

Franco Fagioli: Porpora Concerts

Print

Rossini's THE BARBER OF SEVILLE ★★★★★

Royal Opera House, London WC2
(Tickets: 020 7304 4000/roh.org.uk;
£9-£190)

FRANCO FAGIOLI and ACADEMIA MONTIS REGALIS ★★★★★☆

Wigmore Hall, London W1
(Tickets: 020 7935 2141;
wigmore-hall.org.uk)

PATRICE CAURIER and Moshe Leiser's 2005 staging of *The Barber Of Seville* returns to Covent Garden with the splendid American baritone Lucas Meachem as the wily barber.

Meachem knows how to make an entrance. He erupts into the auditorium, clambers over the front row and delivers the Figaro aria directly at the audience, like a stand-up comedian.

The sheer joy of Rossini's music springs out in every note. Its tale of an elderly buffoon intent on marrying his ward and being thwarted by quick-witted youth is an opera classic.

As it is adapted from Beaumarchais's play there is an extra spice, for we know from the sequel, *The Marriage Of Figaro*, that Count Almaviva and his Rosina will not live happily ever after.

Mezzo Serena Malfi, making her

OPERA

By Clare Colvin



Royal Opera debut, is as feisty a Rosina as you could wish. If it came to fisticuffs her repressive guardian Dr Bartolo might get the worst of it.

Alessandro Corbelli as Bartolo is adept at conveying the character's mixture of pomposity and venality. The scene where he suddenly deduces while being shaved that Rosina is getting too cosy with the new music master is brilliantly timed. Shaving foam flies into the



CAPTIVATING: Comic Barber Meachem and a feisty Malfi

air as Almaviva's disguise is exposed.

Tenor Michele Angelini has a hard act to follow in that the original Almaviva was Juan Diego Florez. Angelini may lack Florez's elegance but he hits the sustained top notes with assurance. Christian Fenouillat's stylised sets seem to mirror the composer's frenetic mind, when the whole stage rocks during the pre-interval "chaos" aria. The revival is blessed too by the conducting of Sir Mark Elder who brings a profound love to Rossini's score.

BAROQUE opera has grown in popularity over the past 20 years and with it the number of countertenors who train their voices up to the soprano range of 18th-century star castrati. I had not heard the Argentinian countertenor **Franco Fagioli** until his UK debut last week, but his voice may be the closest you could get nowadays without surgery to that of Farinelli.

In his programme of arias by Neapolitan composer Nicola Porpora, a contemporary of Handel, Fagioli ran through an astonishing three-octave range, pouring out notes of liquid gold. His dazzling virtuoso technique and extrovert personality had the packed Wigmore Hall in raptures.

Online



CRÉER U

Franco Fagioli chante Porpora et Haendel

★★★★☆

Par Julie Jozwiak, 16 septembre 2014

La tessiture de contre-ténor possède quelque chose de surnaturel qui continue de captiver le public des centaines d'années après l'âge d'or des castrats. Parmi les splendeurs que propose la 35ème édition du Festival d'Ambronay, on trouve un concert à la parure plus ostensiblement chatoyante, ce qui lui confère un attrait particulier : le récital du contre-ténor argentin Franco Fagioli, l'un des chanteurs-phares de la nouvelle génération baroqueuse. Dimanche 14 septembre à 17h, il prêtait sa voix spectaculaire à plusieurs grands airs de Porpora et Haendel. L'Academia Montis Regalis dirigée par Alessandro de Marchi lui offrait un accompagnement digne de sa virtuosité. Plus de deux heures et demie de haute voltige, ne nuisant pourtant jamais à l'éclosion de l'émotion musicale. Un pur joyau.



© Bertrand Pichene

Le découpage est simple et efficace : une première partie consacrée à Porpora, la seconde à Haendel – le tout entrecoupé d'intermèdes orchestraux faisant place à du Vivaldi. Dès le premier morceau, celui qui précède l'entrée tant attendue de Franco Fagioli, la qualité de l'ensemble mené par Alessandro de Marchi depuis le clavecin s'impose avec évidence : le concerto de Vivaldi « *Alla rustica* » (RV151) permet d'instaurer une texture sonore qui servira d'écrin à la prestation du contre-ténor, un tissu instrumental au son plein, à la dynamique leste et joyeuse, un rendu très musical, fluide, facile, rieur. Le chanteur se glisse sur scène après cette stimulante introduction. Des quatre airs de Porpora interprétés, extraits de ses différents opéras, aucun n'est mieux réussi que les autres, non ; chacun est réalisé avec une aisance parfaite, à la limite de la provocation. L'aisance de Franco Fagioli est vocale, certes : il parvient à modeler sa voix exactement comme il le désire en contrôlant son corps, en effectuant les bons réglages sur sa cage thoracique, son larynx, ses lèvres. Mais ce n'est pas seulement sa technique impeccable qui lui permet de faire jaillir une voix aussi pure et aussi captivante. La présence extrêmement charismatique de Fagioli face à son public contribue à imposer son style et à sublimer son chant : outre ses mimiques buccales qui l'aident à infléchir son timbre et à sculpter les vocalises, il se fait l'incarnation des personnages fantasques dont les airs dépeignent les sentiments. Il n'a pas peur du ridicule, ni d'en faire trop, et c'est justement son expressivité très prononcée qui témoigne de son plaisir de chanter et de son attachement à l'art du théâtre, étroitement lié à cette musique. Sa grande force est de savoir allier amusement dramatique et rigueur interprétative ; pas une fois la ligne mélodique ne dévie de sa courbe soignée, légère et ébouriffante.

Trois solistes de l'Academia Montis Regalis volent successivement la vedette à Franco Fagioli, le temps de concertos eux aussi magnifiquement restitués : les concertos pour hautbois (RV455), flautino (RV443), puis violoncelle (RV401). La virtuosité des instrumentistes semble faire écho à l'habileté vocale du contre-ténor, comme si l'émulation entre les musiciens rendait possible l'accession au niveau d'excellence le plus élevé.



Franco Fagioli

© Thibault Stipal/Naïve

Les quatre airs de Haendel chantés par Franco Fagioli, deux issus de *Serse* et deux d'*Ariodante*, ont confirmé sa capacité à habiter les œuvres, autant qu'à lire une partition à la perfection. Chaque note émise témoigne d'un travail non seulement soigné, mais surtout fruit d'une grande maturité artistique, lui permettant de dépeindre les atmosphères à l'aide de nuances et de vibratos sans l'ombre d'un effet maniéré. L'Academia Montis Regalis accompagne ses élans comme saisis par la même émotion, ce qui se traduit par une intensité

musicale doublement affirmée. Franco Fagioli s'empare en particulier du « *Scherza infida* » en y inscrivant une douleur si puissamment transmise qu'il rouvre des yeux emplis de larmes à l'issue de sa déclamation.

Les airs composés par Porpora et Haendel comportent précisément toutes les difficultés techniques dont Franco Fagioli aime à se servir pour faire briller la beauté immaculée de son chant : stupéfiante rapidité, intervalles disjoints, interminables vocalises, tenues de notes, aigus haut perchés... Quiconque n'a pas encore compris les charmes du baroque sera immédiatement converti.

Clipping: Online
www.leprogres.fr
16 September 2014

(visits 98.984)

Publié le 16/09/2014 à 05:00 | Vu 22 fois

Franco Fagioli fait sauter l'applaudimètre de l'abbatiale

Dimanche après-midi à Ambronay. La voix du falsettiste argentin bouleverse les codes du chant baroque avec un programme Porpora et Haendel.



Franco Fagioli a offert dimanche un marathon vocal pyrotechnique. Photos Bertrand Pichène

 Tweet 3

Log in

 +1  

Votre vote : 

Les premiers pas de Franco Fagioli à Ambronay resteront dans les annales du festival. Révélé en 2003 au Concours de Stimmen, ce jeune chanteur argentin dérouté, surprend, séduit. Le gabarit rappelle celui de Max Emanuel Cencic, le style celui de Cecilia Bartoli, le timbre de voix, la souplesse acrobatique et stylée de Marilyn Horne.

Classé trop rapidement dans la catégorie des contre-ténors, Franco Fagioli joue plutôt dans la catégorie des contraltos, voire des mezzo-sopranos. Sa voix voluptueuse, aux couleurs intenses, se forge dans le masque. On a l'impression qu'il mâche ses mots pour leur faire rendre gorge, pour en extraire les essences, pour embrasser une vaste palette de sentiments. À trente-trois ans, cette bête de scène possède une maturité musicale et une présence dramatique idéale pour endosser les grands rôles de l'opéra baroque.

Crispé lorsqu'il entre dans l'abbatiale, Franco Fagioli prend rapidement ses marques grâce à la bienveillance de Alessandro de Marchi et de ses musiciens de l'Academia Montis Regalis.

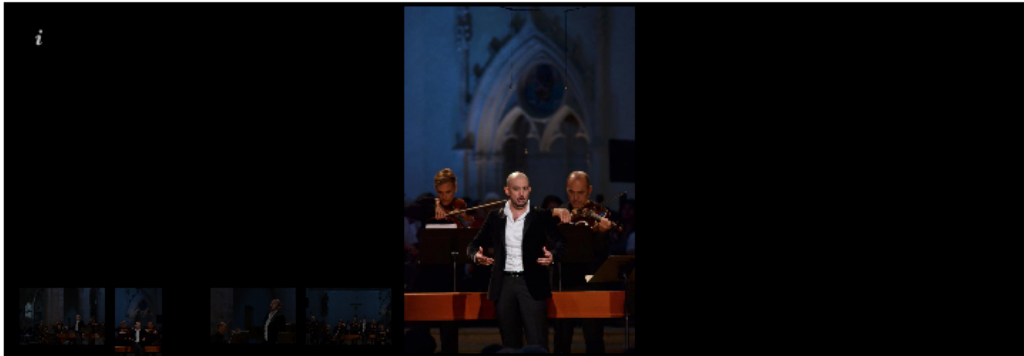
Sur le papier, le programme a tout d'une succession d'épreuves. Le « divo » le transforme en promenade de santé, avalant les airs virtuoses extraits d'opéras de Porpora et de Haendel (un programme qui fait l'objet d'un disque à sortir dans les prochains jours chez Naive). Il s'offre même le luxe d'interpréter les trois principaux airs de « Ariodante » (Haendel), réputés inchantables.

Et, si comme cela ne suffisait pas, Franco Fagioli joue les prolongations, offrant deux bis – un air extrait de l'Oratorio de Noël de Porpora et un air de Haendel-, transformant le concert du dimanche après-midi en un marathon vocal pyrotechnique.

Un concert ponctué par quatre pièces instrumentales de Vivaldi, notamment un redoutable concerto pour flautino « soufflé » par Maria De Martini qui a fait écho à la virtuosité de la star argentine.

Antonio Mafra

Virtuosité sans ostentation



Connexion
 Tweeter g+1

Récital Franco Fagioli - Ambronay

Par Fabrice Malkani | jeu 18 Septembre 2014 | Imprimer

NOTE FORUMOPERA.COM
♥♥♥♥♥

Artistes

Fagioli, Franco
de Marchi, Alessandro

Orchestre

Accademia Montis Regalis

Ville

Ambronay

Saison

SAISON 2014/2015

DÉTAILS

Franco Fagioli, contre-ténor
Accademia Montis Regalis,
direction : Alessandro de Marchi

Faisant fi de toute mise en scène tapageuse, dans sa tenue comme dans sa façon d'entrer ou de sortir de l'Abbaye d'Ambronay où il se produisait dimanche, le contre-ténor argentin **Franco Fagioli** impressionne d'abord par sa simplicité et son naturel. Pourtant, en dépit de son jeune âge, son savoir-faire est immense, la maîtrise des registres impressionnante, la technique époustouflante. Dans la première partie de son programme, les airs de Porpora réputés pour leur difficulté donnent lieu à une interprétation constamment contrôlée, où l'on est frappé par l'homogénéité de la tessiture, le velouté du timbre, la souplesse des transitions. La virtuosité est à chaque instant au service de l'expression d'une émotion, avec une attention au texte qui interdit les effets gratuits. L'aisance confondante avec laquelle le chanteur descend dans les notes les plus graves après avoir atteint des sommets dans l'aigu semble trouver son explication dans le travail du souffle et celui du corps, athlétique dans son maintien, précédant ou suivant les phrases musicales par de légers déports de la tête et du bras vers la droite. L'émission s'accompagne aussi de mouvements de lèvres qui confèrent aux notes tenues une couleur et une vibration particulières, tandis qu'un point de gravité intérieur concentre une énergie rayonnante.

Première partie

Antonio Vivaldi

Concerto Alla rustica en sol majeur
RV 151

Nicola Antonio Porpora

« Se tu la reggi al volo » (*Ezio*)

« Vorrei spiegar l'affano »

(*Semiramide*)

Antonio Vivaldi

Concerto pour hautbois en fa
majeur RV 455

Nicola Antonio Porpora

« Torbido intono al core » (*Merida e Selinunte*)

« Gia si desta la tempesta » (*Didone abbandonata*)

Deuxième partie

Georg Friedrich Haendel

« Piu che penso alle fiamme del core » (*Serse*)

« Se bramate d'amar » (*Serse*)

Antonio Vivaldi

Concerto pour flautino en do
majeur RV 443

Georg Friedrich Haendel

« Scherza infida » (*Ariodante*)

Antonio Vivaldi

Concerto pour violoncelle en do
mineur RV 401

Georg Friedrich Haendel

« Dopo notte » (*Ariodante*)

Bis

Georg Friedrich Haendel

« Con l'ali di costanza » (*Ariodante*)

Nicola Antonio Porpora

« Distillatevi o cieli » (*Oratorio per la nascita di Gesù*)

L'Accademia Montis Regalis, que dirige **Alessandro de Marchi**, également au clavecin, est en parfaite osmose avec cette démarche. Loin de tout clinquant, sans recherche du son brillant, mais avec un sens aigu de la belle ouvrage et de l'équilibre des timbres, les instrumentistes font émerger peu à peu la musique du silence. L'ensemble de la première partie, qui comprend un concerto pour hautbois de Vivaldi dans lequel s'illustre **Pier Luigi Fabretti**, est placée sous le signe de la modération, toute vibrante cependant de dynamisme intérieur.

Dans la deuxième partie du concert, une gradation d'intensité s'opère : les airs de Haendel sont interprétés par Franco Fagioli de manière plus sonore, le volume s'accroît ainsi que la projection. Le concerto pour flautino de Vivaldi, avec **Maria De Martini** en soliste, vient ponctuer par son effervescence – et le lyrisme de son *largo* bien connu – les deux airs de *Serse* (dont celui qui énonce à point nommé : « ma poitrine est trop étroite / Pour ce feu qui me fait souffrir »). Le sommet du récital semble atteint avec « Scherza infida », extrait d'*Ariodante* poignant à l'extrême, dans une émotion contenue mais intense, dont le chanteur ne revient lui-même qu'avec peine, au bout de plusieurs minutes, ne relevant son visage en larmes que longtemps après que les applaudissements ont commencé de retentir (on regrette d'ailleurs que l'enthousiasme des auditeurs les pousse trop vite à rompre le silence qui clôt ces airs et qu'on aimerait goûter davantage).

Un concerto de Vivaldi pour violoncelle donne l'occasion d'entendre le jeu recueilli de **Giovanna Barbati** qui interprète les yeux clos. Il ne reste plus à Franco Fagioli qu'à conclure avec un autre air d'*Ariodante*, « Dopo notte », évoquant le navire arrivant au port, sur lequel se termine le programme d'un concert dont la durée annoncée s'est déjà prolongée d'une heure. Mais ce serait compter sans la ferveur d'un public conquis, et surtout sans la forme olympique du contre-ténor, qui propose en bis un troisième air d'*Ariodante*, « Con l'ali di costanza », puis encore le très beau « Distillatevi o cieli » de l'*Oratorio per la nascita di Gesù* de Porpora, dans une constante qualité d'interprétation malgré la fatigue que l'on imagine au terme de ce parcours. Avec Franco Fagioli, la subtilité de l'interprétation se double d'une endurance sans ostentation, digne de la plus grande admiration.

Ambronay, Abbatale (dans le cadre du Festival d'Ambronay), dimanche 14 septembre 2014, 17h00

Récital Franco Fagioli - Festival d'Ambronay - 14/09/2014

On ne présente plus Franco Fagioli. Phénomène vocal aux trois octaves pour les uns, simple épigone de Cecilia Bartoli pour les autres, le contre-ténor argentin a su, en quelques années, fédérer des admirateurs fervents prompts à voir en lui l'héritier des mythiques castrats. Cette assertion régulièrement assénée depuis que le « mouvement baroque » a remis à l'honneur les partitions écrites sur mesures pour ces chanteurs disparus, est peut-être moins fallacieuse ici que pour d'autres exaltations. Si nul ne peut réellement prétendre à ressusciter ces fastes vocaux (dont nous avons d'ailleurs une idée bien imparfaite), Franco Fagioli, grâce à son étonnante maîtrise du souffle, la virtuosité de son instrument et son enthousiasme communicatif, est un candidat tout à fait crédible pour être ainsi couronné de lauriers.

Son récital se partageait entre Porpora (qu'un CD Naïve, « *Porpora il maestro* », tout juste paru, célèbre) et son grand rival londonien Haendel. Des pièces concertantes de Vivaldi, mettant successivement à l'honneur un hautbois entêtant puis un flautino dansant, mettaient en valeur une *Academia Montis Realis* que l'on ne saurait cantonner dans le simple rôle d'accompagnatrice.

Porpora, professeur de chant exigeant et réputé, multiplie les difficultés dans les airs interprétés crânement par Fagioli. Ce dernier n'escamote aucun des écueils, navigant souplement entre Charybde et Sylla (ce dernier étant, fort justement l'ahurissante « aria di tempesta » conclusive de la première partie), s'en joue même, avec une aisance qui laisse pantois : sauts de registre, trilles, colorations, étonnante *messa di voce* et variations étonnantes des dynamiques. Mais c'est dans un élégiaque et suspendu « *Vorrei spiegar l'affano* » que le chanteur séduit le plus, étonnement et rêverie s'entremêlant dans ce fouillage d'âme étiré à l'infini. De même, le « *Scherza infida* » handélien enchante-t-il par cette parenthèse hors du temps. Peut-être l'air dénude-t-il quelque peu la trame d'un timbre qui échoue parfois à colorer avec suffisamment de variété les affects d'Ariodante, toutefois l'exultation du personnage trouve par la suite l'ampleur, le jubilatoire soulagement et la sérénité requises. Un « *Se bramate d'amar* » ironiquement pantelant, habité et vivace avait auparavant démontré le talent dramatique de Fagioli qui, en une posture esquissée, un geste interrompu, sait également brosser des personnages vivants en une série de miniatures aussi nettement tracées que si la fresque entière se dévoilait.

Mais l'heure tournant et la SCNF n'attendant pas, il fallut bien se résoudre à s'escamper sans pouvoir entendre les bis...

Ce concert a été enregistré par Mezzo et Culturebox.

Emmanuelle (et Jérôme) Pesqué

"Si tu travailles avec un marteau-piqueur pendant un tremblement de terre, désynchronise-toi, sinon tu travailles pour rien." J-C Van Damme.

Odb-opéra

Auteur	Message	
JdeB	Sujet du message : Récital Franco Fagioli - Festival d'Ambronay - 14/09/2014	Publié : 21 Sep 2014, 17:21
<p> hors-ligne Administrateur ODB  Avatar de l'utilisateur Inscription : 02 Mars 2003, 00:00 Message(s) : 14612 </p>	<p> Antonio Vivaldi : Concerto « Alla rustica » en sol majeur RV. 151 Nicola Antonio Porpora : « Se tu la reggi al volo » (Ezio) « Vorrei spiegar l'affanno » (Semiramide) Antonio Vivaldi : Concerto pour hautbois en fa majeur RV. 455 (Pier Luigi Fabretti, hautbois) Nicola Antonio Porpora : « Torbido intorno al core » (Merida e Selinunte) « Già si desta la tempesta » (Diddone abbandonata) Georg Friedrich Haendel : « Piu che penso alle fiamme del core » (Serse) « Se bramate d'amar » (Serse) Antonio Vivaldi : Concerto pour flautino en do majeur, RV. 443 (Maria De Martini, flautino) Georg Friedrich Haendel : « Scherza infida » (Ariodante) Antonio Vivaldi : Concerto en do mineur RV. 401 Georg Friedrich Haendel : « Dopo notte » (Ariodante) Franco Fagioli - contre-ténor Academia Montis Regalis Alessandro De Marchi, clavecin et direction Abbatiale d'Ambronay, 14 septembre 2014, 17 h. </p>	



Vocal fireworks and obscure arias from Franco Fagioli

★★★★☆

Von Jack Johnson, 22 September 2014

A last minute change to this recital of arias by Nicola Porpora saw a series of Vivaldi concerti replace Porpora's own overtures as orchestral interludes. A logical switch as Vivaldi and Porpora were colleagues at Venice's *Ospedale della Pietà*, the best of the four orphanages whose female musicians were the pride of eighteenth-century Europe and this change presented a good opportunity to compare the works of two composers who do not enjoy an equal standing today.

Sunday night's recital was based around highlights from countertenor Franco Fagioli's new disc of Porpora arias; this follows the recent release of a similar collection by counter-tenor Iestyn Davies suggesting a possible renaissance for Porpora on disc.



Franco Fagioli

© Julian Laidig

The texts for the arias performed were almost exclusively written by Pietro Trapassi, alias Metastasio, whose operas were set over 800 times by composers all over Europe until long after his death. His reputation ensured competition amongst local composers to present the first musical rendering of his libretti, however, as productions rarely transferred there was frequently little value in publication. The arresting opening of the first aria, *Se tu la reggi al volo*, both brought to mind Vivaldi and made me think of the wealth of music, particularly operatic, from this period that is still waiting for a contemporary platform.

The Academia Montis Regalis, directed by Alessandro de Marchi from the harpsichord produced one

of the most impressive sounds I have heard from a baroque ensemble.

Essentially a string quartet with basso continuo augmented by two oboes, their playing was incredibly precise with beautifully judged dynamic variation. This precision was matched by the Argentinian countertenor whose near-baffling agility and range brought to mind Cecilia Bartoli. However, the tone of his voice does lack some warmth and purity and sometimes the extreme vocal fireworks did feel like an attempt to obscure the weaker facets of his voice.

The arias presented were all of high quality and made a strong case for further exploration of Porpora's oeuvre. A particular highlight was *Gia si desta la tempesta*, a storm aria complete with extremely challenging scale runs with a high-lying melodic line which suited Fagioli's voice. The tender *Vorrei spiegar l'affano* brought to mind the very best arias from Handel's Italian operas. Many of these works proved difficult to find online to revisit, and I was conscious throughout of the benefits of the *da capo* structure, where the first section of the aria is repeated at the end, employed in all of these works and allowing a chance to fully appreciate each piece amidst the relentlessly elaborate lines.

The inclusion of works by Vivaldi provided a welcome opportunity for members of the ensemble to take the spotlight in works of equal virtuosity. Pier Luigi Fabrietti excelled in Vivaldi's *Concerto in F for oboe, strings and continuo* and Giovanna Barbati gave an engaging performance of Vivaldi's *Cello Concerto in C Minor*. Two further brief orchestral works resulted in a satisfyingly full and varied concert.

The quality and integrity of the music making was enhanced by the sense of performance which was almost as Italianate as the music, Fagioli employing a lot of physicality as he sang. He received a rapturous reaction from the crowd throughout and performed with a commanding stage presence that lent an extra air of authenticity to the evening, as the original performers of these works would have been the stars of their day.

The *da capo* format normally follows a simple pattern where the first section is presented in a relatively straight-forward manner, the performer then uses the repeat to decorate the melodic line with complicated and impressive ornamentation to demonstrate their skill. Occasionally, Fagioli added so many small turns and superfluous notes to the first iteration of the words that there was no sense of balance and it felt over the top. Furthermore, had I not had the words printed in front of me I would have not had the opportunity to try and decipher them the first time around. That said, this was an enlightening evening of highly accomplished performances where a strong case was made for these rarely performed works.

Clipping: Online
www.musicomh.com
23 September 2014

CLASSICAL AND OPERA REVIEWS

Franco Fagioli @ Wigmore Hall, London

21 September 2014

★★★★★

by [John-Pierre Joyce](#) | posted on 23 Sep 2014 in [reviews](#)

Log In

 Tweet 6  +1 0

It was a surprise to learn from Franco Fagioli himself at the end of the concert that this was his first solo recital in the UK. Over the last few years, the Argentinian-born countertenor has built himself a strong reputation as an interpreter of the eighteenth century castrato repertoire, standing alongside the likes of Philippe Jaroussky and Max Emanuel Cencic. Indeed, all three collaborated, to much acclaim, on a staged version and recording of Leonardo Vinci's 1730 opera *Artaserse* in 2012.

Fagioli was here, in part, to promote his latest album – a collection of arias by Neapolitan composer (and teacher of the legendary Farinelli) Nicola Porpora, which is out later this month. This follows the well-received *Arias for Caffarelli*, released last year, and puts him in direct competition with Jaroussky, who also brought out a disc of Porpora-Farinelli arias in 2013.

Fagioli does not have a big voice. Even in the warm acoustics of the Wigmore Hall, it sometimes felt restrained. Yet what he lacks in volume, he more than makes up for in subtlety and dramatic intensity. Of course, the unashamedly virtuosic coloratura arias were all on show – like his opening gambit, 'Se tu la reggi al volo' from Porpora's *Ezio*, and his



Franco Fagioli
(Photo: Julian Laidig)

final 'Spesso di nubi cinto' from *Carlo il Calvo*, which ended in a big show off cadenza. But more striking was Fagioli's handling of the more intense, melancholic numbers, such as 'Torbido intorno al core' from *Meride e Selinunte*. Here, he combined a confident technique with emotional intelligence and an assured understanding of the text. The weaving melisma lines were all intact, and the trills fell in the right places, but it was Fagioli's ability to hold his notes firmly and expressively with just a hint of vibrato that gave real credibility to his performance.

Fagioli was accompanied by Turin-based Academia Montis Regalis, directed from the harpsichord by Alessandro De Marchi. Both orchestra and conductor appear on the Porpora album, and they perfectly supported Fagioli in this Wigmore debut. Inevitably, much of their orchestral accompaniment to the arias was fairly straightforward, although they were given a place under the spotlight in four concertos by Vivaldi – a contemporary of Porpora, with whom he worked briefly at Venice's Ospedale della Pietà. Of these, the fine *Oboe Concerto in F, RV455* and *Cello Concerto in C minor RV401* stood out. Cellist Giovanna Barbati gave a particularly fine performance of the curiously (for Vivaldi) melancholy C minor concerto. But it was really Fagioli that the audience had come to hear. After two resplendent Porpora aria encores and a CD signing afterwards, he was finally allowed to go home. But not for too long, we hope.

Further details of Wigmore Hall concerts can be found at wigmore-hall.org.uk.

Clipping: Online
www.theidlewoman.blogspot.de
23 September 2014

Tuesday, 23 September 2014

FRANCO FAGIOLI: PORPORA ARIAS

(with the Academia Montis Regalis, directed by Alessandro De Marchi, Wigmore Hall, London, 21 September 2014)



If you have the misfortune to follow me on Twitter, you'll be aware that I have signally failed to remain grown-up and detached about the prospect of attending my first concert of Baroque music. Forgive me. I can only beg the indulgence due to the zealous new convert, while pointing to my **almost complete immersion** in the Baroque for the last six weeks. And surely I can't be blamed for my excitement, because I was kicking off my career as a *barocchista* with a concert by none other than the high priest of showmanship and bravura ornamentation, the inimitable Franco Fagioli.

As ever, I must note that if you want an educated critique of the programme selection and the way each aria was performed - in short, if you want any coherent discussion of the *music* - I'm afraid this isn't the place to come. I'm just an amateur, trying very clumsily to describe what I hear without any expert operatic vocabulary or knowledge, but redeemed by a good dose of enthusiasm. I'd listened to teaser tracks of two arias from Fagioli's new *Porpora* album on the internet, but beyond that I hadn't heard any of them before; and so the evening felt like wandering through a thrilling terra incognita, full of marvels. Nevertheless, though far from qualified to write an actual *review* of the concert, I feel compelled to share my own sense of sheer delight at simply being there. This was an important milestone in my own personal Baroque *stravaganza*. A month and a half after I discovered *Artaserse* and caught the Baroque bug - a period I've spent exploring the history and variety of this remarkable niche of classical music - the music itself finally blossomed into vibrant, captivating and charismatic life.

Fagioli's new album focuses on music from the operas of Nicola Porpora (1686-1768), who started his career as a music teacher and composer in the *conservatori* of Naples. After a peripatetic career in Italy, Porpora moved to London in 1729 and shortly afterwards became the director of the Opera of the Nobility, a theatre company designed to rival that of the Royal Academy of Music (directed by Handel). Being an impresario in 18th-century London was no easy task, but Porpora had one trump card: his most brilliant student, Farinelli, who came to England in the 1730s. Thus, it's no small matter to make your solo UK debut singing the arias of Porpora. On the contrary, you're courting the weight of history; quite apart from the fact that playing your first solo gig in London must be pretty nerve-racking under any circumstances; and doing so in the Victorian splendour of the Wigmore Hall must add another layer of pressure. But, if Fagioli was nervous when he stepped on stage on Sunday night – to an enthusiastic reception before he even sang a note – there was no sign of it. He was perhaps a little restrained at the beginning, but it swiftly became evident that he was going to be appreciated. On a couple of his entrances there were cries of 'bravo!' before he'd even opened his mouth, and by the second half he was smiling more and more. His exuberance found expression in some deliciously playful ornamentation; but more on that later.



One of the publicity photos for the Porpora tour | The Wigmore Hall | Franco Fagioli and Alessandro De Marchi in St Petersburg last week, prior to the London leg of the tour

The programme was perfectly balanced between vocal and instrumental pieces: the former all Porpora; the latter all Vivaldi. I tried to write notes as the concert progressed, but I fear they're too bubbly to be of much use in retrospect. We opened with Vivaldi's *Concerto in G for strings and continuo*, which was fresh, lively and cheerful: the perfect way to set the scene. From there we progressed into the first aria (and the indescribable sensation of seeing a favourite singer stride off the album cover and onto the stage in the flesh for the first time). This was Porpora's *Se tu reggi al volo* (*Ezio*, 1728), which was one of Fagioli's speciality pieces: a bravura aria full of fizzing energy, in which ornament was piled upon ornament. From there we moved into *Vorrei spiegar l'affanno* (*Semiramide riconosciuta*, 1729), an aria of tremulously melting beauty with a spirited dash in the middle, and a gorgeously controlled section at the end where Fagioli's voice swelled and softened like the sea. Then there was a break with Vivaldi's *Concerto in F for oboe, strings and continuo*, which was again lively with a slightly gentler central movement. The flourishes of the oboe in this piece made me think about comparisons with the singing voice, and how both are employed in Baroque music: ultimately both voice and oboe are instruments, and both can be used in very similar ways to give a tripping series of notes. When Fagioli came back on stage, he performed the exquisite *Torbido intorno al core* (*Meride e Selinunte*, 1727), a beautiful aria with an infinitely slow rising and falling motif that was just heavenly. This was followed by the gleeful melodrama of the bravura *Già si desta la tempesta* (*Didone abbandonata*, 1725). Fagioli spent the introductory notes anxiously scanning the vaults of the Wigmore Hall as if the storm was about to break through at any moment. By this point he must have realised that the natives were friendly, and he began to play with us a little, teasing us, plunging into baritone notes and sweeping up to soprano with mischievously studied nonchalance. The crowd went wild, of course. I was gloriously overcome and, on spilling out into the foyer for the interval, was capable only of finding my new *fagiolisti* friends (see below) and dissolving into a flood of exuberant superlatives.

The second half opened with more Porpora: first of all the aria *Distillatevi o cieli (Il verbo in carne, 1748)*, a rather slow and elegant piece full of hopefulness, which was rather overshadowed for me by its successor: the aria *Con alma intrepida (Meride e Selimunte, 1727)*. This was another deliciously crazy aria: I must confess that I have a weakness for his bravura pieces. Fagioli had obviously decided that we were a good crowd and was allowing himself to enjoy the show, throwing in as much ornamentation as he could fit in, hardly able to suppress an infectious smile. It was wonderful. My notes for this aria were perfectly unhelpful: all I have is a spidery biro scrawl across the page: 'how does he do it?!?!'. Having wound everyone up into a frenzy of appreciation, he once again departed, leaving us to the calming strains of Vivaldi's *Sinfonia in G*. This was most memorable for me for its middle section, which involved some lovely pizzicato playing of the violins, one with the bow and one plucked by the fingers: a delicate and lovely piece that I really enjoyed. The peril of talking about this concert is that one tends to enthuse about Fagioli and forget the Academia Montis Regalis, under the direction of Alessandro De Marchi, who did such a fabulous job. I have to single out Olivia Centurioni on the violin, who particularly caught my attention. The choice of programme allowed all of them to shine alongside Fagioli, thanks to the instrumental pieces used to break up his arias.

Next up was Porpora's *Non lasciar chi t'ama tanto (Vulcano, circa 1720)*, a gorgeous love song which managed to be both heartfelt and hopeful, with a splendid *messa di voce* at the end. That gave me courage to hope that perhaps Fagioli might be saving up something rather special for us. I had to wait with baited breath throughout Vivaldi's *Cello Concerto in C minor* - a fine piece, with some ferociously fast fingering from the cellist, but I couldn't help feeling that in the ensemble sections she was rather drowned out by the cheerful frenzy of the violins. And then it was the closing aria: *Spesso di nubi cinto (Carlo il Calvo, 1738)*. When this started, I thought it was a slightly surprising choice for the closing piece. Yes, it was a bravura aria, but at first it didn't seem to have the swaggering quality that I'd been hoping for. But then... oh, *then!* It turned into a rare showpiece. At the end, with each repetition already given extra embroidery, the band held off and Fagioli did what he does best: simply cast off the shackles and unleashed himself on a sparkling cadenza. There followed an extended series of staggeringly brilliant scales, his voice tripping up and down the octaves, from several notes spent flirting with the caverns of the baritone level, then dancing up through his usual range to the dazzlingly pure notes of the empyrean. The audience was rapt: every nerve in the place seemed to be stretched taut with anticipation. I wanted him to carry on for ever.



A wonderful shot from last night's curtain call (from [here](#)) | The Wigmore's cupola design | Another shot from the curtain-call (from [here](#))

Everyone had told me that Fagioli is one of the best live performers in the field and it's certainly true that he is a brilliant showman: an actor, not just a singer. He's great on CD, of course, but he seems to really relish performing to an audience. He feeds off the energy of the crowd and gives it back in spades: this isn't a man simply singing beautiful music: it's a man throwing himself into every single aria, living every emotion. At the beginning of each piece he'd visibly ready himself, getting in the appropriate mood: head thrown back, smiling, or bowed head, eyes hooded, combative or gentle or swaggering as necessary. He is so thrilling to watch precisely because he is *such* a performer. You never quite know what's going to happen: Sunday's performance offered us that breathtaking cadenza, and an unexpectedly spontaneous flash of flamenco. (Performing a similar programme at Ambronay in France a week ago, he gave the audience a similarly dazzling treat in the form of a *Scherza, infida* of unsurpassed beauty. It almost immediately electrified the internet and has swiftly become a must-see. If you haven't watched it yet, treat yourself. And marvel at how he *lives* this music.) Sunday's encores were, perhaps predictably, *Alto Giove* and *Nell'attendere il mio bene*, both from Porpora's *Polifemo*. The former is one of the most famous countertenor arias and everyone has done it, but Fagioli's rendition was sumptuously beautiful. His voice seemed to caress the tune, using it as a guide without being slavishly restricted by it: confident, feather-light and full of yearning.

My expectations had been running high, not least because I also had the chance to meet some of the lovely people with whom I've been discussing this music on Twitter. It is surely no spoiler to say that the evening was an unqualified success. My fellow *fagiolisti* from Twitter were delightful, friendly and more than ready to share their knowledge with an eager newcomer: we spent a wonderful hour having dinner beforehand, while they discussed the operas they'd seen and I sat and marvelled, wide-eyed. And of course the concert itself couldn't have been more splendid. The Wigmore Hall proudly reported on Monday afternoon that it 'set Twitter ablaze'. The enthusiasm was so vocal that, according to [one review](#) posted early on Monday morning, Wigmore Hall regulars had commented (indulgently) that 'it sounded like the house was rocking with groupies'. But that just goes to show what an engaged and lively group of people have become hooked on Baroque music in recent years. The people I've met have all been in their 20s, 30s and early 40s, much the same age as the singers themselves. The Baroque revival scene may be in its infancy, but it has the potential and the passion to develop in thoroughly exciting directions.

Unfortunately for those of us in London, the Baroque scene in the UK is still some distance behind that in other European countries. I could only listen in envy as my new friends discussed the wealth of concerts they'd seen in Germany and France. However, Sunday proved that we English are as willing as anyone to be swept up in rapturous acclaim, and the applause and yells of 'bravo' (not only after the main programme but also each of the two encores) rebounded deafeningly off the vaulted roof of the Hall. The one bittersweet aspect of the evening was that there weren't enough CDs: within a few minutes, stocks were exhausted and even those of us pretty near the front of the queue were left disappointed. However, it would have taken far more than that to dampen our spirits. (If you want a taste of the atmosphere, just watch [this video of the curtain calls](#): no singing, I'm afraid, just one dazzled audience and one very happy singer). I just hope the all-too-evident enthusiasm will encourage Fagioli and his fellow countertenors to remember us in the UK when planning their schedules for future tours. It was an intoxicating night: hopefully the first of many. What a triumph!

One God, one Fagioli!*



I would be lacking in my duty if I didn't provide you with a link to buy the CD on which the tour is based. It will be released on 29 September and you can grab your copy [here](#). And then, obviously, you must come back and share your thoughts.

*Someone got there before me with this on Twitter, but I'd been cherishing this phrase all the way home on the Tube and I refuse to have the opportunity to use it snatched away!

Franco Fagioli



Франко Фаджоли родился в 1981 году в Сан-Мигель-де-Тукумане (Аргентина). Обучался игре на фортепиано в Высшем музыкальном институте Тукуманского национального университета в своем родном городе. Позже занимался вокалом в Институте искусств Театра Колон в Буэнос-Айресе. В 1997 Фаджоли основал Хор имени святого Мартина де Порреса с целью приобщения к музыке местной молодежи. Следуя совету своего педагога по вокалу, Аннализы Сковманд (а также Челины Лис и Риккардо Йоста), Франко решил петь в контратеноровой тесситуре.

В 2003 году Фаджоли одержал победу на престижном конкурсе «Новые голоса», который раз в два года проводит фонд Бертельсманна, что послужило началом его международной карьеры. С тех пор он активно выступает в Европе, Южной Америке и США, участвуя в оперных постановках и давая сольные концерты.

Дата рождения
04.05.1981

Профессия
певец

Тип голоса
тенор

Страна
Аргентина

Автор
Екатерина Беляева

просмотры: 35
добавлено: 30.09.2014

Реклама от Google

Audi S5 Marktwert

audi-s5.wirkaufendeinauto.de

Wieviel ist mein Auto
Wert? Schnell & seriös
bewerten lassen!



В числе исполненных им оперных партий — Гензель в опере Э. Гумпердинка «Гензель и Гретель», Оберон в опере Б. Бриттена «Сон в летнюю ночь», Эций и Орфей в операх К. В. Глюка «Эций» и «Орфей и Эвридика», Нерон и Телемак в операх К. Монтеверди «Коронация Поппеи» и «Возвращение Улисса на родину», Кардений в опере Ф. Б. Контти «Дон-Кихот в Сьерра-Морене», Руджер в опере А. Вивальди «Неистовый Роланд», Ясон в опере Ф. Кавалли «Ясон», Фредерик Гарсия Лорка в опере О. Н. Голихова «Айнадамар», а также партии в операх и ораториях Г. Ф. Генделя: Ликас в «Геркулесе», Идельберт в «Лотаре», Атамас в «Семеле», Ариодант в «Ариоданте», Тезей в «Тезее», Бертарид в «Роделинде», Деметрий и Арзак в «Беренике», Птолемей и Юлий Цезарь в «Юлии Цезаре в Египте».

Фаджולי сотрудничает с ансамблями старинной музыки «Academia Montis Regalis», «Il Pomo d'Oro» и др., с такими дирижерами как Ринальдо Алессандрини, Алан Кёртис, Алессандро де Марки, Диего Фазолис, Габриэль Гарридо, Николаус Арнокур, Михаэль Хофштеттер, Рене Якобс, Конрад Юнгхенель, Хосе Мануэль Кинтана, Марк Минковски, Риккардо Мути и Кристоф Руссе.

Выступал на таких площадках Европы, США и Аргентины, как Театр Колон и Театр Авенида (Буэнос-Айрес, Аргентина), Аргентинский театр (Ла-Плата, Аргентина), оперные театры Бонна, Эссена и Штутгарта (Германия), Цюрихская опера (Цюрих, Швейцария), Театр Карло Феличе (Генуя, Италия), Чикагская опера (Чикаго, США), Театр Елисейских Полей (Париж, Франция). Франко также пел на крупных европейских фестивалях, таких как Людвигсбургский фестиваль и Генделевские фестивали в Карлсруэ и Халле (Германия), Инсбрукский фестиваль (Инсбрук, Австрия) и «Фестиваль Долины Итрия» (Мартина Франка, Италия). В сентябре 2014 года Фаджולי [с успехом выступил](#) в Санкт-Петербургской Капелле в рамках фестиваля Earlymusic с ариями из оперы Николы Порпоры в сопровождении ансамбля «Academia Montis Regalis» под руководством А. де Марки.



Спецпроект:

**Мир музыки
Чайковского**

[Смотреть →](#)