



An English Garden

Friday 8 June 2018 7.30pm, Hall

Les Arts Florissants/Le Jardin des Voix

Paul Agnew director

Sophie Daneman stage director

Soloists of Le Jardin des Voix:

Natasha Schnur soprano

Natalie Pérez soprano

Eva Zaïcik mezzo-soprano

James Way tenor

Josep-Ramon Olivé baritone

Padraic Rowan bass-baritone

Part of Barbican Presents 2017–18

The singers of this programme are the laureates of the eighth edition of Le Jardin des Voix, Les Arts Florissants' Academy for young singers directed by William Christie and Paul Agnew. Since 2017, Le Jardin des Voix has been based in Thiré, in the Vendée – Pays de la Loire.

Le Jardin des Voix academy is supported by The Conny Maeva Charitable Foundation, Premier Investissement and Brigitte & Didier Berthelemot.

Please turn off watch alarms, phones, pagers etc during the performance. Taking photographs, capturing images or using recording devices during a performance is strictly prohibited.

Please remember that to use our induction loop you should switch your hearing aid to T setting on entering the hall. If your hearing aid is not correctly set to T it may cause high-pitched feedback which can spoil the enjoyment of your fellow audience members.

We appreciate that it's not always possible to prevent coughing during a performance. But, for the sake of other audience members and the artists, if you feel the need to cough or sneeze, please stifle it with a handkerchief.

If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or the pods located around the foyers.

barbican



The City of London Corporation is the founder and principal funder of the Barbican Centre

Welcome

Tonight we welcome back Barbican regulars Les Arts Florissants under tenor-turned-conductor Paul Agnew, the group's Associate Musical Director.

While Les Arts Florissants initially made its name through the resurrection of neglected repertoire, particularly of the French Baroque, nowadays it is just as celebrated for its promotion of young musical talent, notably through its Academy, Le Jardin des Voix, now in its eighth edition.

The horticultural imagery is apt, as William Christie's other great love besides music is gardening and each year his garden at

Thiré in the Vendée becomes the vibrant backdrop for a music festival.

The six young singers selected for this year's academy will be presenting in musical form 'An English Garden' – an eclectic array of repertoire ranging from Dowland to Arne, Purcell to Handel, taking in opera, oratorio, madrigal and ode along the way.

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

Huw Humphreys, Head of Music, Barbican

Barbican Classical Music Podcasts

Stream or download our Barbican Classical Music podcasts for exclusive interviews and content from the best classical artists from around the world. Recent artists include Sir James MacMillan, George Benjamin, Andrew Norman, Iestyn Davies, Joyce DiDonato, Sir Harrison Birtwistle, Evgeny Kissin, Maxim Vengerov and Nico Muhly.

Available on iTunes, Soundcloud and the Barbican website

Music and gardens: two passions entwined

William Christie's life is divided between his two passions; music and gardening. The Jardin des Voix was born from these passions with the ambition to propagate and bring to flower the very best young singers. The programmes these singers perform are conceived with their particular talents in mind in an effort to give each singer the opportunity to give the best of themselves.

Our edition of the Jardin des Voix in 2013 was dedicated to the greatest French composer of the Baroque era, Jean-Philippe Rameau, and coincided with the 400th anniversary of the birth of the landscape gardener André Le Nôtre in 1613. Le Nôtre was responsible for the iconic gardens of Vaux-le-Vicomte, Fontainebleau, Saint-Germain and of course, the Palace of Versailles: gardens that defined an artistic aesthetic of the 17th century, and gardens that were to be much copied throughout Europe. (Le Nôtre even provided designs for London's Greenwich Park to the order of the recently returned Charles II in 1662.) These highly architectural gardens were characterised by balance and line and by geometry and perspective. Le Nôtre's theatrical vision of the garden was one where nature was subjugated to form, controlled and manicured.

Our eighth edition of the Jardin des Voix is dedicated to repertoire written in England, our 'English Garden' in music, and, by a happy coincidence, it links to the next great historical figure in landscape gardening, the Englishman Lancelot Brown (whose 300th anniversary fell in 2016). His vision of the garden is often seen as the antithesis of that of Le Nôtre, with Brown's

landscapes giving the impression of nature at its most pure and free. A flowing vista punctuated by a copse of trees and a river represents an arcadian perfection. But are these two towering figures of the Baroque garden so very different? Brown's landscapes are ultimately just as theatrical, and just as highly controlled as those of Le Nôtre. Brown would gaze over the fields surrounding the house of a prospective client to estimate whether there was 'capability of improvement' (and so he became known as 'Capability Brown'). Brown's 'improvements', just like Le Nôtre's, leave us in awe of nature, reimagined through their eyes.

The musical corollary between the Baroque of Le Nôtre and Brown and that of our English composers is perhaps the *sprezzatura* first defined by Castiglione in his *Book of the Courtier* in 1528. *Sprezzatura* is the ability to achieve a task of great complexity while giving the appearance of effortless simplicity. Behind the seeming simplicity of the landscapes of Le Nôtre and Brown lie the exacting technique, the inspired imagination and the extraordinary effort to achieve their art, and this will be the challenge for our laureates of the Jardin des Voix 2017 in their 'English Garden' in music. As we move through the great masters of English music, from Gibbons, Tomkins, Ward and Dowland, to Purcell, by way of England's greatest adoptive son, George Frederic Handel, and on again to Thomas Arne, our young singers will disguise their effort, their technique and their sophistication, to appear as natural, as beguiling and as fresh as an English garden.

Introduction © Paul Agnew

Tonight's music

For texts, please see page 8

Part 1: The Mystery of Music

Locke The Tempest – Curtain tune

Gibbons The Cries of London (Part 1)

Handel Acis and Galatea – 'O the pleasure of the plains'

Purcell If music be the food of love

Tomkins Music divine

Arne The Singing Club

Handel Ode for St Cecilia's Day – 'Sharp Violins proclaim'

Purcell Come, ye sons of Art – 'Strike the viol, touch the lute'

Purcell Of all the instruments that are

Purcell Ode on St Cecilia's Day – 'Wondrous Machine'

Handel Ode for St Cecilia's Day – 'The soft complaining Flute'

Arne The Fairy Prince – 'Now all the air shall ring'

interval 20 minutes

Part 2: A Night of Revels

Handel L'Allegro, il Penseroso ed il Moderato – 'Oh let the merry bells ring round'

Purcell The Fairy Queen – 'See, even Night herself is here'

Ward Come, sable night

Purcell The Fairy Queen – 'One charming Night'

Purcell The Libertine, or the Libertine destroyed – 'In these delightful pleasant groves'

Dowland A Pilgrimes Solace – 'Welcome, black night'

Purcell Timon of Athens, the Man-Hater – 'Hence with your trifling deity!'; 'But over us no griefs prevail'

Purcell The Prophetess, or The History of Dioclesian – 'Make room for the great god'; 'I'm here with my jolly crew'; 'Dance of Bacchands'

Purcell Bacchus is a pow'r divine

Purcell 'Tis women makes us love

Purcell King Arthur, or The British Worthy – 'Fairest isle'

Purcell, arr William Hayes Fairest isle

Dowland A Pilgrimes Solace – 'Cease these false sports'

Handel Theodora – 'As with rosy steps the morn'

Handel L'Allegro, il Penseroso ed il Moderato – 'As steals the morn upon the night'

Purcell The Fairy Queen – 'Now the night is chas'd away'

Gibbons The Cries of London (Part 2)

Le Jardin des Voix

An English Garden

Whether it's drinking or dying, dancing, seducing, warring, practising religion or performing a civic ceremony, there are very few human activities that don't take place to musical accompaniment. Literature and the visual arts may record and reflect, but it is music – the applied art *par excellence* – that provides the truest measure of social history. Politics, fashion and religion are all encoded in its shifting forms, functions and styles – a sonic snapshot of an age and a nation.

Tonight's concert takes its listeners on a musical tour through 150 years of English history from the Jacobean court through the Restoration playhouses and taverns to the new opera houses and concert halls of Georgian London. Along the way we encounter music as spectacle and sumptuous entertainment, solemn ceremony and sober contemplation, bawdy pastime and elegant divertissement.

The years between the publication of John Dowland's *A Pilgrimes Solace* in 1612 and the premiere of Thomas Arne's masque *The Fairy Prince* in 1771 represent a volatile, transitional period in English history. The jagged political fissure of the Civil War, Commonwealth and Restoration, and the Glorious Revolution that saw the overthrow of the House of Stuart by William of Orange extended right through to the cultural fabric of the nation, which was torn and restitched again and again to suit each new circumstance. Add to that a shifting economic climate and the growth of a wealthy middle-class – a brand-new set of cultural consumers – and you have a crucible for dramatic artistic development and change.

We pick up the story in the halls of the Jacobean aristocracy, in music that tells an elegant, softly spoken tale of private performances and patronage. Even when it was published in 1612, Dowland's collection of songs *A Pilgrimes Solace*

was a little old-fashioned. In a rather defensive Preface, he attacks the new generation of composers who 'shroud themselves under the title of Musicians', and his collection defiantly celebrates the dying art of the lute song, rather than embracing the newly fashionable viola da gamba.

Scored for five voices, lute and viol, companion-songs 'Cease these false sports' and 'Welcome, black night', were probably written for the marriage celebrations of Dowland's patron (and the dedicatee of the collection) Lord Howard de Walden. Whatever the title may suggest, these are far from pious works. Each song offers a frank celebration of the erotic delights of the marriage bed, delighting in the physical combat of 'Hymen's peaceful war'. In each case Dowland establishes an opposition between a solo voice and the whole consort, and the progression from monody to joyous musical harmony enacts a graphic musical consummation.

England arrived late to the madrigal and both the aristocracy and gentry (aspirational in culture as in all things) embraced the form and the fashionable Italian style long after its popularity had waned on the Continent. The genre was a broad-ranging one, particularly in its English interpretation, as the variety of mood, style and subject matter of tonight's three Jacobean madrigals demonstrates. Both John Ward's 'Come, sable night' and Thomas Tomkins' 'Music divine' look unashamedly to Italy for inspiration in their settings, fusing daring chromaticism and boldly expressive harmonic gestures with a more characteristically English sweetness. Text in both cases is king, and Ward's gently tumbling phrases conjure vivid, evocative images of night, pulled like the softest of musical blankets over the sky.

Although Gibbons's quirky two-part madrigal 'The Cryes of London' couldn't be more different,

it also owes a debt to Europe and a brief vogue launched by Janequin (later taken up by composers including Servin and, in England, by Weelkes and Dering as well as Gibbons) for musical settings of the traditional cries of street sellers. The friction between sophisticated music and such low, everyday words seems to have tickled the fancy of both composers and audiences. Gibbons' extended setting for voices and viols gleefully incorporates sales pitches for everything from 'hot mutton pies' and 'a grey mare with a long mane and a short tail' to 'ripe cow-cumbers', while rat-catchers and chimney-sweeps are also heard plying their trade.

'Ten years of gloomy silence seem to have elapsed before a string was suffered to vibrate or a pipe to breathe abroad in the kingdom'. Charles Burney may overstate the case, but during the years of the Civil War and subsequent interregnum a sudden silence fell over public music-making in England. Aristocratic families may have continued to educate their children in music and to enjoy consort music in the privacy of their own homes under Cromwell's rule, but music for the masses was severely restricted. With the return of Charles II in 1660, however, came the reopening of the playhouses, as well as a revival of court festivities and entertainments, and England entered a new era of music-making. For the first time civic organisations began to emerge, such as the London 'Musical Society' which commissioned a sequence of Cecilian Odes from Purcell during the 1680s and 1690s. These works pointed forward to a new musical future, but overlapped with the final works from a musical past, including *Come, ye sons of Art*, an ode composed for Queen Mary's birthday in 1694.

Along with churches, theatres increasingly emerged as the major employers of musicians during this period, especially after the accession of William and Mary, who showed little inclination to continue the Stuart tradition of cultural patronage. Composers such as Purcell traded the court for the playhouse, producing not only incidental music for

spoken dramas but also scores for the new and uniquely English genre of semi-opera.

Composed for poet laureate Thomas Shadwell's plays *The Libertine* and his reworking of Shakespeare's *Timon of Athens* respectively, Purcell's 'In these delightful pleasant groves', the tripping 'Hence with your trifling deity' and rousing chorus 'But over us no griefs prevail' offer a typical glimpse into the Restoration theatre, whose light, frothy entertainments played to the nation's prevailing mood. It's a mood shared by the elaborate theatrical spectacles that were the semi-operas of Purcell and his contemporaries – a genre whose awkward fusion of spoken drama and interpolated musical episodes (often involving an entirely separate cast of characters and plot) evolved to cater to an English public suspicious of the 'effeminate' appeal of Italian opera. Works such as Locke's *The Tempest* or Purcell's *The Fairy Queen*, *King Arthur* and *Dioclesian* might ultimately have proved a musical dead-end, but their graceful dances and memorable melodies have lived on.

But if the arias from the composer's semi-operas were confined and constrained by popular taste and the genre's limited theatrical scope, the same cannot be said of Purcell's songs. These often boasted innovative forms and made creative use of techniques such as the ground bass, whose anchoring structure freed up the voice to elaborate expressively above it. Works such as 'If music be the food of love' and 'Bacchus is a pow'r divine' are, in effect, operas in miniature, packing significant drama into their small frames.

English audiences may initially have been resistant to the charms of Italian opera but, thanks to canny theatre impresario Aaron Hill and Handel's *Rinaldo* (1711) – the first Italian opera specifically devised for a London audience – they were eventually won over. Though we hear no opera tonight, the genre is the elephant in the room – the theatrical descendent of the court masque and ode (represented here by Handel's charmingly

pastoral *Acis and Galatea*, composed as a private entertainment for the Duke of Chandos, and by the dramatic ode *L'Allegro, il Penseroso ed il Moderato*, composed for Handel's theatre season at the Royal Theatre, Lincoln's Inn Fields), and the backdrop to Handel's later development of the English oratorio in works such as *Theodora*.

So far music has taken us into the gilded and panelled rooms of the royal court and England's many private estates and into the noisier interiors of London's public playhouses and theatres, but not beyond – to the informal, off-duty music-making that took place in taverns and homes throughout the period. The history of the secular round extends back to the 13th century, but the form enjoyed new popularity during the Commonwealth and afterwards. With music-making driven from public into private spaces, the small forces and simple demands of these songs gave them new appeal, and their often ribald or bawdy content (drinking songs are by far the largest subset of the genre) and light-hearted word-play suited the newly informal setting.

From the late 17th century through the 18th, a fashion for catch clubs and singing societies emerged, formalising and transforming not only the practice but, inevitably, the context and repertoire as well. While tonight's catches come from the more decorous end of the genre, we can trace a clear development from the slight, playful quality of Purcell's 'Of all the instruments' and 'Tis women makes us love' to Thomas Arne's satirical glee 'The Singing Club', which mocks (with enormous skill and sophistication) the limited ability and over-earnest attitude of singers performing precisely these works. It's a wonderfully self-referential way to bring this programme full-circle, ushering us into the Georgian period, whose musical works share so much of their wit and elegance with their Jacobean forebears.

Programme note © Alexandra Coghlan

Texts

Orlando Gibbons (1583–1625)

The Cryes of London (Part 1)

God give you good morrow, my masters,
past three o'clock and a fair morning. – New
mussels, new lily-white mussels. – Hot codlings,
hot. – New cockles, new great cockles, new
great sprats, new. – New great lampreys, new
fresh herrings. – New haddock, new, new
thornback, new. – Hot apple pies, hot. Hot
pippin pies, hot. Fine pomegranates, fine. – Hot
mutton pies, hot. – Buy a rope. – Ha' ye any old
bellows or trays to mend? – Rosemary and bays,
quick and gentle, ripe chestnuts, ripe. – Ripe
walnuts, ripe. – White cabbage, white young
cabbage. White turnips, white young turnips.
White young parsnips, white. White lettuce,
white young lettuce, white. – Buy any ink, will
you buy any pens? Very fine writing ink. – Ha'
ye any rats or mice to kill? – I have ripe peas-
cods. – Oysters, three pence a peck at Bridewell
dock, new Wallfleet oysters. – Oyez! If any
man or woman can tell any tidings of a grey
mare with a long mane and a short tail – Will
you buy any fine tobacco? – she halts down
right before and is stark lame behind and was
lost this thirtieth day of February. – He that
can tell any tidings of her, let him come to the
Cryer and he shall have well for his hire. Ripe
damsons, fine ripe damsons. – Hard garlic. I
have ripe gooseberries, ripe. – Will you buy
any aqua-vitae, mistress? – Buy a barrel of
samphire. – What is't you lack? Fine wrought
shirts or smocks? – Perfum'd waistcoats, fine
bone lace or edgings, sweet gloves, silk garters,
very fine silk garters, fine combs and glasses.
– Or a poking stick with a silver handle. – Old
doublets, ha' ye any old doublets? – Ha' ye any
corns on your feet or toes? – Fine potatoes, fine.
– Will you buy any starch or clear complexion,
mistress? – Poor naked Bedlam, Tom's a-cold,
a small cut of thy bacon or a piece of thy sow's
side, good Bess, God Almighty bless thy wits. –
Quick periwinkles, quick, quick, quick. – Will you
buy any scurvy grass? Buy a new almanack. Buy
a fine washing ball. – Will you have any small
coal? – Good gracious people, for the Lord's
sake, pity the poor women; we lie cold and
comfortless night and day on the bare boards
in the dark dungeon in great misery. – Hot spice

cakes, hot, oat cakes, lanthorns and candle
light, hangout maids for all night. – And so we
make an end.

George Frideric Handel (1685–1759)

**Acis and Galatea – 'O the pleasure of the
plains'**

O the pleasure of the plains!
Happy nymphs and happy swains!
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the Zephyr blows,
For us distils the dew,
For us unfolds the rose,
And flow'rs display their hue,
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.

Henry Purcell (1659–95)

If music be the food of love, Z379

If music be the food of love,
Sing on till I am filled with joy.
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.
Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Though yet the treat is only sound.
Sure I must perish by your charms,
Unless you save me in your arms.

Thomas Tomkins (1572–1656)

Music divine

Music divine, proceeding from above,
Whose sacred subject often times is love,
In this appears her heavenly harmony,
Where tuneful concords sweetly do agree.
And yet in this her slander is unjust,
To call that love which is indeed but lust.

Thomas Augustine Arne (1710–78)

The Singing Club

Do Re Mi Fa Sol La Sol Fa La Sol Fa Mi La Mi Fa
Mi Re Do

For shame, Sir, in charity, gargle your throat;
The raven ne'er croak'd so horrid a note.

Oh! Ah! Eh! Damn your soul;
O charming, soothing, bravo, by Jove,
That ravishing voice wakes the passions of love.
Poor fellow, when first he made singing his choice,
He was cut for the simple instead of his voice.

George Frideric Handel

Ode for St Cecilia's Day, HWV76 – 'Sharp

Violins proclaim'

Sharp Violins proclaim,
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair disdainful dame.

Henry Purcell

**Come, ye sons of Art, Z323 – 'Strike the viol,
touch the lute'**

Strike the viol, touch the lute,
Wake the harp, inspire the flute.
Sing your patroness's praise
In cheerful and harmonious lays.

Henry Purcell

Of all the instruments that are, Z263

Of all the instruments that are,
None with the viol can compare.
Mark how the strings their order keep,
With a whet and a sweep.
But above all this still abounds,
With a zingle sing and zitzanzounds.

Henry Purcell

**Ode on St Cecilia's Day, Z328 – 'Wondrous
Machine'**

Wondrous machine!
To thee the warbling lute,
Though used to conquest, must be forced to
yield:
Is with thee unable to dispute.

George Frideric Handel

**Ode for St Cecilia's Day, HWV76 – 'The soft
complaining Flute'**

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling lute.

Thomas Augustine Arne

The Fairy Prince – 'Now all the air shall ring'

Now all the air shall ring,
And ev'ry trembling string,
With ev'ry varied voice,
In union sweet rejoice,
To sound and sing,
God save the King!

interval 20 minutes

George Frideric Handel
L'Allegro, il Penseroso ed il Moderato –
'Oh let the merry bells ring round'

Oh let the merry bells ring round,
And the jocund rebeck sound,
To many a youth, and many a maid,
dancing in the chequer'd shade.
And young and old come forth to play
On a sunshine holyday,
Till the livelong daylight fail.
Thus past the day, to bed they creep,
By whisper'ing winds soon lull'd to sleep.

Henry Purcell
The Fairy Queen, Z629 – 'See, even Night
herself is here'

See, even night herself is here
To favour your design;
And all her peaceful train is near,
That men to sleep incline.
Let noise and care,
Doubt and despair,
Envy and spite,
(The fiends delight)
Be ever banished hence.
Let soft repose
Her eyelids close;
And murmuring streams,
Bring pleasing dreams;
Let nothing stay to give offence.

John Ward (d1589–1638)
Come, sable night

Come, sable night,
Put on thy mourning stole
And help Amyntas sadly to condole.
Behold the sun hath shut his golden eye,
The day is spent and shades fair light supply.
All things in sweet repose
Their labours close,
Only Amyntas wastes his hours in wailing
Whilst all his hopes do faint and life is failing.

Henry Purcell
The Fairy Queen, Z629 – 'One charming Night'

One charming Night
Gives more delight,
Than a hundred lucky Days.
Night and I improve the tast,
Make the pleasure longer last,
A thousand thousand several ways.

Henry Purcell
The Libertine, or the Libertine destroyed, Z600
– In these delightful pleasant groves

In these delightful pleasant groves,
Let us celebrate our happy love.
Let's pipe and dance,
Dance and laugh, laugh and sing;
Thus ev'ry happy living thing,
Revel in the cheerful spring.

John Dowland (1563–1626)
A Pilgrimes Solace – 'Welcome, black night'

Welcome black night, Hymen's fair day,
Help Hymen Love's due debt to pay,
Love's due debt is chaste delight,
Which if the turtles want tonight,
Hymen forfeits his deity,
And night in love her dignity.
Help, help, black night, Hymen's fair day,
Help Hymen Love's due debt to pay.

Hymen, O Hymen, mine
of treasures more divine,
What deity is like to thee,
that freest from mortality?

Stay (happy pair) stay but awhile,
Hymen comes not, Love to beguile,
These sports are alluring baits,
And sauce are to Love's sweetest Cates:
Longing hope doth no hurt but this,
It heightens Love's attained bliss.
Then stay (most happy), stay awhile,
Hymen comes not, Love to beguile.

Henry Purcell
Timon of Athens, the Man-Hater, Z632 –
'Hence with your trifling deity!'
'But over us no griefs prevail'

Hence with your trifling deity!
A greater we adore,
Bacchus, who always keeps us free
From that blind childish pow'r.
Love makes you languish and look pale,
And sneak and sigh and whine.

But over us no griefs prevail,
While we have lusty wine.
But over us no griefs prevail,
While we have lusty wine.

Henry Purcell

The Prophetess, or The History of Diodesian, Z627 – ‘Make room for the great god’

‘I’m here with my jolly crew’

Danse of Bacchanals

Make room for the great god,
The great god of wine –
The Bacchanals come with liquor divine.

I’m here with my jolly crew
Come near, we’ll rejoice as well as you.
Give to ev’ry one his glass.
Then all together clash.
Drink and despise the politic ass.

The mighty Jove who rules above
Ne’er troubl’d his head with much thinking,
He took off his glass, was kind to his lass,
And gain’d Heav’n by love and good drinking.

Henry Purcell

Bacchus is a pow’r divine, Z360

Bacchus is a pow’r divine,
For he no sooner fills my head
With mighty wine,
But all my cares resign,
And droop, then sink down dead.
Then the pleasing thoughts begin,
And I in riches flow,
At least I fancy so.
And without thought of want I sing,
Stretch’d on the earth, my head all around
With flowers weav’d into a garland crown’d.
Then I begin to live,
And scorn what all the world can show or give.
Let the brave fools that fondly think
Of honour, and delight,
To make a noise and fight
Go seek out war, whilst I seek peace and drink.
Then fill my glass, fill it high,
Some perhaps think it fit to fall and die,
But when the bottles rang’d to make war with me,
The fighting fool shall see, when I am sunk,
The diff’rence to lie dead, and lie dead drunk.

Henry Purcell

‘Tis women makes us love, Z281

‘Tis women makes us love,
‘Tis love that makes us sad,
‘Tis sadness makes us drink
And drinking makes us mad.

Henry Purcell

King Arthur, or The British Worthy, Z628 – ‘Fairest isle’

Fairest isle, all isles excelling,
Seat of pleasure and of love
Venus here will choose her dwelling,
And forsake her Cyprian grove.
Cupid from his fav’rite nation
Care and envy will remove;
Jealousy, that poisons passion,
And despair, that dies for love.

Gentle murmurs, sweet complaining,
Sighs that blow the fire of love
Soft repulses, kind disdaining,
Shall be all the pains you prove.
Ev’ry swain shall pay his duty,
Grateful ev’ry nymph shall prove;
And as these excel in beauty,
Those shall be renown’d for love.

Henry Purcell, arr. William Hayes

Fairest isle

John Dowland

A Pilgrimes Solace – ‘Cease these false sports’

Cease this false sports, haste away,
Love’s made a truant by your stay,
Goodnight, yet virgin bride,
But look ere day be spied,
You change that fruitless name,
Lest you your sex defame,
Fear not Hymen’s peaceful war,
You’ll conquer though you subdued are,
Goodnight, and ere the day be old,
Rise to the sun a marigold.

Hymen, O Hymen, bless this night,
That Love’s dark works may come to light.

George Frideric Handel

Theodora, HWV68 – ‘As with rosy steps the morn’

As with rosy steps the morn,
Advancing, drives the shades of night,
So from virtuous toil well-borne,
Raise Thou our hopes of endless light.
Triumphant saviour, Lord of day,
Thou art the life, the light, the way!

George Frideric Handel

**L'Allegro, il Penseroso ed il Moderato, HWV55
— 'As steals the morn upon the night'**

As steals the morn upon the night
And melts the shades away
So truth does fancy's charm dissolve
And rising reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

Henry Purcell

**The Fairy Queen, Z629 — 'Now the night is
chas'd away'**

Now the night is chas'd away,
all salute the rising sun;
'tis that happy, happy day,
the birthday of king Oberon.

Orlando Gibbons (1583–1625)

The Cryes of London (Part 2)

Will you go with a pair of oars? — Will you go
with me, sir? I am Sir John Chimney's man. — I
am your first man, sir! — A good sausage, a
good, and it be roasted, go round about the
capon, go round. — Hot codlings, hot. — New
oysters, new; new plaice, new. — Will ye buy
any milk or frumenty? — Ha' ye any work for
a tinker? — New mackerel, new. — Broom,
broom, old boots, old shoes, pouch rings for
brooms. — Will ye buy a mat for a bed? — Ha'
ye any kitchen stuff maids? — Ha' ye any work
for a cooper? — What ends have you of gold
or silver? — Ripe strawberries, ripe. — Hot spice
cakes, hot. — What coney skins have ye, maids?
— I ha' ripe cow-cumbers, I ha' ripe. — Fresh
cheese and cream. — Salt, salt. — Will you buy
my dish of eels? — Will you buy any Aqua-vitae,
mistress? — Hard onions, hard. — Cherry ripe,
apples fine, medlars fine? — Ac' a black. — Will
ye buy any straw? — New fresh herring at
Billingsgate, four an penny, five to many. — White
radish, white young radish. — White cabbage,
white young cabbage, white. — Hot pudding
pies, hot. — Have ye any wood to cleave? —
Bread and meat for the poor pris'ners of the
Marshalsea for Christ Jesus' sake. — Sweep
chimney, sweep, mistress with a hey derry sweep.
From the bottom to the top, sweep, then shall no
soot fall in your porridge pot, with a hey derry,
sweep. — Fine Seville oranges, fine lemons. —
Twelve o'clock, look well to your lock, your fire
and your light and so good night.

About the performers

Yves Petit



Paul Agnew

Paul Agnew director

Born in Glasgow, Paul Agnew received his initial musical education with the Birmingham Cathedral choir. He then entered Magdalen College, Oxford, where he continued his musical studies. He sang with the Consort of Musicke before joining Les Arts Florissants in 1992, making his debut as Hippolyte in Rameau's *Hippolyte et Aricie*, conducted by William Christie.

With Les Arts Florissants, he became the performer of choice for the high-tenor roles of the French Baroque repertoire with William Christie. He has also performed with such conductors as Marc Minkowski, Ton Koopman, Paul McCreesh, Jean-Claude Malgoire, Sir John Eliot Gardiner, Philippe Herreweghe and Emmanuelle Haïm

He was acclaimed in operas by Rameau (*Les fêtes d'Hébé*, *Les Boréades* and *Les Indes galantes*), Charpentier (*Médée* and *Actéon*), Handel (*Acis and Galatea* and *L'Allegro, il Penseroso ed il Moderato*) and Purcell (*King Arthur* and *Dido and Aeneas*).

In 2007 his career took a new turn when he began conducting certain projects for Les Arts Florissants. In 2013 he became Associate Musical Director of the ensemble. Since then he has conducted it in the reprise of the ballet *Doux Mensonges* at the Opéra de Paris and in a new production of *Platée*. He has also conducted Les Arts Florissants in five different programmes: 'Les maîtres du motet français' (Sébastien de Brossard and Pierre

Bouteiller); 'Cremona' and 'Mantova' – selections of Monteverdi madrigals; 'Women in Love', exploring the theme of feminine amorousness as seen by Monteverdi and his contemporaries; and the international tour of Le Jardin des Voix's 'In an Italian Garden'. Last season saw a new production of *L'Orfeo*, as part of the celebrations surrounding Monteverdi's 450th anniversary, and the creation of a spring festival in the churches of Vendée, under his direction.

Paul Agnew is co-director of Le Jardin des Voix, Les Arts Florissants' academy for young singers. This interest in the training of new generations of musicians has also led him to conduct the Orchestre Français des Jeunes Baroque on many occasions, as well as the European Union Baroque Orchestra. In 2017, Paul Agnew directed the European Baroque academy in Ambronay, which promotes musical education for all.

Sandra Lousada



Sophie Daneman

Sophie Daneman stage director

Soprano and stage director Sophie Daneman studied at the Guildhall School of Music & Drama and has established an international reputation in a wide-ranging repertoire. She has appeared at many of the world's major recital venues, including the Wigmore Hall, Queen Elizabeth Hall, Amsterdam Concertgebouw, Vienna Musikverein and Carnegie Hall.

Her opera roles include the title-roles in *Rodelinda*, *Theodora* and *L'Arianna*, as well

as Cleopatra (*Giulio Cesare*), Dalila (*Samson et Dalila*), Mélisande (*Pelléas et Mélisande*), Servilia (*La clemenza di Tito*), Euridice (*L'anima del filosofo*), Euridice (*L'Orfeo*), Phèdre (*Hippolyte et Aricie*) and Susanna (*The Marriage of Figaro*). She also appeared in the staged productions of Tod Machover's *Skellig* at Sage Gateshead.

She has toured extensively with William Christie and Les Arts Florissants, as well as performing with Neville Marriner, Gérard Lesne, Jean-Claude Malgoire, Phillippe Herreweghe, Ivor Bolton and Sir John Eliot Gardiner.

Recent concert engagements include recitals for the BBC and appearances with De Doelen Rotterdam, Walton's *Façade* alongside Ian Bostridge, Schoenberg's *Quartet*, Op 10 with the Tokyo Quartet, a recital at Temple Church with Bostridge and Julius Drake and appearances at the Oxford Lieder Festival.

Her extensive and award-winning discography includes, most recently, *Masque of Moments* with Elizabeth Kenny and Theatre of the Ayre. Other highlights include the title-role in *Rodelinda* with Nicholas Kraemer, Vivaldi's *Ottone in Villa* with Richard Hickox, three volumes of Mendelssohn Lieder with Nathan Berg and Eugene Asti, Schumann Lieder with Julius Drake, a disc of Noel Coward songs alongside Ian Bostridge and, with Les Arts Florissants and William Christie, *Theodora*, *Acis and Galatea*, Rameau's *Grands Motets* and *Les fêtes d'Hébé*.

Sophie Daneman recently directed a double-bill of Rameau's *La naissance d'Osiris* and *Daphnis et Églé* for Les Arts Florissants, with performances in Caen, Luxembourg, Dijon, London and Paris. She has also given performances with Le Jardin des Voix and assisted Stephen Langridge on his production of *Theodora* for Théâtre des Champs-Élysées.

Directorial engagements this season have included *Acis and Galatea* in Singapore, further work with Les Arts Florissants, a semi-staged production of *L'Orfeo* with Apollo's Fire and Cleveland Baroque Orchestra, and a tour to Seoul for a revival of *Le maître à danser*. Vocal engagements include *Messiah* in Washington, DC, a recital at the Hay-on-Wye Festival and a recording of a new song-cycle, *The Thought Machine*, by Cheryl Frances-Hoad.



Julien Gazeau

Natasha Schnur

Natasha Schnur soprano

German soprano Natasha Schnur studied at the Karlsruhe University of Music under Donald Litaker and Yale University under James Taylor, specialising in early music. She was awarded the Hugh Porter scholarship from Yale's Institute of Sacred Music and the Margot Fassler Prize for the Performance of Sacred Music. During her time at Yale she performed with conductors Masaaki Suzuki, David Hill and Nicholas McGegan.

She has performed J S Bach's *Traverode and Magnificat*, as well as Brahms's *Ein Deutsches Requiem*. Last year she made her debut at Lincoln Center's Alice Tully Hall in the premiere of Reena Esmail's *This Love Between Us*.

In collaboration with pianist Markus Hadulla she performs in the musical-literary concert series *wort+ton*. These concerts combine two art forms about which she is passionate: literature and art song. She is a regular member of the Vocalensemble Rastatt and the RIAS Kammerchor.

Natasha Schnur is one of the six singers selected for the eighth edition of the Academy Le Jardin des Voix. She has participated in performances of 'An English Garden' at the Festival dans les Jardins de William Christie, the Théâtre Graslin in Nantes, Théâtre de Caen, the Auditorio Nacional in Madrid, the Auditorio of Zaragoza, the Paris Philharmonie and the Tchaikovsky Concert Hall in Moscow under the direction of William Christie and Paul Agnew.

Julien Gazeau



Natalie Pérez

Natalie Pérez soprano

French soprano Natalie Pérez studied at the Guildhall School of Music & Drama under John Evans. She then joined the Atelier Lyrique of Opera Fuoco and was a repeat prizewinner in the Internationaler Gesangswettbewerb at the Kammeroper Schloss Rheinsberg.

In concert, she performs regularly with the period-instrument ensemble Fuoco e Cenere. Other notable engagements include a programme of Vivaldi motets with the Orchestra Symphonique Bel-Arte in Dourdon, Poulenc's song-cycle *Tel jour, telle nuit* as part of Graham Johnson's concert series, Mozart's Requiem with Orchestre Helios in Paris and Mahler's Eighth Symphony at L'Ekinox in Bourg-en-Bresse as part of Les Estivales de Brou with Les Musiciens d'Europe.

She has a particular interest in song repertoire and has participated in masterclasses with Paul Agnew, Anne Sofie von Otter, Angelika Kirchschrager, Jean-Paul Fouchécourt, Ann Murray, Peggy Bouveret and at the Franz Schubert Institut in Austria, where she worked with Elly Ameling, Helmut Deutsch, Julius Drake, Bernarda Fink, Tobias Truniger, Robert Holl, Rudolf Jansen, Andreas Schmidt and Roger Vignoles. She has also given solo Lieder recitals in Dortmund, London and Baden-bei-Wien.

Her operatic roles include La Musica and Euridice (Monteverdi's *L'Orfeo*) with Hampstead Garden Opera, Despina (*Così fan tutte*) with Opera Fuoco and Sofia (*Il signor Bruschino*) and First Nymph (Peri's *Euridice*) with British Youth Opera. While studying at the Guildhall she appeared in Britten's *A Midsummer Night's Dream* at the

Barbican Centre. She has also sung Bubikopf (Ullmann's *Der Kaiser von Atlantis*) with Ars Nova, Mademoiselle Silberklang (*Der Schauspieldirektor*) and Tonina (Salieri's *Prima la musica e poi le parole*) with the Hong Kong Philharmonic, Cisseo (J C Bach's *Zanaida*) at Bachfest Leipzig, Despina (Nicolas Bacri's *Così fanciulli*) and Mirtilla (Telemann's *Damon*) at Theater Magdeburg.

This season's engagements include participation in the eighth edition of the Academy Le Jardin des Voix, Fiorella (Offenbach's *Les Brigands*) at Les Estivales de Brou in Bourg-en-Bresse and in Geneva, Mozart's Requiem in Paris, *The Fairy Queen* at Shanghai Baroque Festival, a Telemann programme with the Guangzhou Symphony Orchestra, Handel's *Apollo e Dafne* in Moscow, and a residency at the Aix-en-Provence Festival.

Julien Gazeau



Eva Zaïcik

Eva Zaïcik mezzo-soprano

Mezzo-soprano Eva Zaïcik recently received third prize at the Voix Nouvelles singing competition. In 2016 she graduated with distinction from the Paris Conservatoire, where she studied with Elène Golgevit, Anne Le Bozec, Susan Manoff, Olivier Reboul, Margreet Hönig, Janina Baechle and Kenneth Weiss.

The same season she sang the role of Dido (*Dido and Aeneas*) at Opéra de Rouen and Opéra Royal de Versailles, the Messenger (Monteverdi's *L'Orfeo*), and Third Lady (*The Magic Flute*) at Opéra de Dijon and Caliste (Lully's *Les amants magnifiques*) on tour with Le Concert Spirituel; she also made her debut at the BBC Proms in Monteverdi's *Vespers*.

With the Atelier Lyrique de l'Opéra de Paris her operatic roles have included Ottavia (*L'incoronazione di Poppea*), Proserpina (Monteverdi's *L'Orfeo*), Melibea (*Il viaggio a Reims*), Farnace (*Mitridate*), Cherubino (*The Marriage of Figaro*), Judith (Bartók's *Duke Bluebeard's Castle*), Diane à la Houppe (Honegger's *Les Aventures du Roi Pausole*) and Ernesto (Haydn's *Il mondo della luna*).

This season, in addition to participation in the eighth edition of the Academy Le Jardin des Voix, she appears with Les Talens Lyriques and Christophe Rousset as the Third Lady, Dido, Proserpine (Charpentier's *La descente d'Orphée aux enfers*) and Juno (*Actéon*); with Le Poème Harmonique under Vincent Dumestre she sings in Couperin's *Leçons de Ténèbres* and takes the roles of Lybie (Lully's *Phaëton*) and Maddalena (Draghi's *Il Terremoto*), as well as touring Mexico. She also participates in recitals with harpsichordist Justin Taylor and his consort.

She has a wide-ranging repertoire, including an interest in contemporary music: she created the role of Nelly in the premiere of Betsy Jolas's *Illiade l'amour* in 2016 and has premiered several works by Vincent Bouchot. She has also participated in the Oración project, which brings together Eastern and Western musicians, working on a piece by Ahmed Essyad, composed for her and the Tana Quartet.

Eva Začik has appeared at major festivals in France and internationally, and worked with leading conductors, including Leonardo García Alarcón, Vincent Dumestre, Marco Guidarini, Emmanuelle Haïm, René Jacobs, Cornelius Meister, Hervé Niquet, Raphaël Pichon, David Reiland and Christophe Rousset.

Julien Garzeau



James Way

James Way tenor

James Way was born in Sussex and won second prize at the 62nd Kathleen Ferrier Awards at the Wigmore Hall. He was awarded the 2016 Simon Sandbach Award by Garsington Opera, an Independent Opera Voice Fellowship and is a former Britten-Pears Young Artist.

He has also been awarded the Orchestra of the Age of Enlightenment's Rising Stars prize for the current season, and performs regularly with the orchestra, including in Bach cantatas, in Haydn's *The Creation* under Adám Fischer and as Jupiter (*Semele*) under Christophe Rousset.

Opera credits include his debut with the Philharmonia Orchestra and Jakub Hrůša in the role of the Holy Fool (*Boris Godunov*) at the Royal Festival Hall, the Ballad Singer (*Owen Wingrave*) at the Aldeburgh and Edinburgh festivals, and several roles at Garsington Opera.

Other current and future highlights include performances and recordings of Purcell's *King Arthur* and *The Fairy Queen* with the Gabrieli Consort and Players; the European premiere of Ross Harris's *FACE* with the BBC Symphony Orchestra; the title-role in Handel's *Samson* with the Dunedin Consort at the Misteria Paschalia Festival; *Acis* in *Acis and Galatea* with William Christie and Les Arts Florissants; Mozart's C minor Mass with the Bournemouth Symphony Orchestra under Stephen Barlow; Vaughan Williams' Symphony No 3 with the CBSO under John Wilson; and the role of Sellem (*The Rake's Progress*) conducted by Barbara Hannigan. James Way is also participating in the eighth edition of the Academy Le Jardin des Voix.

Julien Gazeau



Josep-Ramon Olivé

Josep-Ramon Olivé baritone

Josep-Ramon Olivé was born in Barcelona in 1988 and won the 2017 Gold Medal at the Guildhall School of Music & Drama, where he studied with Rudolf Piernay. He has also participated in masterclasses with Richard Levitt, Graham Johnson, David Gowland, Eric Halfvarson, Carlos Mena, Edith Wiens, Gerald Finley, Helena Döse, Malcolm Martineau, Kurt Widmer, Josep Bros, Lynne Dawson, Luigi Alva and Teresa Berganza, amongst others.

He was awarded first prize and the audience prize at the 2015 Handel Singing Competition and has also been a prize-winner at a number of other prominent competitions. In 2015 he was nominated for Oxford Lieder Young Artist, together with pianist Ben-San Lau.

He collaborates regularly with orchestras such as the Orquestra Simfònica del Vallès, Orquesta Ciudad de Granada, Orquesta Sinfónica del Principado de Asturias, Orquesta Barroca Catalana, Orquestra Simfònica de Barcelona i Nacional de Catalunya, London Handel Orchestra, Orquestra Nacional de Cambra de Andorra, Le Concert des Nations, Al Ayre Español and the Brussels Philharmonic Orchestra. He has appeared at leading venues in Barcelona, Madrid, Granada, Shanghai, Avignon, Vichy, Vienna and London, working with prominent conductors, including Jordi Savall, Kazushi Ono, Eduardo López Banzo, Johan Duijck, Mark Shanahan, Laurence Cummings, Sigiswald Kuijken, Rubén Gimeno, Dominic Wheeler, Timothy Redmond and Lluís Vilamajó.

Operatic roles include the Count (*The Marriage of Figaro*), Tarquinius (*The Rape of Lucretia*), Orfeo (Monteverdi's *L'Orfeo*), Lesbo (*Agrippina*), Aeneas (*Dido and Aeneas*), Frank (*Die Fledermaus*),

Pantalone (Wolf-Ferrari's *Le donne curiose*), Thésée (Martinů's *Ariane*) and Uberto (*La serva padrona*).

His oratorio repertoire includes Brahms's *Ein deutsches Requiem*, the Requiems of Fauré, Durufle and Mozart, Orff's *Carmina burana*, Handel's *Messiah* and Alexander Balus and Bach's B minor Mass, Magnificat, *Christmas Oratorio* and various cantatas. In recital he has sung Brahms's *Die schöne Magelone*, Mahler's *Lieder eines fahrenden Gesellen*, Schumann's *Dichterliebe*, Ravel's *Histoires naturelles*, Fauré's *La bonne chanson* and Schubert's *Die schöne Müllerin*, amongst others.

Josep-Ramon is a member of the Capella Reial de Catalunya conducted by Jordi Savall and has recorded for the Alia-Vox, Columna Música, Phaedra, Discmedi and Musièpoca labels.

Current and forthcoming engagements include the Count at Clonter Opera, as well as participation in the eighth edition of the Academy Le Jardin des Voix.

Julien Gazeau



Padraic Rowan

Padraic Rowan bass-baritone

Twenty-eight-year-old Padraic Rowan graduated from the Royal Irish Academy of Music in 2013 with a Masters in music performance. He was a member of the Oper Stuttgart Opera Studio last season and is participating in the eighth edition of the Academy Le Jardin des Voix. He currently studies with Robert Dean.

He has received a Next Generation Bursary Award from the Arts Council of Ireland and recent successes include first prize at the 2016 Les Azuriales Opera International Singing Competition. He made his Wigmore Hall debut

in 2015 as a finalist in the Maureen Lehane Vocal Awards and the same year reached the semi-finals of the the 34th International Hans Gabor Belvedere Singing Competition.

He made his Glyndebourne Festival Opera debut as Sailor (*Billy Budd*) in 2013, a role he has reprised at the BBC Proms and Brooklyn Academy of Music in New York. He has also appeared with Wexford Festival Opera, Northern Ireland Opera, Irish Youth Opera, Opera Theatre Company and Les Azuriales Opera.

His roles for the Opera Studio of Oper Stuttgart last season included Count Ceprano (*Rigoletto*), Masetto (*Don Giovanni*), High Priest (*Nabucco*), Fifth Jew (*Salome*), Guide (*Death in Venice*) and Coriolan (Denisov's *L'Écume des jours*).

In concert his repertoire includes *Messiah*, Bach's *St Matthew Passion* and B minor Mass, Mozart's *Requiem* and C minor Mass, Haydn's *The Creation* and Stainer's *The Crucifixion*. Under the direction of Emmanuelle Haïm, he performed Handel arias as part of the 2015 Académie du Festival d'Aix-en-Provence.

This season Padraic Rowan returns to Oper Stuttgart as Narumov (*The Queen of Spades*), as well as making his house debut at Landestheater Coburg in the title-role of *The Marriage of Figaro*, Alidoro (*La Cenerentola*) and Angelotti (*Tosca*). He will also tour Europe with Les Arts Florissants in a number of concert performances. This summer, he makes his debut at the Salzburg Festival in *L'incoronazione di Poppea*.

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. It has played a pioneering role in the revival of a Baroque repertoire that had long been neglected but which is now widely performed and admired. The Ensemble is directed by William Christie who, since 2007, has regularly passed the conductor's baton over to British tenor Paul Agnew.

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. It enjoys an equally high profile in the concert hall, as illustrated by its many acclaimed concert or semi-staged performances of operas and oratorios.

Each season Les Arts Florissants gives around 100 concerts and opera performances in France – at the Philharmonie de Paris, where the ensemble holds a residency, the Théâtre de Caen, the Opéra Comique, the Théâtre des Champs-Élysées and the Château de Versailles, as well as at numerous festivals – and is an active ambassador for French culture abroad, being regularly invited to New York, London, Brussels, Vienna, Madrid, Barcelona, Moscow and elsewhere.

Les Arts Florissants has an award-winning discography of over 100 recordings under the baton of William Christie and Paul Agnew.

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. There is also a fruitful partnership between William Christie, Les Arts Florissants and New York's Juilliard School, which since 2007 has allowed an artistic exchange between the USA and France.

Les Arts Florissants also organises numerous events aimed at building new audiences at the Philharmonie de Paris, in the Vendée and elsewhere in France and all around the world. These are designed for both amateur musicians and non-musicians, and for both adults and 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 to establish 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 – an award which distinguishes projects associating creation, heritage and dissemination. This year saw the creation of the Les Arts Florissants–William Christie Foundation. Christie gifted his entire Thiré estate to the Foundation.

Les Arts Florissants receives financial support from the French Ministry of Culture and Communication, the Département de la Vendée and the Région Pays de la Loire. 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.

Les Arts Florissants

Musical Director/ Founder

William Christie

Associate Musical Director

Paul Agnew

Violin 1

Emmanuel
Resche *leader*
Myriam Gevers
Christophe Robert
Tami Troman

Violin 2

Catherine Girard*
Paul-Marie Beauny
Sophie Gevers-
Demoures
Edson Scheid

Viola

Simon Heyerick*
Sophie de
Bardonnèche
Lucia Peralta

Cello

Alix Verzier
Cyril Poulet

Viola da gamba

Myriam Rignol

Recorder

Sébastien Marq

Flute

Serge Saitta

Oboe

Astrid Knöchlein
Yanina Yacubsohn

Bassoon

Claude Wassmer

Basso continuo Cello

David Simpson*

Double Bass

Jonathan Cable

Theorbo

Thomas Dunford

Harpsichord/Organ

Benoît Hartoin

**section principal*

Soloists' gowns

On aura tout vu,
Haute couture

Musical editions

Les Arts Florissants
(Pascal Duc)
and Stainer & Bell,
London, for 'Welcome
black night' and
'Cease these
false sports'

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

A black and white portrait of Sir John Eliot Gardiner, an older man with glasses, wearing a dark traditional Chinese-style jacket with frog closures. He is smiling slightly and has his arms crossed.

barbican

15–17 Jun

Bach Weekend with Sir John Eliot Gardiner

Hear JS Bach's Violin Sonatas, Cello Suites, Goldberg Variations and glorious Cantatas all in our Bach Weekend, led by Sir John Eliot Gardiner and his Monteverdi Choir; music to truly gladden the heart.



The City of London Corporation is the founder and principal funder of the Barbican Centre