



# Monteverdi Selva morale e spirituale

Saturday 9 December 2017 7.30pm, Hall

## Les Arts Florissants

**William Christie** director/harpsichord

**Emmanuelle de Negri** soprano

**Lucía Martín-Cartón** soprano

**Carlo Vistoli** countertenor

**Cyril Auvity** tenor

**Reinoud Van Mechelen** tenor

**Marc Mauillon** baritone

**John Taylor Ward** baritone

**Cyril Costanzo** bass

There will be one interval of 20 minutes  
after 'Confitebor terzo'

## Part of Barbican Presents 2017–18

Programme produced by Harriet Smith;  
printed by Trade Winds Colour Printers Ltd;  
advertising by Cabbell (tel 020 3603 7930)

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# Welcome

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Tonight we welcome back Barbican regulars Les Arts Florissants under their founder-director William Christie, American-born but long French-domiciled.

They may have initially made their name resurrecting neglected French Baroque repertoire but these days they are as renowned in the music of Purcell, Mozart and Monteverdi. So it's a particular treat to hear music from Monteverdi's great collection *Selva morale e spirituale* – which translates as 'moral and spiritual forest', giving you some idea of its scope and themes.

The contents of the *Selva morale* were brought together by the composer near the end of his life and offer a thrilling summation of Monteverdi's various styles and interests. These range from joyous psalm settings via a pensive *Salve regina* to madrigals brooding on the ephemeral nature of life.

It promises to be an uplifting evening. I hope you enjoy it.

Huw Humphreys, Head of Music, Barbican

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# Claudio Monteverdi (1567–1643)

## Selva morale e spirituale (publ 1641)

**For texts, please see page 6**

### **Selva morale e spirituale –**

Gloria a 7 voci

Canzonetta: Chi vol che m'innamori

O ciechi, il tanto affaticar che giova?

### **Psalmi e frammenti –**

Adoramus a 6 voci, SV289

### **Selva morale e spirituale –**

Confitebor terzo

**interval** 20 minutes

### **Selva morale e spirituale –**

Pianto della Madonna sopra il Lamento

d'Arianna

Salve regina a 2 voci (II)

È questa vita un lampo

### **Psalmi e frammenti –**

Laudate Dominum omnes gentes, SV197

### **Selva morale e spirituale –**

Beatus primo a 6 voci

'It is contraries which deeply affect our mind,' wrote Monteverdi in the Preface to Book 8 of his madrigals. It's an idea that underpins the composer's long career – a belief in the dynamic creative tension that exists between opposing forces, whether emotions, styles, textures or even genres. We hear it in the duelling choirs of his choral music, the tragicomic worlds of his operas, and in madrigals caught constantly between chromatic tension and resolution, ecstasy and despair.

Such contraries were at their most lively in Monteverdi's later years. He was dismissed from the Gonzaga court in Mantua in 1612, and his move to Venice the following year marked the start of two very different chapters in his musical life. The madrigals and the commercial operas *Il ritorno d'Ulisse in patria* and *L'incoronazione di Poppea* took him to the heart of a secular world of spectacle and sex, while his position as *maestro di cappella* at St Mark's found him in a contrastingly chaste environment, composing Masses, motets and psalms for the Doge's chapel. While the two worlds were professionally and socially separate, musically it's possible to see the dialogue between them: the newly rhetorical energy that animates the sacred music drawing from the drama of the stage.

Published in 1641, the *Selva morale e spirituale* is to Monteverdi's sacred music what Book 8 of his madrigals is to his secular: both are retrospective compilations, drawing several decades of compositions into an anthology of startling stylistic range and variety. Literally translated, the title means 'moral and spiritual forest' and this idea – a musical forest with trees of many types and shades – captures its generous multiplicity.

The largest sacred collection since the 1610 Vespers, the *Selva morale* would also be the last the now 73-year-old composer would create – a

final epitaph to a lifetime's work. Divided into two sections, it comprises some 40 works – motets, spiritual madrigals, *canzonette morali*, psalms, hymns, solo songs and a Mass. Unlike the 1610 Vespers, which offers only a single liturgical sequence of movements, many of the *Selva morale*'s texts are set multiple times (tonight's concert includes one of three *Salve reginas*), their changing styles and forces reflecting the evolution of Italian musical fashion and technique through the early 17th century.

The range of the *Selva morale* takes us from the intimacy of chamber music and single voices to grand festive splendour. It doesn't get much grander or more expansive than tonight's opener; the spacious seven-voice Gloria setting is one of the most extended works in the *Selva morale*, and as ambitious in scope as it is in length. Long thought to have formed part of a Mass celebrated to mark the official end of the plague that had devastated Italy between 1630 and 1631, the work is now considered (rather most prosaically) to have been a festal work, probably composed for Christmas or Easter celebrations. Whatever the truth of its origins, the Gloria is a dynamic and evocative piece of word setting. Divided into five musical sections, dictated by the text, it dramatises the contrast between the power of God ('Gloria in excelsis', 'Tu solus altissimus') and the fragility of the human petitioners that praise him, often voiced by energetic solos and duets.

The strophic Canzonetta 'Chi vol che m'innamori' is a work animated by contrasts. 'Today we laugh, and then tomorrow we shall weep', 'Today we are light, and then tomorrow we shall be darkness' pronounces the text, proclaiming the mutability, the transience at the heart of all the 'vanitas' settings. But while the words are bleak, the music is anything but. The bubbling, irrepressible musical laughter that breaks frequently through with such abandon ('hoggi si ride') reveals a composer more inclined to rejoice today than worry about tomorrow.

'Wretched is he who places his trust in mortal things!' So ends the first of the *Selva morale*'s madrigals ('O ciechi, il tanto affaticar che giova') all of which are 'vanitas' settings – works that brood on the ephemeral value of earthly things, a none-too-subtle sermon for the composer's wealthy and powerful patrons. The text-driven style of the madrigal, its episodic structure and its mercurial moods place it among the modern works of the collection. Petrarch's text (rearranged here, possibly by the composer himself) makes its point in an emphatic series of rhetorical questions, mirrored expressively by Monteverdi's music, in which certainty almost always turns to doubt, with phrases often diverted or truncated in mid-course.

One of two works in tonight's programme to come not from the *Selva morale* (the other is the *Laudate Dominum* for solo bass) but from earlier collections of sacred works, the six-voice *Adoramus te* is a rapt, meditative affair which puts text rather than musical texture to the fore. Initially all six voices sing in hymn-like homophony. But as the motet gains momentum this relaxes into delicate episodes of counterpoint, in which the lower voices are often set against the treble line. The liturgical heart of the text ('Quia per sanguinem...') receives the most extended treatment, drawn out in rapturous exchanges between the voices – a musical statement of wonder and sober delight.

This third setting of the celebratory Psalm 111 'Confitebor tibi' is an adaptable affair, which can be performed either by a single soloist or with five singers in the traditional madrigal style. Although the score is marked *alla Francese* (in the French manner), the music's French character is unclear: the indication could refer either to a declamatory, forward style of delivery or to a structure that alternates solo and tutti passages. Bright and simple, this largely syllabic setting captures the urgency of the text's rejoicing in music whose outer sections almost trip over themselves in their eagerness to convey their message, in contrast to the central body of the motet which settles into a more stately, expansive mood.



One of the great repurposings of musical history, the original 'one song to the tune of another', the solo motet 'Iam moriar mi Fili' (Pianto della Madonna) is an astonishing reimagining of a piece written many years earlier – an extended recitative from Monteverdi's Mantua opera *L'Arianna*. Although the opera itself is now lost, this one passage survives thanks to the composer's various adaptations. The first of these was a five-voice madrigal, and the last (with an adapted text) the sacred hymn that we hear this evening, which substitutes the mourning of the Virgin for Christ for the original plaints of Ariadne for her lover Theseus. Brimming with emotion, taking advantage of the freedom of recitative to startle us harmonically again and again, the hymn stands apart from the rest of the *Selva morale* for its raw musical directness.

The antiphon *Salve regina*, most often used at the end of Compline, is one of the loveliest Marian texts, and its popularity is reflected in the *Selva morale*'s multiple settings. The second of these uses its two solo voices in close imitation and even canon to create a shared musical prayer. Where the third setting places its emphasis on mercy and redemption, this duet is a more brooding, anxious affair, whose fragmented sighs, insistent repetitions ('Ad te') and episodic structure do not fully relax into the certainty of salvation until the very end and the final extended and ecstatic invocation, 'O dulcis Virgo Maria.'

Like 'O ciechi', the lively and gently humorous 'È questa vita un lampo' represents a blending of styles and eras. Both works take the standard five-voice madrigal Monteverdi inherited from composers such as Cipriano de Rore and enrich it with the addition of two violins and continuo. Angelo Grillo's text compares life to a lightning flash, 'which disappears as it appears'. It's this image that shapes the music of this short, unusually fragmented work in which the five voices play follow-the-leader in a series of tiny musical themes that all work themselves up into swift, chattering energy before, more often than

not, coming to an abrupt stop. If ever there was a musical injunction to seize the day, it's this.

Psalm 117, 'Laudate Dominum', is the shortest of all 150 psalms and poses a unique challenge to composers, who must decide how to bring sufficient weight and heft to its slight structure. Despite, or perhaps because of this, it is a text to which Monteverdi returned more than he did to almost any other throughout his career. The setting we hear tonight for solo bass was originally published in 1651, and offers an expansive, almost operatic treatment of the words.

Accompanied just by continuo, the bass opens in a style that feels almost improvisatory, repeating the text in increasingly florid and melismatic statements, drawing its words out almost beyond the point of sense. This free-flowing style is interrupted by the triple-time 'Quoniam' which leads directly into a characteristically lilting 'Gloria' over a ground bass. We might have started in contemplative, rhapsodic mood, but we close in celebration.

We finish with one of Monteverdi's most exhilaratingly, infectiously joyous motets. This first, six-voice setting of Psalm 112 ('Blessed is the man that feareth the Lord') brings Monteverdi the madrigalist into the church, so alive is it to the drama of its text. The ungodly gnash their teeth and the faithful rejoice in music that unfolds in an ever-shifting landscape of vocal duets and trios, all anchored by the insistent, repeated refrain 'Beatus vir'.

Constructed in three sections, the work's outer parts take their lively, swinging theme from the secular duet *Chiome d'oro*. This energy is matched by the original, triple-time central section, where the breathless dance briefly takes pause, becoming something more stately, more measured, before the initial music returns and we're plunged once again into an endless dance over a propulsive ground bass.

Programme note © Alexandra Coghlan

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# Selva morale e spirituale

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## Gloria

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.

Domine Deus, rex celestis,  
Deus pater omnipotens,  
Domine fili unigenite Jesu Christe,  
Domine Deus, Agnus Dei, filius Patris.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus,  
tu solus Dominus, tu solus altissimus,  
Jesu Christe, cum sancto Spiritu in gloria Dei  
Patris.  
Amen.

Glory to God in the highest,  
and on earth peace to men of good will.  
We praise thee, we bless thee,  
we adore thee, we glorify thee.  
We give thee thanks for thy great glory.

O Lord God, heavenly King,  
God the Father almighty.  
O Lord Jesus Christ, the only-begotten Son!  
O Lord God, Lamb of God, Son of the Father,  
Who takest away the sins of the world,  
receive our prayer.  
Who sittest at the right hand of the Father, have  
mercy upon us.  
For thou only art holy. Thou only art Lord.  
Thou only, O Jesus Christ, art most high,  
together with the Holy Ghost  
in the glory of God the Father.  
Amen.

## Chi vol che m'innamori

Chi vol che m'innamori  
Mi dica almen di che?  
Se d'animati fiori  
Un fior, e che cosa è?  
Se de bell'occhi ardenti  
Ah, che sian tosto spenti?  
La morte, ohimè, m'uccide,  
Il tempo tutto frange.  
Hoggi si ride,  
E puoi diman si piange.

Se vol ch'un aureo crine  
Mi leghi, e che sarà  
Se di gelate brine  
Quel or si spargerà?  
La neve d'un bel seno,  
Ah, vien qual neve meno.  
La morte, ohimè, produce  
Terror, ch'il sen m'ingombra.  
Hoggi s'iam luce,  
E poi diman s'iam ombra.

Dovrò prezzar thesori  
Se nudo io morirò?  
O ricicar gl'honori  
Che presto io lascerò?

If I am to fall in love,  
At least tell me with what!  
If it be with living flowers,  
What then is a flower?  
If with fair burning eyes,  
Ah, those are quickly extinguished!  
Alas, Death is slaying me;  
Time destroys all things.  
Today we laugh,  
And then tomorrow we shall weep.

Am I to bind myself  
To golden tresses  
When with wintry white  
That gold will soon be speckled?  
The snow of a lovely breast  
Ah, soon will melt away!  
Alas, Death engenders  
Terror that fills my heart.  
Today we are light.  
And then tomorrow we shall be darkness.

Should I love treasures,  
When I shall die naked?  
Or seek honours  
That I shall soon have to forsake?

In che fondar mia speme  
Se giongon l'hore estreme?  
Che male, ohimè, si pasce  
Di vanitate il core.  
Hoggi si nasce,  
E poi diman si more.

### **O ciechi, il tanto affaticar**

O ciechi, il tanto affaticar che giova?

Tutti tornate alla gran madre antica;  
E 'l nome vostro appena si ritrova.

Pur delle mille un'utile fatica;

Che non sian tutte vanità palesi;  
Chi 'ntende i vostri studi, sì me 'l dica.

Che val a soggiogar tanti paesi,

E tributarie far le genti strane  
Con gli animi al suo danno sempre accesi?

Dopo l'imprese perigliose, e vane,  
E col sangue acquistar terra, e tesoro,

Vi più dolce si trova l'acqua, e 'l pane,  
E 'l vetro, e 'l legno, che le gemme, e gli ori.  
U' son hor le ricchezze? U' son gli honori?

E le gemme, e gli scettri, e le corone,  
E le mitre con purpurei colori?  
Miser chi speme in cosa mortal pone!

*Francesco Petrarca (1304–74)*

### **Adoramus te**

Adoramus te, Christe,  
Et benedicimus tibi,  
Quia per sanguinem  
Tuum pretiosum  
Redimisti mundum.  
Miserere nobis.

### **Confitebor terzo**

1 Confitebor tibi Domine in toto corde meo in  
consilio justorum et congregatione.

2 Magna opera Domini exquisita in omnes  
voluntates eius.

Wherein should I place my trust  
When my last hour comes?  
Alas, what evil if my soul  
Feeds on vanity.  
Today we are born,  
And then tomorrow we shall die.

O ye blind ones! What does it avail you to toil  
so?  
You will all return to our great ancient Mother,  
and even your names will scarcely survive you!

Even though the toil of a thousand men seems  
useful,  
is it not all plainly in vain?  
If anyone understands your studies, let him tell  
me.

What is the purpose of conquering so many  
countries  
and receiving tributes from foreign peoples  
when their minds are always bent on harming  
you?

After perilous and vain undertakings  
and the acquisition of lands and treasures by  
bloodshed,  
it is sweeter to find bread and water,  
glass and wood, than diadems and gold.  
Where are those riches now? Where are those  
honours?  
And those diadems, sceptres and crowns?  
And those mitres with their purple hues?  
Wretched is he who places his trust in mortal  
things!

We adore you,  
O Christ,  
and we bless you,  
because with your precious blood  
you have redeemed the world.  
Have mercy on us.

I will praise the Lord with my whole heart,  
in the assembly of the upright, and in the  
congregation.

The works of the Lord are great, sought out of  
them that have pleasure therein.

3 Confessio et magnificentia opus eius et iustitia eius manet in saeculum saeculi.

His work is honourable and glorious: and his righteousness endureth for ever.

4 Memoriam fecit mirabilium suorum misericors et miserator Dominus.

He hath made his wonderful works to be remembered: the Lord is gracious and full of compassion.

5 Escam dedit timentibus se memor erit in saeculum testamenti sui.

He hath given meat unto them that fear him: he will ever be mindful of his covenant.

6 Virtutem operum suorum annuntiabit populo suo

He hath shewed his people the power of his works,

7 ut det illis hereditatem gentium. Opera manuum eius veritas et iudicium.

that he may give them the heritage of the heathen. The works of his hands are verity and judgment;

8 Fidelia omnia mandata ejus confirmata in saeculum saeculi facta in veritate et aequitate.

all his commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness.

9 Redemptionem misit [Dominus] populo suo mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus.

He sent redemption unto his people: he hath commanded his covenant for ever: Holy and reverend is his name.

10 Initium sapientiae timor Domini intellectus bonus omnibus facientibus eum laudatio ejus manet in saeculum saeculi.

The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: His praise endureth for ever.

*Psalms 111 (110)*

Gloria Patri et Filio et Spiritui sancto.

Glory be to the Father, and to the Son, and to the Holy Ghost.

Sicut erat in principio et nunc et semper et in secula seculorum. Amen.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

**interval** 20 minutes

### **Pianto della Madonna sopra il Lamento d'Arianna**

Iam moriar mi Fili,  
Quis nam poterit  
Matrem consolari  
In hoc fero dolore,  
In hoc tam duro tormento?  
Iam moriar mi Fili.

Now let me die, my Son.  
For what mother  
can be comforted  
in this raging grief,  
in this unbearable torment?  
Now let me die, my Son.

Mi Jesu, o Jesu mi sponse  
sponse mi, dilecte mi  
Mea spes, mea vita  
Me deseris; heu, vulnus cordis mei.

My Jesus, Jesus mine,  
my beloved spouse,  
my hope, my life,  
you are leaving me – ah! my heart is breaking.

Respice Jesu mi,  
Respice Jesu precor,

Think of me,  
my Jesus,

Respice matrem,  
Respice tuam,  
Quae gemendo pro te pallida languet  
Atque in morte funesta  
In hac tam dura et tam immani cruce  
Tecum petiit affigi.

Mi Jesu, o Jesu mi  
O potens homo, o Deus  
Cujus pectoris, heu, tanti doloris  
Quo torquetur Maria.  
Miserere gementis  
Tecum quae extinta sit,  
quae per te vixit.

Sed promptus ex hac vita  
Discedis, o mi Fili, et ego hic ploro.  
Tu confringes infernum  
Hoste victo superbo;  
Et ego relinquo  
Preda doloris,  
Solitaria et maesta.  
Te Pater almus, teque fons amoris  
Suscipient laeti; et ego  
Te non videbo, o Pater, o mi sponse.

Haec sunt promissa  
Archangeli Gabrielis,  
Haec illa excelsa sedes  
Antiqui Patris David?  
Sunt haec regalia certa  
Quae tibi cingant crines,  
Haec ne sunt aurea sceptrum,  
Et fine fine regnum,  
Affigi duro ligno  
Et clavis laniari atque corona?

Ah Jesu, ah Jesu mi  
En mihi dulce mori.  
Ecce plorando, ecce clamando rogat  
Te misera Maria;  
Nam tecum mori est illi gloria et vita.

Heu Fili, non respondes,  
Heu, surdus es ad fletus atque querellas;  
O mors, o culpa, o inferne  
Esse sponsus meus  
Mersus in undis velox,  
O terrae centrum,  
Aperite profundum  
Et cum dilecto meo me quoque absconde.

Quid loquor? Heu, quid spero?  
Misera, heu, iam quid quaero?

I beg you,  
think of your mother,  
who groans and faints for you  
and in awful death  
on this hard and terrible Cross  
begs to be nailed with you.

My Jesus, Jesus mine,  
O man of power, O God  
Alas! the pain of your heart  
tortures Mary equally –  
take pity on her groans  
and let her die with you,  
who has lived for you.

But so soon from this life  
you go, my Son, and I must weep here;  
you will break out of Hell  
defeating the proud enemy  
– and I am left,  
prey to grief,  
alone, broken-hearted.  
Your loving Father,  
and the Holy Spirit will receive you,  
and I shall see you no more, my Father, my  
beloved.

These, are these the promises  
of the Archangel Gabriel?  
Is this the lofty throne  
of David our ancestor?  
Is this the kingly crown  
that was to grace your head?  
Is this the golden sceptre,  
this the limit of your kingdom,  
to be pinned to cruel wood,  
torn by nails and crowned with thorns?

Ah Jesus, ah my Jesus,  
death now is sweet to me,  
see my tears, hear my cries  
as poor Mary begs this of you!  
For to die with you is glory and life to her.

What, my Son, no reply?  
You are deaf to my tears and groans!  
O shameful death! O the horror –  
my Son plunged  
beneath the churning waves ...  
O earth,  
open deep,  
and bury me too with my Beloved!

What am I saying? What am I desiring  
in my wretchedness? Enough of complaints.

O Jesu, o Jesu mi,  
Non sit quid volo sed fiat quod tibi placet.  
Vivat maestum cor meum, pleno dolore  
Pascere, Fili mi, matris amore.

### **Salve regina**

Salve, regina, Mater misericordiae  
Vita, dulcedo et spes nostra, salve.  
Ad te clamamus, exsules filii Eveae.  
Ad te suspiramus, gementes et flentes  
in hac lacrimarum valle.

Eia ergo, advocata nostra,  
illos tuos misericordes oculos ad nos converte  
et Jesum, benedictum fructum ventris tui,  
nobis post hoc exilium ostende.  
O clemens, o pia, o dulcis Virgo Maria.

### **È questa vita un lampo**

È questa vita un lampo,  
Ch'all'apparir dispare  
In questo mortal campo.  
Chè, se miri, il passato  
È già morto; il futuro ancor non nato.  
Il presente, partito,  
Non ben anco apparito.  
Ahi, lampo fuggitivo! e sì n'alletta,  
E dopo il lampo pur vien la saetta.

*Angelo Grillo (1557–1629)*

### **Laudate Dominum omnes gentes**

Laudate Dominum omnes gentes,  
laudate eum omnes populi.  
Quoniam confirmata est super nos  
misericordia ejus et veritas Domini  
manet in eternum.

*Psalms 117 (116)*

Gloria Patri et Filio et Spiritui Sancto

Sicut erat in principio et nunc et semper et in  
secula seculorum. Amen.

O Jesus, my Jesus,  
let it not be as I wish but let your will be done.  
Let my sad heart live, in fullness of grief;  
and you, my Son, feed on a mother's love.

Hail, Queen, Mother of mercy;  
hail, our life, our sweetness, and our hope, all hail.  
To thee we cry, O Queen;  
we cry, poor banished children of Eve,  
mourning and weeping,  
in this vale of tears.  
Our Advocate, turn thou on us  
those merciful eyes of thine,  
and after this our exile show us  
Jesus, the blessed fruit of thy womb,  
o merciful, o loving, o sweet Virgin Mary.

This life is a flash of lightning  
which disappears as it appears  
in this mortal existence.  
For, if I look at the past,  
it is already dead; the future not yet born,  
and the present has disappeared  
before having really appeared.  
Ah, fleeting flash of lightning, you attract me,  
yet after the flash comes the thunderbolt.

Praise the Lord, all ye nations;  
Praise Him, all ye people.  
For his merciful kindness is great toward us:  
and the truth of the Lord  
endureth for ever.

Glory to the Father and to the Son and to the  
Holy Spirit,  
As it was in the beginning, is now, and ever shall  
be, world without end. Amen.

# Beatus primo

1 Beatus vir qui timet Dominum in mandatis eius  
volet nimis

Blessed is the man that feareth the Lord, that  
delighteth greatly in his commandments.

2 Potens in terra erit semen eius generatio  
rectorum benedicetur

His seed shall be mighty upon earth: the  
generation of the upright shall be blessed.

3 Gloria et divitiae in domo eius et iustitia eius  
manet in saeculum saeculi

Wealth and riches shall be in his house: and his  
righteousness endureth for ever.

4 Exortum est in tenebris lumen rectis misericors  
et miserator et iustus

Unto the upright there ariseth light in the  
darkness: he is gracious, and full of compassion,  
and righteous.

5 Jucundus homo qui miseretur et commodat  
disponet sermones suos in iudicio

A good man sheweth favour, and lendeth: he  
will guide his affairs with discretion.

6 Quia in aeternum non commovebitur

Surely he shall not be moved for ever:

7 In memoria aeterna erit iustus ab auditione  
mala non timebit paratum cor eius sperare in  
Domino

the righteous shall be in everlasting  
remembrance. He shall not be afraid of evil  
tidings. His heart is fixed, trusting in the Lord.

8 Confirmatum est cor eius non commovebitur  
donec dispiciat inimicos suos

His heart is established, he shall not be afraid,  
until he see his desire upon his enemies.

9 Dispersit dedit pauperibus iustitia eius manet  
in saeculum saeculi cornu eius exaltabitur in  
gloria

He hath dispersed, he hath given to the poor; his  
righteousness endureth for ever;  
his horn shall be exalted with honour.

10 Peccator videbit et irascetur dentibus suis  
fremet et tabescet desiderium peccatorum  
peribit

The wicked shall see it, and be grieved; he shall  
gnash with his teeth, and melt away: the desire  
of the wicked shall perish.

*Psalms 112 (111)*

Gloria Patri et Filio et Spiritui sancto.

Glory to the Father and to the Son and to the  
Holy Spirit,

Sicut erat in principio et nunc et semper et in  
secula seculorum. Amen.

As it was in the beginning, is now, and ever shall  
be, world without end. Amen.

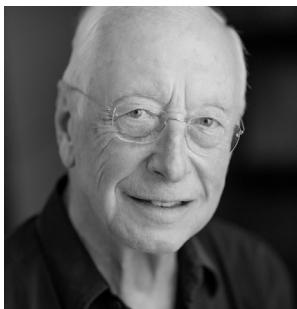
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# About the performers

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Jean-Baptiste Millot



William Christie

## **William Christie** director/harpsichord

Harpsichordist, conductor, musicologist and teacher William Christie has spearheaded the reintroduction of French Baroque music to a wide audience. Born in Buffalo, and educated at Harvard and Yale, he has lived in France since 1971. The turning point in his career came in 1979 when he founded Les Arts Florissants.

As director of this vocal and instrumental ensemble, he made his mark in both the concert hall and the opera house. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris, which then went on to tour internationally. He has also led many acclaimed performances of works by composers including Monteverdi, Rossi, Scarlatti, Purcell, Handel, Mozart and Haydn. Notable among his recent operatic work are *Atys* at the Opéra Comique and the Brooklyn Academy of Music in 2010; Charpentier's *David et Jonathas* at the Aix-en-Provence Festival in 2012; 'Rameau, maître à danser', which premiered in Caen in 2014 before touring internationally; and Campra's *Les fêtes vénitiennes* in 2015.

As a guest conductor, William Christie often appears at opera festivals including Glyndebourne and at opera houses such as the Metropolitan Opera, Zurich Opera and Opéra de Lyon. Between 2002 and 2007 he regularly appeared as a guest conductor with the Berlin Philharmonic.

His extensive discography includes more than 100 recordings. His most recent, *Music for Marie-Antoinette, Airs sérieux et à boire* and *Un jardin à l'italienne* have been released on Harmonia Mundi.

Wishing to develop his work as a teacher, William Christie has been artist-in-residence at the Juilliard School since 2007, where he gives masterclasses twice a year. He also created in 2002 an academy for young singers, the Jardin des Voix. In 2012, he launched the Dans les Jardins de William Christie festival in his own gardens, located in the French village of Thiré in the Vendée, where he welcomes every summer young musicians from the Juilliard School along with the musicians and singers of Les Arts Florissants.



Emmanuelle de Negri

## **Emmanuelle de Negri** soprano

Soprano Emmanuelle de Negri initially studied cello before entering the Nîmes Conservatoire and later the Paris Conservatoire. She also took drama courses and obtained a postgraduate degree in French literature at Montpellier University.

Highlights this season include the role of Nella (*Gianni Schicchi*) for her debut at the Opéra National de Paris, Almirena (*Rinaldo*) on French tour with CoOpérative, Maddalena (Caldara's *Maddalena ai piedi di Cristo*) and Pergolesi's *Stabat mater* with Le Banquet Céleste in Rennes



and Ancona, as well as the current European tour with Les Arts Florissants and 'Son of England' with Le Poème Harmonique in Kraków.

Among her recent projects is a European tour of *Messiah* with William Christie and Les Arts Florissants; Monteverdi's *Orfeo* at Opéra de Dijon; Falveti's *Il Diluvio Universale* in Geneva, Lyon and Potsdam with Cappella Mediterranea under Leonardo García Alarcón; Susanna (*The Marriage of Figaro*) on French tour with the CoOpérative; and a Duparc recital at the Aix-en-Provence Festival.

In oratorio she has sung under René Jacobs in Pasquini's *Martirio de Sant'Agnesa*. In the opera house her roles include Papagena (*The Magic Flute*) at the Théâtre des Champs-Élysées and Opéra de Nice; Susanna at the Théâtre Impérial de Compiègne and Besançon; Télaira (*Castor et Pollux*) at Opéra de Dijon and Opéra de Lille; Love, Clarine and Folly (*Platée*) for the Early Opera Company in London; as well as Gluck's *Orfeo ed Euridice* with Accentus in Paris and Provence.

She works regularly with Les Arts Florissants, having been part of its fourth Le Jardin des Voix initiative. As well as Baroque repertoire, she is in demand in operetta – where her roles have included Cupid (Offenbach's *Orpheus in the Underworld*). Twentieth-century opera also forms a vital strand of her work, including Miles (*The Turn of the Screw*), Yniold (*Pelléas et Mélisande*) and Mélisande (Dukas's *Ariane et Barbe-Bleue*). She has worked with many leading conductors, including Gabriel Garrido, Hervé Niquet, Vincent Dumestre, Raphaël Pichon, Emmanuelle Haïm and William Christie. She has also given recitals in Washington and New York, Turin and Pau.

Emmanuelle de Negri's discography includes Royer's *Pyrrhus* with Les Enfants d'Apollon under Michael Greenberg; Rameau's *Dardanus* and *Castor et Pollux* with Pygmalion under Raphaël Pichon; a DVD of Lully's *Atys* and *Bien que l'Amour* with Les Arts Florissants under William Christie, and Gluck's *Orphée et Eurydice* under Laurence Equilbey.



Alessandro Laurengo

Lucía Martín-Cartón

### Lucía Martín-Cartón soprano

Lucía Martín-Cartón was born in Valladolid, where she studied violin and singing, furthering her singing studies in Valencia. She also holds a Masters in Ancient Music Performance from ESMUC, Barcelona. In 2015 she was awarded First Prize in the early repertoire section of the Renata Tebaldi International Voice Competition.

She was part of Le Jardin des Voix 2015, a project run by Les Arts Florissants, conducted by William Christie and Paul Agnew, with whom she has been on tour several times around Europe and to Australia, Asia and America. She has also worked with conductors including Jordi Savall, Leonardo García Alarcón, Christophe Rousset, José Ramón Encinar, Christina Pluhar, Sébastien d'Hérin and Alexis Kossenko, as well as stage directors including Gustavo Tambascio, Robert Carsen, Sophie Daneman and Davide Montagna.

She has performed in numerous concert halls in Europe, the US, Asia and Australia, notably the Philharmonie de Paris, the Palace of Versailles, Sydney Opera House, Melbourne Recital Centre, KKL Luzern, Suntory Hall in Tokyo, Lincoln Center in New York, Teatro de la Zarzuela de Madrid, the Amsterdam Concertgebouw, Tchaikovsky Concert Hall in Moscow, Hong Kong City Hall, L'Auditori de Barcelona and Théâtre Grévin in Paris. She has also performed at major festivals such as those in Innsbruck, Ambronay, Utrecht, Leipzig, Beaune, Salzburg, Cremona and Puriro.

She regularly collaborates with Les Arts Florissants, Cappella Mediterranea, Le Concert des Nations, Les Talens Lyriques and L'Arpeggiata.

Her operatic roles include Pamina (*The Magic Flute*), Zerlina (*Don Giovanni*), Amore (Gluck's *Orfeo ed Euridice*), Venus (*Venus and Adonis*), Irène (Campra's *Les fêtes vénitiennes*), Novia (*La guerra de los gigantes*) and Siringa (*El imposible mayor en amor, le vence Amor*). In oratorio, she has sung in Falvetti's *Nabucco*, Mozart's Requiem and *Exultate, jubilate*, Handel's *Messiah*, Bach's Magnificat and cantatas, Haydn's 'Nelson' Mass, Schubert's G major Mass and Orff's *Carmina burana*, among others.

Lucía Martín-Cartón has made recordings for a range of record labels, as well as live recordings for Radio France, Radio Catalunya Música and Musiq'3 Belgium.



Philippe Delval

Carlo Vistoli

### **Carlo Vistoli** countertenor

After studying classical guitar and piano, Carlo Vistoli began his vocal training as countertenor in 2005, first with Fabrizio Facchini and Michele Andalò, then with William Matteuzzi and Sonia Prina. He studied music at the Ferrara Conservatory and Bologna University.

He worked with Cappella Musicale di San Giacomo Maggiore in Bologna, performing and recording little-known sacred music of the 17th and 18th centuries. Opera highlights to date include the Sorceress (*Dido and Aeneas*) in Cesena and Ravenna, and Licida (Mysliveček's *L'Olimpiade*) at Bologna's Teatro Comunale.

Recent highlights have included Logroscino's *Stabat mater* with La Pietà dei Turchini in Naples; the title-role in Handel's *Tamerlano* in Poitiers and Warsaw with Les Ambassadeurs under

Alexis Kossenko; *King Arthur* in Rome, Rimini and Bologna under Luca Giardini; and his role debut as Tolomeo (*Giulio Cesare*) with Opera Fuoco directed by David Stern in Shanghai – the first performance of a complete Handel opera in China.

In 2015 Carlo Vistoli was enrolled in Le Jardin des Voix. Within this scheme, he has toured France, Australia and China and has given concerts in Paris and Moscow, at New York's Lincoln Center and the Lucerne Festival. In June 2015 he made his debut at the Ravenna Festival in Adriano Guarnieri's *L'amore che move il sole e l'altre stelle*. He then sang Febo (Caldara's *Dafne*) in Venice under Giovanni Montanari, and the Spirit (*Dido and Aeneas*) at Turin's Teatro Regio. In January last year he sang in La Rochelle, Bordeaux and Warsaw with Le Jardin des Voix. He then took the role of Ottone (Handel's *Agrippina*) in Brisbane, for which he was awarded a Helpmann Award. He also appeared in concert at the Fondazione Cini in Venice and at the Ravenna Festival, while at the Spoleto Festival he revived *L'Amore che move il sole*.

Recent engagements include Arvo Pärt's *Stabat mater* in Turin and at Milan's MITO Festival, a Far East tour with Le Jardin des Voix, Les Arts Florissants and William Christie and a European tour of *Messiah* under Christie. This year he has sung in Monteverdi's *Orfeo* with Les Arts Florissants and Paul Agnew at the Paris Philharmonie and undertaken an extensive Monteverdi tour with the English Baroque Soloists and Sir John Eliot Gardiner. He also participated in the modern-day premiere of Cavalli's *Erismena* at the Aix-en-Provence Festival under Leonardo García Alarcón.

Philippe Matsas



Cyril Auvity

### Cyril Auvity tenor

Cyril Auvity read Physics at Lille University before completing his musical studies at city's Conservatory in Lille in 1999, the same year as winning the Clermont-Ferrand Singing Competition.

He came to the attention of William Christie at an early stage in his career and performed the role of Telemaco (*Il ritorno d'Ulisse in patria*) extensively in Europe and the US.

He has appeared at many leading festivals and opera houses, working with prominent conductors, including Lully's *Persée* and Purcell's *The Fairy Queen* under Christophe Rousset; Cavalli's *Gli strali d'Amore* under Gabriel Garrido; Charpentier's *Médée* in Toronto; *Dido and Aeneas* at Nancy Opera House and the Aldeburgh Festival; and the title-role in Charpentier's *Actéon* under Emmanuelle Haïm.

Highlights from his longstanding collaboration with William Christie include Charpentier's *David et Jonathas*, Campra's *Les fêtes vénitienes* and Lully's *Atys*. He has also performed the title-role in Rameau's *Pygmalion* under Hervé Niquet; *Don Ottavio* (*Don Giovanni*) under Emmanuel Krivine; *Basilio* (*The Marriage of Figaro*) under Haïm; and *Monostatos* (*The Magic Flute*) in Bordeaux.

He has recorded widely for a number of labels, including the title-roles in Lully's *Bellérophon*, *Phaëton* and *Amadis* and a disc entitled *Orphée* featuring works by Rameau and Clérambault, among others.

Recent engagements include *Acis* (*Acis and Galatea*) with Damien Guillon; *Valère/Tacmas* (Rameau's *Les Indes galantes*) at the Bavarian State Opera under Ivor Bolton; the title-role in Charpentier's *Actéon* with Les Talens Lyriques; the title-role in *Orfeo* with Les Arts Florissants under Paul Agnew; and *Ceix* (Marais's *Alcione*) under Jordi Savall in Paris and Barcelona.

Current and future highlights include *Sommeil* (Lully's *Phaëton*) in a new production by Benjamin Lazar at Perm Opera and Philippe Boesmans's *Pinocchio*, staged by Joël Pommerat for Bordeaux Opera.

Senne Van der Ven



Reinoud Van Mechelen

### Reinoud Van Mechelen tenor

Reinoud Van Mechelen started singing at an early age in the children's choir Clari Cantuli. In 2007 he began studying with Anne Mertens and Nicolas Achten in his hometown of Leuven. A year later he went to the Royal Conservatory of Brussels, where he studied with Lena Lootens and subsequently with Dina Grossberger, graduating in 2012. This year he was awarded the Caecilia Prize for Young Musician of the Year by the Belgian music press.

In 2007 he took part in the Académie Baroque Européenne in Ambronay, where he sang *Plutus* in Destouches's *Le carnaval et la folie* under Hervé Niquet. In 2011 he was selected to take part in the fifth Jardin des Voix, the Baroque academy run by Les Arts Florissants. Since then he has regularly performed as a soloist with the group, with concerts at the Aix-en-Provence and Edinburgh festivals, Royal Albert Hall, Château de Versailles, Bolshoi Theatre in Moscow, Barbican

Centre, Palais des Beaux-Arts in Brussels, Paris Philharmonie and Opéra Comique and the Brooklyn Academy of Music in New York.

He has also appeared as a soloist with other leading ensembles, including Collegium Vocale, Le Concert Spirituel, La Petite Bande, Les Talens Lyriques, Pygmalion, Le Poème Harmonique, Il Gardellino, Insula Orchestra, L'Arpeggiata, Ludus Modalis, B'Rock, Ricerca Consort, Capriccio Stravagante, Scherzi Musicali and the European Union Baroque Orchestra.

Other highlights have included the Evangelist (Bach's *St John Passion*) with the Royal Liverpool Philharmonic Orchestra, the title-role in Rameau's *Dardanus* at the Opéra National de Bordeaux; a concert performance of Rameau's *Zoroastre* under Raphaël Pichon and, earlier this year, his Zurich Opera debut as Jason (Charpentier's *Médée*) and his role debuts as Belmonte (*Die Entführung aus dem Serail*) and Gérard (*Lakmé*).

Reinoud Van Mechelen has featured on numerous CDs and DVDs and last year released his first solo CD, of arias by J S Bach, which was warmly critically acclaimed.



Philippe Parent

Marc Mauillon

### **Marc Mauillon** baritone

Marc Mauillon has an unusually extensive repertoire, singing both baritone and tenor roles on the operatic stage. His roles include Papageno (*The Magic Flute*), Bobinet (*La vie parisienne*), Mercury (*Orpheus in the Underworld*), the Husband (Poulenc's *Les mamelles de Tirésias*), Momo (Rossi's *Orfeo*), Hatred (Lully's *Armide*), Tisiphone (*Hippolyte et Aricie*), the Sorceress

(*Dido and Aeneas*), the title-roles in Cavalli's *Egisto* and Monteverdi's *Orfeo*, Pelléas (*Pelléas et Mélisande*), Adonis (Blow's *Venus and Adonis*), Pélée (Marais's *Alcione*) and female characters such as Raulito (Oscar Strasnoy's *Cachafaz*).

In concert, he is similarly wide ranging, equally at home singing court airs by Lambert, Charpentier or Bacilly, motets by Charpentier, Lully, Rameau, Desmarest, Campra or Couperin, Italian madrigals by Monteverdi or Gesualdo, or cantatas by Bach, Handel, Vivaldi, Telemann, Montéclair or Clérambault. He also performs programmes of medieval and Renaissance music.

He appears with leading conductors, including William Christie, Marc Minkowski, Raphaël Pichon, Christophe Rousset, Alain Altinoglu, Jordi Savall, Vincent Dumestre, Hervé Niquet, Emmanuelle Haïm, Laurent Campellone and Maxime Pascal, among others.

As a recitalist he has performed Machaut with Pierre Hamon, Poulenc with Guillaume Coppola and Peri and Caccini with Angélique Mauillon.

In 2016, he created *Songline*, a monodic a cappella work inspired by Bruce Chatwin's *Songlines*.

Highlights this season include a return to Paris's Opéra Comique for *Miranda*: after Henry Purcell, directed by Katie Mitchell, as well as for two recitals; a revival in Caen of Marais's *Alcione* under Savall; *Israel in Egypt* in Mexico; a series of recitals with Angélique Mauillon; a reprise of *Songline* in Munich, Warsaw and Rouen; and the premiere recording of Lambert's *Les leçons de ténèbres*.



John Taylor Ward

**John Taylor Ward** baritone

The dynamic young baritone John Taylor Ward has been variously praised for his 'velvety suaveness', 'stylish abandon' and 'finely calibrated precision and heart-rending expressivity'.

This season, he appears as a soloist with Christina Pluhar and L'Arpeggiata; William Christie and Les Arts Florissants; Thomas Dausgaard and the Seattle Symphony Orchestra; Semyon Bychkov and the New York Philharmonic; and the English Baroque Soloists under Sir John Eliot Gardiner.

Recent highlights include the world-premiere staging of *Orfeo Chamán* with L'Arpeggiata, which was then released on DVD; the American premier of Viver's *Kopernikus* under the direction of Peter Sellars; and a number of productions for the Boston Early Music Festival.

John Taylor Ward is a founding member of the New York-based ensemble Cantata Profana (which won Chamber Music America's award for adventurous programming in 2016), and he serves as the Founding Associate Artistic Director of the Lakes Area Music Festival in Brainerd, MN.

He is a graduate of the Eastman School of Music and holds three advanced degrees from Yale University, where his musicological research focused on the performance practice of shape-note singing.



Cécilia Montesinos

Cyril Costanzo

**Cyril Costanzo** bass

Cyril Costanzo was born in Toulon in 1985. He initially studied geography, turning to vocal studies with Luc Coadou at the Toulon Conservatoire in 2007. He graduated in 2011 and continued to work on technique with Guillemette Laurens, Udo Reinemann, Yvonne Minton and Marie-Louise Duthoit, also undertaking a one-year course at the CNIPAL in Marseille. He is currently studying Baroque music at the Académie de Musique Ancienne at the Festival du Périgord Noir with Michel Laplénie. His roles there have included Sleep and Hymen in *The Fairy Queen* and Huascar in *Les Indes galantes*.

He has performed several oratorios and other sacred pieces, including Handel's *Dixit Dominus*, Mozart's Requiem and Masses and Biber's Requiem. He made his stage debut in Bordeaux in 2010, as the Second Soldier in *The Magic Flute*; the following year he was the bass soloist in Purcell's *Ode for St Cecilia's Day*. His repertoire includes several opera and operetta roles, notably at the L'opéra au village festival in Pourrières, where he also sang Vulcain in Gounod's *Phlémon et Baucis*.

An experienced ensemble musician, he is a bass soloist in Les Voix Animées under the baton of Luc Coadou, with whom he has sung a wide range of repertoire, from Renaissance to contemporary.

Cyril Costanzo was selected to participate in the sixth Jardin des Voix, the academy for young singers of Les Arts Florissants, and participated in the 2013 spring tour with William Christie and Paul Agnew. In 2014 he sang Monteverdi's Sixth Book of Madrigals and *grands motets* by Rameau and Mondonville with Les Arts Florissants. More recent highlights include a tour of Monteverdi's *Eighth Book of Madrigals* under Paul Agnew and Lully's *Monsieur de Pourceaugnac*, conducted by William Christie and staged by Clément Hervieu-Léger.

## Les Arts Florissants

The renowned vocal and instrumental ensemble Les Arts Florissants was founded in 1979 by the Franco-American harpsichordist and conductor William Christie, and takes its name from an opera by Marc-Antoine Charpentier.

Since its production of *Atys* by Lully at the Opéra Comique in Paris in 1987, which was triumphantly revived in May 2011, it is in the field of opera that Les Arts Florissants has found most success. Notable productions include works by Rameau (*Les Indes galantes*, *Hippolyte et Aricie*, *Les Boréades*, *Les Paladins* and *Platée*), Lully and Charpentier (*Médée*, *David et Jonathas*, *Les Arts Florissants* and *Armide*), Handel (*Orlando*, *Acis and Galatea*, *Semele*, *Alcina*, *Serse*, *Hercules* and *L'Allegro, il Moderato ed il Penseroso*), Purcell (*King Arthur*, *Dido and Aeneas* and *The Fairy Queen*), Mozart (*The Magic Flute* and *Die Entführung aus dem Serail*) and Monteverdi (his opera trilogy). It also champions less frequently performed composers, such as Landi (*Il Sant'Alessio*), Cesti (*Il Tito*), Campra (*Les fêtes vénitiennes*) and Hérold (*Zampa*).

Les Arts Florissants has an equally high profile in the concert hall, as illustrated by its many acclaimed concert or semi-staged performances of operas and oratorios (Rameau's *Zoroastre*, *Anacréon* and *Les fêtes d'Hébé*, Charpentier's *Actéon* and *La descente d'Orphée aux enfers*, Campra's *Idoménée* and Mozart's *Idomeneo*, Montéclair's *Jephthé*, Rossi's *L'Orfeo* and Handel's *Giulio Cesare* with Cecilia Bartoli, as well as his *Messiah*, *Theodora*, *Susanna*, *Jephtha* and *Belshazzar*), its secular and sacred chamber-music programmes (*petits motets* by Lully and Charpentier, madrigals by Monteverdi and Gesualdo, court airs by Lambert, hymns by Purcell, among others) and its approach to large-scale works (particularly the *grands motets* of Rameau, Mondonville and Campra).

In recent years, it has launched several education programmes for young musicians, notably the Academy of the Jardin des Voix: created in 2002, it is held every two years and has already brought a substantial number of new singers into the limelight. The Arts Flo Juniors programme, launched in 2007, enables conservatory students to join the orchestra and chorus for a production. The ensemble also has a partnership with the Juilliard School in New York.

Les Arts Florissants also organises numerous events aimed at building new audiences at the Philharmonie de Paris, in the Vendée, in France and all around the world. These are designed for both amateur musicians and non-musicians, adults as much as children.

In 2012, William Christie and Les Arts Florissants created the festival *Dans les Jardins de William Christie*, in partnership with the Conseil départemental de la Vendée. An annual event, it brings together artists from Les Arts Florissants, pupils from the Juilliard School and finalists from Le Jardin des Voix for concerts and *promenades musicales* in the gardens created by William Christie at Thiré, in the Vendée. In addition to the festival, Les Arts Florissants is working with the endowment fund Les Jardins de Musique de William Christie en Vendée towards the creation of a permanent cultural venue in Thiré. This aim was furthered in 2017 through some noteworthy events: the settlement of Le Jardin des Voix in Thiré, the creation of a Spring Festival directed by Paul Agnew, a new annual event at the Fontevraud Abbey and the accolade of 'Centre culturel de Rencontre' for Les Arts Florissants and Les Jardins de William Christie.

Highlights this season include performances under the baton of William Christie: a tour of *Dido and Aeneas* and Charpentier's *Actéon* on the American continents (Bogotá, Los Angeles, Orange County, Sonoma, Berkeley); 'An English Garden' with the singers of the eighth Jardin des Voix (Angers, Madrid, Caen, Zaragoza, Philharmonie de Paris, Tchaikovsky Concert Hall in Moscow); the current European tour of Monteverdi's *Selva morale e spirituale*; a stage production of Handel's *Jephtha* at the Opéra National de Paris, directed by Claus Guth; Handel's *Ariodante*, directed by David McVicar at the Vienna Staatsoper, followed by concert performances in Paris, Barcelona, Pamplona and Madrid; a new production of *The Beggar's Opera* at the Théâtre des Bouffes du Nord in Paris; and Haydn's *The Creation* in Oviedo, Barcelona and at the Beaune Festival).

Les Arts Florissants receives financial support from the French Ministry of Culture and Communication and the Département de la Vendée. The Ensemble has been in residence at the Philharmonie de Paris since 2015. The Selz Foundation, American Friends of Les Arts Florissants and Crédit Agricole Corporate & Investment Bank are its Principal Sponsors.

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# Les Arts Florissants

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**Musical Director/  
Founder**

William Christie

**Associate Musical  
Director/ Associate  
Conductor**

Paul Agnew

**Associate Conductor**

Jonathan Cohen

**Violin**

Emmanuel Resche  
Théotime Langlois  
de Swarte

**Cello**

Cyril Poulet

**Lyrone**

Nora Roll

**Violone**

Douglas Balliett

**Harp**

Nanja Breedijk

**Theorbo**

Massimo Moscardo



A black and white portrait of Sir John Eliot Gardiner, an older man with glasses, wearing a dark, high-collared jacket with traditional Chinese-style buttons. He has his arms crossed and is looking directly at the camera with a slight smile. The background is dark and textured.

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