

Itinéraire Baroque announces 2019 programme



25 – 28 July 2019
Périgord Vert, France

Itinéraire Baroque and Artistic Director **Ton Koopman** announce the Festival's 2019 programme, celebrating the diverse Baroque sounds heard across countries and instruments, including concerts devoted to the baroque bassoon, oboe, and Marais' viol music. Set in the picturesque medieval villages and towns of the **Périgord Vert** in the Dordogne, the 18th annual Festival runs over an extended weekend this summer from **25-28 July**.

Visiting artists to this year's Festival – both new and returning – include **Klaus Mertens, Wouter Verschuren, Alberto Rasi, William Dongois, Alexis Kossenko** and **Fabio Bonnizzoni**, many of whom are friends and colleagues of Artistic Director Ton Koopman.

The Festival opens **on 25 July** with **Klaus Mertens, Tini Mathot**, and Artistic Director **Ton Koopman** performing **Bach, Handel, and Mozart**. A sought-after interpreter of Bach's vocal works, bass-baritone Klaus Mertens has previously recorded the complete cantatas of Bach with Ton Koopman and the Amsterdam Baroque Orchestra, a performance which will be repeated for the **Closing Concert** of the Festival on **28 July**.



Three concerts are held in Cercles on **26 July**. A morning concert reveals the hidden delights of the often-ignored baroque bassoon, as played by **Wouter Verschuren** and his **Ensemble Concerto Delaborde**, while in the early evening, **Ensemble Le Concert Brisé** and director **William Dongois** present **A due cori: Instrumental Music of the Seceinto**.



The day ends with an atmospheric late-night candlelit performance – **Moi, Marais!** – with works by the composer performed by **Alberto Rasi**, musical director of the Veronese Accademia Strumentale Italiana, alongside actor **Lorenzo Panotto** narrating the story of composer's life. The famed virtuoso viol player Marais, who worked at the Royal Court in Versailles, remains unsurpassed in his viol writing, and his over 500 compositions show the culmination of the form.

Undoubtedly the annual highlight is the **Itinéraire** (itinerary) that gives the Festival its name, held this year on **Saturday 27 July**. After the opening concert, festivalgoers take in five 'taster' concerts in small groups exploring the small forgotten Romanesque churches in the Perigord-Charentes region of Dordogne. While the performers remain in the same church all day, the listener travels between churches in search of their next baroque 'amuse-bouche'.



Each festivalgoer samples an eclectically unique selection of music from across continents, periods, instruments and genres up-close, from the music that was performed by Pierre Philidor, an oboist in Louis XIV's Chambre du Roi, to Telemann's Parisian Quartets to the Italian writing of Geminiani, Lanzetti, and Porpora. Also on offer is a temporal journey through duets for unaccompanied violins and music by Schmelzer and Biber, associated with the Habsburg Court and Salzburg. Performing groups include flute virtuoso **Alexis Kossenko** and his **Ensemble Les Ambassadeurs**, **Ensemble FolliArt** and **Ensemble Sarbacanes**.

Prior to the opening of the Festival, a weekend of springtime music making is heard in the Périgord Vert, with the **Dordogne Youth Choir** performing **Pergolesi's Stabat Mater** on **8 June** alongside **Peter de Groot** and the **Amsterdam Baroque Orchestra**, while cellist **Eve Grougnet** gives an educational concert on **7 June**.

In the **Périgord Vert**, a beautiful unspoiled region of the Dordogne with its quiet stone-built villages, Artistic Director Ton Koopman has created a Festival that matches the parallels in baroque music with the graceful medieval architectural heritage of the area. Originally founded as an 'itinéraire', or one-day Festival of concerts on a pilgrimage circuit to the small parish churches, the Festival has gradually expanded into an extended 4-day weekend, attracting new audiences to the Périgord Vert.

Each year some 3,000 visitors attend the dozen concerts in the festival, with many even returning to settle in the area, restoring the farmhouses and châteaux and enjoying the gardens and sumptuous local gastronomy.



Ton Koopman commented:

"This rural area of Périgord Vert is perhaps lesser known than the more famous Dordogne valley with its majestic castles and strategic crusader fortresses. These smaller villages on rivers dotted across the countryside, many inhabited since prehistoric times, have a quieter, intimate charm. It seemed a shame to see so many of these

historic churches closed for much of the year, so we started the festival to open up their doors and fill them with music. 18 years on, I am delighted that the festival has grown and become a regular fixture in the summer calendar, attracting visitors from far and wide."

The **Dordogne**, named after the great Dordogne River in Aquitaine, is one of the most picturesque regions in Europe, famous for prehistoric caves and gastronomic delicacies – *foie gras*, walnuts, truffles, duck and goose dishes, and *Le Caviar Perle Noir* (caviar produced in the heard of the Periford Vert), perfectly complemented by wines from St. Emillion or apple cider. Visitors to the Dordogne are captivated by the area's lush green golf courses, canoe trips along the river and beautiful walks and bike rides across the undulating landscape.

The region is rich in magnificent castles, historical museums and luscious green valleys. The Dordogne is also well known under the former name Périgord, dating back to when it was occupied by the Gauls. Then, it was divided into four separate parts for the four tribes: the Périgord Noir (for the darkness of the stone), the Périgord Blanc (for limestone quarries), the **Périgord Vert** (for the forest) and the Périgord Pourpre (for wine).



Full Festival Listings

Friday 7 June, 10:00 & 14:00

Educational Concerts

Église de Saint-Astier

One Tone Down!

Eve Grougnet cello

Saturday 8 June, 20:30

Spring Concert

Église Notre Dame de Ribérac

Pergolesi *Stabat Mater*

Clotilde Cantau alto
Susan Jonkers soprano
Dordogne Youth Choir

Amsterdam Baroque Orchestra:

Rie Kimura violin
Liesbeth Nijs violin
John Ma viola
Bob Smith cello
Gautier Blondel bass
Pieter-Jan Belder organ
Peter de Groot conductor

Thursday 25 July, 20:30

Opening Concert

Église de Cercles

From Handel to Haydn

Handel *Suite in C Minor for two harpsichords (completed by Ton Koopman)*

Handel *Della Guerra Amorosa, cantata for bass and continuo* HWV 102

C. P. E. Bach *Allegro di molto in D Major for organ*

C. P. E. Bach *Freude, du Lust der Götter und Menschen for voice and piano*

J. S. Bach *Aria in G Major for harpsichord from Goldberg Variations* BWV 985

J. S. Bach *Willst du dein Herz mir schenken* BWV 518

J. S. Bach *Die Tobackspfeife* BWV 515a

J. S. Bach *Bist du bei mir* BWV 508

J. S. Bach *Prelude and Fugue in C Major for 2 harpsichords* BWV 547

Mozart *Andante and Variations in G Major for harpsichord and piano* KV 501

Mozart *Die Verschweigung* KV 518

Mozart *Das Veilchen* KV 476

Mozart *Abendempfindung* KV 523

Haydn *Flötenuhrstück for organ* Hob. XIX:18

Haydn *The Spirit's Song* Hob. XXVIa:4

Haydn *Fidelity* Hob. XXVIa:30

Haydn *Flötenuhrstück for organ* Hob. XIX:14

Haydn *3 Scottish Songs for piano trio (arrangement for harpsichord and piano by Ton Koopman)*
Bannocks o' barley meal Hob.

XXXIa:171

Killiecrankie Hob. XXXIa:169

My Love she's but a lassie yet Hob.

XXXIa:194

Klaus Mertens bass-baritone

Tini Mathot harpsichord and piano

Ton Koopman harpsichord and organ

Friday 26 July, 11:00-23:00

Baroque Music in Cercles

Église Abbatiale de Cercles

12:00 The Elegant Bassoon

Telemann *Sonata for flute, violin, bassoon and harpsichord in C Minor* TWV43:d3

Telemann *Sonatina Quinta in A Minor* TWV41:a4

Schwartzkopff *Trio Sonata*

Tiehl *Sonata 12*

Fasch *Sonata in D Major*

Tiehl *Sonata 3*

C. P. E. Bach *Trio Sonata* Wq 92

Telemann *Sonata in D Minor from Tafelmusik* TWV43:d1

Tiehl *Sonata 6*

Devienne *Sonata for harpsichord, flute and bassoon*

Ensemble Concerto Delaborde

Wouter Verschuren director and baroque bassoon

Kathryn Cok harpsichord

Marion Moonen flute

Antoinette Lohman baroque violin

Robert Smith viola da gamba and cello

18:00 A due cori: Instrumental Music of the Seicento

Merula *La Catarina in due chori*

Scheidemann *Benedicam Domino*

Merula *Cantate Domino*

Scheidemann *Dic Nobis Maria*

Toccata et fugue

Chorus *Jesus Christus unser Heiland*

Merula *Capriccio cromatico*

Chorus *In dich habe ich gehoffet*

Anonymous *Betrübet ist zu dieser Frist*

Pavane lachrymae et gaillarde

Merula *La Trecha*

Ensemble Le Concert Brisé
William Dongois director and cornett
Plamena Nikitassova violin
Odile Bernard recorder
Jean-Christophe Leclere organ
Hadrien Jourdan harpsichord and organ

21:00 **Moi, Marais!**

Music by Marais, Forqueray, Sainte-Colombe and Machy

Lorenzo Panotto actor
Alberto Rasi viol

Saturday 27 July, 9:45-17:45
The Itinerary

9:45 Welcome Concert
Église Saint-Jacques d'Aubeterre

Ton Koopman organ

11:00, 12:15, 15:15, 16:30, 17:45 Visionaries
Église de Bourg du Bost

The story of Turning an Ox into a Nightingale

Lanzetti *Sonate en la mineur op.1 no. 9*
Dall'abaco *Capriccio I*
Dall'abaco *Extrait de 11 Capricci pour violoncelle solo*
Couperin *La visionaire*
Couperin *Les ombres errantes*
Barriere *Sonate en do mineur op.2 no. 6*

Fabio Bonnizzoni harpsichord
Agnieszka Oszanca baroque cello

11:00, 12:15, 15:15, 16:30, 17:45 Schmelzer & Biber
Église de Combéranche

Schmelzer *Sonate Unarum Fidium Quinta pour violon et basse continue*
Biber *Partia VII pour 2 violes d'amour, contrebasse et harpe*

Ensemble FolliArt
Liesbeth Nijs viole et viole d'amour
Luc Gysbregts viole d'amour

Constance Allaric harpe
Elise Christiaens contrebasse

11:00, 12:15, 15:15, 16:30, 17:45 Telemann's Parisian Quartets
Église de Saint Paul Lizonne

Ensemble Les Ambassadeurs
Alexis Kossenko director and flute
Chouchane Siranossian violin
Vittorio Ghielmi viola da gamba
Marianna Henriksson harpsichord

11:00, 12:15, 15:15, 16:30, 17:45 Suite Case
Église de Lusignac

Travels as Duo for Two Unaccompanied Violins

Tessarini *Duetto in G Minor*
Leclair *Sonata in E Minor*
Pleyel *Duetto in E Minor*
Telemann *Sonata no.3 in D Major*

Chiara Zanisi violin
Stefano Barneschi violin

11:00, 12:15, 15:15, 16:30, 17:45 Pierre Philidor, oboist for Louis XIV's Chambre du Roi
Château de la Richardie

Philidor *First Trio Suite op. 3*
Couperin *la Steinquereque*
Philidor *Third Suite*

Ensemble Sarbacanes
Neven Lesage oboe
Gabriel Pidoux oboe
Alejandro Pérez Marin bassoon
Louis Barrucand harpsichord

Sunday 28 July, 17:30
Closing Concert
Église de Cercles

Ich habe genug: Bach's Baritone Cantatas

J. S. Bach *Suite no. 1 BWV 1066*
J. S. Bach *Ich will den Kreuzstab gerne tragen BWV 56*
J. S. Bach *Ich habe genug BWV 82*
J. S. Bach *Der Friede sei mit dir BWV 158*

Klaus Mertens bass-baritone
Dordogne Youth Choir

Amsterdam Baroque Orchestra
Ton Koopman director

Ton Koopman **Harpsichordist, organist, conductor**



Hailing from Zwolle in the Netherlands, Ton Koopman is an acclaimed organist, harpsichordist and conductor, as well as the Artistic Director of Itinéraire Baroque.

From the beginning of his musical studies in Amsterdam Koopman was fascinated by authentic instruments and a performance style based on sound scholarship; in 1969, at the age of 25, he created his first Baroque orchestra. In 1979 he founded the Amsterdam Baroque Orchestra, followed by the Amsterdam Baroque Choir in 1992.

Koopman's extensive activities as a soloist, accompanist and conductor have been recorded on a large number of LPs and CDs for labels such as Erato, Teldec, Sony, Philips and DG, along with his own record label, Antoine Marchand, distributed by Challenge Records.

Over the course of his 45-year career Koopman has appeared in some the most important concert halls and festivals in the world, including the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, the Lincoln Center and Carnegie Hall in New York. He has been Principal Conductor of the Netherland Radio Chamber Orchestra and has collaborated with leading international orchestras such as the Royal Concertgebouw Amsterdam, Chicago Symphony, Orchestre Philharmonique de Radio France, Accademia Nazionale di Santa Cecilia in Rome and Wiener Symphoniker.

Between 1994 and 2004, Koopman was engaged in a unique project, conducting and recording all the existing Cantatas by Johann Sebastian Bach, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis 'Echo Klassik', the BBC Music Magazine Choral Award in 2008, the Prix Hector Berlioz and has been nominated for a Grammy Award in America and Gramophone Award in the UK.

In 2000 Koopman received an Honorary Degree from the Utrecht University for his academic work on the Bach Cantatas and Passions and has been awarded both the prestigious Silver Phonograph Prize and the VSCD Classical Music Award. In 2006 he has received the 'Bach-Medaille' from the City of Leipzig.

Koopman publishes regularly and for a number of years he has been engaged in editing the complete Händel Organ Concertos for Breitkopf &

Härtel. He has published Händel's Messiah and Buxtehude's Das Jüngste Gericht for Carus.

Koopman leads the class of harpsichord at the Royal Conservatory in The Hague, is Professor at the University of Leiden and is an Honorary Member of the Royal Academy of Music in London.

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