EUROPEAN-NEWS-AGENCY.COM

EUROPEAN NEWS AGENCY

International Press Service

Ressort: Kunst, Kultur und Musik

# Marina Viotti?s Baroque Reverie: Night of Elegance

Bayreuth Baroque Opera Festival, 16.09.2025 [ENA]

The hallowed halls of the Margravial Opera House in Bayreuth—one of the world's most exquisitely preserved Baroque theaters—became the setting for a transcendent recital by Mezzo-soprano Marina Viotti, accompanied by violinist-conductor Andrés Gabetta and the Orchestra of the Royal Opera of Versailles. The concert was part of the Bayreuth Baroque Opera Festival's 2025 season.

It is renowned for bringing rarely heard Baroque treasures to life in an immersive historic venue. With an eclectic yet deeply personal programme spanning Purcell, Porta, Vivaldi, Porpora, and Locatelli, Viotti created an evening of gentle fervour, elegant intimacy, and expressive intelligence that enchanted the audience from first note to last. Marina Viotti's artistic journey is as compelling as her stage presence—having studied flute, explored jazz, gospel, and even heavy metal, and earned a Master's in Philosophy and Literature, she has forged an unusually broad-lived sensibility that translates into her singing with remarkable depth.

Already a star of roles like Carmen, Rosina, Octavian, and Prince Orlofsky, Viotti's heart pulses most strongly for Baroque music—and Saturday's recital reaffirmed why. Her voice navigates these tender and devotional pieces with warm refinement and expressive detail, revealing an artist who listens deeply to every phrase. Perched halfway between museum and living performance space, the Margravial Opera House—built in 1748 and reawakened under UNESCO-protected preservation—was the perfect vessel for this expressive programme. Its original Bell-seat design, frescoed canvas decor, and rich resonance turned every subtle nuance of Viotti's voice into atmospheric vibration.

In this setting, Purcell's somber "Curse on the English" from Timon of Athens and the lyrical devotion of Porpora's Salve Regina in F Major felt less like concerts and more like evocations from another century—nearly corporeal, deeply filtered through history. Viotti and Gabetta crafted a programme that moved between sacred stillness and instrumental brilliance—followed by emotionally rich arias and serene motets. The first half opened with Purcell's Curse on the English, sober and somber, then turned to Giovanni Porta's motet "Volate gentes, venite cum spe," delivering a prayerful invocation that felt genuine, not staged.

Extravagant color followed with Vivaldi's virtuosic "Grosso Mogul" Violin Concerto, where Gabetta's sinewy, luminous phrasing highlighted both technical flair and expressive nuance. Porpora's heartfelt

**Redaktioneller Programmdienst:**
**European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

**Haftungsausschluss:**

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.






"Salve Regina in F" allowed Viotti to embrace devotional tenderness, her rich mezzo tone both reverent and beautiful. Following the intermission, the mood deepened: Locatelli's Concerto grosso Op. 1/11 (Largo) offered reflective instrumental calm, and Viotti's arias from Juditha triumphans—"O servi volate" and "Armatae face et anguibus"—spoke with narrative clarity, dramatic color, and vocal precision.

Two motets by Vivaldi, "Ascende læta" and the pastoral "Canta in prato, ride in monte," unfolded with rustic eloquence—Viotti's sense of shaping text into gesture, supported by Gabetta's subtle continuo, felt equally at ease in grandeur and intimacy. What sets Marina Viotti's performance apart is her ability to inhabit every note with presence—whether conveying spiritual ardor or playful expressiveness, she imbued each piece with authenticity. Her lines were vocalized with clarity and tasteful ornamentation, always serving the text's expressive core rather than mere flourish.

Gabetta and the Versailles ensemble provided tasteful and responsive collaboration, coloring and shaping the texture with elegance that felt collaborative rather than secondary. Viotti and Gabetta shared a palpable rapport—her voice weaving organically around his instrument's lines, as in the dueling characters of Working of Devotion and Dramatic Color. Both combined lyric elegance and improvisatory energy, transforming the concert into a living dialogue of vocal and instrumental storytelling.

Within the wider scope of Bayreuth Baroque Festival—under the artistic leadership of max Emanuel Cencic—this recital stood as a meeting of lyricism and Baroque thought. Among staged operas like Cavalli's Pompeo Magno, duets with Julia Lezhneva & Franco Fagioli, and unique gala performances, Viotti's recital offered emotional candor, spiritual reflection, and subtle baroque drama. This performance by Marina Viotti was a triumph of refinement, expressive sincerity, and Baroque artistry.

From full-bodied devotion to playful grace, from Vivaldi's virtuosic sparkle to devotional calm, she commanded a programme that was both musically rich and thematically varied—all under the architectural and acoustic magic of the Margravial Opera House.
For baroque opera lovers, this recital offered not just technical mastery but a reminder of how early music can still move us deeply—when presented with subtle thoughtfulness, emotional courage, and stylistic finesse. In carving a night of sacred and secular beauty, Viotti validated herself as a defining mezzo of her time, rooted in Baroque tradition yet unafraid to bring her own lived depth to each phrase.

Bericht online lesen:
https://culture.en-a.eu/kunst_kultur_und_musik/marina_viottis_baroque_reverie_night_of_elegance-92119/

Redaktion und Verantwortlichkeit:

**Redaktioneller Programmdienst:**
**European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

**Haftungsausschluss:**

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.






V.i.S.d.P. und gem. § 6 MDStV: Dr. Nadejda Komendantova

**Redaktioneller Programmdienst:**
**European News Agency**

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

**Haftungsausschluss:**

Der Herausgeber übernimmt keine Haftung für die Richtigkeit oder Vollständigkeit der veröffentlichten Meldung, sondern stellt lediglich den Speicherplatz für die Bereitstellung und den Zugriff auf Inhalte Dritter zur Verfügung. Für den Inhalt der Meldung ist der allein jeweilige Autor verantwortlich.