LES NOUVEAUX CARACTÈRES

LA RESURREZIONE

Georg Friedrich Haendel 1685–1759

In 1706, Handel began a trip to Italy, where the geopolitical situation was turned upside down. He was welcomed in Rome where opera was no longer allowed, deemed too decadent by the church. It was in this context that he composed Il Trionfo del tempo e del Disinganno (1707), and that he received his most important musical commission: La Resurrezione (1708), to a libretto by Carlo Sigismondo Capece, scheduled for Easter Sunday.

The occasion was special, the scenography luxurious, and the orchestra in a large formation (almost fifty instrumentalists) was conducted by the violinist Arcangelo Corelli. The Pope fumed, not appreciating the presence of a female soprano, the Durastanti, who was replaced immediately. But the performance took place and the work became legendary.

This is one of the greatest works of Handel, because of the originality and subtlety of its accompaniments, and for the palette of emotions that it transmits.

Let's bring the great baroque concerts back to life!

"We need to reconnect with the dynamics of creation, interpretation, put the great works back on stage. After almost a year of an unexpected artistic freeze, there does not seem to me to be a better moment in the modern history of music to hear La Resurrezione again.

This work places us, beyond its symbolic value, at the heart of a divide. We must be both close to the creation of the composer, but also interpret the work in a way so as to bring it to life in a different context. It is a fragile and exciting balance.»

Sébastien d'Hérin
chef d'orchestre

Angelo Jeanine de Bique
Maddalena Caroline Mutel
Cleofe Luciana Mancini
San Giovanni Hugo Hymas
Lucifero Frédéric Caton or Christian Immler

Musical direction Sébastien d'Hérin
2 orchestra options
26 instrumentalists and 5 soloists
Or 19 instrumentalists and 5 soloists
Pitch 392 Hz
2h10 with intermission