



RCOC
REAL COMPAÑÍA ÓPERA DE CÁMARA
Juan Bautista Otero



REAL COMPAÑÍA ÓPERA DE CÁMARA
Juan Bautista Otero

PRÉSENT

Bernardo Bellotto: Veduta di Vienna from Belvedere





MARTÍN y SOLER
CANTATES POUR L'EMPEREUR

CANTATES SCÉNIQUES COMPLETES

I

LA DORA FESTEGGIANTE

Torino, 1783

Livret de Cesare Olivieri

II

IL SOGNO

Vienna, 1789

Livret de Lorenzo Da Ponte



LA DORA FESTEGGIANTE



CANTATE SCÉNIQUE
Livret original de Cesare Olivieri

Torino, 1783

PREMIÈRE EN FRANCE

PREMIER ENREGISTREMENT MONDIAL
RCOC RECORDS-HARMONIA MUNDI

LA DORA FESTEGGIANTE

Dramatis Personae



APOLLO, soprano

Sunhae Im

PALLADE, soprano

Verónica Cangemi

GIOVE, tenore

Magnus Staveland



II
IL SOGNO



CANTATE SCÉNIQUE
Livret original de Lorenzo Da Ponte

Vienne, 1789

PREMIÈRE EN FRANCE

PREMIER ENREGISTREMENT MONDIAL
RCOC RECORDS-HARMONIA MUNDI

IL SOGNO

Dramatis Personae



NICE, soprano

Sunhae Im

EGLE, soprano

Verónica Cangemi

FILENO, tenore

Magnus Staveland

 **RCOC**
REAL COMPAÑÍA ÓPERA DE CÁMARA
Juan Bautista Otero



Ada Pesch, Premier Violon
Mary Utiger, Violino I
Emanuele Marcante, Violino I
Gabriele Steinfeld, Violino I
Andreas Preuss, Violino II
Mihoko Kimura, Violino II
Vassilios Tsotsolis Violino II
Christophe Timpe, Violino II
Galina Zinchenko, Viola
Marcial Moreiras, Viola
Giovanna Barbati, Violoncello
Roberto Alonso, Violoncello
Juan Jaime Ruíz, Contrabasso
Charles Zebley, Traverso I
Serge Saitta, Traverso II

Michael Bosch, Oboe I
Anna Starr, Oboe II
Diego Montes, Clarinetto I
Philippe Castejón, Clarinetto II
Rhoda Patrick, Fagotto I
Eckhard Lenzing, Fagotto II
Uli Hübner, Corno I
Renée Allen, Corno II
Hans Martin Rux Tromba I
Almut Rux Tromba II
Stefan Gawlick, Timpani
Marta Graziolino, Arpa
Benoît Hartoin,
Fortepiano/Cembalo

MARTÍN y SOLER

(Valencia 1754- Saint Petersburg 1806)



Martín y Soler

Les Cantates Scéniques pour l'Empereur

Vicente Martín y Soler (Valencia, 2 May 1754-St. Petersburg, 30 January 1806) composed over 30 operas and around 20 ballets for the leading theatres in Europe, including the Teatro di San Carlo, Naples, the Burgtheater, Vienna, the Hermitage, St. Petersburg and the King's Theatre, London.

His works were performed by some of the most of the renowned singers of the time (the castrato Luigi Marchesi, the tenors Giovanni Ansani and Michael Kelly, the sopranos Maria Balducci, Luisa Todi and Nancy Storace) and the prestigious choreographers with whom he worked included Charles Lepicq and Domenico Rossi.

He served the most powerful figures of Europe during the Age of Enlightenment: he was the royal favourite of the Emperor Joseph II of Austria, Catherine of Russia and her brother Paul I, as well as Philip, Duke of Parma, and Ferdinand I of Naples.

And if that wasn't enough, he collaborated with some of the most brilliant librettists from the last quarter of the eighteenth century, from Lorenzo Da Ponte and Luigi Serio to the revolutionary Moretti and Cigna-Santi.

He visited such notable figures as Haydn, Mozart, Salieri, Mariana Martínez, the sculptor Antonio Canova, and Vigée-Lebrun. Yet today, Martín y Soler remains largely unknown to audiences.

Like Martín, Da Ponte maintained a spirit of social criticism as well as a continuous urge for innovation throughout his entire career. In his own writings he declared the primordial objective of his librettos was to employ consolidated literary genres –such as pastoral poetry or Goldonian drama– to introduce new musical, literary, social and philosophical ideas. He used the majority of the creative resources from his ballets and opere serie to serve the *dramma giocoso*. As a result were the resounding successes of his Viennese operas: *Il burbero di buon cuore*, 20 performances, *Una cosa rara*, 55 and *L'Arbore di Diana*, 65. Once again, it is worth stressing that he had the best performers at his disposal. The cast of *Una cosa rara* and *Diana* consisted of some of the same singers who premiered Mozart's *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* including the sopranos Nancy Storace, Luisa Laschi, Anna Morichelli, the tenors Michael Kelly, Vincenzo Calvesi and the baritone Stefano Mandini.

The formal innovations he incorporated into his *dramme giocosi* and scenic cantatas included the propulsion of the beginning of the story with a vigorous ensemble composition. This can be seen in the terzetto "Zitto, zitto non parlate" from *Diana* or the three- and four-part introductions to *Una cosa rara* and *Il burbero*, instead of the recitative secco of the *opere serie*. Divided into two acts, with many very expressive ensemble parts, short arias and long finales, Martín's works were also characterised by the incorporation of rhythmic-melodic forms deriving from the Spanish *seguidilla*. These melodies recalled the *carmagnoles* of the French Revolution and harmonic progressions more typical of Schubertian *Lied* than of classical opera. On the other hand, many of the features of his *dramme giocosi* are marked by elements more characteristic of tragicomedies: *Endimione*, the Prince, *Silvio* and *Clizia*, always present the contrast between the dignity of their mythical origins or high social standing, and the fragility of their reactions. They are not completely buffo characters; this can be seen in the arias "Più bianca" and "Liete e amorosi i rai", sung by the Prince and *Endimione*, respectively. The elegiac, precious, porcelain-like delicate treatment of the latter coincides with the personality of the noble shepherd, the personification of the eternal dream, the silver-lined kiss of the moon, so exalted by poets.

Martín y Soler undoubtedly represented the avant-garde at the end of the eighteenth century. His extraordinary works raise questions, but don't seem to provide responses to that transgression of the idyllic... How much had been written about Arcadia until then? Yet here, the oneiric is the carnal, and Martín y Soler's output is revealed in the guise of a troubled man still without a response, though open to a new conception of humanity at the dawn of the nineteenth century, which is so applicable today.

PROGRAMME

Martín y Soler

(1754-1806)

Cantates scéniques pour l'empereur

Premier Partie

LA DORA FESTEGGIANTE

Torino, 1783

Livret de Cesare Olivieri

15 minutes de Pause

Deuxième Partie

IL SOGNO

Vienna, 1789

Livret de Lorenzo Da Ponte

Juan Bautista Otero, direction

Isidro Olmo, direction adjointe

Otero-Olmo, dramaturgie et édition

REAL COMPAÑÍA ÓPERA DE CÁMARA

3 solists and 28 musiciens

durée aprox.:

1 heure 30 minutes

une pause of 15 minutes



La **Real Compañía Ópera de Cámara** de Barcelona- **RCOC**- es una orquesta barroca integrada en una plataforma independiente de creación operística, fundada por el director de orquesta y musicólogo, **Juan Bautista Otero** junto al director de escena **Isidro Olmo**.

RCOC emula la experiencia realizada por el célebre *castrato* **Farinelli** cuando, desde su cargo de director de los entretenimientos reales, fundó por vez primera en la historia de nuestro país, la primera orquesta de ópera de cámara con carácter itinerante que acompañaba a la corte en sus continuos desplazamientos por los Reales Sitios.

RCOC, centra su actividad en la recuperación del patrimonio musical español y de los antiguos reinos borbónicos en Italia durante el siglo XVIII, con especial significación en la música escénica. Admiramos la maestría de la técnica compositiva nacida de la escuela napolitana y de sus más significativos miembros: Martín y Soler, David Pérez, Domingo Terradellas, Mariana Martínez, Nicola Porpora, Domenico Scarlatti y otros. **RCOC** dispone de una sección editorial compuesta de títulos de extraordinario valor que, en su mayoría, no han sido publicados por ninguna otra editorial.

La **Real Compañía Ópera de Cámara** se ha posicionado como una de las orquestas barrocas españolas de mayor prestigio, en el exclusivo panorama de la música antigua, gracias a su labor concertante y escénica y también a las exitosas grabaciones de **RCOC** aparecidas en el mercado mundial: **Orlando**, de Nicola Porpora, **Ifigenia in Aulide**, de Martín y Soler y **Aminta, il rè pastore**, de Antonio Mazzoni, encargo expreso de Farinelli para ser representado en el Real Coliseo del Buen Retiro de Madrid en ocasión del aniversario de Fernando VI de Borbón.

Las tres grabaciones constituyen auténticas efemérides por ser estrenos mundiales absolutos desde su composición en el siglo XVIII. Así **Orlando**, realizada en ocasión del 300 aniversario del fallecimiento de Farinelli y con cuya ópera debutó como cantante en los escenarios napolitanos; **Ifigenia in Aulide**, rescatada en ocasión del 250 aniversario del compositor valenciano, constituye la primera y única grabación de una de sus óperas serias así como la única grabación operística sobre el compositor realizada en el 2006, año de su conmemoración; **Aminta, il rè pastore** es la primera grabación mundial del largo y fructífero período de Farinelli en España.

The **Real Compañía Ópera de Cámara- RCOC**- of Barcelona is an independent operatic ensemble performing on period-instruments, created by the conductor and musicologist **Juan Bautista Otero** and the stage producer **Isidro Olmo**.

RCOC evokes the unique experience carried out by the acclaimed *castrato* **Farinelli** when, as director of the royal entertainments in Spain, founded the first royal chamber opera orchestra which toured with the king and the court to all their royal palaces.

RCOC focuses its activity on the rediscovery of the musical heritage related to Spain and the old Bourbon kingdoms in Italy during the eighteenth century, specially concerning the music for the stage of the neapolitan operatic masters as David Pérez, Domingo Terradellas, Domenico Scarlatti, Mariana Martínez or Martín y Soler.

RCOC has its own editorial department devoted to the publication of works already produced by the company or planned for future performance. Its catalogue consists of extremely valuable titles, most of which have never been published by any other music firm in the world.



The **Real Compañía Ópera de Cámara** is nowadays one of the most prestigious spanish baroque orchestras thanks to the successful stage productions carried out in the last years and the recently appeared world premiere recordings, distributed worldwide: Nicola Porpora's **Orlando**, Martín y Soler's **Ifigenia in Aulide**, and Antonio Mazzoni's **Aminta, il rè pastore**, commissioned from Farinelli for the Royal Theater of Buen Retiro in Madrid, to celebrate king Ferdinand VI of Bourbon anniversary in 1756.

Orlando, the piece with which Farinelli appeared for the first time on the stage in Naples, was produced on occasion of the 300th anniversary of Farinelli. **Ifigenia in Aulide**, rediscovered and produced to celebrate in 2006 the year of Martín y Soler, constitutes the first recording until now of one of his opera serias and at the same time it has been the only opera appeared in 2006 to celebrate his 250th anniversary. **Aminta, il rè pastore** is the first world recording of an opera belonging to the wide and fruitful period of Farinelli in Spain.



REAL COMPAÑÍA ÓPERA DE CÁMARA
C, Tallers 22 2-2 08001 BARCELONA
TELF/FAX 00.34.93.317.06.87
WWW.RCOC-ORQUESTA.COM
Produccion@rcoc-orquesta.com