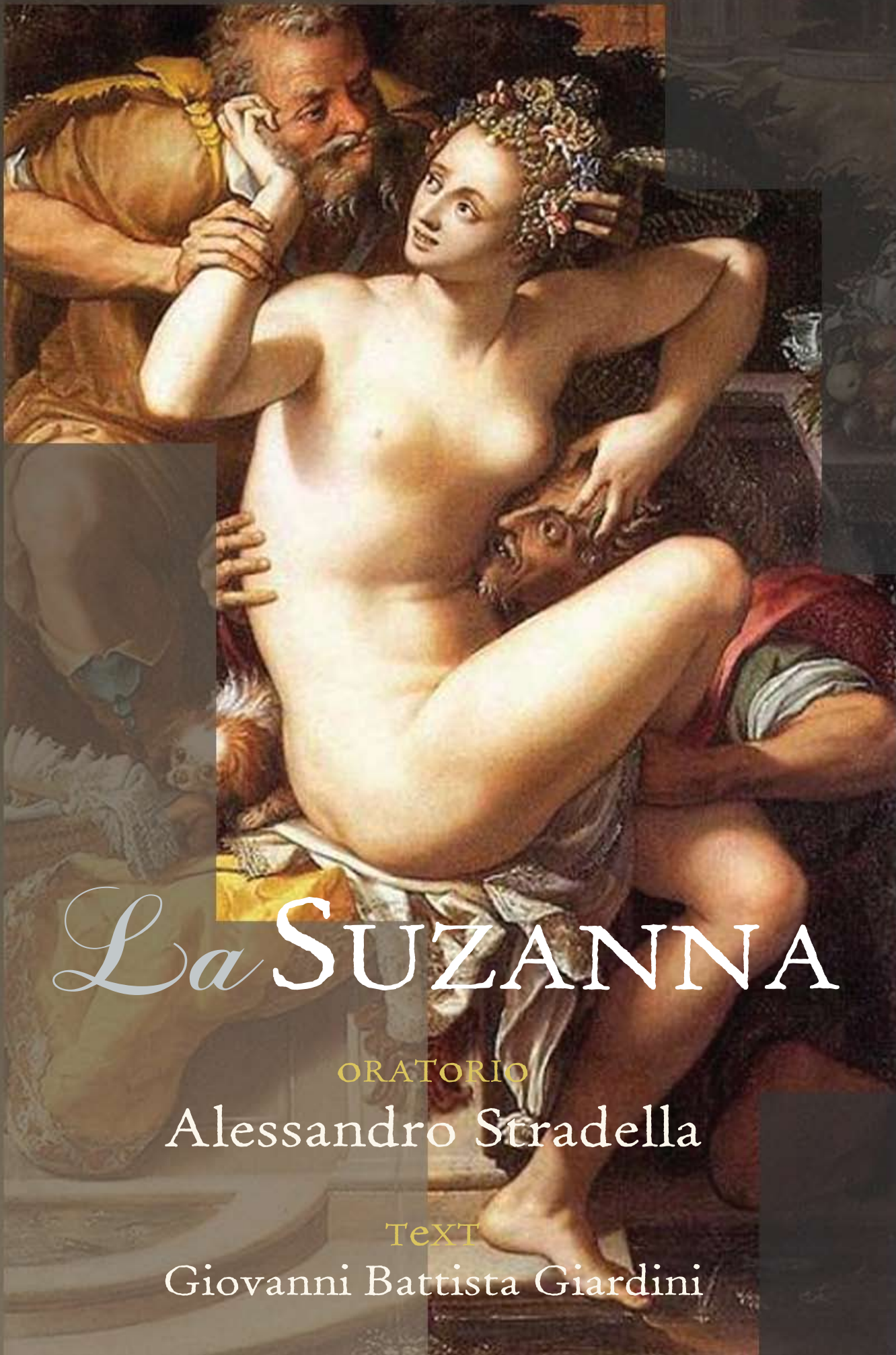


TEATRO DELLA MUSICA



La SUZANNA

ORATORIO

Alessandro Stradella

TEXT

Giovanni Battista Gardini

the musicians

Kamala Stroup-Rocher - *soprano*

Hélène Tisserand - *soprano*

Béatrice Pary - *contralto*

Léo Richomme - *tenor*

Wayne Kennedy - *bass*

Vincent Demeester - *harpsichord and direction*

Caroline Gerber - *1st violin*

Hélène Foucheres - *2nd violin*

Victor Aragon - *viola gamba*

Nicolas Muzy - *théorbe*

stage direction

Béla Czuppon



the work

La Susanna is an erotic oratorio written in 1681 and commanded by Francesco II, Duke of Módena, an amateur of the genre.

The work was written for five voices and continuo (harpsichord, viel gamba, theorbe and two violins).

The oratorio lasts approximately 1h40, and comprises of two scenes with an interval.

First scene: Suzanna refuses the advances of two elders who have fallen in love with her. The elders take vengeance by accusing her of adultery.

Second scene: Suzanna is judged by the elders and condemned to death. Daniel is warned by God. He arrives promptly on the scene, tricks the elders into confessing and in turn has them condemned to death. Suzanna is freed.



the composer

Alessandro Stradella (1644 - 1682) was born into an aristocratic Roman family. By the time he was twenty, he was already making a name for himself as a composer, holding posts in Rome with Christina of Sweden and Lorenzo Colonna.

Through his dramatic works, Stradella was greatly involved in the evolution of the aria; separating the aria from the recitative and juxtaposing voices and instruments in concerto fashion. He is also accredited with the invention of the concerto grosso and was one of the first to use crescendo and decrescendo in instrumental music.

His flamboyant private life saw him forced to leave Rome in 1669 after a failed attempt to embezzle money from the church. Having to leave Rome, once again, in 1677, he headed for Venice where he became romantically involved with a pupil from the Contarini family. Deciding to leave for Turin with her for the opening of Count Alibert's Teatro Regio, he was followed by a posse of Contarini men who were only just restrained by the regent from killing him. Stradella composed at least six operas, as well as numerous cantatas and oratorios. He also wrote some twenty seven instrumental pieces, mainly for strings and continuo, and generally in the form of the church sonata (sonate da chiesa). La Suzanna was composed towards the end of his life, for Modena, where his works continued to be played for more than a decade after his death; he was murdered by a jealous soldier, following a romantic dispute, in Genoa.



VINCENT DEMEESTER *harpsichord and direction*

Vincent DEMEESTER left the conservatory of Valence with a gold medal for harpsichord (with the unanimity and congratulations of the jury) before furthering his studies at the conservatory of Lyon. A member of several chamber orchestras, he performs frequently in France and Belgium (Festival du Sablon) as bass continuoist and as harpsichord soloist.

In parallel with the harpsichord, he quickly developed a passion for the voice, studied singing, and rapidly turned towards the work of choirmaster (workshops with Bernard Têtu and Eduardo Lopez). Today, he is choirmaster for four vocal groups in the Rhone-Alps region with whom he is developing ambitious projects for choir and orchestra.

Recent productions include Pergolesi's 'Lo fratte'n'ammorato' as musical director, Haydn's 'Philémon et Baucis' (a Lyon opera production with choreographer Emilie Valantin and Les musiciens du Louvre directed by Mirella Giardelli) as assistant director and choirmaster and the creation of the musical role of Hiacynthe in 'Les fourberies de Scapin' (Théâtre du Fust).



KAMALA STROUP-ROCHER *soprano*

First prize in the NATS national competition and the Concertos et Airs Lyriques competition, Kamala STROUP-ROCHER has performed many varied roles, whether it be Pamina (The Magic Flute), Constance (dialogues de Carmelites) or Serpina (La Serva Padrona), with, among others, the San Francisco Lyric Opera, Golden Gate Opera and Oakland Lyric Opera.

Since her arrival in France, Kamala has performed in a variety of oratorios and religious works including la femme israélite from Judas Maccabaeus in Paris and Mozart's Requiem in Clermont Ferrand. At the Autumn Music Festival in Nîmes she has sung Handel's Messiah and Darius Milhaud's oratorio Ani Maamin. In a brief spell in London she performed works from Strauss and Mozart with David Syrus (Musical director of the Royal Opera House, Covent Garden).

More recently, Kamala had performed Mozart's Mass in C minor and Honneger's King David with the orchestra les Polyphonies de Nîmes, Clérambault's Miserere for three female voices with Jubila Consort and Milhaud's Ani Maamin in Carpentras.



suzanna

HÉLÈNE TISSERAND *soprano*

Having completed her music studies at the conservatories of Clermont Ferrand and Lyon, Hélène went on to further her studies at the Conservatoire National Supérieur de Musique in Lyon specialising in the Flute.

In 2004 she received her Diplôme National d' études Supérieures de Musique with unanimous congratulations from the jury. She also has a licence in musicology from the university of Paris IV-Sorbonne and a certificate of aptitude in early music.

Hélène is a teacher at the conservatory Béziers as well as being a specialist in early music.

She produces regularly with baroque, renaissance and medieval formations including l'ensemble Les Indes Galantes and has recently recorded François Couperin's 'Leçon de Ténèbres pour le Mercredi Saint'.



daniele

BÉATRICE PARY *contralto*

Béatrice PARY has studied under Elisabeth Jacquemin, Emmy Greger, Béatrice Cramoix and Vincent Dumestre individually and in master classes. She sings regularly with the baroque ensemble 'Les Indes Galantes', directed by Vincent Demeester, in a repertoire from the 17th and 18th centuries: arias, cantatas and duets by Bach, Schütz, Handel, Vivaldi, Scarlatti, Pergolesi, Brossard and Charpentier as well as extracts from operas: Handel's 'Orlando', Campra's 'Tancredi' and Monteverdi's 'Couronnement de Poppée'.

Beatrice has also recently performed Haydn's 'Stabat mater' with the orchestre baroque de Toulouse directed by Rolandas Muleika, Handel's 'Messiah' with the orchestre de chambre des Cévennes, Bach's 'Magnificat', Brossard's 'Stabat Mater' directed by Jean Michel Hasler and Pergolesi's 'Stabat Mater'.

Her opera work includes the role of Orlovsky in the 'Chauve Souris' by Strauss at the festival of Sédières under the direction of Jérôme Devaud, Oreste in 'la Belle Hélène' by Offenbach, the Witch in Purcell's 'Dido and Aeneas' and the Old Lady in Bernstein's 'Candide'.

Since 1997, Béatrice PARY is a member of the vocal ensemble 'Capella Sylvanensis' and the soloists of the 'Camerata Vocale de Brive', directed by Jean-Michel Hasler.



testo

LÉO RICHOMME *ténor*

Léo RICHOMME is both singer and instrumentalist (arab lute, guitar, bass, 'ney' flûte and percussion).

A specialist of mediaeval music and gregorian chant, he performs regularly throughout europe with such groups as Witiza, Le Concert Dans l'Oeuf, La Compagnie Médiévale and the Duo Cortesia with whom he has made several recordings. Since 2005, he had been working with contemporary music in the Choeur Contemporain de Marseille with whom he has recently recorded the works of basque composer Félix Ibarondo. He also sings as soloist in more classical works such as Haydn's Stabat Mater and Monteverdi's Orfeo amongst others.

Léo has a degree in musicology from the university of Montpellier and a diploma in singing from the conservatory in Sète, and is voice coach for the music and dance council in the Herault (ADDM₃₄), aswell as for various other vocal groups and soloists in the region.



second giudice

WAYNE KENNEDY *basse*

Wayne KENNEDY spent fifteen years in London as a singer songwriter. He made a number of recordings for Crisalys and EMI and his records sold in eleven different countries.

On arriving in France, he chose a classical training working first with the voice coach and soprano Marie-Pierre Barbu-Desjoyaux and then with the barytone Pasqualino Frigau at the conservatory in Béziers.

He sang with several vocal ensembles (choeur régional Languedoc-Roussillon, ensemble vocal Claire Garonne) and chamber choirs (Dodicivoci) before turning solo. Since then he has performed works by Monteverdi, Byrd, Purcell, Bach, (the Magnificat and numerous cantatas) Haendel, Stradella and Schubert. Recently he has sung The Litanies of the Black Virgin by Stanislas Moniuszko with the Orchestre Lyrique de Région Avignon-Provence at the Avignon Festival and the Mass in E minor by Ralph Vaughan Williams with the Choeur Régional Francis Poulenc. He also interpreted the role of the father in the Double Bassist, the opera by Valentino Bucchi. In 2005 he created Teatro della Musica in order to follow his passion; the Italian vocal works from the end of the 17th century.



primo giudice

TEATRO DELLA MUSICA

Teatro della Musica was created in 2005 with a view to exploring Italian vocal music from the end of the 17th century.

Profane or sacred, opera or oratorio, composers such as Alessandro Scarlatti, Alessandro Stradella and Antonio Vivaldi have left us a rich catalogue of works.

The passionately and beautifully written music from this period leaves us, nonetheless, with room for reflection and interpretation both musical and visual.

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