **Benjamin Lazar** trained with Eugène Green in declamation and Baroque theatrical gestures before completing his training as an actor at the École Claude Mathieu. He also studied violin and singing at this time. In 2004 he directed Le Poème Harmonique's *Le Bourgeois Gentilhomme*, which was acclaimed by audiences and critics alike, and won several awards when released on DVD. The same year, he formed his own company, Le Théâtre de l'Incrédule, and with the ensemble La Réveuse, he adapted and staged *L'Autre Monde ou les États et Empires de la Lune*, a novel by Savinien Cyrano de Bergerac. In addition to working on purely theatrical projects, his interest in music leads him to work regularly in opera and to create new forms of musical theater. In 2007 he staged *Il Sant'Alessio* by Stefano Landi for Les Arts Florissants and in 2008 he worked once again with Le Poème Harmonique on *Cadmus et Hermione* by Jean-Baptiste Lully. He worked with Le Poème Harmonique again in 2012 for *Egisto* by Cavalli. In 2008 he was co-author and stage director for Les Cris de Paris' production of *Lalala-opéra en chansons*, an opera for unaccompanied choir, the raw material for which was arranged by the composers David Colosio, Vincent Manac'h, and Morgan Jourdain. With the Théâtre de l'Incrédule and the Habanera saxophone quartet, in

collaboration with Louise Moaty, he directed and took part in *Comment Wang-Fô fut sauvé*, a theatrical and musical adaptation of a short story by Marguerite Yourcenar. In past seasons, he has staged *Les amours tragiques de Pyrame et Thisbé* by Théophile de Viau at the Théâtre de l'Athénée in Paris; *Cachafaz*, a new opera by Oscar Strasnoy to a libretto by Copi, conducted by Geoffroy Jourdain at the Opéra Comique in Paris and the Théâtre de Cornouaille in Quimper (which will be revived on tour in 2013); and *Cendrillon* by Massenet conducted by Marc Minkowski at the Opéra Comique in Paris. Benjamin Lazar is at present associate artist at the Scène Nationale de Quimper, for which he created *Au web ce soir* (the first opera devised for and viewable on the internet) which was streamed live on the website of the Théâtre de Cornouaille (<http://www.theatre-cornouaille.fr>). There, in April 2012, he premiered *Ma mère musicienne*, based on the writings of Louis Wolfson, with Claire Lefilliâtre (music by Vincent Manac'h; conductor Geoffroy Jourdain). The show will be presented again in November 2012 at the Mettre en Scène Festival in Rennes. *L'Autre Monde ou les États et Empires de la Lune* will be revived at the Théâtre de l'Athénée (Paris) in May 2013.

After studies at the Conservatoire (CNR) in Caen, **Claire Lefilliâtre** worked with Alain Buet at the National Music School in Alençon, where she was awarded a prix d'excellence. Fascinated by Baroque expression, she then trained in declamation and Baroque theatrical gesture with Eugène Green and Benjamin Lazar, and she has carried out personal work on the interpretation of 17th-century French and Italian music. Her thorough knowledge of the Baroque repertoire makes her much sought after by early music ensembles and she appears at many venues in France and abroad. Since 1999 she has been the principal interpreter of the productions of *Le Poème Harmonique*, directed by Vincent Dumestre. Her concerts and recordings with the ensemble have been acclaimed by the press, which recognizes in her work a new approach to the interpretation of Baroque music. In 2004 she took the female role in the vocal intermèdes of Molière's *Le Bourgeois Gentilhomme*, and in 2006 she took the title role in Marazzoli's opera *La Vita Humana*. In January 2008 she played Hermione in Lully's *Cadmus and Hermione* (conducted by Vincent Dumestre, staged by Benjamin Lazar). Also in 2008, she took the part of Annius in Mozart's *La Clemenza di Tito* (conducted by Jérémie Rhorer, staged by Alain Garichot). In April 2010 at the Scène Nationale in Quimper, Claire

Lefilliâtre gave the first performance of *Au web ce soir*, libretto and staging by Benjamin Lazar, to original music by Morgan Jourdain. The same year, she gave concerts with the singer Emily Loizeau. In 2012 she will be taking part in Cavalli's *Egisto* (conducted by Vincent Dumestre, staged by Benjamin Lazar) at the Opéra Comique in Paris and at the Opéra de Rouen-Haute Normandie, and in *Ma Mère Musicienne*, a new work by and with Benjamin Lazar, in Quimper (Scène Nationale).

Jan Van Elsacker won first prizes for singing and piano at the Royal Flemish Conservatory in Antwerp. Between 1987 and 1991 he sang with ensembles including Collegium Vocale and La Capelle Royale (directed by Philippe Herreweghe), La Petite Bande (directed by Gustav Leonhardt and Sigiswald Kuyken), and Anima Eterna (directed by Jos van Immerseel). He has also worked with the Currende Consort (directed by Erik van Nevel), with which he has made several radio and television recordings and CDs (in the "Flemish Polyphony" series). Outside Belgium, Jan Van Elsacker appears regularly with *Le Poème Harmonique* (directed by Vincent Dumestre), *L'Arpeggiata* (directed by Christina Pluhar), *Akâdemia* (directed by Françoise Lasserre), and *Weser Renaissance* (directed by Manfred



Cordes). In 1996 he was a prizewinner at the international competition Musica Antiqua Bruges. In 2003 he was the central figure at the Musica Antiqua Festival of Bruges, where in addition to performing the *Combattimento di Tacedi e Clorinda* by Monteverdi, he gave a Schumann recital with the pianist Claire Chevallier. In January 2008 he made his debut as Orfeo (in Monteverdi's *L'Orfeo*) at the National Opera House of Poland with the ensemble La Fenice (directed by Jean Tubery). Jan Van Elsacker has performed at many of the most important early music festivals, such as the Festival of Flanders, Early Music Festival Utrecht, Festival de la Chaise-Dieu, Festival Baroque de Pontoise, and many others. Jan Van Elsacker is much sought after every year to perform the *Passions* of J. S. Bach. But his refined sensibility is also marvelously suited to Italian monody of the early 17th century. Jan is currently a teacher in Trossingen (Musikhochschule).

Serge Goubioud, who discovered singing with Paul Colléaux and the Ensemble Vocal de Nantes, now appears as a soloist with leading European conductors of Baroque music, including William Christie, Marc Minkowski, René Jacobs, Ton Koopman, Jean-Claude Malgoire, Hervé Niquet, Christophe Rousset, and Vincent Dumestre. His many

roles include Tamino (*Die Zauberflöte*, Mozart); Arnalta (*L'incoronazione di Poppea*, Monteverdi); Ecclitico (*Il Mondo della Luna*, Haydn); the Evangelist (*St. John and St. Matthew Passions*, Bach). Having trained in Baroque repertoire (Baroque Studio, Opéra de Versailles), Serge Goubioud now performs a variety of repertoires ranging from the Middle Ages to the present day. In 2006, in collaboration with the actor and stage director Alain Carré and the pianist Noel Lee, he took part in *Une nuit chez Vater Franz*, a musical show based on the vocal quartets of Franz Schubert. He appears at major festivals in France and abroad, notably with *Le Poème Harmonique* and the Ensemble Clément Janequin, and takes part in many recordings with *Le Concert Spirituel*, *Douce Mémoire*, *XVIII-21 Musique des Lumières*, *A Sei Voci*, and especially *Le Poème Harmonique*.

Geoffroy Buffière joined the Centre National d'Art Lyrique (CNIPAL) in Marseille after studying music at the Choir School of Notre Dame in Paris, then at the Paris Conservatoire with Howard Crook and Kenneth Weiss (Early Music). His repertoire of concerts and recordings ranges from medieval and Renaissance polyphony—which he performs with Cappella Pratensis (conducted by Stratton Bull), the Ensemble Clément

Janequin (Dominique Visse), the Huelgas Ensemble (Paul Van Nevel), and others—to contemporary works with the Ensemble InterContemporain and Susanna Mälkki. He is particularly in demand for performance of Baroque repertoire, and works with conductors including William Christie, Emmanuelle Haïm, Masaaki Suzuki, Hervé Niquet, Rinaldo Alessandrini, and Vincent Dumestre. He also gives recitals, notably with pianist Jeff Cohen. Geoffroy Buffière sings regularly in France (Opera Comique, Paris; Royal Opéra, Versailles) and elsewhere in Europe (Aldeburgh Festival; Edinburgh Festival). In addition to taking part in *Venezia* with Le Poème Harmonique, he is soon to appear in Charpentier's *David et Jonathas*, conducted by William Christie, at the Aix-en-Provence Festival, and then in Paris and New York. Next year he will be working at the Opéra Comique in Paris, where the repertoire for the season will include *Mârrouf* by Henri Rabaud, conducted by Alain Altinoglu.

Johannes Frisch was born in 1976 in southern Germany. At an early age he became interested in historical performance practice. This led him to take up the study of Baroque violin at the renowned Royal Conservatory in The Hague, Netherlands. His teachers were Monica Huggett, Pavlo Besnosiuk, and

Enrico Gatti, and he had the chance to have lessons with the Kuijken brothers, Ton Koopman, Philippe Herreweghe, and many others. After obtaining his degree in 2003 he first spent two years in Lyon, France and subsequently settled near Basel, Switzerland. He works as a freelance musician and has performed in almost all European countries, as well as in the United States, Israel, Syria, Chile, Bolivia, Argentina, and Uruguay. A sought-after violinist in both orchestral and chamber music settings, he plays with Le Poème Harmonique, La Cetra Barockorchester Basel, Basler Madrigalisten, Musica Fiata, Cantus Cölln, Ensemble La Fontaine, Les cornets noirs, and La Banda Barockorchster. He is a founding member of the ensembles eccegrex!, Orchestre Atlante, and Der Minervae Banquet. With his newly founded ensemble, La Grande Sonade, he devotes himself to the vast repertoire of the Baroque trio sonata.

Born in Brazil, **Lucas Peres** studied the viola da gamba first with Eudice Brandao, then with Marianne Muller at the Lyon Conservatoire National Supérieur de Musique (CNSM), where he was awarded a diploma in 2000. In 2005, he earned a diploma in chamber music from the Paris CNSM. In addition to his viola da gamba practice, Lucas Peres also plays the lirone, a rarely performed 17th-century



Italian instrument, specializing in vocal accompaniment. He works with Le Poème Harmonique (Vincent Dumestre) as an instrument player, musical assistant, and researcher in productions including *Venezia*, Cavalli's *Egisto*, and Lully's *Cadmus et Hermione*. He also plays with the early music ensembles Akadêmia (F. Lasserre), Douce Mémoire (D. Raisin-Dadre), L'arpeggiata (C. Pluhar), and La Fenice (J. Tubéry). He has performed in countries including Brazil, Israel, China, and India, as well as all around Europe. He is also a viola da gamba and lirone teacher at the Tours Conservatoire.

After training as a classical guitarist, **Françoise Enock** studied viola da gamba with Jay Bernfeld, then with Christophe Coin at the Paris Conservatoire, graduating in 1993 with prizes for viol and chamber music. She appears at many prestigious early music festivals and has toured various European countries, Israel, the United States, Colombia, Japan, China, and Indonesia, with ensembles including Alegria, Clement Janequin, Douce Mémoire, Akadêmia, Le Poème Harmonique, Aromates, and Suonare e Cantare. She is co-musical director of the latter, for which she has devised and recorded several programs of Italian music (Renaissance to the first half of the 17th century). She is also musical director of La Turchescha, an ensemble

specialising in early seventeenth-century Italian and Ottoman music and working in collaboration with the Turkish ensemble Cevher i Musiki. With these various ensembles she has recorded several CDs, as well as recording for radio and television, playing medieval fiddles, Renaissance and Baroque viols, violone, and colascione.

Joël Grare is a poet of percussion, a unique artist who describes himself as “a musical peasant”—a self-taught child of rock and a born improviser who, on his continual quest for new sounds, takes percussion to unexpected places. He can make rhythm jump out of the most unusual objects, thanks to his collaborations with creators like Eric Métiver, who invented the “Trompiki” for him out of a plastic tube. He participates in a wide range of musical adventures: flamenco with Daniel Manzanás, world-jazz with Didier Malherbe, Baroque with Le Poème Harmonique, opera with Patricia Petibon, improvised concerts with Jean-François Zygel, and music for films and documentaries with Yvan Cassar. In 2002 he composed *Follow*, a “suite for bells from Chamonix”, a musical dialogue with the choreographer and dancer Zheng Wu. With an invitation from Carolyn Carlson, *Follow* premiered at the Venice Biennale in 2002 and was recorded as his first CD under the

Alpha label. In 2007 he founded the Paris-Istanbul-Shanghai ensemble, the result of his meeting with Chinese violinist Guo Gan, Turkish double bass player Emek Evcı, theorbo player Bruno Helstroffer, and flamenco dancer Karine Herrou Gonzalez. In 2008 he released his second opus, *Paris-Istanbul-Shanghai*, again under the Alpha label. For theater and dance, he is the author of numerous compositions, including the music for *Cami* directed by Laurent Pelly at the National Theatre of Toulouse in 2009. With his percussion ensemble Moon Drums, he has taken part in projects as diverse as Johnny Hallyday's stadium tour in 2003; *L'encre de Chine*, a symphonic poem by Yvan Cassar at the Palais de Congres in Paris in 2005; Jean François Zygel's *Classical Cabaret*; and *Improvisation Night* at the Chatelet Theatre in Paris in 2010. *Moon Drums* will be his third CD with Alpha.

Jean-Luc Tamby has studied classical guitar with Michel Grizard, Roberto Aussel, and Alvaro Pierri; Indian improvisation with Patrick Moutal; and musical analysis with Jenő Rehak and Michèle Reverdy. He was trained by Eric Bellocq (continuo playing and early improvisation), Hopkinson Smith (lute), and Vincent Dumestre (baroque guitar and theorbo). He has performed in duet with the comedians Alexandra Rübner

and Louise Moaty, and singers Claire Geoffroy Dechaume, Bruno Bonhoure, and Serge Goubioud. He has recorded and performed in France, Europe, and the rest of the world, especially with *Le Poème Harmonique*. He founded *Les Batoutos*, a collective of artists inspired by Edouard Glissant's aesthetic conceptions of Baroque, oriented toward improvisation and intercultural exchanges. He teaches guitar and lute at the Conservatoire of Rennes. Jean-Luc Tamby is also a musicologist. He has published articles in France and in Europe about musical improvisation, connections between poetry and music, and cultural exchanges in musical creation. He obtained his PhD at the University of Rouen where he teaches part time.

Le Poème Harmonique is subsidized by the French Ministry of Culture (DRAC Haute-Normandie), the Haute-Normandie Region, and the City of Rouen.

Mécénat Musical Société Générale is the principal patron of *Le Poème Harmonique*.

Le Poème Harmonique is in residency at the Rouen Opera in Normandy and, for rehearsals, at the Singer-Polignac Foundation (Paris).



About Miller Theatre

Miller Theatre at Columbia University is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

Miller Theatre Board of Advisors

Mary Sharp Cronson
Stephanie French
Margo Viscusi
Mr. and Mrs. George Votis
Cecille Wasserman
I. Peter Wolff

Miller Theatre Staff

Melissa Smey *Executive Director*
Charlotte Levitt *Associate Director of Marketing and Outreach*
Beth Silvestrini *Associate Director of Artistic and Production Administration*
Brenna St. George Jones *Director of Production*
Masi Asare *Manager, Institutional and Foundation Relations*
Susan Abbott *Business Manager*
Denise Blostein *Audience Services Manager*
Vanessa Poggioli *Production Coordinator*
Rebecca Popp *Marketing and Communications Associate*
Rhiannon McClintock *Executive Assistant*

Aleba & Co. *Public Relations*
The Heads of State *Graphic Design*

Columbia University School of the Arts

Carol Becker *Dean of Faculty*
Jana Hart Wright *Dean of Academic Administration*

Columbia University Trustees

William V. Campbell *Chair*
Mark E. Kingdon *Vice Chair*
Philip Milstein *Vice Chair*
Esta Stecher *Vice Chair*
Richard E. Witten *Vice Chair*
Rolando T. Acosta
Armen A. Avanesians
Lee C. Bollinger *President of the University*
A'Lelia Bundles
José A. Cabranes
Lisa Carnoy
Kenneth Forde
Noam Gottesman
Joseph A. Greenaway, Jr.
James Harden
Ann F. Kaplan
Jonathan Lavine
Gerry Lenfest
Paul J. Maddon
Vikram Pandit
Michael B. Rothfeld
Jonathan D. Schiller
Kyriakos Tsakopoulos
Faye Wattleton



STEINWAY & SONS.
Steinway is the official piano of Miller Theatre

Thanks to Our Donors

Miller Theatre acknowledges with deep appreciation and gratitude the following organizations, individuals, and government agencies whose extraordinary support makes our programming possible.

\$25,000 and above

Francis Goellet Charitable Lead Trusts

National Endowment for the Arts

\$10,000 - \$24,999

The Aaron Copland Fund for Music
Mary Sharp Cronson
The Gladys Kriebel Delmas Foundation
Gerry H. F. Lenfest
New York City Department of Cultural Affairs

New York State Council on the Arts
Fritz Reiner Center for Contemporary Music
at Columbia University
The Fan Fox and Leslie R. Samuels Foundation
The Evelyn Sharp Foundation

Ernst Von Siemens Foundation
Craig Silverstein
Anthony and Margo Viscusi

\$5,000 - \$9,999

The Amphion Foundation
Ralph M. Cestone Foundation
The Cheswatyr Foundation

Ann and Gordon Getty Foundation
CLC Kramer Foundation

Cecille Wasserman
Anonymous

\$1,000 - \$4,999

Richard Anderson
Mary Duke Biddle Foundation
Paul Carter
Consulate General of Sweden in New York
Hester Diamond and Ralph Kaminsky*
Marcella Tarozzi Goldsmith

Thomas and Christine Griesa
Charles Hack and Angella Hearn
Karen Hagberg and Mark Jackson
Donella and David Held
Mexican Cultural Institute of New York
Philip Mindlin

Roland and Jeanine Plottel
Linda Nochlin Pommer
Annaliese Soros
Virgil Thomson Foundation

**In memoriam*

\$500 - \$999

Mercedes Armillas
Rima Ayas
Claude Ghez
Gordon and Mary Gould
Carol Avery Haber/
Haber Family Charitable Fund
H3 Hardy Collaboration Architecture
Mark Kempson and Janet Greenberg

Roger Lehecka
Paul Maddon
Peter Pohly
Mark Ptashne
Christopher Rothko
Ruth and James Sharp
Timothy Shepard and Andra Georges
Karlan and Gary Sick

J. P. Sullivan
Cia Toscanini
The Marian M. Warden Fund of the
Foundation for Enhancing Communities
Elke Weber and Eric Johnson
Anonymous

\$100 - \$499

James and Gail Addiss
Edward Albee
Oliver Allen
Marilyn Aron
Arno Austin
Barbara Batcheler
Elaine Bernstein
Alexandra Bowie
Adam and Eileen Boxer
Susan Boynton
Louise Bozorth
James Buckley
Moshe Burstein
Gerard Bushell
Dino Capone
Charlotte Catto
Mike Coble
Gregory Cokorinos
Herbert Cohen and Daniel Cook
Astrid Delafield
Kristine DelFausse
R. H. Rackstraw Downes
Carol Eisenberg

Peter and Joan Faber
Julie Farr
Stephanie French
June Goldberg
Lauren and Jack Gorman
Robert Gunhouse
Maureen Gupta
James Hanbury
Barbara and Gerald Harris
Bernard Hoffer
Frank Immler and Andrew Tunnick
L. Wilson Kidd, Jr.
Sandra Kincaid
Stephen and Bonita Kramer
Barbara and Kenneth Leish
Arthur S. Leonard
Peter Lincoln
Stephen Leventis
Richard H. Levy and Lorraine Gallard
Sarah Lowengard
Anthony and Caroline Lukaszewski
Gerard Lynch and Karen Marisak
Marc Maltz

Michael Minard
Jack Murchie
Maury Newburger
Susan Newman
Mary Pinkowitz
Miriam Pollett
Trevor Rainford
Carol Robbins
Eliisa Salmi-Saslaw
James Schamus
Carol O. Selle
Anita Shapolsky
Fran Snyder and David Voremberg
Gilbert Spitzer and Janet Glaser Spitzer
Gayatri Spivak
Peter Strauss
Jim Strawhorn
Richard Tucker
C. Dennis and Ila Weiss
Robert Zipf
Anonymous





Upcoming Events

Thursday, September 20, 8:00 p.m.

COMPOSER PORTRAITS

John Cage

International Contemporary Ensemble

Jessica Aszodi, *mezzo-soprano*

Steven Schick, *conductor*

Saturday, September 22–Saturday, September 29

OPEN WORKSHOPS AND PROCESSION

Morningside Lights: The Imagined City

Curated by Processional Arts Workshop

Original, participatory score by Nathan Davis

www.morningside-lights.com

Saturday, October 6, 8:00 p.m.

JAZZ

Christian McBride and Inside Straight

Thursday, October 11, 8:00 p.m.

COMPOSER PORTRAITS

Jonathan Harvey

Ensemble Signal

Brad Lubman, *conductor*

Saturday, December 1, 8:00 p.m.

EARLY MUSIC

Church of St. Mary the Virgin (145 W. 46th Street, between 6th and 7th Aves.)

Masterpieces for Double Choir

The Tallis Scholars

Peter Phillips, *director*

www.millertheatre.com • 212-854-7799

www.facebook.com/millertheatre • @millertheatre on Twitter

2960 Broadway at 116th Street, MC 1801, New York, NY 10027