

Christophe Rousset and Les Talens Lyriques join Pierre Audi to mark his final production as Artistic Director of the Dutch National Opera with a production of Landi's *La Morte d'Orfeo*



Friday 23 March 2018, 8pm
Sunday 25 March 2018, 2pm
Monday 26 March 2018, 8pm
Muziekgebouw aan 't IJ, Amsterdam

Landi *La Morte d'Orfeo*

Pierre Audi *director*
Les Talens Lyriques

Christophe Rousset *musical director & harpsichord*

Juan Francisco Gatell Orfeo
Cecilia Molinari Teti/Nisa/Lincastro/Euridice/Secondo eurette
Magdalena Pluta Calliope/Terzo eurette
Gaia Petrone Aurora/Fosforo
Emiliano Gonzalez Toro Ireneo/Apolline
Kacper Szelazek Mercurio/Bacco
Renato Dolcini Fileno/Fato
Alexander Miminoshvili Ebro/Giove
Salvo Vitale Caronte/Furore
Rosina Fabius Primo eurette

Pierre Audi joins **Christophe Rousset and Les Talens Lyriques** to direct **Stefano Landi's *La Morte d'Orfeo*** from **23 to 26 March**, marking his last

production in Amsterdam as Artistic Director of the **Dutch National Opera**, and celebrating two decades of collaboration with Rousset.

Landi's *La Morte d'Orfeo* follows on from where Monteverdi's famous opera leaves off. The pastoral tragicomedy, which uses a libretto likely written by the composer himself, was first performed in Rome in 1619. Orpheus, broken-hearted after failing to retrieve Euridice from the underworld, renounces wine, women and revelry, thus offending the god Bacchus. Bacchus then urges the Maenads, his crazed female followers, to punish Orpheus by tearing his body apart. Following his death the gods of Mount Olympus, still enamored by his music, want Orpheus to join them, but Orpheus wants to be reunited with Eurydice in the underworld. After being shown in a vision that Eurydice no longer remembers her husband, Orpheus agrees to ascend with the gods to Olympus.

Stefano Landi, an influential early teacher of the Baroque Roman School, purportedly wrote the libretto himself, inspired by Angelo Poliziano's *La Favola d'Orfeo* (1484). He also wrote what is likely the earliest opera based on a historical subject, *Sant'Alessio* (1632).

Pierre Audi's first collaboration with Christophe Rousset was Monteverdi's *L'incoronazione di Poppea* at the Muziektheater in Amsterdam in 1994, and he continued to collaborate with Rousset for over two decades, most notably with the critically acclaimed Handel double bill of *Tamerlano* and *Alcina*.

La Morte d'Orfeo is part of Les Talens Lyriques' season-long exploration of the myth of Orpheus' quest to retrieve his lost love Euridice, which inspired generations of baroque composers. Rousset has been exploring the well-known interpretations of Orpheus' descent into the underworld in the operas and cantatas of Monteverdi, Charpentier and Gluck.

Christophe Rousset **Harpichordist, Conductor and Musicologist**



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Founder of the period instrument ensemble Les Talens Lyriques, Christophe Rousset is an inspirational musician and conductor specialising in the baroque and classical repertoire. Particularly inspired by European music of the 17th and 18th

centuries, Rousset has rediscovered forgotten operas such as *Antigona* by Traetta, *La Capricciosa Corretta* by Martín y Soler, *Armida Abbandonata* by Jommelli, *La Grotta di Trofonio* by Salieri and *Temistocle* by Jean-Christien Bach.

His many recordings include the complete harpsichord works of François Couperin, Jean-Philippe Rameau, d'Anglebert and Forqueray, and his interpretations of works by J. S. Bach (*Partitas*, *Goldberg Variations*, *Harpsichord Concertos*, *English Suites*, *French Suites*, *Klavierbüchlein für Wilhelm Friedemann*, *Well-tempered Clavier* are regarded as references. With his ensemble Les Talens Lyriques, his great successes on disc include Pergolesi's *Stabat Mater*, Mozart's *Mitridate*, several operas including most recently Rameau's *Zais* and Salieri's *Les Danaïdes* as well as many critically acclaimed recordings of operas by Lully including *Persée*, *Roland*, *Bellérophon*, *Phaeton*, *Amadis*, *Armide* and *Alceste*. Christophe Rousset is also very active in the field of research: production of critical editions, the publication of studies of Rameau and François Couperin (Actes Sud, 2007 and 2016 respectively). 2017 sees the publication of "L'impression que l'instrument chante", a series of interviews by Camille de Rijck in which Christophe Rousset's shares his thoughts on music (La Rue Musicale, Éditions de la Cité de la Musique). His latest solo recording highlights the composer Claude-Bénigne Balbastre (november 2017, Aparté). He has been awarded the French honours of Chevalier of the Légion d'honneur, Commandeur in the Ordre des Arts et des Lettres and Chevalier in the Ordre national du Mérite.

Les Talens Lyriques



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The vocal and instrumental ensemble Les Talens Lyriques was founded in 1991 by Christophe Rousset. By choosing the name, the conductor attested to his passionate interest in an 18th century music repertoire which he has fortunately begun to re-introduce to the public. Rousset, however, has in no way neglected composers of the previous century.

The repertoire ranges from Monteverdi (*L'Incoronazione di Poppea*) to Handel (*Scipione*, *Riccardo Primo*, *Rinaldo*, *Admeto*, *Giulio Cesare*, *Serse*, *Tamerlano*,

Alcina, Ariodante), Lully (*Persée, Roland, Bellérophon, Phaeton, Amadis, Armide*), Cimarosa (*Il Mercato di Malmantile, Il Matrimonio Segreto*), Traetta (*Antigona, Ippolito ed Aricia*), Jommelli (*Armida abbandonata*), Martin y Soler (*La Capricciosa Corretta*) and even Mozart (*Mitridate, Re di Ponto*).

In 2017-18, the ensemble remains true to its musical identity, with French music in its various forms, sacred music, chamber music, vocal recitals and opera in concert. The programme includes works by Lully (*Alceste*), François Couperin (*Les Nations, Les Apothéoses, Leçons de ténèbres*), Charpentier (*La Descente d'Orphée aux enfers* and *Noëls*) and Campra (*Requiem*). The Franco-German focus enables Les Talens Lyriques to return to Gluck, with *Orphée et Eurydice* at the Capitole in Toulouse, and to take part in celebrations of the 250th anniversary of the death of Telemann with a programme entitled "Telemann and France". And further expanding its repertoire, the ensemble will be presenting (in concert) the very first version of Gounod's *Faust*.

Finally, this new season gives pride of place to stage productions: Mozart's *Die Zauberflöte* staged by David Lescot (Théâtre de Caen) and Rameau's *Pygmalion* staged by Nathalie van Parys (Innsbruck). Then new productions: *La Morte d'Orfeo* by Stefano Landi, staged by Pierre Audi (Muziekgebouw, Amsterdam), and "Et in Arcadia ego", an operatic and choreographic composition staged by Phia Ménard (Opéra Comique, Paris).

Les Talens Lyriques have recorded about fifty titles, for the Erato, Fnac Music, Auvidis, Decca, Naïve, Ambroisie, Virgin Classics, Outhere and Aparté labels. The ensemble also created the much-acclaimed soundtrack for the film *Farinelli* (1994). One of the events of this new season is the t@lenschool project : three free applications for the discovery and practice of music, aimed at teachers, music schools, conservatoires and other musical institutions.

Since 2007, through an ambitious programme of artistic actions and innovative teaching initiatives, Les Talens Lyriques have been providing an introduction to music for young secondary school pupils.

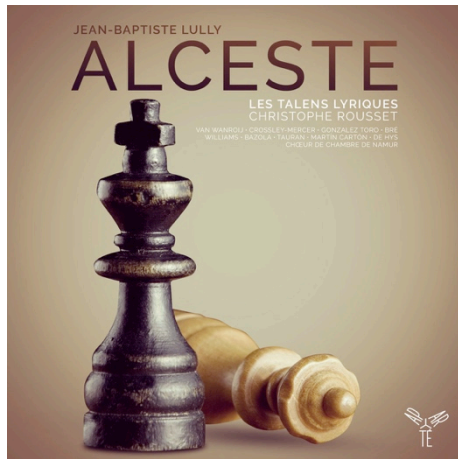
Les Talens Lyriques are supported by the **Ministry of Culture** and the **City of Paris**. In addition, the ensemble is grateful for the generous support of the **Annenberg Foundation / GRoW - Gregory and Regina Annenberg Weingarten** and the **Friends of the Cercle des Mécènes**. Les Talens Lyriques are associated artists, in residency within the Fondation Singer-Poligna since October 2011.



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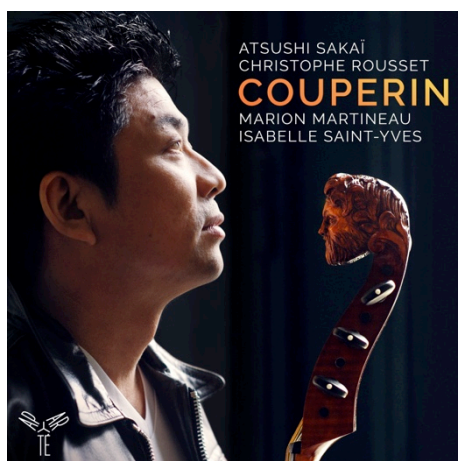
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