

*OPUS Klassik 2021
Diapason d'or /
découverte
Crescendo découverte
ICMA 2020 finalist
BBC record of the
week*

ENSEMBLE 1700

Direction: Dorothee Oberlinger

Baroque Opera Productions

2022/2023



Ministerium für
Kultur und Wissenschaft
des Landes Nordrhein-Westfalen





*OPUS Klassik 2021
Diapason d'or /
découverte
Crescendo découverte
ICMA 2020 finalist
BBC record of the
week*



Ensemble 1700



*Musical
Direction:
Dorothee
Oberlinger*



Opera stagings at:

Potsdam, *Neues Palais*

Bayreuth, *Markgräfliches*

Opernhaus

Cologne, *Philharmonie*

Göttingen, *Int. Händel-Festspiele*

Herne, *WDR Tage Alter Musik*

Ludwigsbugr, *Schlosstheater*

Vienna, *Konzerthaus*

Innsbruck, *Festwochen der Alten*

Musik

COMING UP 2022 - 2023

G.P. Telemann: „Pastorelle en musique: 19./20./22.03.2022, DE Magdeburg

G. Sarlatti: „I Portentosi Effetti“ 12./14./15./16.06.2022, DE Potsdam

G. Sarlatti: „I Portentosi Effetti“ 06.07.-09.07.2022, WA DE Bayreuth

A. Scarlatti – Project, 23./24.08. DE Neuss

A. Bernasconi / Wilhelmine v. Bayreuth: „L’Huomo“, DE Herne 11.(12.)11.2022

A. Bernasconi / Wilhelmine v. Bayreuth: „L’Huomo“, 5./6.5.2023 DE Bayreuth

A. Bernasconi / Wilhelmine v. Bayreuth: „L’Huomo“, 18.06.2023 Potsdam

A. Steffani: „Orlando Generoso“, 11./13./14./15.06.2023 Potsdam

A. Steffani: „Orlando Generoso“, 1./2.7.2023 FR Versailles

A. Steffani: „Orlando Generoso“, 8./9.7. DE Bayreuth

OPERA REPERTOIRES



G.F. Händel: Lucio Cornelio Silla

George Frideric Handel wrote an operatic psychogram of a dictator whose hubris is not immune to unintentional comedy.

In just two hours, George Frideric Handel succeeds in creating a genuine political psychological thriller full of musical gems and one of the most beautiful duets in Handel's entire operatic oeuvre. With a top international cast featuring the Russian countertenor and violin virtuoso Dmitry Sinkovsky in the title role and the Ensemble 1700 conducted by Dorothee Oberlinger, the production of this Handel rarity made guest appearances at the Tage Alter Musik in Herne and at the Göttingen Handel Festival 2017.

Cast:

Lucio Cornelio Silla: Dmitry Sinkovsky, Countertenor

Metella: Anna Dennis, Soprano

Lepido: Philipp Mathmann, Soprano

Flavia: Keri Fuge, Soprano

Claudio: Helena Rasker, Alto

Celia: Stefanie True, Soprano

Mars: Thomas Hansen, Basso

Ensemble 1700

Dorothee Oberlinger, conducting, recorder, musical direction

Margit Legler, satge direction

Johannes Ritter, stage and costumes

Private Link: <https://www.youtube.com/watch?v=-rfKVo571AM>

*** Reviews ***

***NZZ 2017:** The most exciting discovery of this second premiere, however, is Dorothee Oberlinger's conducting. (...) But also as a conductor she breathes grandly with the singers and at the same time dynamises the orchestral part. Nothing seems clichéd, Oberlinger finds her own tonality for each aria. With the Ensemble 1700, which she founded, she brings out the colourfulness of Handel's instrumentation, risking even unusual accents. One would be delighted to experience Oberlinger as a conductor at other houses soon.*

***FAZ 2018:** (...) You have to read along with the surtitles to get the plot, since Silla's brutality in politics as well as in his personal life is hidden almost disappear behind formulaic metaphors and elegant manners, while all the drama is shifted to the music. The music can be taken at her word, however.; it supports a theatrical aesthetic which, even in our which, even in our image-infested times, functions primarily through the ears. Of course, this requires exquisite singing and music-making, as is the case in this production under the direction of conductor and recorder soloist Dorothee Oberlinger. As Silla, the Russian ⁸ countertenor Dmitry Sinkowski gives crystal-clear contours to the most difficult*



G.B. Bononcini: Polifemo

An operatic rarity from the "Court of the Muses" of the Prussian Queen Sophie Charlotte is at the centre of this evening of music theatre, which flaunts the concentrated creative power of three master composers. Bononcini's "Polifemo" had its world premiere here in 1702. A one-eyed giant, a jealous sorceress and the goddess of love cause wondrous transformations in the story based on Ovid's "Metamorphoses". The "collaborative work" is staged by Margret Legler, an expert in historical theatre performance practice. The live recording has been awarded with an **Diapason d'or / découverte**, **Crescendo découverte**, **BBC record of the week**, and was finalist for **ICMA and Preis der Dt. Schallplattenkritik** awards.

*** Reviews ***

FAZ / Clemens Haustein 26.6.2019: (...) Die starke Haltung versichert gegen das Abdriften in die Sentimentalität, die Inszenierung erhält aus dieser Sicherheit eine Kraft, die unmittelbar zu Herzen geht.

Bachtrack / Sandra Bowdler:(...) Every aspect worked and the singing was little short of magnificent. (...) sung by three foremost Baroque exponents, Roberta Invernizzi, Helena Rasker and Roberta Mameli (respectively), in historical costuming, with some movement before the stage curtain. The orchestral playing by Ensemble 1700 under Dorothee Oberlinger was exquisite, as it was for the whole program. (...)

Opera Forum: (...) It must be said that Ensemble 1700 knows how to bring out the rhythmic breadth of the arias and how to restore the diversity of the microclimates of this devilishly aperitif appetizer. In this case, the man of the moment is a woman: Dorothee Oberlinger, at the head of her own ensemble, with remarkable cohesion and precision.

Cast:

João Fernandes (Polifemo)
Bruno de Sá (Aci)
Roberta Mameli (Silla/Sole)
Roberta Invernizzi (Galatea/Urania)
Helena Rasker (Glauco/Clio)
Liliya Gaysina (Circe)
Maria Ladurner (Venere)

Ensemble 1700

Dorothee Oberlinger, conductor and musical dir.
Margit Legler, stage direction
Johannes Ritter, stage and costume

YOUTUBE: https://youtu.be/b_6Stfg_yeQ



Alessandro Scarlatti: Il Giardino d'Amore

(concertante production)

Love is in the air: In Alessandro Scarlatti's mini-opera “Il Giardino d'Amore”, the whole of nature becomes a "love garden“. The goddess of love herself has fallen madly in love and is waiting for her Adonis in Arcadia's forests, where he is already looking for her. But the brooks do not babble, the leaves do not rustle, the nightingale sounds insipid. Then the two feel each other, and everything awakens to the celebration of their love.

Scarlatti dresses their dialogue in arias and duets full of melting and glow. "Il giardino d'amore" or "Venere e Adone" (Venus and Adonis) is a serenata for two voices (SA), trumpet, soprano, strings and basso continuo, based on an Italian libretto by an unknown author and written in the first years of the 18th century. A sparkling jewel, although the circumstances of the composition of this serenade have remained obscure. Dorothee Oberlinger and the Ensemble 1700, together with Xavier Sabata and Roberta Marni as protagonists, have performed it at the Cologne Philharmonic's FELIX! Festival

Cast:
 Roberta Marni, ADONE (soprano)
 Xavier Sabata, VENERE (alto)

ENSEMBLE 1700
 Dorothee Oberlinger, conductor and musical direction
 Jörg Altmannshofer, trumpet
 3V1/3V2/1Va/2Vc / 1VI/ Lute, Harpsichord





G. Ph. Telemann: Pastorelle en musique

A happy ending in Telemann's spring-fresh shepherd's play is guaranteed: The action moves through all kinds of emotional turbulence towards a double wedding. In the process, young people in emotional chaos emerge from under the shepherd's costume. The story is told with so much musical esprit, intoxicating energy and beguiling melodicism that it is pure delight: From Italianised arias to French airs and comedic scenes to large choral tableaux, Telemann pulls out all the stops of his stupendous stylistic variety. Outstanding singers, Dorothee Oberlinger's virtuoso Ensemble 1700 and a production team that creatively applies its knowledge of historical performance practice to music and theatre make the Schlosstheater im Neuen Palais a sparkling reopening premiere performance.

German & French | Duration: approx. 2.5 hours including an intermission. A production of Musikfestspiele Potsdam Sanssouci in cooperation with Musica Bayreuth. <https://www.musikfestspiele-potsdam.de/programm/digitale-musikfestspiele/programm-details/premiere-pastorelle-en-musique-1.html>

Cast:

Lydia Teuscher, Caliste
Marie Lys, Iris
Alois Mühlbacher, Amyntor
Florian Götz, Damon
Virgil Hartinger, Knirfix

March
19/20/22
Altes Theater
Magdeburg

VOCALCONSORT BERLIN

ENSEMBLE 1700

Dorothee Oberlinger, conductor & musical direction
Nils Niemann, stage direction
Johannes Ritter, Stage design and costumes

Private link: <https://youtu.be/N7ita8agN7U>

Reviews

SZ / Wolfgang Schreiber: Vogelgezwitscherspektakel
<https://www.sueddeutsche.de/kultur/telemann-pastorelle-dorothee-oberlinger-1.5331261>

FAZ / Clemens Hauschild: „Beseelung statt Aktualisierung“
<https://www.faz.net/aktuell/feuilleton/buehne-und-konzert/im-neuen-palais-potsdam-telemanns-pastorelle-en-musique-17398777.html>

Online.Merker / Jan Krobot: Gesamtkunstwerk und Sternstunde barocker Musik
<https://onlinemerker.com/innsbruck-festwochen-der-alten-musik-im-haus-der-musik-pastorelle-en-musique-von-georg-philipp-telemann/>

L'Huomo

Festa Teatrale

per Musica e Balli

composta in Francese

da Sua Altezza Reale

la Margggrauiā regnante

Federica Sofia Willelmina

di Brandenburgo-Culmbac etc. etc.

nata Real Principessa di Prussia &c.

mesa in versi Italiani

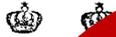
dal Sigr : Luigi Stampiglia,

Poëta della Corte

da rappresentarsi

nel Ducale gran Teatro di Baireuth, l'Anno 1754

per comando delle loro Altezze Serenissima
e Reale.



Baireuth appress
della Corte, Cancelleria, e del

**Modern
Premiere:**

Herne

12.11.2022

WA Bayreuth

1./2.5.2023

Andrea Bernasconi / Wilhelmine von Bayreuth: L'HUOMO

L'Huomo is a Festa Teatrale in one act with music and dance based on the French opera poem L'Homme created by Wilhelmine von Bayreuth, set to music by the Munich Vice-Kapellmeister Andrea Bernasconi. For the allegorical plot of good and evil powers on earth, through which the protagonists Animia and Anemone, the female and male souls, are moved, Wilhelmine takes her inspiration from Zarathustra's "philosophical system". The premiere was on 19 June 1754 at the Margravial Opera House in Bayreuth. Interesting is the subject, which under the title Der Mensch (L'Huomo) explicitly understands both sexes as agents: In L'Huomo, it is the female soul Animia alone who obeys reason, Negioreá and thus not fleeting love.

Cast:

Anemone: Philipp Mathmann

Animia: Maria Ladurner

Buon Genio: Roberta Mameli

Cattivo Genio: Simon Bode

Negioreá: Alice Lackner

Amor: Florian Götz

Volusia : Lilya Gaisina

Incossia : Johanna Falkinger

Dancers:

Yves Ytier & NN

Hendryk Voß & NN

NN

ENSEMBLE 1700

Dorothee Oberlinger, conductor and artistic direction



Giuseppe Scarlatti: Der König von Mallorca. I portentosi effetti della madre natura: dramma bernesco per musica.

Dramma Giocioso Per Musica, Libretto von Carlo Goldoni, UA 1752 in Venedig, Aufführungen u.a. in Berlin (1763), Braunschweig, Madrid, Barcelona, Potsdam (1768).

Direction: Emmanuel Mouret (F)

*Modern
Premiere
Potsdam
June 2022*

This opera buffa is reconstructed from two manuscripts (Vienna and Wolfenbüttel) by the musicologist Francesco Paolo Russo. It has never been performed again, although it was a popular and often performed work of the 18th century. The themes are those that moved the time, but also us today: reason versus feeling, hierarchy of status and principle of equality, artificiality versus naturalness - presented in a comedic way. The shepherdesses Cetronella and Ruspolina are servants of Ruggiero, who has taken the reigns of the Prince of Mallorca, Celidora. Celidoro grows up hidden and kept away from society in a tower and only Calimone, who brings the prince food and secretly supplies him with books, knows about the story. The miraculous effect of nature (which is on the side of justice) is praised in what follows. The tower is destroyed by thunder and lightning and the prince comes into contact for the first time with the female sex (which he only knows theoretically from books) and is very receptive to its charms, without knowing any laws or manners. Soon Ruspolina and Cetronella try to seduce him...

*4 Stagings in June 22 @ Neues Palais Potsdam, Musikfestspiele
Potsdam-Sanssouci, 4 stagings in Bayreuth and Ludwigsburg in July
22*

Cast:

Ruspolina (S): NN

Lisaura (S): NN

Dorina (S): NN

Cetronella (A): NN

Ruggiero (T): NN

Celidoro (T): NN

Calimone (B): NN

Poponcino (B): NN

Coro

ENSEMBLE 1700

2 fl, 2 ob, 1 fag, 2 cor, 2 tr, timp, 2 vl, vla, vcl, b.

Dorothee Oberlinger, Musikalische Leitung



Agostino Steffani: Orlando Generoso

Orlando generoso is an opera of Agostino Steffani composed to a libretto by Ortensio Mauro after Ariosto's Orlando furioso. The opera was written in 1691,[1] Steffani's fourth for the Duchy of Hanover.[2] The opera was presented again in Hanover in 1692, and in 1695 it was performed at the Oper am Gänsemarkt in Hamburg.[3]

Performances are planned so in Potsdam and Bayreuth in June and July 2023

*Potsdam
June 2023*

Cast:

Counter Tenor – Galafrò
Soprano – Angelica
Soprano – Bradamante
Counter Tenor - Orlando
Counter Tenor – Ruggiero
High Counter Tenor – Medoro
Baritone - Atlante

ENSEMBLE 1700

•Dorothee Oberlinger, conductor and musical direction

ENSEMBLE 1700



Ensemble 1700

The Ensemble 1700 was founded in 2002 by Dorothee Oberlinger in Cologne and is dedicated to European chamber music of the 17th and 18th centuries. On a musicological and performance-practical basis, coupled with the highest level of technical ability, the ensemble has staged varied and lively concert programmes which have been enthusiastically received by the press and audiences alike. Guest appearances in major venues* and at important music festivals** spread the ensemble's renown internationally. The very first recording for Sony/Dhm with works by Georg Philipp Telemann was already described as a benchmark recording "with weight and verve" (Der Spiegel).

Further recordings followed, to which Dorothee Oberlinger likes to invite renowned specialists as guests in addition to the regular members of the ensemble. These include CDs such as "Deutsche Blockflötenkonzerte" with Reinhard Goebel as conductor, now included in the collection of the "best good classical CDs" edited by KulturSpiegel, "french baroque" with François Lazarevitch (Musette, Traversflöte) and Vittorio Ghielmi (viola da gamba) "Double Concertos" with double concertos by Georg Philipp Telemann, and the CD's "ROCOCO", "Small Gifts" (with Andreas Scholl) or "Discovery of Passion" (with Dmitry Sinkovsky), all released by Sony dhm. The Ensemble 1700 is also Dorothee Oberlinger's partner of choice for her opera productions; these include productions of Handel's "Lucio Cornelio Silla", Bononcini's "Polifemo", and currently Telemann's "Pastorelle en musique" (postponed to 2021). In 2022, a modern premiere of Giuseppe Scarlatti's „I portentosi effetti della madre natura : dramma bernesco per musica» is planned for stagings.

** Amongst others: Staatsoper Unter den Linden, Konzerthaus Wien, Auditorio Nacional de Madrid, De Singel Antwerpen, De Doelen Rotterdam, Theatre des Champs-Elysees Paris, KKL Luzern, Tonhalle Zürich, Tonhalle St. Gallen, Markgräfliches Theater Bayreuth, Sociedad Filarmónica Bilbao, Frauenkirche Dresden, Hamburg Laesizhalle, Ludwigsburger Schlosstheater, Kölner Philharmonie, Herkulesaal München, Großer Saal des Mozarteums Salzburg, University of Chicago*

*** Amongst others: WDR Tage der Alten Musik in Herne, Festival de Beaune (delayed to 2021), Int. Händel-Festspiele Göttingen, Summer Festival Dubrovnik, Potsdamer Musikfestspiele, Yehudi Menuhin Festival Gstaad, Magdeburger Telemann-Festspielen, Merano Festival, San Diego Early Music Festival)*

DOROTHEE OBERLINGER

Recorder player, ensemble leader, conductor, festival director and university professor - Dorothee Oberlinger is undoubtedly one of the most influential personalities in the field of Early Music today., awarded with the most prestigious music prizes such as the Echo / OPUS Klassik, the Diapason d'Or, the ICMA Award, the Opus Klassik (2020, Instrumentalist of the Year) and, most recently, as the first woman ever - the Telemann Prize of the city of Magdeburg in 2020.

After completing her studies in Cologne, Amsterdam and Milan and her international debut in 1997 at the Wigmore Hall, she appeared on stages such as Teatro Colón Buenos Aires, Grand Théâtre de Genève, Laeiszhalle Hamburg, KKL Luzern, Tonhalle Zürich, Auditorio Nacional Madrid, Théâtre des Champs-Élysées Paris and DeSingel Antwerp. As a soloist, she has been working with her Ensemble 1700 since she founded it in 2002, as well as with renowned baroque ensembles and orchestras such as the Sonatori de la Gioiosa Marca, Musica Antiqua Köln, B'Rock, the Akademie für Alte Musik, the Academy of Ancient Music, Al Ayre Español, Zefiro or Concerto Köln.

In addition to her intensive involvement with the music of the 17th and 18th centuries, Dorothee Oberlinger also devotes herself time and again to contemporary music. For example, she was involved in the recording of the track Takla Makan for the album by the group. Since 2004 she has taught as a professor at the University Mozarteum Salzburg, where she directed and developed the Institute for Early Music until 2018.

In 2011 Dorothee Oberlinger made her debut as opera conductor in Salzburg. At the Tage der Alten Musik festival in Herne in 2016, the Internationale Händelfestspiele in Göttingen in 2017 and the Ludwigsburg Schlossfestspiele in 2018, she conducted a production, which received much international critical attention and great praise, of the rarely performed opera Lucio Cornelio Silla by G.F. Handel in collaboration with the director Margit Legler, a specialist in historical gesture and facial expression. Stagings of Bononcini's "Polifemo" and Scarlatti's "Il Giardino d'amore" followed, Telemann's Pastorelle en musique" is under preparation for Musikfestspiele Potsdam Sanssouci 2021. The Potsdam live recording of "Polifemo" was released as CD and was immediately named BBC record of the week as well as it fetched a Diapason d'or and an ICMA nomination.

Dorothee Oberlinger is festival director of the Bad Arolsen Baroque Festival and since 2018 of the Potsdam Sanssouci Music Festival.



Telemann-Award 2020
ICMA Award 2020
OPUS Klassik Award
2020

Contact

Künstlerbüro Dorothee Oberlinger

c/o Nicola Oberlinger
Hochkreuzallee 171
53175 Bonn
Germany

Tel: +49 228 633754

Mobile: +49 173 6110030

E-Mail: info@dorotheeoberlinger.de

Web: www.dorotheeoberlinger.de



*Historical stage &
costume design by
Johannes Ritter*