

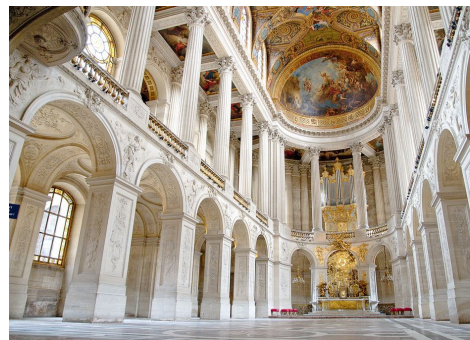
The Opéra Royal de Versailles celebrates ten years since its reopening with a season honouring the artistic excellence of the French Royal Court, and with the launch of a new record label



The Opéra Royal (© Thomas Garnier)

Celebrating **ten years** since the reopening of the historic **Opéra Royal de Versailles** in the Château de Versailles, the 18-19 season presents ten staged baroque operas written before 1753 as well as ten recordings released on its new record label, **Château de Versailles Spectacles**. 17th and 18th century repertoire is at the heart of the programme at the venue, which has established itself as the only such venue with a predominantly baroque programme, with more than 100 performances of works written before the French Revolution staged over the year.

Built under **Louis XV** as the crowning glory of the French Royal Court's artistic legacy, today the **Opéra Royal de Versailles** still occupies its magnificent original home in the **Château de Versailles**, following a meticulously restoration between 2007 and 2009. The Opéra Royal was inaugurated in 1770 for the marriage of **Marie-Antoinette** and the future **Louis XVI**. Today it boasts spectacular authentic acoustics, maintains lighting that imitates candlelight, and retains the old wooden staging mechanisms. Concerts take place throughout the resplendent Château de Versailles, including in the **Chapelle Royale**, **Galerie des Glaces**, and **Cour de Marbre**.



The Chapelle Royale of the Château de Versailles

This season celebrates the inspirations, artistic excellence, and legacy of the French Royal Court. During his reign, Louis XIV promoted the French idiom through composers such as Couperin, Marais, Charpentier and above all Lully, the founder of French opera. In 2019, the Opera Royal presents **Sacriati's *La Finta Pazza***, the first opera seen by Louis XIV and only the second heard in France in a new production by Jean-Yves Ruf, and **Charpentier's *Les Arts Florissants***, an allegory for the flourishing arts under Louis XIV. Staged performances of **Molière's *Le Bourgeois gentilhomme*** will feature the original musical interludes by Lully, performed by the **Academy and soloists of Les Musiciens du Louvre** and directed by **Marc Minkowski**, while performances of two ***Requiems*** written in honour of Louis XVI and Marie-Antoinette, shortly after the restoration of the monarchy.



William Christie (© Denis Rouvre)

In a staged production in the Opéra Royal to open the new year, **William Christie** and **Les Arts Florissants** present **Gay and Pepusch's *The Beggar's Opera*** on **11-13 January**, in a new version by **Ian Burton** and **Robert Carsen**, as seen in Edinburgh and Paris. John Gay wrote the ballad opera (with music arranged by Johann Christoph Pepusch) as a rebellion against grandiosity, and the modern London staging amongst pimps and prostitutes highlights these contrasts further while an adapted text comments wryly on Brexit and other current affairs. The production tours Rennes, Reims, and Quimper after appearing in Versailles.

On **26 January**, Louis XVI and Marie-Antoinette are commemorated through two *Requiems* written in their honour. Written after the 1815 restoration of the French monarchy, **Cherubini's *Requiem in C Minor*** (for Mixed Chorus) was performed at an 1817 commemoration service marking the twenty-third anniversary of Louis XVI's beheading, while **Plantade's *Requiem*** was first heard in 1823 in a service commemorating the thirtieth anniversary of Marie-Antoinette's beheading. Plantade's work offers a striking link between the Ancien Régime, and early Romanticism, with sonorities resembling the old motets in the traditions of Lully and Rameau. Performed in the Chapelle Royale, the commemoration service for these two figures is returned to the Chapel in which they used to worship.



Marie-Antoinette (Elisabeth Vigée-Lebrun, 1778)

Pygmalion and director **Raphaël Pichon** take over Versailles in early February to perform two programmes of music in the palace. On **9 and 10 February** they perform **Monteverdi's** famed **Vespers** in the Chapelle Royale, merging old and new as they traverse both *prima prattica* and *seconda prattica* style.

Following successful performances at the Château de Versailles, **Stravaganza d'amore** is reprised in the spectacular **Galerie des Glaces** on **11 February**. **Raphaël Pichon** and his ensemble **Pygmalion** recreate music from the Medici court in Florence at the turn of the seventeenth century, performing a series of carefully-selected intermedii by composers including Monteverdi, Caccini, Malvezzi, all taken from a melting pot of musical adventure that would give birth to **Monteverdi's Orfeo** less than a decade later.



The Galerie des Glaces of the Château de Versailles

Pygmalion returns to the Chapelle Royale on **13 and 14 March** with director **Raphaël Pichon** to perform **Bach's B Minor Mass**. Bach's last great religious work, the **Mass** is an unusual final musical testament: a Catholic work by a Protestant composer. Still, it has taken a central place in Baroque repertory, though the work was never performed nor published in the composer's lifetime.



Louis XIV in costume as 'Le Roi Soleil'

On **16 and 17 March**, **Leonardo García Alarcón** and the **Cappella Mediterranea** perform **Francesco Saccati's** 1641 opera, **La Finta Pazza** (*The Feigned Madwoman*). One of the first ever operas to be performed in France, **La Finta Pazza** was seen by a young Louis XIV when it appeared in Paris in December 1645, and would have been a formative influence on the young Sun King who would go on to first and foremost cultivate artistic excellence in his reign.

First performed to inaugurate the new Teatro Novissimo in Venice, the work was a standout hit and represents one of opera's first great successes. It tells the story of Achilles on Skyros, with his lover Deidamia feigning madness to keep him from the Trojan War. It is staged here with director **Jean-Yves Ruf**.

A new ballet commissioned by Versailles, **Marie-Antoinette**, will be premiered at the **Opéra Royal** on **29 March**. Choreographed by **Thierry Malandain** for his **Malandain Ballet Biarritz**, this ballet for 22 dancers will explore the life of the often misunderstood Austrian archduchess who made Versailles her home before losing her life in the French Revolution. Marie-Antoinette was a prominent supporter of the arts and the impetus behind calling Jean-Georges Noverre – often considered the founder of modern ballet – to Paris where he became Maître de Ballet at the Opéra. The ballet will be performed to music from Haydn's Symphonies.



Marie-Antoinette (© Olivier Houïex)

The Easter period marks a busy time for the Chapelle Royale. Telling the sorrows of the Virgin Mary, **Pergolesi's Stabat Mater** will be performed by **Vincent Dumestre** and **Le Poème Harmonique** in the Chapelle Royale on **Good Friday, 19 April**. Combining the language of passions found in opera and echoing the traditional songs that would also be sung during Neapolitan Holy Week processions, Pergolesi completed the commission for the work only a few months before his untimely death at just 26. Severely ill at the time, the composer doubtless found expression for his own suffering in that of the Virgin.

On **Holy Saturday, 20 April**, two sets of **Leçons de Ténèbres** will be juxtaposed in two short concerts, the settings by **François Couperin** and **Michel Lambert**. These liturgical deeply spiritual lamentations, drawing on the destruction of Jerusalem and the death of Christ, were performed over Holy Week, originally set by composers from Tallis to Gesualdo.

Michel Lambert's late 17th-century **Leçons** is one of the first of the French Baroque era, growing from the legacy of late Renaissance polyphonic versions. Lambert was one of the key composers of Louis XIV's youth: he was Master of Music of the Chambre du Roi and father-in-law to Lully. Likely heard at court, his setting would have served as model for **Couperin's** later two-voiced **Leçons**, which has achieved the highest fame, with rich dissonance and emotionally charged intensity. Couperin's **Leçons**, performed by **Sophie Junker**, **Claire Lefilliâtre**, and **Anaïs Bertrand** alongside **Vincent Dumestre** and **Le Poème Harmonique**, are here accompanied by a contemporary **Miserere** setting for three soprano voices by **Clérambault**, with its unusual scoring offering a rare texture not often heard in music of the French Baroque.

Over the Easter period, the Chapelle Royale will also present both of **Bach's Passions**, with his **St. John Passion** performed on **6 April** with **Valentin Tournet** and **Le Chapelle Harmonique** while his **St. Matthew Passion** is performed on **17 April** with **Le Concert des Nations** under the direction of **Jordi Savall**. While the *St. Matthew Passion* has two choirs, **Charpentier's Messe à Quatre Chœurs** has four choirs: sixteen

parts. It is not known whether this exceptionally large setting was ever performed, but such forces could certainly have been found in the Chapelle Royale.

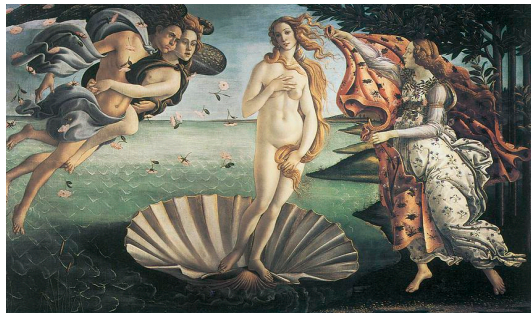
Alongside this *Mass* is performed Charpentier's famous ***Te Deum***, probably written to celebrate one of Louis XIV's conquests: the victory of Steinkerque in 1692. Both works are performed by **Sébastien Daucé** and his **Ensemble Correspondances** on **31 March**. Charpentier's liturgical works will be heard again in an imaginary liturgy from evening lament to dawn service with the same group in **From Darkness to Light** on **12 April**.



The Opéra Royal of the Château de Versailles

Giovanni Legrenzi composed around twenty operatic works, but ***La Divisione del Mondo*** is the only one to have survived. First performed to great success in Venice in 1675, the opera depicts the division of the universe following the victory of the Olympian gods after the Titan deities.

Yet far from being a banal tale of morals and virtues, it instead unearths dreadful impropriety, with the goddess Venus in particular leading all the other gods (with the exception of Saturn) through a series of moral temptations into debauchery. In a new production with stage director **Jetske Mijnsen** and musical director **Christophe Rousset** and **Les Talens Lyriques**, the opera is staged in the Opéra Royal on **13 and 14 April** after performances in Strasbourg and Nancy.



The Birth of Venus (Botticelli, 1480s)

'Venetian opera was intensely based on the idea of masquerade, celebration and revelry. There is a great deal of frivolity in La Divisione del mondo: the ancient divinities are mocked in a comedy of manners, a bit like a soap opera.'

- Christophe Rousset

Monteverdi's *Il Ritorno d'Ulisse in Patria* is transposed to 20th century Johannesburg on **18 and 19 April**, with animated charcoal drawings by director **William Kentridge** and life size wooden puppets sculpted by the **Handspring Puppet Company**, while **Philippe Pierlot** directs the **Ricecar Consort**.

No information remains about the music performed at the coronation of Louis XIV, crowned King of France in Reims Cathedral in June 1654. It would be this young King who would convert a stately hunting lodge into what would become the Château de Versailles. The Chapelle Royale was one of the final additions Louis XIV made to the magnificent buildings

before his death in 1715. With the help of musicologist **Thomas Leconte**, a close replica of the programme has been meticulously reconstructed from contemporary accounts. This programme is performed by **Sébastien Daucé** and his **Ensemble Correspondances** on **14 and 15 June**.

From the **20-23 June**, the Opéra Royal converts into a theatre for a new production of **Molière's** five-act comédie-ballet **Le Bourgeois gentilhomme**. Musical interludes to the original production were written by **Lully**, and are performed here by the **Academy and soloists of the Musiciens du Louvre** directed by **Marc Minkowski**. *Le Bourgeois gentilhomme* was first performed for Louis XIV in 1670, and offers a satirical view of social climbing as a middle-class man attempts to become an aristocrat. Lully's music reaches out even to the Ottoman empire, which was in vogue following a scandalous visit from the Turkish ambassador Suleiman Aga to the Royal court the previous year.

On **21 and 22 June** opera makes a special return to the **Petit Théâtre de la Reine** for two performances of **Rousseau's Le Devin du Village**. A one-act opera written in 1753 by the famous philosopher **Jean-Jacques Rousseau** himself, *Le Devin du village* was performed in 1780 for courtly entertainment with a cast including Marie-Antoinette herself in the main female role. A live recording – available in CD and DVD – was recently released on the new **Château de Versailles Spectacles** label, made in the Petit Théâtre de la Reine last year with **Sébastien d'Hérin** and **Les Nouveaux Caractères**, who reprise their performance this year in a fully-staged period production with director **Caroline Mutel**.



Rousseau *Le Devin du Village* (2017, Le Petit Théâtre de la Reine)

Watch a clip from last year's performances here:

https://youtu.be/_YEgKZHMNgk

Hervé Niquet and **Le Concert Spirituel** return to the Chapelle Royale as part of the 2019 Berlioz anniversary year, performing his **Messe Solennelle** alongside **Martini's Requiem à la Mémoire de Louis XVI** on **29 June**. The 1825 *Messe Solennelle*, an early work that already shows Berlioz's revolutionary tendencies, is contemporaneous to Martini's 1816 *Requiem*, written to commemorate the anniversary of the beheading

of Louis XVI, and the two works share three soloists (soprano, tenor, bass) besides fusing Italian and French styles together.

Martini had been destined to become Surintendant de la Musique du Roi before the Revolution; but the arrival of the French Revolution meant his appointment was not confirmed until the restoration of the Bourbon monarchy twenty-three years later. The *Requiem* received two performances in quick succession: commemorating Louis XVI, and then the composer himself, who died just three weeks later.

The final performance of the season, **Charpentier's** 1685 opera **Les Arts Florissans**, is held outside in the spectacular Cour de Marbre, an intimate space below the King's Bedchamber used for 'Spectacles de l'Extraordinaire'. Performed by **Gaétan Jarry** and his **Ensemble Marguerite Louise** on **7 July**, the opera offers an allegory of the unprecedented flourishing of the arts under Louis XIV.

Commissioned by Marie de Lorraine, the Duchess of Guise, the central characters of Peace and Discord are drawn into a dispute before being chased back into hell by a hail of thunderbolts. Jarry's recent recording of this work was the first recording released on the new **Château de Versailles Spectacles** label launched by the Opéra Royal.



Les Arts Florissans - Ensemble Marguerite Louise (© Meng Phu)

Opéra Royal de Versailles

Inaugurated on **16 May 1770** with Lully's *Persée*, the opulent **Opéra Royal** was commissioned by **Louis XV** and built to celebrate the marriage of the Dauphin, the future **Louis XVI**, to the archduchess of Austria, **Marie-Antoinette**. The Opéra was designed to provide a permanent location for the palace entertainment provided for the Royal Court.



The stage mechanisms of the Opéra Royal (© Thomas Garnier)

Thousands of candles were needed to light the theatre, which also doubled as a ballroom and banqueting hall, with an ingenious mechanism designed to raise the orchestra pit to stage level. Spectacular acoustics are a feature of the original neo-classical design, with the building made of wood painted as faux marble, rather than marble itself.

After the French revolution, many historic state visits took place in the building, including a visit by Queen Victoria and Prince Albert in 1855. After this, the Opéra Royal enjoyed a colourful history, with the Sénat convening there for three years from 1876. The theatre has since been restored to its 1770 original state, and reopened in 2009 after an extensive two-year renovation to bring the equipment to a modern standard. Many of the old staging mechanisms can still be seen, and lighting imitates the original candlelit performances.

Sacred music-making at the Château de Versailles took place in the historic **Chapelle Royale**. Completed in the reign of **Louis XIV** and inspired by Gothic architecture, the King would have attended King's mass in the chapel each morning. Musicians of the Royal Court, including **François Couperin**, performed and played the organ there.

Today, music can be heard across the grounds of Versailles, with **Château de Versailles Spectacles** performances taking place from the Galerie des Glaces to the Cour de Marbre to the Gardens. Such a practice harks back to music-making at the Château before 1770, before the long construction of the Opéra Royal was finished. Temporary makeshift performance venues were constructed across the grounds.

Explore the **Opéra Royal** and the **Chapelle Royale** in 360° HD here:
https://www.chateauversailles-spectacles.fr/tag/opera-royal_t60/1

Selected Listings

11 January, 20:00

12 January, 19:00

13 January, 15:00

Opéra Royal (staged)

Gay-Pepusch *The Beggar's Opera*

Robert Burt Mr. Peachum

Beverley Klein Mrs. Peachum /

Diana Trapes

Kate Batter Polly Peachum

Benjamin Purkiss Macheath

Kraig Thornber Lockit

Olivia Brereton Lucy Lockit

Lyndsey Gardiner Jenny Diver

Sean Lopeman Filch

Gavin Wilkinson Matt

Taite-Elliott Drew Jack

Wayne Fitzsimmons Robin

Dominic Owen Harry

Natasha Leaver Molly

Emily Dunn Betty

Louise Dalton Suky

Jocelyn Prah Dolly

Robert Carsen stage director

William Christie musical director

Les Arts Florissants

James Brandily scenography

Petra Reinhardt costumes

Rebecca Howell choreography

Robert Carsen, Peter van Praet

lighting

Ian Burton dramaturgy

David Grindrod casting director

Christophe Gayral joint director

Stéphane Ghislain Roussel

assistant director

Anna Besson, Sébastien Marq

research

26 January, 19:00

Chapelle Royale

Cherubini *Requiem in Memory of Louis XVI*

Berlioz *Religious meditation*

Plantade *Requiem for Marie-Antoinette*

Le Concert Spirituel

Hervé Niquet director

9 February, 19:00
10 February, 16:00
Chapelle Royale

Monteverdi *Vespers*

Lea Desandre soprano
Eva Zaïcik soprano
Lucile Richardot alto
Emiliano Gonzalez Toro tenor
Zachary Wilder tenor

Pygmalion
Raphaël Pichon director

11 February, 20:00
Galerie des Glaces

Stravaganza d'amore

Emiliano Gonzalez-Toro Orfeo,
Apollo
Lea Desandre, Eva Zaïcik Ninfe
Lucile Richardot Dafne, Messagiera
Zachary Wilder Pastor
Nicolas Brooymans Plutone

Pygmalion
Raphaël Pichon director

13 March, 20:00
14 March, 20:00
Chapelle Royale

Bach *B Minor Mass*

Joanne Lunn soprano
Lea Desandre soprano
Lucile Richardot alto
Emiliano Gonzalez Toro tenor
Thomas E. Bauer bass

Pygmalion
Raphaël Pichon director

16 March, 19:00
17 March, 15:00
Opéra Royal (staged)

Sacراتi *La Finta Pazza*

Mariana Flores Deidamia
Filippo Mineccia Achille
Gabriel Jublin Ulisse
Valerio Contaldo Diomede
Alejandro Meerapfel Licomede
Norma Nahoun Minerva, La Fama

Kacper Szelażek Eunuc
Marcel Beekman Nodrice
Salvo Vitale Capitano
Julie Roset Aurora, Giunone
Alexander Miminoshvili Vulcano,
Giove
Fiona McGown Tetide, Vittoria
Aurelie Marjot Donzella 1
Yang Xiu Donzella 2
Sarah Hauss Donzella 3
Ruben Ruf Pirro

Jean-Yves Ruf stage director
Leonardo García Alarcón musical
director
Cappella Mediterranea

Anais de Courson assistant director
Laure Pichat set
Claudia Jenatsch costumes
Christian Dubet lights
Cécile Kretschmar wigs

29 March, 20:00
30 March, 19:00
31 March, 15:00
Opéra Royal (ballet)

Marie-Antoinette
Featuring **Haydn** *Symphonies*

Thierry Malandain choreography
Jorge Gallardo set and costumes
Frédéric Vadé set design
**Françoise Dubuc et Richard
Coudray** maîtres de ballet

**Orchestre Symphonique
d'Euskadi**
Mélanie Levy-Thiébaud conductor

31 March, 16:00
Chapelle Royale

Charpentier *Te Deum*
Charpentier *Messe à Quatre
Chœurs*

Ensemble Correspondances
Sébastien Daucé director

6 April, 20:00
Chapelle Royale

Bach *St. John Passion*

Stuart Jackson Evangelist

Sebastian Noack Christ
Marie Perbost soprano
Anthea Pichanick alto
Thomas Hobbs tenor
Stephan MacLeod bass, Pilate

**La Chapelle Harmonique Choir
and orchestra**
Valentin Tournet conductor

12 April, 20:00

Chapelle Royale

From Darkness to Light

Ensemble Correspondances
Sébastien Daucé director

13 April, 19:00

14 April, 15:00

Opéra Royal (staged)

Legrenzi *La Divisione del Mondo*

Carlo Allemano Giove
Stuart Jackson Nettuno
Andre Morsch Plutone
Arnaud Richard Saturno
Julie Boulianne Giunone
Sophie Junker Venere
Jake Arditti Apollo
Christopher Lowrey Marte
Soraya Mafi Cintia
Rupert Enticknap Mercurio

Jetske Mijnsen stage director
Christophe Rousset music director
Les Talens Lyriques

Herbert Murauer set design
Julia Katharina Berndt costumes
Bernd Purkrabek lighting

17 April, 20:00

Chapelle Royale

Bach *St. Matthew Passion*

Marta Mathéu soprano
Rachel Redmond soprano
Raffaele Pe countertenor
Matthias Winckhler baritone
Marc Mauillon baritone

Amics de la Unió Children's Choir
La Capella Reial de Catalunya
La Concert des Nations

Jordi Savall director

18 April, 20:00

19 April, 20:00

Opéra Royal

Monteverdi *Il ritorno d'Ulisse in
patria*

Jeffrey Thompson Ulysses
Beth Moxon Penelope
Jean-François Novelli
Telemaco/Pisandro
Antonio Abete Nettuno/Antinoo
Anna Zander
Melanto/Fortuna/Anfinomo
Hanna Bayodi Amore/Minerva
Victor Sordo Eumete/Giove

William Kentridge director and
video design
Philippe Pierlot musical director
Ricercar Consort
Luc de Wit assistant

**Adrian Kohler & William
Kentridge** set
Adrian Kohler puppets and
costumes
Wesley France lighting
Adrian Kohler & Tau Qwelane
puppet design
Catherine Meyburgh video

19 April, 20:30

Chapelle Royale

Pergolesi *Stabat Mater*

Sophie Junker soprano
Eva Zaïcik mezzo-soprano
Serge Goubioud tenor
Hugues Primard tenor
Emmanuel Vistoroky baritone

Le Poème Harmonique
Vincent Dumestre director

20 April, 21:00

Chapelle Royale

Couperin *Leçons de Ténèbres*
Louis-Nicolas Clérambault
Miserere

Sophie Junker soprano
Claire Lefilliâtre soprano

Anaïs Bertrand alto

Le Poème Harmonique

Vincent Dumestre director/theorbo

Luca Peres viola da gamba

Camille Delaforge harpsichord and organ

20 April, 22:30

Chapelle Royale

Michel Lambert *Leçons de Ténèbres*

Marc Mauillon baritone

Myriam Rignol viola

Thibaut Roussel theorbo

Marouan Mankar-Bennis organ

14 June, 20:00

15 June, 19:00

Chapelle Royale

Louis XIV's Coronation

The Pages of the Centre for

Baroque Music at Versailles

Olivier Schneebeli conductor

Ensemble Correspondances

Sébastien Daucé director

19-21 June, 20:00

22 June, 19:00

23 June, 15:00

Opéra Royal (staged)

Molière *Le Bourgeois gentilhomme*

Jérôme Deschamps Monsieur

Jourdain

Compagnie Jérôme Deschamps

Jérôme Deschamps director

Richard Peduzzi set

Vanessa Sannino costumes

Nathalie Van Paris choreography

L'Académie et les solistes des

Musiciens du Louvre

Marc Minkowski director

Thibault Noally director (23 June)

21 June, 20:00

22 June, 20:00

Petit Théâtre de la Reine (staged)

Rousseau *Le Devin du Village*

Caroline Mutel Colette

Sébastien Droy Colin

Frédéric Caton soothsayer

Caroline Mutel stage director

Les Nouveaux Caractères

Sébastien d'Hérin musical director

Compagnie Les Corps Éloquents

Hubert Hazebroucq choreography

Midnight Première, Jean-Paul

Bouron costumes

Jean-Paul Gousset technical

director

29 June, 20:00

Chapelle Royale

Berlioz *Messe Solennelle*

Martini *Requiem à la mémoire de*

Louis XVI

Adriana Gonzalez soprano

Julien Behr tenor

Andreas Wolf bass-baritone

Le Concert Spirituel

Hervé Niquet director

7 July, 19:30

Marble Courtyard

Charpentier *Les Arts Florissants*

Maïlys de Villoutreys Music

Cécile Achille Peace

David Witczak Discord

Virginie Thomas Poetry

Anaïs Bertrand Architecture

Ensemble Marguerite Louise

Gaétan Jarry director

Opéra Royal de Versailles **Château de Versailles Spectacles**

The opening of the opera house at Versailles was the culmination of a process of planning, projects and designs that had lasted for almost a century. For although it was built towards the end of the reign of Louis XV, it had been envisaged since as early as 1682, when Louis XIV took up residence at Versailles. The latter had commissioned Hardouin-Mansart and Vigarani to draw up plans for a ballet theatre, and the architect set aside an appropriate site for that purpose. Major building work was already underway in 1685, but was soon interrupted because of financial difficulties. Louis XV, in turn, was long put off by the great expense involved in the project, and as a result, for almost a century, the French court had to make do with a small makeshift theatre installed beneath the Passage des Princes. Only in 1768, faced with the forthcoming successive marriages of his grandchildren, did the king finally give the order for work to commence, under the direction of his chief architect, Gabriel. The Royal Opera was completed in twenty-three months, and inaugurated on 16 May 1770 – the day of the Dauphin’s marriage to the Archduchess Marie-Antoinette – with a performance of Lully and Quinault’s opera *Persée*.

The Opéra Royal was reopened in 2009, and now, throughout the season, it proposes a programme of opera, music and dance, performed by renowned French and international artists, including Cecilia Bartoli, Philippe Jaroussky, Marc Minkowski, Raphaël Pichon, Leonardo García Alarcón, Jordi Savall, Sir John Eliot Gardiner, Angelin Preljocaj, Sébastien Daucé, Franco Fagioli, Jean-Christophe Spinosi, Robert King, Hervé Niquet, William Christie, Sébastien d’Hérin, Vincent Dumestre, and others.

The venue celebrates its tenth season with the launch of a new record label, Château de Versailles Spectacles, comprising both CD and DVD recordings made during concerts which have taken place in the Opéra Royal and the Chapelle Royale. Four recordings have already been released: Charpentier’s *Les Arts Florissants* (Ensemble Marguerite Louise, Gaétan Jarry), Campra’s *L’Europe galante* (Les Nouveaux Caractères, Sébastien d’Hérin), Praetorius’ *Messe de Noël* (Gabrieli Consort & Players, Paul McCreesh), and Rousseau’s *Le Devin du village* (Les Nouveaux Caractères, Sébastien d’Hérin). Upcoming discs include *The Coronation of George II* (The King’s Consort, Robert King) and Cavalli’s *Missa Concertata* (Galilei Consort, Benjamin Chénier).

<https://en.chateauversailles-spectacles.fr/>

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