

A close-up, high-angle portrait of a man with light brown hair and blue eyes, looking directly at the camera with a slight smile. He is wearing a dark suit jacket over a white shirt. The background is dark and out of focus.

YOUNG LOVERS

Jake Arditti

nuovo barocco | Dimitris Karakantas

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“...Rising star” countertenor Jake Arditti, brings you, *YOUNG LOVERS*, a programme collecting some of Handel’s greatest music, and exploring love in all its various forms, from amorous adolescent to heartthrob hero. *YOUNG LOVERS* offers a selection of much-loved favourites, as well as some lesser-known gems including arias from *Il Pastor Fido*, *Flavio*, *Xerxes*, *Imeneo* and *Rinaldo*...

His “... show-stealing riches of vocal colour and stage presence” (Daily Telegraph), have already brought Jake Arditti widespread critical and public acclaim. With *YOUNG LOVERS*, he decides to collaborate for the first time with nuovo barocco led by renowned Baroque violinist Dimitris Karakantas.

G.F. HANDEL

Overture I from *Ariodante*

Mi palpita il cor
Cantata

Trio Sonata in G Minor HWV393

Caro amor
Mirtillo’s arias from *Il Pastor Fido*

Rompo I lacci
Guido’s arias from *Flavio*

Quella che tutta fe
Arsamenes’ arias from *Serse*

- INTERMISSION -

Se pottessero i sospir’ miei
Tirinto’s aria from *Imeneo*

Venti Turbini
Rinaldo’s from *Rinaldo*

Trio Sonata in C Minor HWV386a

Cara Sposa
Rinaldo’s aria from *Rinaldo*

Sinfonia II from *Hercules*

Se bramate d’amar
Serse’s aria from *Serse*



Jake Arditti, *countertenor*

Jake Arditti has had a meteoric rise to fame since his prize-winning performance at the 2012 Innsbruck Baroque Singing Competition.

Jake illustrates himself in such baroque virtuoso warhorses as Handel's *Rinaldo* (Bolshoi Theatre, Moscow), *Serse* (title-role at Longborough Festival Opera), *Riccardo Primo* (title-role at the London Handel Festival), *Sesto* (Teatro Colón), *Narciso* in *Agrippina* (Opera Vlaanderen) and *David* in *Saul* (Theater an der Wien), but also in such rarities as *Emone* in Traetta's *Antigone* (Wiener Kammeroper) and *Euripilo*, *La Discordia* and *Polluce* in Cavalli's *Elena* (Festival d'Aix en Provence, Lille and Lisbon). His extended vocal range has also seen him encompass such roles as *Amore* (Theater an der Wien and Opera Zürich) and *Nero* (Pinchgut Opera, Sydney) in Monteverdi's *L'incoronazione di Poppea*, and Handel's soprano take on *Nerone* in *Agrippina* (Theater an der Wien, Göttingen Handel Festival).

Future plans include, *Ernesto* in Vinci's *Gismondo* next to Max Emanuel Cencic in the title role, *Appollo* in Legrenzi's *La Divisione del Mondo* conducted by Christophe Rousset, *Sesto* in Handel's *Giulio Cesare* in Halle.



nuovo barocco

Based in Vienna, the ensemble nuovo barocco was founded by Baroque violinist Dimitris Karakantas. The ensemble is an extraction of "Orchester 1756", an orchestra also led by Dimitris Karakantas. The ensemble plays on original instruments and concentrate on historically informed performances of music from the 17th and 18th Centuries.

nuovo barocco brings together young, international talents to perform in some of the most important Baroque festivals and venues around Europe in search for a new, fresh, modern interpretation of Baroque music.

In 2018, the first year of its existence, nuovo barocco is already performing throughout Europe, with concerts in the Brahms Hall of the Vienna Musikverein, the Grands Concerts at the Chapelle de la Trinité de Lyon and the Bach Festival Lausanne, collaborating with countertenors Max Emanuel Cencic and Jake Arditti.



Dimitris Karakantas, *music direction and violin*

Born in Larissa, Greece, Dimitris Karakantas has quickly establishing himself as one of the most sought-after young Baroque violinists on today's concert scene. Having studied modern violin with Günter Pichler and Baroque violin with Midori Seiler, he constantly strives to build bridges between the modern repertoire and the historically informed performance of the Baroque and Classical periods.

Dimitris Karakantas has performed on numerous concerts in some of the most important concert venues over the world, collaborating with leading orchestras as well as highly esteemed conductors and instrumentalists. He is the founder, leader and artistic director of the Baroque orchestra „nuovo barocco“, as well as the leader and artistic director of the Viennese „Orchester 1756“.