



# A Baroque Odyssey 40 Years of Les Arts Florissants

Sunday 8 December 2019 7.30pm, Hall

**Handel** *Atalanta* – Sinfonia to Act 3  
Coronation Anthems – ‘Zadok the Priest’  
**Purcell** Ode for St Cecilia’s Day, 1683 – overture;  
‘Welcome to all the pleasures’  
**Handel** *Alcina* – ‘Tornami a vagheggiar’  
*Orlando* – ‘Ah! stiglie larve, ah! scellerati spettri!’  
*L’Allegro, il Penseroso ed il Moderato* – excerpts  
*Ariodante* – excerpts  
**Purcell** *The Fairy Queen* – excerpts  
*King Arthur* – Passacaglia  
*The Fairy Queen* – ‘Now the night is chased away’  
**interval** 20 minutes

**M-A Charpentier** *Les Arts florissants* – excerpts  
**d’Ambruis** *Le doux silence de nos bois*  
**Lully** *Atys* – excerpts  
**Rameau** *Les fêtes d’Hébé* – ‘Pour rendre à mon  
hymen tout l’Olympe propice’  
*Hippolyte et Aricie* – excerpts  
*Platée* – excerpts  
*Les Indes galantes* – excerpts

## Les Arts Florissants

**William Christie** director  
**Paul Agnew** director  
**Sandrine Piau** soprano  
**Lea Desandre** mezzo-soprano  
**Christophe Dumaux** countertenor  
**Marcel Beekman** tenor  
**Marc Mauillon** baritone  
**Lisandro Abadie** bass-baritone

## Part of Barbican Presents 2019–20

### Please do ...

Turn off watch alarms and phones during the performance.

### Please don’t ...

Take photos or make recordings during the performance.

### Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.

**barbican**



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

---

# Welcome

---

A warm welcome to this special concert celebrating the 40th anniversary of Les Arts Florissants.

When William Christie founded the ensemble in 1979 his aim was to breathe new life, through the use of period instruments, into the music of Baroque composers who had fallen into neglect.

Central to William Christie's vision were his beloved French composers – notably Lully, M-A Charpentier and Rameau. It's in no small measure thanks to his efforts that these composers are now household names.

As times have changed, Les Arts Florissants has continued to champion music from Monteverdi to Mozart and it has also nurtured a new generation of singers through its Academy, Le Jardin des Voix. It's a testament to the scheme's success that no

fewer than three of tonight's soloists – Lea Desandre, Christophe Dumaux and Marc Mauillon – are Jardin alumni.

Tonight's concert showcases a vibrant range of Baroque highlights, with Rameau, Lully and Charpentier rubbing shoulders with Handel and Purcell. Sharing the directing honours are William Christie and Paul Agnew, who began as a soloist with the ensemble and took up the position of Associate Musical Director in 2013.

You can find out more about Les Arts Florissants in its anniversary documentary *William Christie, The art of giving* which will be shown at the Ciné Lumière at the Institut français tomorrow night at 8pm.

It promises to be a wonderful celebration. I hope you enjoy it.

Huw Humphreys, Head of Music, Barbican

# A Baroque Odyssey

## George Frideric Handel (1685–1759)

*Atalanta* – Sinfonia to Act 3  
Coronation Anthems – ‘Zadok the Priest’,  
HWV258

## Henry Purcell (1659–95)

Ode for St Cecilia’s Day, 1683 – overture;  
‘Welcome to all the pleasures’

## George Frideric Handel

*Alcina* – ‘Tornami a vagheggiar’  
*Orlando* – ‘Vaghe pupille ... Ah! stigie larve, ah!  
scellerati spettri!’  
*L’Allegro, il Penseroso ed il Moderato* – ‘I’ll to thee  
well trod stage anon’; ‘Or let the merry bells ring  
round’  
*Ariodante* – ‘Scherza infida’; ‘Bramo aver mille  
vite’

Handel’s operatic fortunes were increasingly precarious after the glory years of the early 1720s. The disastrous 1733–4 season in the King’s Theatre, Haymarket, seemed to spell the end. Yet true to form, Handel remained unbowed. He quickly teamed up with the actor-manager John Rich at his new Covent Garden theatre, built on the back of the fortune he had made from *The Beggar’s Opera*. Trained as a dancer, Rich specialised in productions that combined music, dance and eye-catching scenic effects. One of the most lavish was Handel’s pastoral opera *Atalanta*, performed in May 1736 to celebrate the wedding of Frederick, Prince of Wales. The jaunty Sinfonia to Act 3 encapsulates the light-hearted spirit of a work designed as royal entertainment.

With their Augustan splendour of sonority, the four anthems Handel composed in 1727 for the coronation of George II enshrined the recently naturalised Saxon as Britain’s national composer. The most famous, *Zadok the Priest*, has been sung at every subsequent British coronation. After a slow-burn introduction for strings, each harmonic change precisely calculated, the stupendous entry of the chorus is just the kind of Handelian coup that led Beethoven to exclaim: ‘When he chooses, he strikes like a thunderbolt.’

Henry Purcell’s 1683 *Ode for St Cecilia’s Day* sets a text by Christopher Fishburn and was commissioned by a group called The Musical Society to celebrate the saint’s birthday on 22 November 1683. Though less famous than Purcell’s later ode for the same organisation, *Hail! bright Cecilia*, it is full of instantly recognisable touches, from the grinding string dissonances that set the overture in motion to the dancing rhythms with which ‘Welcome to all the pleasures’ begins. The trio of voices enter with a ceremonial grandeur before relaxing into a more playful mode.

Handel’s first two operas for John Rich’s Covent Garden theatre, *Ariodante* and *Alcina*, are both based on episodes from Ariosto’s epic *Orlando furioso*. Both were very successful, with *Alcina* (which was premiered on 16 April 1735) achieving no fewer than 18 performances, though it was to prove the composer’s last operatic triumph. In the aria that closes Act 1 in a spirit of unbridled hedonism, Morgana, *Alcina*’s sister, performs the coloratura showstopper ‘Tornami a vagheggiar’, its seductive melody plundered from one of Handel’s early Italian cantatas.

Two years earlier Handel had premiered another Ariosto-inspired opera, *Orlando*, at the King’s Theatre. The subject of the half-comic, half-dangerous hero’s struggle to master his unhinged passions chimed perfectly with the Enlightenment’s cult of reason. Although Handel had assembled a glittering cast, including the castrato Senesino in the title-role, *Orlando* survived for just a handful of performances. The hero’s celebrated mad scene includes a few bars in 5/8 time depicting Charon’s ‘Stygian boat’ and culminates in a disturbed, multi-tempo aria that begins as an ironically courtly gavotte (‘Vaghe pupille’) and continues with a piercing lament over a chromatic ground bass. The Purcellian echoes here are unmissable.

The years between 1738 and 1741 were a watershed for Handel. With his finances in a parlous state (though his aristocratic backers always staved off bankruptcy), he now wavered between Italian opera and works in English: the

oratorios *Saul and Israel in Egypt*, followed in the winter of 1740 by the ode *L'Allegro, il Penseroso ed il Moderato*. Milton's two complementary poems, skilfully interleaved by James Harris and Charles Jennens, explore the contrasting temperaments of the extrovert (*L'Allegro*) and the introvert (*Il Penseroso*) while evoking an Arcadian idyll. The music of *L'Allegro* is at its most good-humouredly confident in 'I'll to thee well trod stage anon', while 'Or let the merry bells ring round' begins in dancing elation, with a tinkling carillon evoking English change-ringing, and ends with an exquisite – and, again, distinctly Purcellian – portrayal of the drowsy villagers 'by whisp'ring winds soyal lul'l'd to sleep'.

Handel's *Ariodante* scored a fair success on its premiere in 1735 thanks to its two stars: the alluring French dancer Marie Sallé and the castrato Giovanni Carestini in the title-role. The apparent faithlessness of *Ariodante*'s betrothed Ginevra prompts an outpouring of despair in 'Scherza infida'. In this, one of Handel's most profound arias, the vocal line seems to expand infinitely while bassoons weave a mournful plaint between muted upper strings and pizzicato basses. In the final act the plot, hatched by the villainous Duke Polinesso, untangles. The dying Polinesso confesses his crime, and *Ariodante* and Ginevra express their constancy in the exuberant duet 'Bramo aver mille vite'.

### Henry Purcell

*The Fairy Queen* – Prelude to Act 2; 'Come all ye songsters'; Prelude; 'May the God of Wit inspire'; 'Echo'; 'Now join your warbling voices'; 'Sing while we trip it'; Fairies' Dance  
*King Arthur* – Passacaglia  
*The Fairy Queen* – 'Now the night is chased away'

In Henry Purcell's London, all-sung opera – that dangerously exotic Italian import – was still deemed alien to the 'robust' and 'manly' English temperament. The recipe for public success was to take an existing play, fillet it and stuff it with music, dance and exotic scenic effects. Purcell composed the music for four such multi-media extravaganzas, dubbed 'semi-operas': *Dioclesian*, *King Arthur*, *The Fairy Queen* and *The Indian Queen*. Each involved three separate casts of singers, actors and dancers, with costs to match.

*The Fairy Queen* was freely adapted from *A Midsummer Night's Dream* and was first staged at Christopher Wren's elegant new Dorset Garden Theatre, off Fleet Street, in May 1692. While the

five allegorical-mythical fairy masques have only a tangential connection with the play itself, they arise naturally, or supernaturally, from the spoken drama.

In the Act 2 masque the fairies entertain Titania as she prepares for bed. The countertenor aria 'Come all ye songsters' is Purcell at his most floridly Italianate. After an ethereal prelude in which recorders evoke forest birdsong, the trio 'May the God of Wit inspire' and its postlude trade on the echo effects beloved of Baroque composers. Then comes a sonorous – and to our ears distinctly Handelian – C major chorus, 'Now join your warbling voices', followed by a skipping, soprano-led song and dance for the fairies. The upbeat 'Now the night is chased away' comes from Act 4, as daybreak brings with it a return to the natural order, and a fairy attendant leads the chorus in a celebration of 'That happy, happy day, the birthday of King Oberon'.

Premiered in 1691, *King Arthur* is unique among Purcell's semi-operas in that Dryden's patriotic play – a farrago of pseudo-history and fantasy – was planned from the outset as a multi-media entertainment. At the centre of Act 4 Dryden prescribed, simply, 'minuet'. Purcell had other ideas, writing an elaborate passacaglia ('How happy the lover') over a repeated four-bar bass that interleaves dance, solos, duets, trios and choruses. Building to a magnificent climax, this huge movement pays overt homage to the chaconnes that were *de rigueur* in Lully's works for the Paris Opéra.

**interval** 20 minutes

### Marc-Antoine Charpentier (1643–1704)

*Les Arts florissants* – 'Que mes divins concerts'; 'Amour du ciel et de la terre'

Parisian musical life in the 17th and 18th centuries was rife with cabals and factions. Having wormed his way into Louis XIV's favour, the boundlessly ambitious Jean-Baptiste Lully, Italian-born icon of French musical nationalism, ensured that potential rivals were sidelined. Arguably the most talented of these was the Rome-trained Marc-Antoine Charpentier, who spent much of his career as house composer to Marie de Lorraine, Duchess of Guise, a cousin of the king's.

*Les Arts florissants*, Charpentier's allegorical chamber opera from which William Christie's

group takes its name, was performed at the Duchess's Parisian *hôtel* in 1685, perhaps as a tribute to Louis XIV's recent military victories. Larded with the obligatory royal sycophancy, the flimsy plot shows the Arts – La Musique, La Peinture, La Poésie and L'Architecture – flourishing under the Sun King's benign patronage. The idyll is briefly threatened by La Discorde before La Paix engineers the requisite happy end. In the first of the five *entrées*, La Musique's rapt solo 'Que mes divins concerts', mingling recitative and *arioso*, is followed by a chorus ('Amour du ciel et de la terre') by turns idyllic and excitabile.

### Honoré d'Ambruis (1660–1702)

Le doux silence de nos bois

The music-making takes a more intimate turn now with an *air* by Honoré d'Ambruis. Much of the details of his life are shrouded in mystery and he is little more than a footnote in even specialist music histories, but that he was a master of the *air* is apparent from this example. He inherited the tradition of the French *air* from Michel Lambert, Louis XIV's *maître de musique de la Chambre du Roi*. 'Le doux silence de nos bois' (The soft silence of our woods) comes from a book of airs d'Ambruis published in 1685. Over an initially simple ground bass unfolds an increasingly elaborate vocal line celebrating spring not only literally but as a metaphor for youth and love.

### Jean-Baptiste Lully (1632–87)

Atys – Prélude: 'Dormons, dormons tous'

After unscrupulous intriguing, in 1672 Lully obtained the exclusive right to compose and produce operas for the Académie Royale de Musique, aka the Paris Opéra. He was now on a roll. With librettist Philippe Quinault he produced an average of one opera a year until his death from gangrene poisoning in 1687.

Based on a tale from Ovid's *Fasti*, the *tragédie en musique* *Atys* was heard first at court, then publicly premiered in April 1676. Lully specialised in the sleep scene, or *sommeil*. The most famous example is the *divertissement* in Act 3 of *Atys*, in which the goddess Cybèle asks the god of Sleep to reveal her love for the youth *Atys* in a dream. This begins with a haunting prelude for recorders and strings, and continues with solos and ensembles for Sleep and his sons, culminating in the lulling 'Dormons, dormons tous'.

### Jean-Philippe Rameau (1683–1764)

Les fêtes d'Hébé – 'Pour rendre à mon hymen tout l'Olympe propice'  
*Hippolyte et Aricie* – 'Ah! Qu'on daigne du moins'  
 – 'Puisque Pluton est inflexible'

*Platée* – overture; 'Que ce séjour est agréable';  
 Air pour les fous gais; 'Formons les plus brillants concerts'; 'Aux langueurs d'Apollon'  
 Les *Indes galantes* – Entrée II, 'Les incas du Pérou'  
 Nouvelle Entrée, 'Les sauvages' – 'Forêts paisibles'

Jean-Philippe Rameau spent the first three decades of his career in Paris as an organist, pedagogue and composer of music for the harpsichord. In an artistic *volte-face* that surprised his contemporaries, he produced his first opera, *Hippolyte et Aricie*, at 50, and then devoted the rest of his long life to music for the stage. Premiered in 1739, the *opéra-ballet* *Les fêtes d'Hébé* is a light and decorative work that prioritises dance and spectacle over drama. In the second of its three allegorical *entrées*, 'La Musique', the Spartan Princess Iphise calls on Cupid to light the torch for her marriage to the Spartan warrior Tyrtæus.

*Hippolyte* was first performed at the Paris Opéra on 1 October 1733 and made Rameau famous. It also proved controversial. Conservative-minded Lullistes were fazed by the music's complexity and harmonic boldness. But Rameau's supporters – the so-called 'Ramistes' – won the day, so much so that *Hippolyte* achieved over 100 performances in Rameau's lifetime.

Abbé Simon-Joseph Pellegrin's libretto, centring on the guilty love of Theseus's wife Phaedra for her stepson Hippolytus, draws on Racine's *Phèdre* and Euripides' *Hippolytos*. Having attempted in vain to rescue his friend Perithous from the underworld, Theseus invokes the help of his father Neptune in the sombrely intense recitative and *arioso* 'Ah! Qu'on daigne du moins' – 'Puisque Pluton est inflexible'.

Composed for the wedding celebrations of the Dauphin in 1745, *Platée* is Rameau's sole comic opera, though its humour, at the expense of the grotesque marsh nymph of the title (originally played in drag by the high tenor Pierre de Jélyotte), can be toe-curlingly cruel. Contemporaries gleefully seized on the parallel between *Platée* and the Dauphin's bride, who was evidently anything but a beauty. The scene is set by an overture conjuring 'a vineyard in Greece', replete with carts full of grapes harvested by

peasants, together with vats and presses; at its centre is Thespis – author of the comedy – asleep. But the music itself is not merely bucolic, with Rameau adding pungent darker tinges to the mix. In 'Que ce séjour est agréable' the nymph, believing herself irresistible, fantasises about the mountain king Cithéron in a would-be decorous minuet, accompanied offstage by cuckoo calls and croaking frogs. Rameau again gets to put his extraordinary ear for colour and sometimes cruel characterisation to good use in the 'Air pour les fous gays', a sequence of dances ranging from the sublime to the ridiculous led off by Folly who accompanies herself on the lyre. 'Let us pour forth the best of music' she begins, before giving chapter and verse on the cruelty of Love in 'Aux langueurs d'Apollon'.

Rameau's first *opéra-ballet*, *Les Indes galantes* (1735), transports amorous Europeans to a series of exotic locations, from Turkey to Louisiana. In the second, and most colourful, of its four *entrées*, 'Les incas du Pérou', the mutual love of the Inca Princess Phani and the Spanish officer Carlos is threatened by the jealous Huascar, High Priest of the Sun.

After an instrumental introduction and a tense dialogue for the lovers, Phani invokes Hymen in a pastoral aria delicately accompanied by flute and

violin. Emerging from hiding, Huascar berates her for loving an enemy. At the centre of the *entrée* is the Festival of the Sun. This opens with a lively air for the High Priest and the Incas and continues with a processional dance, an exultant solo and chorus 'Clair flambeau du monde', an angular loure and, finally, a pair of graceful gavottes. No Baroque composer could match Rameau for cinematic vividness; and in a spectacular *coup de théâtre*, tremolandos, hurtling scales and percussive strings unleash an earthquake and a volcano 'spewing swirls of fire and smoke' (the original performers were so nonplussed by this music that Rameau initially cut it!). After the terrified crowd disperses, the *entrée* ends with a powerfully dramatic trio that pitches the lovers against Huascar, and an even more violent volcanic eruption that engulfs the High Priest as he bays for vengeance.

We end with the last of the *entrées*, 'Les sauvages' in which histrionics are replaced by humour as French and Spanish colonies gather in a forest in America to celebrate the ceremony of the Great Pipe of Peace. Love is again the theme, though this time Zima and her chosen young man Adario (who has seen off his rival, the fickle Damon) join in duet to celebrate their happiness.

Programme note © Richard Wigmore

---

## About the performers

---



Pascal Gely

William Christie

**William Christie** director

William Christie is a harpsichordist, conductor, musicologist and teacher and a pioneer in the

rediscovery and introduction of French Baroque music to a wide audience. He was born in Buffalo, and educated at Harvard and Yale, and the turning point in his career came in 1979 when he founded Les Arts Florissants, which this year celebrates its 40th anniversary. As director of this vocal and instrumental ensemble, he gained major public recognition in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris. This was followed by many other successes in the French and European Baroque repertoire.

Notable among his most recent operatic productions are *Rameau, maître à danser* created at the Théâtre de Caen and then revived at the Brooklyn Academy of Music; Handel's *Jephtha* at the Opéra national de Paris and *Arion* at the Wiener Staatsoper; a European

tour of *The Beggar's Opera*; and Monteverdi's *L'incoronazione di Poppea* at the Salzburg Festival.

As a guest conductor William Christie frequently appears at opera festivals such as Glyndebourne (*Giulio Cesare* in 2018) and opera houses such as the Metropolitan Opera and the Zurich Opera House.

His extensive discography includes more than 100 recordings. His most recent releases include *Si vous voulez un jour*, Bach's B minor Mass and a DVD of *L'incoronazione di Poppea* (all on Harmonia Mundi).

In 2002 William Christie created with Les Arts Florissants a biennial Academy for young singers, *Le Jardin des Voix*. Since 2007 he has also been Artist-in-Residence at the Juilliard School in New York.

In 2012 he launched the *Dans les Jardins de William Christie* festival in his own gardens, located in the French village of Thiré in the Vendée. The year 2017 saw the creation of the Les Arts Florissants–William Christie Foundation. Christie has gifted his entire Thiré estate to the Foundation.



Oscar Ortega

Paul Agnew

### **Paul Agnew** director

British tenor and conductor Paul Agnew is an artist of international renown and an accomplished teacher. He has made his name in the high-tenor roles of the French Baroque

on major international stages. After studying at Magdalen College, Oxford, he was auditioned by William Christie in 1992, just as the notable *Atys* tour was coming to a close. He then became a close collaborator of the conductor and his ensemble Les Arts Florissants, while also performing with conductors such as Marc Minkowski, Ton Koopman, Paul McCreesh, Jean-Claude Malgoire, Sir John Eliot Gardiner, Philippe Herreweghe and Emmanuelle Haïm.

In 2007 his career took a new turn when he began conducting certain projects for Les Arts Florissants. From 2011 to 2015 he directed a complete cycle of Monteverdi's madrigals, involving nearly 100 concerts throughout Europe, as well as recording three albums for Harmonia Mundi.

In 2013 he became Associate Musical Director of Les Arts Florissants. Since then he has conducted the ensemble in the ballet *Doux Mensonges* (Opéra de Paris); a new production of *Platée* (Theater an der Wien, Paris's Opéra Comique and New York's Lincoln Center); a new production of *L'Orfeo* as part of the celebrations marking Monteverdi's 450th anniversary; and numerous concert programmes. He is also Artistic Director of the Festival de Printemps – Les Arts Florissants' spring festival held in the churches of the Vendée – and Co-Director of *Le Jardin des Voix*, Les Arts Florissants' academy for young singers. His interest in the training of new generations of musicians has led him to conduct the Orchestre Français des Jeunes Baroque on many occasions, the European Union Baroque Orchestra and, in 2017, the European Baroque Academy in Ambronay. Dedicated to musical education for all, he devises educational concerts too, such as *Monsieur de Monteverdi* and *La Lyre d'Orphée*.

As a guest conductor, Paul Agnew regularly works with orchestras such as the Staatsphilharmonie Nürnberg, Royal Liverpool Philharmonic Orchestra, Royal Scottish National Orchestra, Norwegian Chamber Orchestra, the Finnish Radio, Houston and Seattle Symphony orchestras, Maggio Musicale Fiorentino orchestra and the Akademie für Alte Musik Berlin. Recent highlights include a new production of *Platée* at the Semperoper Dresden.



Sandrine Piau

### **Sandrine Piau** soprano

French soprano Sandrine Piau is a renowned figure in Baroque music and regularly performs with conductors such as William Christie, Philippe Herreweghe, Christophe Rousset, Ivor Bolton, Ton Koopman, René Jacobs and Marc Minkowski.

She sings a wide range of roles on international stages, including Cleopatra (*Giulio Cesare*) and Morgana (*Alcina*) at the Opéra de Paris; Dalinda (*Ariodante*) and Morgana at the Salzburg Festival; the title-role in *Alcina*, *Mélisande* (*Pelléas et Mélisande*), *Sandrina* (*La finta giardiniera*) and *Soeur Constance* (*Dialogues des Carmélites*) at La Monnaie, Brussels; *Alcina* and *Dalinda* in Amsterdam; *Pamina* (*The Magic Flute*), *Donna Anna* (*Don Giovanni*) and *Soeur Constance* at the Théâtre des Champs-Élysées; and *Despina* (*Così fan tutte*) and *Titania* (*A Midsummer Night's Dream*) at the Aix-en-Provence Festival.

Sandrine Piau regularly gives recitals and concerts in major venues in New York, Paris, London, Munich, Zurich and Salzburg; she participated in the opening of Hamburg's Elbphilharmonie in 2017. She works with prestigious orchestras, including the Berlin and Munich Philharmonic orchestras, Orchestre de Paris and Boston Symphony Orchestra.

Highlights of her extensive discography include four Handel and Mozart CDs, two recital albums with pianist Susan Manoff – *Après un rêve* and *Evocation* – and *Desperate Heroines*, a disc of Mozart arias with the Mozarteum Orchestra and Ivor Bolton. She now records exclusively for Alpha Classics and last year released *Chimère*, a recital with Manoff.

This season's highlights include Les Arts Florissants' 40th-anniversary tour, a European

tour with Teodor Currentzis and a return to the Aix-en-Provence Festival for the premiere of *Innocence* by Kaija Saariaho.

Sandrine Piau was given the title of Chevalier de l'Ordre des Arts et Lettres in 2006 and was named Singer of the Year at the 2009 Victoires de la Musique Classique.



Pierre Virity

Lea Desandre

### **Lea Desandre** mezzo-soprano

Lea Desandre received the Operatic Newcomer award at the 2017 Victoires de la Musique Classique, one of a number of accolades she has won.

She made her international debut under the direction of William Christie, as part of his Academy for young singers, Le Jardin des Voix. Since then, she has sung the roles of Sesto (*Giulio Cesare*), Messenger (*L'Orfeo*), Annio (*La clemenza di Tito*), Amour (the Gluck/Berlioz version of *Orphée*), Valletto and Amore (*L'incoronazione di Poppea*) and *Vénus* (*Orphée aux Enfers*), as well as *Dido* (*Dido and Aeneas*) and the title-roles in Caldara's *La morte d'Abel* and Cavalli's *Erismena* at the Aix-en-Provence Festival and Marais's *Alcione* at the Opéra Comique in Paris.

She collaborates with conductors such as William Christie, Paul Agnew, Sir John Eliot Gardiner, Marc Minkowski, Raphaël Pichon, Emmanuelle Haïm, Jordi Savall, Christophe Rousset, Laurence Equilbey, Gianluca Capuano and Leonardo García Alarcón. She gives concerts in prestigious international venues, including the Wigmore Hall, Vienna Musikverein, Alice Tully Hall, New York, Théâtre des Champs-Élysées, Versailles Opéra, Sydney Opera House and Moscow's Tchaikovsky Concert Hall, as well as at the Salzburg Festival.



Her recordings include a Vivaldi album with Ensemble Jupiter, Handel Italian cantatas with Haïm and Le Concert d'Astrée, *Berenice che fai?* with Opera Fuoco and *Cities II* with Thibault Cauvin.

This season's highlights include her debut as Rosina (*The Barber of Seville*) at the Opéra de Rouen, Urbain (*Les Huguenots*) at the Grand Théâtre de Genève, Cherubino and Despina at the Opéra de Bordeaux, the creation of *#TellMeTheTruthAboutLove* with Les Arts Florissants and William Christie at Versailles and *Magic Mozart* with Laurence Equilbey.



Pierre Touret

Christophe Dumaux

### **Christophe Dumaux** countertenor

French countertenor Christophe Dumaux made his professional debut at 22, singing Eustazio (*Rinaldo*) at the Festival de Radio France, co-produced by the Innsbruck Festival and the Berlin Staatsoper, and released on CD by Harmonia Mundi.

He has since regularly appeared at leading opera houses and festivals, including the Metropolitan Opera, Paris Opéra, Wiener Staatsoper, Theater an der Wien, Berlin Staatsoper, Chicago's Lyric Opera, Glyndebourne, the BBC Proms and the Salzburg Festival.

He has sung the roles of Tolomeo (*Giulio Cesare*) Ottone (*L'incoronazione di Poppea*), Polinesso (*Ariodante*), Ottone (*Agrippina*), Unulfo (*Rodelinda*) and Farnace (*Mitridate*), and the title-roles in *Giulio Cesare*, *Tamerlano*, *Rinaldo* and *Orlando*.

He has given concerts in Germany, Switzerland, Canada, America and South Korea, with renowned orchestras such as the Los Angeles

Philharmonic and leading conductors, including William Christie, Yannick Nézet-Séguin and Emmanuelle Haïm. He has appeared as a soloist with ensembles such as the Freiburger Barockorchester, Moscow Soloists and Cappella Gabetta. In 2017 he gave a solo recital at Carnegie Hall with the Sejong Soloists.

Christophe Dumaux's current season includes his debut at La Scala, Milan, as Tolomeo, the role of Polinesso in Valencia at the Palau de les Arts and concerts around Europe with a variety of ensembles, including the current 40th-anniversary tour with Les Arts Florissants.



Marcel Beekman

### **Marcel Beekman** tenor

Dutch tenor Marcel Beekman's repertoire ranges from early to contemporary music.

He has appeared with leading orchestras, including the Royal Concertgebouw Orchestra, Berlin and Los Angeles Philharmonic orchestras, Orchestra of the 18th Century, Les Arts Florissants, ASKO|Schönberg, Musica Antiqua Köln and Orchestra Sinfonica di Milano Giuseppe Verdi. Prominent conductors with whom he has worked include Sir Simon Rattle, Daniele Gatti, Sir Mark Elder, William Christie, Iván Fischer, Claus Peter Flor, Frans Brüggen, Ariane Matiakh, Steven Sloane, Ed Spanjaard, Christophe Rousset, Richard Egarr and Reinhard Goebel.

He regularly works with Dutch National Opera, the Theater an der Wien, Théâtre des Champs-Élysées and Opéra Comique in Paris, Théâtre du Capitole Toulouse, Staatstheater Stuttgart and Lincoln Center, Carnegie Hall and Brooklyn Academy of Music, New York, as well as appearing at the Bregenz, Salzburg Easter and Salzburg, Holland and Saito Kinen festivals.

He has given many world premieres of works written for him by composers such as Calliope Tsoupaki, Martijn Padding, Roderik de Man, Micha Hamel, Elmer Schönberger, Jacques Bank, António Chagas Rosa, Matthias Kadar and Jeff Hamburg, among others.

Engagements this season include the role of Theseus (Jonathan Dove's *Monster in the Maze*) with Dutch National Opera, Beethoven's Ninth Symphony with the Northern Netherlands Orchestra under Risto Joost, Heinen's *Lamentations* under Reinhard Goebel, a staged production of Orff's *Carmina burana* at the Opéra National de Montpellier and Schlegler in the world premiere of Christian Jost's opera *Voyage vers l'espoir* at the Grand Théâtre de Genève.



Marc Mauillon

### **Marc Mauillon** baritone

Marc Mauillon performs as both baritone and tenor in a wide range of repertoire from medieval to contemporary music. He is a laureate of the first Academy of Le Jardin des Voix, Les Arts Florissants' programme for young singers, and has since worked regularly with the ensemble and William Christie. He also collaborates with conductors such as Marc Minkowski, Raphaël Pichon, Christophe Rousset, Alain Altinoglu, Jordi Savall, Vincent Dumestre, Hervé Niquet, Emmanuelle Haïm and Geoffroy Jourdain.

On the opera stage his roles include Papageno (*The Magic Flute*), Sorceress (*Dido and Aeneas*), Bobinet (*La vie parisienne*), Monk (*King Arthur*), Mercury (*Orphée aux Enfers*), Momo (Rossi's *L'Orfeo*), La Haine (*Armide*), Tisiphone (*Hippolyte et Aricie*), Pélée (*Alcyone*), Pelléas (*Pelléas et Mélisande*), Adonis (*Venus and Adonis*) and Raulito (Oscar Strasnoy's *Cachafaz*), as well as the

title-roles in Cavalli's *Egisto*, Monteverdi's *L'Orfeo* and Marc-Olivier Dupin's *Robert le Cochon*.

In concert he has sung programmes of medieval and Renaissance music, French motets, Italian madrigals and sacred and secular cantatas. He has also appeared with musicians such as Angélique Mauillon, Anne Le Bozec and Myriam Rignol. In 2016 he created Songline in order to explore monodic repertoire. Highlights of the current season include *Les contes d'Hoffmann* at the Opéra national de Bordeaux, *L'Orfeo* at the Copenhagen Royal Theatre, *Alcyone* at the Barcelona Liceu, *Pelléas et Mélisande* at the Théâtre du Capitole in Toulouse, recitals with Lea Desandre at the Opéra Comique in Paris, and the current 40th-anniversary tour with Les Arts Florissants. His new Fauré recording with Anne Le Bozec will be released by Harmonia Mundi in 2020.



Lisandro Abadie

### **Lisandro Abadie** bass-baritone

Lisandro Abadie was born in Buenos Aires, where he began his musical studies, later graduating from the Schola Cantorum Basiliensis and Lucerne's Musikhochschule. He was awarded the Edwin Fischer Gedenkpreis in 2006.

He has sung under the direction of William Christie, Laurence Cummings, Facundo Agudin, Václav Luks, Jordi Savall, Paul Agnew, Paul Goodwin, Giovanni Antonini, Fabio Bonizzoni, Skip Sempé, Vincent Dumestre, Simon-Pierre Bestion, Hervé Niquet and Geoffroy Jourdain. In the field of opera, his wide repertoire extends from Monteverdi to contemporary music, notably the works of Handel and Viktor Ullmann. In 2010 he created the title-role in Oscar Strasnoy's *Cachafaz*.

He has collaborated with ensembles such as Les Arts Florissants, Collegium 1704, the Orchestra of the Age of Enlightenment, Les Talens Lyriques, Le Poème Harmonique, La Tempête, Le Concert Étranger, Ensemble Inégal and La Risonanza. He also works with the lutenist Mónica Pustilnik and the pianist and composer Paul Suits. He regularly appears at the Handel festivals in London, Karlsruhe and Göttingen.

Among his numerous recordings are Handel's *Siroe*, the complete Monteverdi madrigals, *Music for Queen Caroline*, *Airs sérieux et à boire*, *The Tempest*, *Acis, Galatea e Polifemo*, *Der Rose Pilgerfahrt*, *Bach Mirror* and a DVD of *La Resurrezione*.

Current and recent highlights include Lully's *Phaëton* in Perm and at Versailles; Campra's *L'Europe galante* in Potsdam and Prague; Rossini's *La Cenerentola* and Offenbach's *Les fées du Rhin* with the Théâtre Orchestre Bienne Soleure; tours and recordings with Les Arts Florissants, Le Poème Harmonique and Collegium 1704, and Marais's *Alcyone* at the Barcelona Liceu.

### Les Arts Florissants

The renowned vocal and instrumental ensemble Les Arts Florissants, which this year celebrates its 40th birthday, was founded in 1979 by the Franco-American harpsichordist and conductor William Christie.

It specialises in the performance of Baroque music on period instruments and has played a pioneering role in the revival of 17th- and 18th-century repertoire. Under the batons of William Christie and Paul Agnew, the ensemble gives around 100 performances each year in France and internationally in the world's most prestigious venues, including staged and semi-staged opera and oratorios, large-scale concerts and chamber and vocal concerts.

Les Arts Florissants has launched several education programmes for young musicians, including Le Jardin des Voix, an Academy for

young singers created in 2002; a partnership with the Juilliard School which has run since 2007; and the Arts Flo Juniors programme for instrumentalist conservatoire students. It also organises numerous outreach and educational events aimed at building new audiences.

Les Arts Florissants has an impressive and award-winning discography of some 100 recordings on CD and DVD, and enjoys a longstanding relationship with Harmonia Mundi.

Les Arts Florissants has been in residence at the Philharmonie de Paris since 2015 and also has a strong relationship with the Vendée region, where William Christie has made his home. The village of Thiré, where he lives, has since 2012 hosted the Dans les Jardins de William Christie festival in partnership with the Conseil départemental de la 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. The same year saw the creation of the Les Arts Florissants–William Christie Foundation. Christie has gifted his entire Thiré estate to the Foundation.

All productions of the 2019–20 season can be found at [www.arts-florissants.com](http://www.arts-florissants.com)

*Les Arts Florissants receives financial support from the French state, the Pays de la Loire regional direction of cultural affairs (DRAC), 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 and has been named 'Centre Culturel de Rencontre'. The Selz Foundation, American Friends of Les Arts Florissants and Crédit Agricole Corporate & Investment Bank are its Principal Sponsors. In 2019, Les Arts Florissants celebrates its 40th anniversary.*

# Les Arts Florissants



## **Musical Director/ Founder**

William Christie

## **Associate Musical Director**

Paul Agnew

## **Choir**

### **Soprano**

Solange Añorga  
Ellen Giacone  
Maud Gnidzaz\*  
Cécile Granger  
Eugénie de Padirac  
Juliette Perret  
Virginie Thomas  
Leïla Zlassi

### **Mezzo-soprano**

Alice Gregorio  
Violaine Lucas

### **Countertenor**

Bruno Le Levreur  
Yann Rolland

### **High Tenor**

Serge Goubioud  
Jonathan Spicher

### **Tenor**

Thibaut Lenaerts  
Jean-Yves Ravoux  
Michael-Loughlin  
Smith

### **Bass**

Anicet Castel  
Laurent Collobert  
Jérémy Delvert  
Simon Dubois  
Christophe Gautier  
Julien Neyer

## **Orchestra**

### **Violin**

Hiro Kurosaki *leader*  
Emmanuel Resche-  
Caserta *leader*  
Catherine Girard  
Patrick Oliva  
Tami Troman  
Christophe Robert  
Théotime Langlois  
de Swarte  
Myriam Gevers  
Sophie Gevers-  
Demoures  
Michèle Sauvé  
Sophie de  
Bardonnèche

### **Viola**

Galina Zinchenko  
Simon Heyerick  
Lucia Peralta  
Jean-Luc Thonnerieux

### **Cello**

Elena Andreyev  
Magali Boyer  
Damien Launay  
Cécile Verolles

### **Double Bass**

Joseph Carver

### **Flute**

Charles Zebley

### **Recorder**

Sébastien Marq

### **Oboe**

Peter Tabori  
Machiko Ueno

## **Bassoon**

Claude Wassmer  
Robin Billet

## **Trumpet**

Guy Ferber  
Gilles Rapin  
Serge Tizac

## **Percussion**

Marie-Ange Petit

## **Basso continuo**

## **Cello**

David Simpson

## **Double Bass**

Jonathan Cable

## **Theorbo**

Thomas Dunford

## **Harpsichord/Organ**

Béatrice Martin

\* *Soloist in Handel's  
'Or let the merry  
bells ring round'*

*Emmanuel Resche-  
Caserta plays a  
Francesco Ruggeri  
violin on loan  
from the Jumpstart  
Jr Foundation  
(Amsterdam).*

## **Musical editions**

*Handel 'Zadok  
the Priest': Oxford  
University Press*

*M-A Charpentier  
'Les Arts florissants':  
Éditions des Abbesses*

*Lully 'Atys': Éditions  
des Abbesses*

*remainder of  
programme: Les Arts  
Florissants (Pascal Duc)*