



François Couperin: Lumière et Ombre

Sunday 14 January 2018,
Milton Court Concert Hall

2pm Concert 1: Lumière

3.30pm Panel Discussion

Andrew McGregor, Berta Joncus and
Christophe Rousset discuss the music of
Couperin

7pm Concert 2: Ombre

Céline Scheen soprano

Eugénie Warnier soprano

Les Talens Lyriques

Gilone Gaubert-Jacques violin

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/organ/director

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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François Couperin: Lumière et Ombre

Sun 14 Jan

Milton Court Concert Hall

2pm Concert 1: Lumière

François Couperin

Les Goûts-réunis – Cinquième Concert

Trois Airs sérieux

Pièces de clavecin – Septième Ordre

Troisième Concert royal

Eugénie Warnier soprano

Gilone Gaubert-Jacques violin

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/director

3.30pm Panel Discussion

Andrew McGregor, Berta Joncus and
Christophe Rousset discuss the music of
Couperin

Free to ticket holders

7pm Concert 2: Ombre

François Couperin

Pièces de viole – Première Suite

Premier Livre de pièces de clavecin – Deuxième

Ordre: Les Idées heureuses

Quatrième Livre de pièces de clavecin – Vingt-
cinquième Ordre: Les Ombres errantes

interval 20 minutes

Trois Leçons de ténèbres

Céline Scheen soprano

Eugénie Warnier soprano

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/organ/director

Welcome

A warm welcome to today's Milton Court event in which we explore the music of François Couperin in the company of one of the leading lights among Baroque performers: Christophe Rousset.

The Couperin family stood out in an era when musical dynasties were relatively commonplace, giving even the Bachs a run for their money. François Couperin's remarkable gifts showed themselves precociously early and during his lifetime he was renowned as a keyboard player and wrote prodigiously and colourfully for the harpsichord.

His chamber music is no less outstanding and through the course of the day we'll

have the chance to explore these different facets as Christophe is joined by members of the ensemble he founded in 1991: Les Talens Lyriques.

Couperin is arguably less familiar to modern-day audiences as a composer of vocal music. Today we have the opportunity to hear him both in secular vein, courtesy of the *Airs sérieux*, and in his sacred masterpiece, the searing *Trois Leçons de ténèbres*. These set verses from the Lamentations of Jeremiah and were designed to be heard during Holy Week. This evening's candlelit performance promises to be a fitting culmination to the day's music-making.

Huw Humphreys, Head of Music, Barbican

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François Couperin (1668–1733)

About the composer

Music in 17th- and early 18th-century France was dominated by dynasties to a degree unmatched anywhere else in Europe. From the Gaultiers and Blanchets to the Forquerays and Hotteterres, fathers passed on to sons and daughters their skills in playing, composing, instrument-making and living the life of a professional musician. Then, as now, the Couperins were the most renowned of all these families, prominent as keyboard-players and composers from the middle of the 17th century right through to the middle of the 19th. In this they were perhaps not so unusual, but what made the Couperin name truly famous is the fact that it belonged to one of the major figures of Baroque music, of French music, and perhaps of European music in general.

François Couperin was born Paris on 10 November 1668, the son of Charles Couperin, one of three brothers who had arrived in the French capital from their home town of Chaumes to make their fortunes as musicians in the 1650s. One of them, Louis, was an outstanding keyboard-player and composer who was soon playing at court and becoming organist of St Gervais, and on his death in 1661 it was Charles who took over his post. François was Charles's only child, and was clearly bound for a musician's life from an early stage, for at the age of only 10 he was given the promise of the St Gervais job after his father's death. When that occurred only a year later, the church authorities kept their word, although they employed an interim – none other than the distinguished composer Michel Richard Delalande – until François was old enough to take up the job himself, which he duly did around 1685.

In 1689 François married Marie-Anne Ansault, a woman whose family business connections aided the appearance in 1690 of her husband's first publication, the *Pièces d'orgue*. A much more important career step came in 1693 when he was appointed one of the four *organistes du roi*, a post which carried with it a substantial salary as well as further opportunities to advance his career, not

least by teaching harpsichord to various members of the nobility. He himself gained a coat-of-arms in 1696, followed by official ennoblement to Chevalier in 1702.

Although he was not the official court harpsichordist, he certainly performed in chamber music at Versailles, Fontainebleau and Sceaux, and his compositions were also heard both in the King's domestic apartments and in his chapel – much of Couperin's sacred music dates from this time. Indeed, the 18th century's first 15 to 20 years were when he rose to fame and won wide respect among his contemporaries. In 1717 he finally gained the court harpsichordist's position of *ordinaire de la musique de la chambre du roi pour le clavecin*.

He blamed the pressure of work from his playing and teaching activities for the fact that it was not until 1713 that his first book of harpsichord pieces, the *Pièces de clavecin, Premier Livre*, appeared in print. A further three books – the *Second Livre* (probably) in 1717, the *Troisième* in 1724 and the *Quatrième* in 1730 – bring the total number of pieces to well over 200, organised into 27 suites or *ordres*. Couperin was also highly active as a composer of chamber music, however. Although none was published before the 1720s, some of the works included in the *Concerts royaux* (published 1722), the *Nouveaux Concerts* (1724), the sonatas of *Les Nations* (1726) and the *Pièces de violes* (1728), had been composed over the previous three decades.

Couperin suffered from ill health in later life, and in 1730 gave up his royal appointments. When he died a wealthy man in 1733, he entrusted his unpublished manuscripts to his family to organise, but they failed in the task and today we cannot know how much of his music has been lost. True to family tradition, however, the post of court harpsichordist eventually fell to his daughter Marguerite-Antoinette, while the organist's position at St Gervais passed to his cousin Nicolas.

Although Couperin seems never to have travelled far from Paris, he was acknowledged in his lifetime

as a major figure, above all for his harpsichord music, which was known throughout Europe and hugely influential not just on his compatriots but on a generation of German composers that included J S Bach. (Bach copied out some of his pieces, and is believed to have corresponded with Couperin.) For these foreign composers he clearly stood for French musical style, but in his own country he was seen in a more nuanced light thanks to his enduring desire – mainly pursued in his chamber music – to marry the French manner with the other dominating musical style of the mid-Baroque, the Italian. Indeed, where other composers and commentators envisaged a stylistic battleground, Couperin saw only the opportunity for mutual cross-fertilisation. ‘The Italian and the French styles have for a long time shared the Republic of Music in France,’ he wrote in the preface to *Les Nations*. ‘For myself, I have always highly regarded those things which deserved the most esteem, regardless of composer or nation.’

Concert 1: Lumière

Les Goûts-réunis – Cinquième Concert (1724)

Prélude

Allemande

Sarabande

Gavotte

Musette dans le goût de carillon

Gilone Gaubert-Jacques violin

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/director

Throughout most of the Baroque period, Italian music was seen as the yardstick for modernity and style – indeed, the spread of the Baroque from 1600 onwards can in many ways be considered analogous to the spread of Italian influence. In France, however, inherent nationalism aided by an inclination towards reason and academic rule-making meant that the country was initially resistant to developments from across the Alps, happier to forge a distinctive style of its own based on graceful dance measures and the shapes and rhythms of dramatic declamation.

In this respect, the young Couperin was a modernist, for as early as the 1690s he was seeking to bring the French and Italian styles together in the trio sonatas he composed under the influence of Arcangelo Corelli and later published in his collection *Les Nations*. The principle evidently still applied in the mid-1710s

when he composed a number of suites mostly for a single unspecified melody instrument and continuo, for performance at court by a pool of talented instrumentalists with Couperin himself at the keyboard. Apparently they so pleased the aging Louis XIV that he commanded one or more of them to be played at court nearly every Sunday in the last two years of his life. When four were eventually published in 1722 they therefore bore the title *Concerts royaux*, but a second set, the *Nouveaux concerts* which followed in 1724, carried the additional title *Les Goûts-réunis* (‘The styles reunited’), drawing attention to the fact that while the forms and dance titles are strongly French in origin, the music’s stylistic make-up is more a mixture of French and Italian characteristics. In the fifth *Concert* the Italian element can be heard in the instances of contrapuntal imitation between melody and bass in the *Prélude* and *Allemande*, the Handelian breadth of the *Sarabande* and the busy bass-line of the *Gavotte*. The final *Musette* dans le goût de carillon, however, is a charming example of French-style painting-in-music – a bucolic soundscape of a bagpipe mingling with distant bells.

Airs sérieux

Qu’on ne me dise plus que c’est la seule absence (1697)

Doux liens de mon coeur (1701)

Zéphire, modère en ces lieux (1711)

Eugénie Warnier soprano

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/director

For texts, see page 9

Couperin wrote little secular vocal music and none of it on a grand scale. There are no operas, and although a cantata was recently rediscovered, most of what we know of his vocal chamber music consists of a dozen songs in the delicate tradition of the *air de cour*. This slight but subtle form for one or more solo voices had originated in the late 16th century to express a wide range of intimate sensibilities in a simple and affecting manner. Its basis in popular song leaves a mark in its strophic form, but it was a sensitive and pliant approach to word-setting that carried it forward and made it not just an essential presence in French music – finding its way into print in substantial ongoing published collections throughout the 17th century – but also a crucial element in the formation of French vocal melody.

By Couperin's time the genre had separated out into a number of sub-groups such as the *air à boire* (drinking song, sometimes bawdy) and the *air sérieux*, *air tendre* and *brunette*, which remained closer to the original tone of the *air de cour*. The three airs in tonight's concert all appeared in editions of the long-running monthly series *Recueil d'airs sérieux et à boire* issued by the publisher Ballard. 'Qu'on ne me dise plus que c'est la seule absence' is a melancholy piece lamenting the incurable agonies of secret love, while 'Doux liens de mon cœur' embraces them as a kind of heightened state. 'Zéphire, modère en ces lieux' is a *brunette* (thought to be so named after the hair colour of the shepherdesses often mentioned in them), and presents an enchanting depiction of a lover watching his adored one sleeping.

Second Livre de Pièces de clavecin – Septième Ordre (1717)

La Ménéjou

Les Petits âges – La Muse naissante

Les Petits âges – L'Enfantine

Les Petits âges – L'Adolescente

Les Petits âges – Les Délices

La Basque

La Chazé

Les Amusemens

Christophe Rousset harpsichord

Although Couperin is known above all for his solo harpsichord music, it would be fair to say that his huge output is not generally well-known and that even many Baroque music-lovers may be pushed to quote any beyond 'Les Baricades mystérieuses' and 'Le Tic-toc choc'. Yet in their refinement of expression, sensitivity in the handling of texture and gentle intimacy of thought, they constitute one of the most remarkable of all artistic resources, treasured by harpsichordists and admired by fellow composers.

While he did write movements conforming to the common dance prototypes and gather them together into suites (or *ordres*, as he called them), Couperin's general preference was for character pieces – 'portraits' as he put it, 'which, under my fingers, have on occasion been found fair enough likenesses'. All manner of subjects could take his fancy, from a friend or famous personage to the ticking of a clock, the buzzing of an insect or a man with a limp. Often their meaning is far from clear, offering a challenge to the performer's imagination and interpretative skill, but his

portraits' unique blend of fleeting immediacy and sensuous haze has rightly drawn comparison with the paintings of Watteau.

Some of Couperin's 27 *ordres* are loose gatherings of pieces, while others have a unifying theme. The Seventh *Ordre*, from the Second *Livre*, takes inspiration from the aristocratic Françoise-Charlotte de Senneterre Ménéjou, a prodigy as a dancer, singer, harpsichordist and composer who performed before Louis XIV in 1688 at the age of 9. She is clearly shown in the first piece, named after her and naturally designated *gracieusement*, in which we can perhaps hear her singing in the mellowly lyrical first half, and see her dancing in the more animated second. The next four pieces form a sequence presumably intended to show her at different stages of her early life: 'La Muse naissante' gives the impression of a baby playing endlessly with a tiny toy; 'L'Enfantine' is still childish, but offers a more structured and robust style of play; in 'L'Adolescente' we can perhaps see her carefree youthful dancing; and in 'Les Délices' a switch from minor to major, from a higher register to a lower one, and from limpid textures to a fuller one, finds her in young maturity.

After this comes 'La Basque', a slightly haughty dance presumably with origins (or at least a suggestion of some) in that rural region. 'La Chazé' is the name of a chateau in Maine-et-Loire in western France, portrayed here in somewhat serious terms; we know of no connection with Ménéjou, but perhaps she performed or stayed there. Finally, 'Les Amusemens' gratefully returns us to the refined atmosphere and textures of the suite's opening movements, now with added self-possession.

Concerts royaux – Troisième Concert (1722)

Prélude

Allemande

Courante

Sarabande

Gavotte

Musette

Chaconne

Gilone Gaubert-Jacques violin

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/director

The suites in the 1722 set of *Concerts royaux* are on the whole longer than those in the 1724 set, and one has the sense that these were perhaps Couperin's prime selection from these royally

approved pieces. The *Prélude* and *Sarabande* of the *Third Concert* both have additional inner parts (which can be played by another instrument or simply by the harpsichord's right hand), giving them a Bachian fullness of texture, tellingly put to use by Couperin, notably in the *Sarabande*. In between them come an *Allemande* and *Courante* that are lighter in style, though not without affecting moments of chromatic detailing that lend them a Purcellian melancholy, which continues after the *Sarabande* in the *Gavotte*. Finally, after a drony, drowsy *Musette*, a thoroughly French-sounding *Chaconne* ends the suite.

Concert 2: Ombre

Pièces de viole – Première suite (1728)

Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue
Passacaille ou Chaconne

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord

Couperin's decision in 1728 to publish a book containing two suites of pieces for bass viol and continuo perhaps came from a growing realisation that the sensibilities expressed so intimately in his harpsichord works could be related even more effectively by the confidential voice of this noble string instrument, which in the hands of masters such as Ste-Colombe, Marin Marais and Antoine Forqueray had reached such a peak of eloquence in early 18th-century France. Naturally it had always had a presence in his chamber music as a reinforcer of the bass-line, but the last works in *Les Goûts-réunis* had both been specifically for viols, and by the time he came to publish the *Pièces de viole* four years later Couperin was ready to bestow on the instrument some of his finest chamber music.

The First Suite is in E minor, a key which brings forth from Couperin a sombrely meditative opening *Prélude*, expressing itself in halting phrases contrasted with yearning double- and triple-stops and sweeping ornamented runs. The elegant *Allemande* makes use of wide leaps to create an illusion of more than one melodic line, a practice which is continued in the *Courante*, though here in harness with

more robust double-stopping. The *Sarabande*, harmonically rich, shapely and supremely poised, is one of Couperin's greatest. The mood brightens with a tautly written *Gavotte* and a more relaxed *Gigue*, before the suite ends with a substantial piece that Couperin seems unsure whether to classify as a *passacaille* or a *chaconne*. The differences (if any) between the forms were slight, but both terms denote a triple-time set of variations on a repeating pattern in the bass alternating with contrasted episodes or couplets. This particular example establishes the major key for the first time in the suite, and despite a return to the minor in the central section, the major is where it finishes in an atmosphere of unchallenged contentment.

Premier Livre de pièces de clavecin – Deuxième Ordre (1713)

Les Idées heureuses

Christophe Rousset harpsichord

Like many French harpsichordists of the Baroque period both before and after him, Couperin frequently transferred to his own instrument the intricate figuration derived from 17th-century French lute-composers in which 'broken' chords overlap to create a fluid sense of movement and an impression of counterpoint. It was a method that passed from French composers, via Couperin among others, to Germany, where it found a home in the harpsichord suites of Bach.

One piece to employ this style *brisé* was 'Les Idées heureuses' ('Pleasing thoughts') from the second *ordre* of the *Premier Livre*, a work of which Couperin seems to have been sufficiently proud for it to be shown under his hand in the famous portrait of him by André Bouys. The title is a typically unspecific one and indeed the music itself seems to demand no further elucidation, although in his major study *François Couperin and the French Classical Tradition* Wilfrid Mellers conjures an enchantingly Watteau-esque image of 'floating on the gentle waters towards Cythera'.

Quatrième Livre de pièces de clavecin – Vingt-cinquième Ordre (1730)

Les Ombres errantes

Christophe Rousset harpsichord

By the time he published the *Quatrième Livre* the 62-year-old Couperin was in poor health

and thinking about his artistic legacy. His hope was that 'my family will discover in my portfolios something which may cause my passing to be lamented, if indeed lamentations serve any purpose when life is over. But then one must at least think so to attempt to deserve the chimerical immortality to which nearly all men aspire.' This last book of harpsichord pieces has a slight look of a gathering-up of all his remaining unpublished pieces, but that does not stop it from containing some extremely fine works. Among them is 'Les Ombres errantes' ('Errant shades'), a piece which his contemporaries would surely have recognised as signifying the mournful ghosts languishing in limbo as punishment for unspecified (possibly love-related) crimes. The mood of the piece, which makes resourceful use of style *brisé*, suggests an appropriately sombre acceptance of fate.

interval 20 minutes

Leçons de ténèbres (1713, 1717)

Première Leçon à une voix

Deuxième Leçon à une voix

Troisième Leçon à deux voix

Céline Scheen soprano

Eugénie Warnier soprano

Kaori Uemura-Terakado viola da gamba

Christophe Rousset harpsichord/organ/director

For texts, please see page 10

It was not just in instrumental works that Couperin was influenced by Italian music. His usual medium for church music was not the sumptuous *grand motet* for soloists, choir and orchestra as cultivated by Lully and Delalande, but rather the smaller-scale *petit motet* for one to three voices and continuo derived from works by the likes of Carissimi, Stradella and Alessandro Scarlatti. Yet the most remarkable of his church compositions, the three *Leçons de ténèbres*, have a much more decidedly French flavour, the only hint of Italian influence perhaps coming from an expressive and direct use of harmony reminiscent of Monteverdi.

The Holy Week tradition of performing musical settings of words from the Lamentations of Jeremiah deploring the sorry state of Jerusalem after defeat by the Babylonians was not an exclusively French one, but Couperin was joining a line of settings by his countrymen that already included beautiful examples by Charpentier, Bouzignac and Delalande. The texts were intended for Maundy Thursday, Good Friday

and Holy Saturday, but it was normal to bring the performances forward to the afternoon of the day before so that more people were able to come and listen to them. Sometimes singers from the Opéra were engaged, especially at the fashionable abbey of Longchamp just outside Paris – much to the disapproval of some observers who presumably felt happier with the performances given elsewhere by nuns. Wherever they took place, however, they must have had considerable power to move, and not just in the music; the word 'ténèbres' refers to the darkness that gradually overtook the church as, one by one, 15 candles were extinguished.

The full text of the Lamentations runs to nine lessons, three for each of the three appointed days. Couperin's settings only cover the three for Maundy Thursday, but in the preface to their publication he stated that he had already composed settings for the Good Friday *leçons*, and that he intended to write the final three as well. If he did, they are now sadly lost. Like his predecessors, Couperin makes use of expressive vocal lines over continuo accompaniment, in the flexible manner of declamatory operatic *récitatif*. Other common features were the easy assimilation of plainchant melody into the opening invocation 'Incipit lamentatio Jeremiae prophetae', as well as for some of the melismatic settings of the Hebrew letters which headed each section, functioning almost like illuminations in a manuscript. The final section of each *leçon*, 'Jerusalem convertere ad Dominum Deum tuum', also received special treatment, being more lyrical than the main sections and featuring a heightened expressive contribution from the continuo bass. Couperin's setting also reflects the intensifying effect of the darkening church by setting the first two *leçons* for one voice, and the third for two.

To a casual ear the *Leçons de ténèbres* can at first seem austere. But that is to miss the heart-stopping beauty and resourcefulness of the vocal lines, the expressive pangs of the attendant harmonies, the acute sensitivity of Couperin's treatment of text and the total seriousness with which he empathises with the anguish of Jeremiah (which we are of course invited to associate with the final sufferings of Jesus). If Couperin's music is normally associated with the urbane milieu of the French court, this great liturgical masterpiece is proof of a gift for the spiritually profound to rival any other artistic product of the Baroque era.

Programme notes © Lindsay Kemp

Airs sérieux

Qu'on ne me dise plus que c'est la seule absence

Eugénie Warnier soprano

Qu'on ne me dise plus que c'est la seule absence
Qui peut guérir nos cœurs de l'amoureux
poison.

J'aime Iris en secret, j'évite sa présence,
Ce remède cruel accable ma raison.
Absente je la vois, à tous moments j'y pense,

Et cherchant à guérir je fuis ma guérison.

Cease telling me that absence alone
can heal a heart poisoned by love.

I love Iris in secret, I avoid her presence,
but this cruel remedy is harming my reason.
I see her despite her absence, I think of her all
the time,
and though seeking to be healed, I flee what
would heal me.

Doux liens de mon cœur

Doux liens de mon cœur,
Aimables peines,
Charmantes chaînes,
De moment en moment
Redoublez mon tourment :
Un cœur exempt de nos tendres alarmes
Ne ressentit jamais que de faibles douceurs ;
C'est dans l'excès de ses rigueurs,
Que l'Amour a caché ses plus doux charmes.

Sweet bonds who bind my heart,
beloved sorrows,
beguiling chains,
intensify my torment
with every passing moment:
a heart free from our tender alarms
never feels more than a hint of sweetness;
it is in an excess of tribulations
that Love has hidden his sweetest charms.

Zéphire, modère en ces lieux

Zéphire, modère en ces lieux
L'ardeur dont tu caresses Flore :
Le sommeil a fermé les yeux
De l'inhumaine que j'adore.

Zephyr, temper here the ardour
with which you caress Flora:
sleep has closed the eyes
of my uncaring beloved.

Et vous, qui baignez de vos flots
Les bords de son lit de verdure,
Ruisseaux, respectez son repos ;
Coulez un moment sans murmure.

And you streams who bathe
the banks of her green bed with
your waters, respect her repose;
flow for a while without a murmur.

N'interrompez point son sommeil,
Oiseaux, dont la voix est si tendre :
Que ce ne soit qu'à son réveil
Que vos chants se fassent entendre.

Birds, you whose voices are so sweet,
take pains not to disturb her sleep:
let your songs only be heard
when she awakens once more.

Voyez les Faunes de ces lieux
Et les Nymphes de ces bocages,
Attendant qu'elle ouvre les yeux,
Se reposer sous ces ombrages.

See how the fauns who dwell here
and the nymphs of these groves
are resting in the leafy shade
as they wait for her to open her eyes.

Voyez les Déesses des eaux
Veiller tandis qu'elle sommeille :
Mais, Nymphes, Faunes, Oyseaux,
Nymphes, chantez : elle s'éveille.

See how the goddesses of the water
are keeping watch as she sleeps:
but, naiads, fauns, birds and
nymphs, sing now: she is awake.

Leçons de ténèbres

Première Leçon à une voix

Céline Scheen soprano

Incipit lamentatio Jeremiae prophetae.

Here begins the lamentation of the prophet Jeremiah.

Aleph. Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium; princeps provinciarum facta est sub tributo.

Aleph. How desolate lies the city that was once thronged with people: the one-time queen of nations has become as a widow; once a ruler of provinces, she is now subject to others.

Beth. Plorans ploravit in nocte, et lacrimae eius in maxillis eius; non est qui consoletur eam ex omnibus charis eius: omnes amici eius spreverunt eam et facti sunt ei inimici.

Beth. By night she weeps in sorrow, and tears run down her cheeks; of all who love her, there's none to console her: all her friends have betrayed her and have become her enemies.

Ghimel. Migravit Juda propter afflictionem et multitudinem servitutis; habitavit inter gentes, nec invenit requiem: omnes persecutores eius apprehenderunt eam inter angustias.

Ghimel. Judah has gone into exile because of her suffering and the burden of her servitude; she is settled among the heathen, and has found no rest: all her pursuers have captured her in the straits.

Daleth. Viae Sion lugent, eo quod non sint qui veniant ad solemnitatem: omnes portae eius destructae, sacerdotes eius gementes, virgines eius squalidae, et ipsa oppressa amaritudine.

Daleth. The streets of Zion mourn for there are none to attend her ceremonies: all her gates are ruined, her priests sigh and groan, her virgins are afflicted, and she is overwhelmed with bitterness.

Heth. Facti sunt hostes eius in capite, inimici eius locupletati sunt; quia Dominus locutus est super eam, propter multitudinem iniquitatum eius. Parvuli eius ducti sunt in captivitatem, ante faciem tribulantis.

Heth. Her enemies are in the ascendant, her adversaries prosper; for the Lord has passed judgement on her for the multitude of her iniquities. Her children are led captive before the face of her oppressor.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Jerusalem, Jerusalem, turn to the Lord your God.

Lamentations 1: 1–5

Deuxième Leçon à une voix

Eugénie Warnier *soprano*

Vau. Et egressus est a filia Sion omnis decor eius; facti sunt principes eius velut arietes non inuenientes pascua; et abierunt absque fortitudine ante faciem subsequēntis.

Zain. Recordata est Jerusalem dierum afflictionis suae, et praeuarcationis omnium desiderabilium suorum, quae habuerat a diebus antiquis, cum caderet populus eius in manu hostili, et non esset auxiliator. Viderunt eam hostes, et deriserunt sabbata eius.

Heth. Peccatum peccavit Jerusalem, propterea instabilis facta est. Omnes qui glorificabant eam spreverunt illam: quoniam viderunt ignominiam eius. Ipsa autem gemens conversa est retrorsum.

Teth. Sordes eius in pedibus eius, nec recordata est finis sui: deposita est vehementer non habens consolatorem: vide, Domine, afflictionem meam, quoniam erectus est inimicus.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Lamentations 1: 6–9

Troisième Leçon à deux voix

Céline Scheen, Eugénie Warnier *sopranos*

Jod. Manum suam misit hostis ad omnia desiderabilia eius; quia vidit gentes ingressas sanctuarium suum, de quibus praeceperas ne intrarent in ecclesiam tuam.

Caph. Omnis populus eius gemens, et quaerens panem. Dederunt pretiosa quaeque pro cibo, ad refocillandam animam. Vide, Domine, et considera quoniam facta sum vilis.

Lamed. O vos omnes qui transitis per viam, attendite, et videte si est dolor sicut dolor meus; quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

Mem. De excelso misit ignem in ossibus meis, et erudit me: expandit rete pedibus meis, convertit me retrorsum: posuit me desolatam, tota die moerore confectam.

Vau. The daughter of Zion has lost all her beauty; her princes are become like rams that find no pasture; and they have fled without strength before the pursuer.

Zain. Jerusalem remembered in the days of her affliction, and her miseries, all the pleasant things she had in the days of old before her people fell into the hand of the enemy, and none did help her. Her foes gloated over her and did mock her Sabbaths.

Heth. Jerusalem has sinned grievously; therefore she has fallen. All those who used to honour her now scorn her; for they have seen her disgrace. Yet she herself sighs and turns away her face.

Teth. Her skirts are dirty, she cannot remember her own end: her disgrace is complete, she has no comforter: see, Lord, my affliction, for the enemy has become self-important.

Jerusalem, Jerusalem, turn to the Lord your God.

Jod. The enemy has laid its hands on all that was precious to her; for she has seen the enemy, whom you had forbidden to enter your assembly, coming into her sanctuary.

Caph. All her people sigh, and search for bread. They have bartered all their precious belongings for food to revive their souls. Look, Lord, and consider; for I have become vile.

Lamed. All you who pass this way, look and see if there is any sorrow like my sorrow; for the Lord has cruelly punished me, as he said he would on the day of his fierce wrath.

Mem. From above he has sent fire into my bones, and has chastised me: he has made a net under my feet, and turned me back: he has made me desolate and overburdened with sorrow all day long.

Nun. Vigilavit iugum iniquitatum mearum;
in manu eius convolutae sunt, et impositae collo
meo; infirmata est virtus mea; dedit me Dominus
in manu de qua non potero surgere.

Jerusalem, Jerusalem, convertere ad Dominum
Deum tuum.

Lamentations 1: 10–14

Nun. The yoke of my iniquities weighs me down;
they are folded together in his hand and made
into a collar; my strength is weakened; the Lord
has delivered me into the hands of those from
whom I cannot rise up.

Jerusalem, Jerusalem, turn to the Lord your
God.

About the performers

Ignacio Barrios Martínez



Christophe Rousset

Christophe Rousset director/harpsichord

Christophe Rousset is the founder of the period-instrument ensemble Les Talens Lyriques and is renowned as a musician and conductor in music of the Baroque, Classical and pre-Romantic periods.

He studied harpsichord with Huguette Dreyfus at the Schola Cantorum in Paris and with Bob van Asperen at the Royal Conservatory in The Hague, before winning the prestigious First Prize in the Seventh Bruges Harpsichord Competition in 1983.

Since then he has made his mark as a conductor, receiving invitations to perform with Les Talens Lyriques all over the world, including at the Paris Opéra, Dutch National Opera, Amsterdam Concertgebouw, Théâtre des Champs-Élysées, Paris, Lausanne Opera, Teatro Real in Madrid, Vienna's Theater an der Wien, Versailles, La Monnaie, the Wigmore Hall, Carnegie Hall and at the Aix-en-Provence Festival.

He is particularly inspired by 17th- and 18th-century European music and he has rediscovered forgotten operas such as Traetta's *Antigona*, Martín y Soler's *La capricciosa corretta*, Jommelli's *Armida abbandonata*, Salieri's *La grotta di Trofonio* and J C Bach's *Temistocle*.

He continues to pursue an active career as a harpsichordist, performing on some of the finest period instruments. His many recordings include the complete harpsichord works of d'Anglebert,

Forqueray, François Couperin and Rameau. His interpretations of works by J S Bach (Partitas, Goldberg Variations, harpsichord concertos, English Suites, French Suites, *Klavierbüchlein* and *Well-Tempered Clavier*) are particularly highly regarded.

He has also recorded widely with Les Talens Lyriques, including the original soundtrack for the film *Farinelli*, Pergolesi's *Stabat mater*, Mozart's *Mitridate*, operas including Rameau's *Zaïs* and Salieri's *Les Danaïdes*, as well as the critically acclaimed series of Lully recordings – *Persée*, *Roland*, *Bellérophon*, *Phaéton*, *Amadis* and *Armide*.

Teaching also forms a vital strand of Christophe Rousset's musical life and he gives masterclasses at the Accademia Chigiana in Siena, Paris Conservatoire, Ambronay Académie, OFJ Baroque (with the Orchestre Français des Jeunes), Junge Deutsche Philharmonie and the Britten-Pears Orchestra. Together with members of Les Talens Lyriques, he also works with secondary schools in Paris.

He is also active as a guest conductor and has appeared at the Barcelona Liceu, Teatro San Carlo in Naples, La Scala, Milan, Opéra Royal de Wallonie, and the Royal Opera House, Covent Garden, as well as working with the Orchestra of the Age of Enlightenment, Orquesta Nacional de España, Hong Kong Philharmonic and the Orchestre du Théâtre Royal de la Monnaie. In the field of research, he has produced critical editions of and studies on Rameau and François Couperin. Last year saw the publication of *L'impression que l'instrument chante* – a series of interviews by Camille De Rijck in which Christophe Rousset shares his thoughts on music.

Christophe Rousset has been awarded the French honours of Chevalier de la Légion d'honneur, Commandeur de l'Ordre des Arts et des Lettres and Chevalier de l'Ordre national du Mérite.



Céline Scheen

Céline Scheen soprano

Céline Scheen completed her training at the Guildhall School of Music & Drama with Vera Rózsa.

In concert, she has performed works by Bach, Graupner, Monteverdi, Rameau and Zelenka, collaborating with such groups as Ensemble Pygmalion under Raphaël Pichon, Les Siècles under François-Xavier Roth and Collegium 1704 under Václav Luks. She has also worked with other eminent conductors, including René Jacobs, Jordi Savall, Philippe Herreweghe, Ivor Bolton and Louis Langré.

In the opera house her roles have included Zerlina (*Don Giovanni*); Coryphée (Gluck's *Alceste*) at La Monnaie; Atilia (Cavalli's *Eliogabalo*) at La Monnaie and the Innsbruck Festival; Papagena (*The Magic Flute*) at La Monnaie, Caen, Lille, Toulouse and New York; L'Amour and Clarine (Rameau's *Platée*) for Opéra du Rhin; and La Musica and Euridice (Monteverdi's *Orfeo*) in Cremona.

Highlights in her discography include the soundtrack for the film *Le Roi danse* with Musica Antiqua Köln under Reinhard Goebel, a disc of improvisations with Paolo Pandolfo (which won a Diapason d'Or), Bach's *Orgelbüchlein* with Mare Nostrum, a disc of Barbara Strozzi with La Cappella Mediterranea under Leonardo García Alarcón, Lully's *Bellérophon* with Les Talens Lyriques under Christophe Rousset and Monteverdi's *Vespers* with the Ricercar Consort under Philippe Pierlot.

On stage and DVD she has taken the role of Venus (Blow's *Venus and Adonis*) in a new production at the Théâtre de Caen that toured to Luxembourg, Nantes, Lille, Paris and Grenoble.

Céline Scheen's current and future engagements include appearances with regular partners such as Le Banquet Céleste under Damien Guillon, with whom she has released discs of J S Bach and Frescobaldi, and L'Arpeggiata under Christina Pluhar.



Eugénie Warnier

Eugénie Warnier soprano

Eugénie Warnier initially studied medicine before switching to singing, beginning her studies in 2000, subsequently attending the Paris Conservatoire, where she worked on early music with Howard Crook and Kenneth Weiss, as well as lyric singing with Pierre Mervant.

She came to the attention of Christophe Rousset in 2004 and now regularly works with him and other leading ensembles and directors, including Le Parlement de Musique and Martin Gester, Il Seminario Musicale and Gérard Lesne, L'Atelier des Musiciens du Louvre and Mirella Giardelli, Les Paladins and Jérôme Corréas, La Simphonie du Marais and Hugo Reynes and Le Poème Harmonique and Vincent Dumestre.

She is in demand in the opera house and has sung roles in Charpentier's *Les Arts Florissants*, *Philémon et Baucis*, *Il primo omicidio* and *Cadmus et Harmonie*; Rameau's *Hippolyte et Aricie*, *Castor et Pollux*, *Les Indes galantes* and *Platée*; Lully's *Psyché*; Mozart's *Così fan tutte* and *The Magic Flute*; Humperdinck's *Hansel and Gretel*; Verdi's *Don Carlo*; and Rossini's *William Tell* in leading opera houses in France, as well as in Luxembourg and on tour in Holland. She has also appeared at the Aix-en-Provence, Beaune Baroque, La Chaise-Dieu, Bremen, Sédières and Ré Majéure festivals.

Concert highlights have included a tour of Mexico with Le Poème Harmonique, Pergolesi's *Stabat*

mater with Le Cercle de l'Harmonie, Bach Masses with the Pygmalion Ensemble, European tours of Bach's *St Matthew Passion* with Les Musiciens du Louvre under Marc Minkowski and Concerto Köln, *Castor et Pollux* with Ensemble Ausonia, Bach's *Magnificat* with the Lausanne Collegium Musicum and Handel's *Tamerlano* with Les Talens Lyriques.

She has participated in many recordings with Ensemble Ausonia, Les Demoiselles de St-Cyr, Ensemble Pygmalion, La Simphonie du Marais and Les Cyclopes, among others.



Gilone Gaubert-Jacques

Gilone Gaubert-Jacques violin

Gilone Gaubert-Jacques began her musical education at a young age, studying both piano and violin in Bordeaux. Having chosen to focus on the violin, she continued her studies at the Regional Conservatory of Boulogne-Billancourt, then at the Paris Conservatoire, while also studying piano accompaniment at the Conservatory of Fontenay-sous-Bois. She decided to specialise in early music, in which subject she graduated with distinction from the Paris Conservatoire.

Since then, she has worked regularly with many prestigious Baroque orchestras, including La Simphonie du Marais, Le Poème Harmonique, Le Parlement de Musique de Strasbourg, La Chambre Philharmonique, the Amarillis ensemble and La Petite Symphonie. A renowned Baroque violinist, she has been leader of Christophe Rousset's Les Talens Lyriques since 2005.

She was a founder-member of the Quatuor Ruggieri, a string quartet active between 2007 and 2015 and which specialised in period-instrument performances of the Classical and Romantic repertoire.

Gilone Gaubert-Jacques teaches early music at the Conservatory of Chantilly. She also continues to explore the piano repertoire, and works as a vocal accompanist, which has led to her duo collaboration with soprano Sophie Patey.

In 2016, she co-founded the ensemble Les Heures du Jour, an ensemble which performs music ranging from the Baroque to the Romantic era in a variety of chamber formations.

She plays violins by Jacques Boquay, Alessandro Mezzadri and Joël Klepal, Paris 2016.



Kaori Uemura-Terakado

Kaori Uemura-Terakado viola da gamba

Kaori Uemura-Terakado was born in Japan and began playing the violin at the age of 3. She took up the viola da gamba at 12, studying with Japan's leading exponent of the instrument, Toshinari Ohashi. After graduating from Ueno Gakuen Music University in Tokyo, she moved to Brussels and studied with Wieland Kuijken. She then settled in Belgium and has since become one of the most in-demand gamba players in Europe, regularly working and recording with, among others, Les Talens Lyriques, Les Arts Florissants, Gli Angeli Genève, the Dutch Bach Society and Ricercar Consort.

She regularly appears as a soloist with the Royal Concertgebouw Orchestra. Recently she receiving coaching from Michèle Massina.

Les Talens Lyriques has the support of the French Ministry of Culture and the City of Paris. It also enjoys that of the Patrons Circle and the Annenberg Foundation / GRoW – Gregory and Regina Annenberg Weingarten. *Les Talens Lyriques* is a member of the FEVIS and PROFEDIM syndicates.

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