

*philharmonia*  
— B A R O Q U E  
Nicholas McGegan • Music Director

**FOR IMMEDIATE RELEASE**

**PHILHARMONIA BAROQUE ORCHESTRA  
PRESENTS "ARIAS FOR FARINELLI"  
FEATURING MEZZO-SOPRANO VIVICA GENAUX  
OCTOBER 27 THROUGH 30**

October 3, 2011, **San Francisco, CA** – Music Director Nicholas McGegan and Philharmonia Baroque Orchestra will showcase mezzo-soprano Vivica Genaux in four concerts this October featuring arias by Vivaldi, Porpora and Riccardo Broschi, the legendary 18th century castrato also known as Farinelli. Ms. Genaux’s 2002 harmonia mundi recording, *Arias for Farinelli*, established her as a major interpreter of these works. According to the *Wall Street Journal*, “Miss Genaux sings dazzlingly florid passagework and ornament with ease and intelligence” and *Opera News* said “Vivica Genaux stakes her claim to virtuoso status with an album of Italian Baroque arias written for the legendary Farinelli.” (Pictured Left: Vivica Genaux; Photo Credit: Harry Heleotis)



"This will actually be the first time I will sing Farinelli repertoire since I made the recording and toured with Maestro René Jacobs, so I'm very happy to be coming back to it," says Genaux. "Not only do I love this repertoire, but I remember fondly the warmth of Bay Area audiences from my recital and San Francisco Opera performances and look forward to performing in the area again."

Philharmonia Baroque will also perform three instrumental works, by Fasch, Telemann, and Rameau. A contemporary of Bach and Handel, Johann Friedrich Fasch produced a large body of music during his lifetime, most of which has been lost over the years. For these concerts, Philharmonia Baroque will perform one of Fasch’s concertos for paired flutes, oboes, and bassoons. The prolific Georg Philipp Telemann is featured with his Concerto for Strings in D Major, “Sinfonia Spirituosa” and, to complete the program, Philharmonia Baroque offers a suite from *La Guirlande*, a one-act ballet written by French composer Jean-Philippe Rameau. First performed in 1751, the opera is about infidelity--and eventually forgiveness--between two shepherds in love.

For more information, visit [www.philharmonia.org](http://www.philharmonia.org) or call [\(415\) 252-1288](tel:4152521288).

**CALENDAR EDITORS, PLEASE NOTE:**

**WHO**

Philharmonia Baroque Orchestra  
Nicholas McGegan, *conductor*  
Vivica Genaux, *mezzo-soprano*

## WHAT

JOHANN FRIEDRICH FASCH (1688-1758)

Concerto for Two Flutes, Two Oboes and Two Bassoons in D Minor, FWV L:d7

ANTONIO VIVALDI (1678-1741)

“Cor mio che prigion sei” from *Atenaide*, RV 702

“Sin nel placido soggiorno” from *La fede tradita e vendicata*, RV 712

“Alma oppressa” from *La fida ninfa*, RV 714

Vivica Genaux, *mezzo-soprano*

GEORG PHILIPP TELEMANN (1681-1767)

Concerto in D major, TWV 44:1 “Sinfonia Spirituosa”

## INTERMISSION

NICOLA PORPORA (1686-1768)

“Or la nube procellosa”

“ Oh volesser gli Dei... Dolci, freschi aurette”

RICCARDO BROSCHI (1698-1756)

“Qual guerriero in campo armato”

Vivica Genaux, *mezzo-soprano*

JEAN-PHILIPPE RAMEAU (1683-1764)

Orchestral suite from *La Guirlande*

## WHEN/WHERE

Thursday, October 27 at 8 PM

Atherton – The Center for Performing Arts (555 Middlefield Road)

Friday, October 28 at 8 PM

San Francisco – Herbst Theatre (401 Van Ness Avenue)

Saturday, October 29 at 8 PM

Berkeley – First Congregational Church (2345 Channing Way)

Sunday, October 30 at 7:30 PM

Berkeley – First Congregational Church (2345 Channing Way)

## TICKETS

Tickets are priced at \$25 to \$90 and are available through City Box Office at [\(415\) 392-4400](tel:4153924400) or online at [www.cityboxoffice.com](http://www.cityboxoffice.com). If available, Student Rush tickets are \$10 and go on sale one hour before the start of the concerts.

To learn more about all of Philharmonia Baroque’s concerts, visit the Orchestra’s website at [www.philharmonia.org](http://www.philharmonia.org).

## ABOUT PHILHARMONIA BAROQUE ORCHESTRA

San Francisco’s Philharmonia Baroque Orchestra has been dedicated to historically-informed performance of Baroque, Classical and early-Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan,

Philharmonia Baroque has been named Ensemble of the Year by *Musical America*, and “an ensemble for early music as fine as any in the world today” by *Los Angeles Times* critic Alan Rich.

The Orchestra performs an annual subscription series in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. The Orchestra recently completed an acclaimed tour of U.S. summer music festivals, performing Handel’s *Orlando* at the Ravinia, Mostly Mozart, and Tanglewood festivals in August 2011. The Orchestra has its own professional chorus, the Philharmonia Chorale, directed by Bruce Lamott, and welcomes such talented guest artists as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, violinist Monica Huggett, recorder player Marion Verbruggen, and soprano Isabel Bayrakdarian.

The Orchestra has had numerous successful collaborations with celebrated musicians, composers, and choreographers. Philharmonia Baroque premiered its first commissioned work, a one-act opera by Jake Heggie entitled *To Hell and Back*, in November 2006. In collaboration with the Mark Morris Dance Group, Philharmonia Baroque gave the U.S. premieres of Morris’ highly acclaimed productions of Henry Purcell’s *King Arthur* and Jean-Philippe Rameau’s ballet-opera *Platée*.

Among the most-recorded period-instrument orchestras in the United States or in Europe, Philharmonia Baroque has made thirty-two highly praised recordings - including its *Gramophone* award winning recording of Handel’s *Susanna* - for harmonia mundi, Reference Recordings, and BMG. In 2011, the orchestra launched its own label, Philharmonia Baroque Productions, with an acclaimed recording of Berlioz’ *Les Nuits d’été* and Handel arias featuring mezzo-soprano Lorraine Hunt Lieberson. Subsequent releases include a collection of three Haydn symphonies, and a disc of Vivaldi violin concertos featuring “The Four Seasons.”

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. Additional information is available at [www.philharmonia.org](http://www.philharmonia.org).

## ABOUT VIVICA GENAUX

The dazzling, vocally distinctive, theatrically engaging mezzo-soprano **VIVICA GENAUX** is a pre-eminent interpreter of Baroque and *bel canto* music. Continuing to perform on the world’s great musical stages; she is lauded not only for her extraordinary technique and the beauty of voice, but also for her vibrant character portrayals.

In 2011-12 her engagements highlight the music of Antonio Vivaldi. She performs concerts with many of the leading period instrument ensembles and adds three characters to her repertoire, two by Vivaldi (Gilade in *Il Farnace* and Epitide in *L’oracolo in Messenia*), and one by J.C. Bach (Tamasse in *Zanaïda*), bringing her total to forty-six roles, twenty-nine of which are *en travesti*.

Ms. Genaux commences the season with two debut performances at the Musikfest Bremen in her initial collaboration with Cappella Gabetta. Following that she visits Locarno for Le Settimane Musicali in the first of a set of concert performances of *Il Farnace* with I Barocchisti. *Zanaïda* by J. C. Bach at Paris’ Cité de la Musique marks her premier pairing with Opera Fuoco and David Stern. She donates her talent to the German AIDS Foundation’s concert at the Deutsche Oper Berlin and is then introduced to audiences at Prague’s Strings of Autumn Festival.

The Alaska-born mezzo-soprano begins 2012 with Europa Galante and their leader, Fabio

Biondi. They perform *L'oracolo in Messenia* for the first time, initially in Caen, France and then at Vienna's Konzerthaus, where it will be recorded for Virgin Classics. The same musical forces embark on a six-city U.S. tour presenting Vivaldi arias, as featured on *Pyrotechnics*, their 2009 Grammy©-nominated Virgin Classics recording: at Los Angeles' Walt Disney Concert Hall, in Las Vegas, Tucson, Denver, at Carnegie (Zankel) Hall, and in Kansas City. Ms. Genaux makes her debut in Luxembourg at their Philharmonie in a program of 18th- and 19th-century repertoire and the *Farnace* team reassembles in Strasbourg and Mulhouse for a fully-staged production at the Opéra National du Rhin. In between the runs in the two Alsatian cities, the artists journey to Amsterdam's Concertgebouw for another concert presentation and to conclude the season she makes her International Gluck Opera Festival debut in Nuremberg in a concert featuring opera arias by Gluck and his near-contemporaries, W.A. Mozart and the Czech composer, Josef Myslivecek.

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For a complete biography, visit [www.philharmonia.org/about/history/](http://www.philharmonia.org/about/history/).

Press photos are available at [www.philharmonia.org/press-room/resources](http://www.philharmonia.org/press-room/resources).

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