

Christophe Rousset & Les Talens Lyriques  
announce a very European 2019-20 season

***Les Nations***



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**Christophe Rousset** and **Les Talens Lyriques** announce their 2019-20 season exploring nationhood and what it meant – and means – to be European.

Les Talens Lyriques' new season is a sweepingly European venture that sees the ensemble take Bach to the **Thomaskirche** for the first time in June, the same month a new production of Monteverdi's ***L'incoronazione di Poppea*** directed by **Stephen Langridge** premieres at the **Théâtre des Champs-Élysées**. Rousset and his group revel in the drama of four Handelian operas over the season, with staged productions of **David McVicar's *Ariodante*** at the **Wiener Staatsoper** in November and **Barrie Kosky's *Saul*** performed at the **Théâtre du Châtelet** in January – the first staged operatic production on the refurbished stage.

In September, concert performances of ***Agrippina*** and ***Giulio Cesare*** at the **Enescu Festival** and in Paris feature **Ann Hallenberg**, while **Lully's *Isis*** is performed in Paris and Versailles in December – coinciding with the release of the work on CD. Further releases include **Mozart's *Betulia Liberata*** and the original version of **Gounod's *Faust***, and in performance, the ensemble revive forgotten masterpieces such as **Legrenzi's *La Divisione del Mondo*** in Cologne and a Italian programme based around depictions of the tears of the Virgin Mary. Les Talens Lyriques can be heard throughout Europe – further appearances include **Italy** (MITO Festival), **UK** (a *Royal French Christmas* at the Wigmore Hall), and **Switzerland** (Lausanne Bach Festival) - while founder and director Christophe Rousset tours **Japan, Israel** and **America**.

The idea of “nations” took prominence in the seventeenth and eighteenth centuries as composers employed national styles and genres in novel ways. Just as the Grand Tour of the continent formed part of the education of young British gentlemen, so too do Christophe Rousset and Les Talens Lyriques undertake a Grand Tour of their own through a wide-ranging season of established masterpieces and undiscovered gems.

**Christophe Rousset** says:

*“I feel a great affinity with the Age of Enlightenment, and certainly I feel European. How fortunate we are to be able to represent France in places such as Bogota, Milan and Turin, champion Italy in Paris, Cologne or Pontoise, and perform works by an Englishman in Vienna and Bucharest and those of a German in Leipzig and Lausanne! Who, as artists, can be in favour of a Europe in which narrowness, cautiousness and inward-looking attitudes exist? Certainly not us!”*

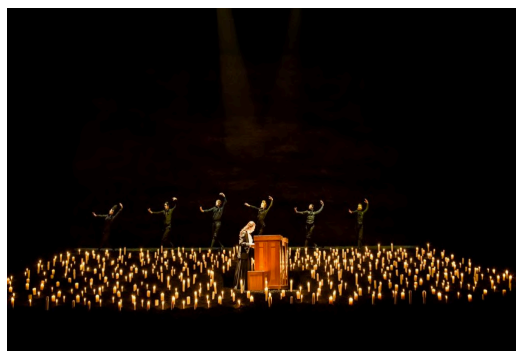
## Operas on stage and in concert

Across their season, Les Talens Lyriques embark on a ravishing succession of Handel operas as they trace the composer from his first great success, *Agrippina*, to the dramatic oratorio *Saul* composed at the other end of the composer’s life. Their journey begins at **Bucharest’s Enescu Festival** with back-to-back late-night concert performances of **Giulio Cesare** (20 September) and **Agrippina** (21 September) featuring **Ann Hallenberg**, **Christopher Lowrey** and **Karina Gauvin**. A passionate story of desire and revenge, *Giulio Cesare* is repeated at the **Théâtre des Champs-Élysées** on 24 September – where the new production of Monteverdi’s *Poppea* by Les Talens Lyriques chronicles the intrigues of his descendants there in June 2020 – and *Giulio Cesare* is also performed at the **Festival de Musique Baroque in Ambronay** on 28 September.

The ensemble returns to the **Wiener Staatsoper** on 8-15 November with a revival of David McVicar’s production of **Ariodante**, as their third Handelian opera of the season. **Stephanie Houtzeel** stars as Ariodante in the revival of the commended production by **David McVicar**, alongside **Max Emanuel Cencic** (Polinesso), **Chen Reiss** (Ginevra) and **Hila Fahima** (Dalinda).



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© Bill Cooper

Les Talens Lyriques perform **Saul** as the first staged operatic production in the recently refurbished **Théâtre du Châtelet** from 21-31 January, revived from Glyndebourne’s critically-acclaimed production by **Barrie Kosky**, and starring **Christopher Purves**, **Karina**

**Gauvin, Anna Devin, Benjamin Hullet and Christopher Ainslie.**

**Laurence Cummings** guest conducts Les Talens Lyriques while Christophe Rousset makes his debut at **Houston Opera House** with his first Donizetti production: the maneuvering grand opera *La Favorite*, starring Jamie Barton, Lawrence Brownlee, and Jacques Imbrailo (24 January – 9 February).

*"Handel is one of the guiding lights in the career of Les Talens Lyriques. German by birth, British by adoption, Italian by necessity as a man of the theatre, French through his taste for dance and elegance, he was convinced of the need to synthesise the French and Italian styles. As he shows, culture thrives on, and is enriched by, the interchange of ideas and inspirations."*

- Christophe Rousset

Les Talens Lyriques return to the Théâtre des Champs-Élysées to close their season with a new production of **Monteverdi's *L'incoronazione di Poppea*** directed by **Stephen Langridge** from 11 June. Langridge's setting will re-establish Monteverdi's radically sensuous arias and scheming protagonists in the new and evolving world of social media influencers and trendsetters, complete with their own intrigues of politics and love. A distinguished cast features **Anne-Catherine Gillet** as the ambitious Poppea, mistress of Nerone (**Marie-Nicole Lemieux**) while **Delphine Galou** stars as Ottone and **Alice Coote** as Nerone's spurned wife Ottavia. Les Talens Lyriques first performed the work just after their formation and here they return to the Théâtre des Champs-Élysées to celebrate one of their first loves just as Ottone returns to Poppea's villa at the start of the opera.

Similar tales of desire and jealousy feature in **Lully's** seventh opera, *Isis*, to be recorded by Les Talens Lyriques in **Beaune** in July (for a December 2019 release on **Aparté**) before touring Paris (6 December, **Théâtre des Champs-Élysées**), Versailles (10 December, **Opéra Royal**), and Vienna (22 February, **Theater an der Wien**).



© Eric Larravadieu

That *Isis* fell out of favour with the Royal Court was not due to its masterfully-refined musical expressivity but because it alluded to the volatile situation between two of King Louis XIV's mistresses: Madame de Montespan and Madame de Ludres. The scandal of the premiere led to the dismissal of much of Lully's artistic circle. **Ève-Maud Hubeaux** stars as Io alongside **Bénédicte Tauran** as Juno and **Ambroisine Bré** as Iris.

Les Talens Lyriques continue their acclaimed tour of **Giovanni Legrenzi's** rarely-performed 1675 *La Divisione del Mondo* with a concert performance at the **Cologne Philharmonie** on 30 August. Legrenzi was in many ways the Venetian contemporary of Lully. Starring **Sophie Junker** as Venere and **Carlo Allemano** as Giove, the production

premiered in Strasbourg in February 2019 and arrives in Cologne following performances in Mulhouse, Colmar, Nancy, and Versailles.



© Klara Beck

*La Divisione del Mondo* depicts the division of the world following the victory of the Olympian gods over the Titan deities. Far from a banal tale of virtues, the opera unearths dreadful impropriety as the goddess Venus leads the other gods (with the exception of Saturn) into debauchery. A true Baroque soap opera, laying bare the petty squabbles of the Gods proved a huge hit.

## Concerts

Devotional works are among those unearthed by musical archaeologist Christophe Rousset this season, with ***Les larmes de la Vierge*** (*The Tears of the Virgin Mary*) tracing the devotional image through seventeenth- and eighteenth-century writing with mezzo-soprano **Ambroisine Bré**. From Monteverdi's famous fragment – *Il Lamento d'Arianna* – to more uncharted settings by Luigi Rossi, Leonardo Vinci, and Antonio Caldara, the programme also includes Ferrandini's cantata *Il Pianto di Maria* which was long attributed to Handel. The programme appears at the **Festival de la Chaise-Dieu** on 25 August and the **Festival Sinfonia en Périgord** on 27 August.



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Cargo collective/Julien  
Vermeesch

*"This repertoire is in some cases uncharted, and in others rarely explored. It illustrates my passion for the rediscovery of unknown works, but also my firm belief in the need for such pioneering work."*

- Christophe Rousset

Les Talens Lyriques return to the **MITO Festival** in September (in Milan on 4 September and Turin on 5 September), exploring **Couperin's *Les Nations*** to follow their recent CD, a two-disc set released on Aparté in December 2018 marking the 350<sup>th</sup> anniversary of the composer's birth. Here the ensemble explores the composer's fourth collection of instrumental chamber works, formed of four *ordres* which reflected the four great political powers of Couperin's world: the French, Spanish, Holy Roman Empire and the Savoy dynasty of Piedmont.

Christophe Rousset and his ensemble venture east to Germany and Switzerland with **Bach's** extraordinary ***Magnificat*** in a tour culminating at Bach's own **Thomaskirche** in Leipzig on 13 June, following performances at the **Lausanne Bach Festival** on 17 October and in **Metz**



on 30 October. The grand finale marks the first occasion Les Talens Lyriques have performed Bach in its original venue. The performance in Lausanne is accompanied by Bach's *Easter Oratorio*, while those in Metz and Leipzig couple the elder Bach's *Magnificat* with that of his son, **Carl Philipp Emanuel**, complete with its echoes of the *B Minor Mass*. Les Talens Lyriques are accompanied by an distinguished group of soloists: **Sophie Junker, Ambroisine Bré, Margot Oitzinger, Emiliano Gonzalez Toro**, and **Halvor F. Melien**.

*"It is virtually impossible to exhaust the possibilities of Bach's music. I had not approached these works until now; they are completely new to me, and I consider them as if they had never been performed in our modern times."*

- Christophe Rousset

Celebrating the quiet masterpieces of nativity and Christmas music, Les Talens Lyriques bring an all-Charpentier programme, **Noël Royal**, to London's **Wigmore Hall** on 17 December, featuring haute-contre **Robert Getchell**, tenor **Emiliano Gonzalez Toro**, and bass **Benoît Arnould**. The ensemble returns to the Wigmore Hall on 8 May alongside tenor **Julian Prégardien** with *Chants d'Amour*, an intimate programme of the private chamber music that accompanied the final years of the reign of Louis XIV, including settings of the Orpheus myth by both Rameau and Louis-Nicolas Clérambault. Les Talens Lyriques venture to Bogota, Columbia on 4 March with a French programme of Couperin, Charpentier, Rebel, and Marais.

## Christophe Rousset: guest conducting and recitals

As a conductor and harpsichordist, Christophe Rousset's engagements over the season also take him across Japan, Israel, America, and Italy. Beyond conducting Donizetti's *La Favorite* at **Houston Opera House** (24 January – 9 February), Rousset tours Bach's *Easter Oratorio* to Jerusalem (as part of the **Bach Festival Jerusalem**), **Tel Aviv**, and **Haifa** with the **Jerusalem Baroque Orchestra** from 17-19 March, returning to Jerusalem for a Bach recital on 20 March. In **Parma**, he conducts Cherubini, Haydn, and Schubert with the **Filarmonica Arturo Toscanini** on 22 and 23 November.

As a harpsichordist, Rousset tours to Japan with violist **Atsushi Sakai**, performing works by Marin Marais and François Couperin in **Tokyo** (16 October), **Yokohama** (17 October), **Nagoya** (20 October), **Osaka** (23 October), and **Yonago** (24 October).



© Agathe Poupenev

Harpsichord recitals in **Rezé** on 22 April and **St Ouen l'Aumône** on 24 April (as part of the **Festival Baroque de Pontoise**) celebrate the connections between baroque compositions and the dances they accompanied: Rousset's *Suites Dansées* recital features choreography and improvisation from dancer-choreographer **Alban**

**Richard.** Further recitals see Rousset take Rameau to **Bolzano** (17 August) and **Gstaad** – to the **Menuhin Festival** on 20 August – and the harpsichordist performs suites by Couperin in **Valençay** for the **Festival Talleyrand** (7 September).

## Recordings

Four contrasting recordings released as part of the 2019/20 season showcase the versatile forces of Les Talens Lyriques. A new recording of **Gounod's Faust** champions the original unpublished version of the celebrated opera including spoken dialogue with a cast including **Véronique Gens, Benjamin Bernheim** and **Andrew Foster-Williams**. Replaced by a revised version in an 1862 revival, the original 1859 production was not well received at its premiere and receives its first modern interpretation on disc with Les Talens Lyriques. *Faust* is released on **Palazzetto Bru Zane** in **September 2019**.

The following disc features **Lully's Isis**, written almost two hundred years earlier and recorded in Beaune in July 2019, for a **December 2019** release on **Aparté** ahead of performances in Paris, Versailles and Vienna. *Isis* is the eighth Lully opera to be recorded by Les Talens Lyriques.

**Easter 2020** brings the release of **Pergolesi's Stabat Mater** on **Outhere**: a recording of the much-loved work with soloists **Sandrine Piau** and **Christopher Lowrey**. Pergolesi's final work is framed with unpublished motets by two composers from the Neapolitan school: Leonardo Leo's *Beatus Vir* and Nicola Porpora's *Salve Regina*.

Having recently championed Salieri's *Tarare* on disc – called "*a revelation*" by the Sunday Times – Les Talens Lyriques release **Mozart's La Betulia Liberata** on **Aparté** in **Spring 2020**. Mozart's only oratorio traces the influence of the older composer on his younger colleague and was written when Mozart was only fifteen. The highly virtuosic arias feature **Sandrine Piau, Amanda Forsythe**, and **Pablo Bensch**.

## Season Listings

**12 July, 21:00**

**Festival International d'Opéra Baroque**

Cour des Hospices, Beaune\*

**6 December, 19:30**

Théâtre des Champs-Élysées, Paris\*\*

**10 December, 20:00**

Opéra Royal, Versailles\*\*

**22 February, 19:00**

Theater an der Wien, Vienna\*

**Lully Isis**

**Ève-Maud Hubeaux** Thalie,  
Isis/Io

**Bénédicte Tauran** La  
Renommée/Malpomène,  
Mycène/Junon

**Ambroisine Bré** Calliope,  
Iris/Syrinx/Hébé

**Cyril Auvity\*** Apollon, Pirante/La  
Furie

**Robert Getchell\*\*** Apollon,  
Pirante/La Furie

**Philippe Estèphe** Neptune,  
Argus

**Fabien Hyon** Mercure

**Edwin Crossley-Mercer**

Jupiter/Pan

**Aimery Lefèvre** Hierax

**Chœur de chambre de Namur**

**25 August, 21:00**

**Festival de la Chaise-Dieu**

Cathédrale Notre-Dame, Le-Puy-en-Velay

**27 August, 21:00**

**Festival Sinfonia en Périgord**

Coulounieix-Chamiers

**Les Larmes de la Vierge**

**Luigi Rossi** *Oratorio per la*

*Settimana Santa* (extracts)

**Monteverdi** *Pianto della*

*Madonna sopra il Lamento*

*d'Arianna*

**Giacomo Antonio Perti**

*Oratorio della Passione* (extracts)

**Leonardo Vinci** *Oratorio Maria*

*dolorata* (extracts)

**Antonio Caldara** *Oratorio morte*  
*e sepoltura di Cristo* (extracts)

**Handel / Ferrandini** *Cantata Il*  
*Pianto di Maria*

**Ambroisine Bré** mezzo-soprano

**30 August, 19:00**

Philharmonie, Cologne

**Legrenzi** *La Divisione del Mondo*

**Sophie Junker** Venere

**Carlo Allemano** Giove

**Axelle Fanyo** Giunone

**Jake Arditti** Apollo

**Soraya Mafi** Cinzia

**Rupert Entiknap** Mercurio

**Paul-Antoine Bénos-Dijian**

Marte

**Stuart Jackson** Nettuno

**André Morsch** Plutone

**Arnaud Richard** Saturno

**Alberto Miguez Rouco**

Discordia

**Ada Élodie Tuca** Amore

**4 September, 21:00**

**MITO Festival**

Piccolo Teatro Grassi, Milan

**5 September, 21:00**

**MITO Festival**

Conservatorio Giuseppe Verdi,  
Turin

**Couperin** *Les Nations*

**20 September, 22:30**

**George Enescu Festival**

Romanian Athenaeum, Bucharest

**24 September, 19:30**

Théâtre des Champs-Élysées,  
Paris

**28 September, 20:00**

**Festival de Musique Baroque**

Centre culturel, Ambronay

**Handel** *Giulio Cesare in Egitto*

**Christopher Lowrey** Giulio

Cesare

**Karina Gauvin** Cleopatra

**Eve-Maud Hubeaux** Cornelia

**Ann Hallenberg** Sesto

**Kacper Selązek** Tolomeo

**Ashley Riches** Achilla

**21 September, 22:30**

**George Enescu Festival**

Romanian Athenaeum, Bucharest

**Handel** *Agrippina*

**Ann Hallenberg** Agrippina

**Etienne Bazola** Claudio

**Kacper Szelązek** Nerone

**Karina Gauvin** Poppea

**Christopher Lowrey** Ottone

**Ève-Maud Hubeaux** Narciso

**Douglas Williams** Lesbo

**Ashley Riches** Pallante

**6 October, 17:00**

**Festival Baroque**

Pontoise

**Guerriers et Amoureux**

**Monteverdi** *Lamento d'Arianna*

**Monteverdi** *Madrigali guerrieri e amorosi, Libro ottavo* (extracts)  
**Monteverdi** *Combattimento di Tancredi e Clorinda*

**Eugénie Warnier** soprano  
**Anders J. Dahlin** tenor  
**Magnus Staveland** tenor

**8, 11, 13, 15 November, 17:00**  
Staatsoper, Vienna

**Handel** *Ariodante*

**David McVicar** director  
**Gustav Mahler-Choir**

**Stephanie Houtzeel** Ariodante  
**Chen Reiss** Ginevra  
**Hila Fahima** Dalinda  
**Max Emanuel Cencic** Polinesso  
**Josh Lovell** Lurcanio  
**Peter Kellner** Il Re di Scozia

**Vicki Mortimer** set & costumes  
**Paule Constable** lighting design  
**Colm Seery** choreography

**17 October, 17:00**

**Bach Festival**  
Lausanne\*

**30 October, 20:00**  
Arsenal, Metz\*\*

**13 June, 20:00**  
Thomaskirche, Leipzig\*\*

**Bach** *'Overture' from Orchestral Suite no. 3 in D major*\*\*

**Bach** *Magnificat in D major*

**Bach** *Easter Oratorio*\*

**CPE Bach** *Magnificat in D major*\*\*

**Sophie Junker** soprano  
**Ambroisine Bré** soprano  
**Margot Oitzinger** alto  
**Emiliano Gonzalez Toro** tenor  
**Halvor F. Melien** bass

**Wiener Kammerchor** (dir.  
Michael Grohotolsky)

**17 December, 19:30**

Wigmore Hall, London

**Noël Royal**

**Charpentier** *Litanies de la Vierge*

**Charpentier** *Motet pour la Vierge, 'Felix namque es'*

**Charpentier** *Salut pour la veille des O, 'O salutaris Hostia'*

**Charpentier** *O de l'Avent*

**Charpentier** *Noëls pour les instruments*

**Charpentier** *Antienne à la Vierge, 'Beata es Maria'*

**Charpentier** *Dialogus inter angelum et pastores*

**Charpentier** *Noëls pour les instruments*

**Charpentier** *Magnificat*

**Robert Getchell** haute-contre  
**Emiliano Gonzalez Toro** tenor  
**Benoît Arnould** baritone

**21, 23, 25, 27, 29, 31 January, 20:00**

Théâtre du Châtelet, Paris

**Handel** *Saul*

**Barrie Kosky** director  
**Laurence Cummings** conductor

**Christopher Purves** Saul

**Karina Gauvin** Merab

**Anna Devin** Michal

**Benjamin Hullet** Jonathan

**Christopher Ainslie** David

**Stuart Jackson** High Priest

**John Graham-Hall** Endor's witch

**Otto Pichler** choreography

**Katrin Lea Tag** set & costumes

**Joachim Klein** lighting design

**4 March, 19:30**

Luis Ángel Arango Recital Hall,  
Bogota, Columbia

**Les Musiciens de la Chambre du Roy**



**Charpentier** *Sonate à huit*  
**Marais** *Pièces pour deux violes*  
**Couperin** *La Superbe – Sonate en trio*  
**Couperin** *La Sultane – Sonate en quatuor*  
**Rebel** *Le Tombeau de M. de Lully – Sonate en trio*

**8 May, 19:30**

Wigmore Hall, London

### **Chants d'Amour**

**Michel Lambert** *'Rochers vous êtes sourds', 'Vos mépris chaque jour', 'Par mes chants tristes et touchants'* from *Airs de cour*  
**Couperin** *La Française* from *Les Nations*  
**Louis-Nicolas Clérambault** *Cantata Orphée*  
**Jean-Marie Leclair** *Première récréation de musique Op. 6*  
**Rameau** *Cantata Orphée*

**Julian Prégardien** tenor

**11, 16, 18, 20 June, 19:30**

**14 June, 17:00**

Théâtre des Champs-Élysées,  
Paris

## **Christophe Rousset Listings**

### **Recitals and guest conducting engagements**

**17 August, 20:30**

**Festival Antiqua**

Palazzo Mercantile, Bolzano

**20 August, 19:30**

**Menuhin Festival**

Eglise de Rougemont, Gstaad

**Recital: Rameau**

**Rameau** *Suite en mi mineur, Pièces de clavecin*  
**Rameau** *Suite en sol majeur, Nouvelles Pièces de clavecin*  
**Rameau** *Suite des Indes galantes*

**Monteverdi** *L'incoronazione di Poppea*

**Stephen Langridge** director  
**Alison Chitty** scenography and costumes  
**Fabrice Kebour** lights  
**Philippe Giraudeau** costumes

**Anne-Catherine Gillet** *Poppea*

**Marie-Nicole Lemieux** *Nerone*

**Alice Coote** *Ottavia*

**Delphine Galou** *Ottone*

**Jean Teitgen** *Seneca*

**Judith van Wanroij** *Drusilla*

**Reinoud Van Mechelen** *Arnalta*

**Mathias Vidal** *Nutrice/Familiare*

**Catherine Trottman**

*Virtù/Damigella/Pallade*

**Chantal Santon-Jeffery** *Fortuna*

**Lucia Martín-Cartón** *Valletto*

**Emilie Renard** *Amore*

**Philippe Estèphe**

*Mercurio/Console I/Littore*

**Emiliano Gonzalez Toro**

*Soldate I/Lucano/Familiare II/Tribuno I*

**Manuel Nuñez Camelino**

*Soldate II/Liberto*

*Capitano/Tribuno II*

**Thibault de Damas** *Famigliare*

*III/Console II*

**Christophe Rousset** harpsichord

**7 September, 21:00**

**Festival Talleyrand**

Valençay

**Recital: Couperin**

**Couperin** *Troisième Ordre, Premier Livre de pièces de clavecin*

**Couperin** *Septième Ordre, Second Livre de pièces de clavecin*

**Couperin** *Dix-septième Ordre,*  
*Troisième Livre de pièces de*  
*clavecin*

**Couperin** *Vingt-cinquième Ordre,*  
*Quatrième Livre de pièces de*  
*clavecin*

**Christophe Rousset** harpsichord

**16, 17, 20, 23, 24 October**

Tokyo, Yokohama, Nagoya,  
Osaka, Yonago

**Marin Marais & François**  
**Couperin**

**Atsushi Sakai** viol  
**Christophe Rousset** harpsichord

**22, 23 November, 20:30**  
Auditorium Paganini, Parma

**Cherubini** *'Overture' to Médée*  
**Haydn** *Symphony no. 104*  
**Schubert** *Symphony no. 1*

**Filarmonica Arturo Toscanini**  
**Christophe Rousset** conductor

**24, 26 January, 19:30**  
**1, 6, 9 February, 19:30**  
Grand Opera, Houston

**Donizetti** *La Favorite*

**Christophe Rousset** conductor  
**Houston Grand Opera**  
**Orchestra and Choir**  
**Kevin Newbury** director

**Jamie Barton** Léonor de Guzman  
**Lawrence Brownlee** Fernand

## **Les Talens Lyriques**

The ensemble Les Talens Lyriques, which takes its name from the subtitle of Jean-Philippe Rameau's opera *Les Fêtes d'Hébé* (1739), was formed in 1991 by the harpsichordist and conductor Christophe Rousset.

**Jacques Imbrailo** Alphonse XI  
**Federico De Michelis** Balthazar

**Victoria Tzykun** set design  
**Jessica Jahn** costume design

**17 March**  
**Bach Festival Jerusalem**  
Jerusalem

**18 March**  
Zucker Hall, Tel Aviv

**19 March**  
Rappaport Hall, Haifa

**Bach** *Missa brevis in A major*  
**Bach** *Easter Oratorio*

**Jerusalem Baroque Orchestra**  
**Christophe Rousset** conductor

**20 March**  
**Bach Festival Jerusalem**  
Jerusalem

**Recital: Bach**

**Christophe Rousset** harpsichord

**22 April, 20:30**  
La Soufflerie, Rezé

**24 April, 20:30**  
**Festival Baroque de Pontoise**  
St Ouen l'Aumône

**Suites Dansées**

**Alban Richard** choreography  
and interpretation

**Max Fosseti** assistant  
choreography

**Christophe Rousset** harpsichord



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Cargocollective\_Julien Vermeesch

Championing a broad vocal and instrumental repertoire, spanning the period from early Baroque to the beginnings of Romanticism, the musicians of Les Talens Lyriques aim to throw light on the great masterpieces of musical history, while providing perspective with rarer or little known works that are important as missing links in the European musical heritage. This musicological and editorial work, which contributes to its renown, is a priority for the ensemble.

The repertoire of Les Talens Lyriques includes works by Monteverdi (*L'Incoronazione di Poppea*, *Il Ritorno d'Ulisse in patria*, *L'Orfeo*), Cavalli (*La Didone*, *La Calisto*), Landi (*La Morte d'Orfeo*), Handel (*Scipione*, *Riccardo Primo*, *Rinaldo*, *Admeto*, *Giulio Cesare*, *Serse*, *Arianna in Creta*, *Tamerlano*, *Ariodante*, *Semele*, *Alcina*), Lully (*Persée*, *Roland*, *Bellérophon*, *Phaéton*, *Amadis*, *Armide*, *Alceste*, *Isis*), Desmarest (*Vénus et Adonis*), Mondonville (*Les Fêtes de Paphos*), Cimarosa (*Il Mercato di Malmantile*, *Il Matrimonio segreto*), Traetta (*Antigona*, *Ippolito ed Aricia*), Jommelli (*Armida abbandonata*), Martin y Soler (*La Capricciosa corretta*, *Il Tutore burlato*), Mozart (*Mitridate*, *Die Entführung aus dem Serail*, *Così fan tutte*, *Die Zauberflöte*), Salieri (*La Grotta di Trofonio*, *Les Danaïdes*, *Les Horaces*, *Tarare*), Rameau (*Zoroastre*, *Castor et Pollux*, *Les Indes galantes*, *Platée*, *Pygmalion*), Gluck (*Bauci e Filemone*, *Alceste*), Beethoven, Cherubini (*Médée*), García (*Il Califfo di Bagdad*), Berlioz, Massenet, Gounod (*Faust*), Saint-Saëns, and others.

The re-creation of these works goes hand in hand with close collaboration with stage directors and choreographers: Pierre Audi, Jean-Marie Villégier, David McVicar, Eric Vigner, Ludovic Lagarde, Mariame Clément, Jean-Pierre Vincent, Macha Makeïeff, Laura Scozzi, Natalie van Parys, Marcial di Fonzo Bo, Claus Guth, Robert Carsen, David Hermann, Christof Loy, Jetske Mijnsen, Alban Richard, David Lescot.

Les Talens Lyriques explore not only opera, but other genres as well: secular madrigals, cantatas, *airs de cour*, symphonies, and the vast corpus of sacred music (masses, motets, oratorios, *Leçons de Ténèbres* and so on). Varying in size from just a handful of musicians to over sixty, representing every generation, the ensemble appears all over the world.

The 2019-2020 season goes under the title of "Nations", for Europe and its nations are particularly prominent in the programmes and travels of Les Talens Lyriques. French music is represented by Jean-Baptiste Lully (*Isis*) and François Couperin (*Les Nations*), Italy by Monteverdi (*L'Incoronazione di Poppea*) and a programme entitled "Les Larmes de la Vierge", consisting of beautiful but little known works depicting the grief of the Virgin Mary as her son dies on the cross. Johann Sebastian Bach and his son Carl Philipp Emanuel represent Germany with their *Magnificat*

settings and other pieces, while that universal figure and great traveller, George Frideric Handel, represents several nations with his music; his operas *Agrippina*, *Giulio Cesare* and *Ariodante* and his oratorio *Saul* will be performed this season. The different aesthetics of these composers clearly illustrate the move towards humanism and the Age of Enlightenment, with which Christophe Rousset feels such an affinity.

The idea of "Nations" is also reflected in the diversity of the ensemble's venues this season: in France, the Théâtre des Champs-Élysées and Théâtre du Châtelet in Paris, the Royal Opera at Versailles, and the Beaune Festival; in Austria, the Vienna Staatsoper and the Theater an der Wien; in Germany, the Leipzig Bach Festival; and for the first time Les Talens Lyriques will be travelling to Romania to take part in the Enescu Festival in Bucharest, and will be performing in Colombia's capital, Bogota.

The Ensemble's rich discography comprises some sixty references on various labels (Erato, Fnac Music, Auvidis, Decca, Naïve, Ambroisie, Virgin Classics, Ediciones Singulares (Palazzetto Bru Zane), Outhere and Aparté). Les Talens Lyriques recorded the famous soundtrack for Gérard Corbiau's film *Farinelli* (1994), which sold over a million copies. In 2019-2020, the Ensemble will be pleased to release recordings of masterpieces such as Gounod's *Faust* (PBZ), Lully's *Isis* (Aparté), Mozart's *Betulia liberata* (Aparté) and Pergolesi's *Stabat Mater* (Outhere).

Since 2007 the musicians of the ensemble have been working on a project aimed at introducing schoolchildren to music through a programme of ambitious artistic actions and innovative educational initiatives. They are in residence in schools in Paris and the Paris region (Île-de-France), where they have created an orchestra class and a small choir, known as "Le petit chœur des Talens". The three t@lenschool educational applications (downloadable free of charge) have met with much enthusiasm and have received several national and international awards.

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Since 2011 Les Talens Lyriques have been associate artists, in residence at the Singer-Polignac Foundation in Paris. Les Talens Lyriques are founding members of FEVIS (Federation of Specialised Vocal and Instrumental Ensembles) and of PROFEDIM (Professional Union of Music Producers, Festivals, Ensembles, and Independent Distributors).



[www.lestalenslyriques.com](http://www.lestalenslyriques.com)

## **Christophe Rousset** **Harpichordist, Conductor, Musicologist**



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The founder of the ensemble Les Talens Lyriques and internationally recognised harpsichordist Christophe Rousset is a musician and conductor inspired by a passion for opera and the rediscovery of the European musical heritage.

His studies (harpsichord) with Huguette Dreyfus at the Schola Cantorum in Paris, then with Bob van Asperen at the Royal Conservatory of The Hague (winning the coveted First

Prize in the Seventh Bruges International Harpsichord Competition at the age of twenty-two), followed by the creation of his own ensemble, Les Talens Lyriques, in 1991, have enabled Christophe Rousset to obtain a perfect grasp of the richness and diversity of the Baroque, Classical and pre-Romantic repertoires.

Christophe Rousset is now invited to appear with Les Talens Lyriques all over Europe (Opéra National de Paris, Opéra Comique, Théâtre des Champs-Élysées, Philharmonie de Paris, Opéra Royal de Versailles, Dutch National Opera, Amsterdam Concertgebouw, Lausanne Opéra, Teatro Real Madrid, Vienna Staatsoper and Theater an der Wien, Théâtre Royal de La Monnaie and Bozar in Brussels, London's Wigmore Hall and Barbican Centre, and so on), as well as on tour in other parts of the world (Mexico, New Zealand, Canada, United States, etc.).

At the same time he continues to pursue an active career as a harpsichordist and chamber musician, playing and recording on some of the world's finest period instruments. His recordings of the harpsichord works of Louis and François Couperin, Rameau, D'Anglebert, Royer, Duphy, Forqueray, Balbastre and Scarlatti, and those devoted to J. S. Bach (Partitas, Goldberg Variations, Harpsichord Concertos, English Suites, French Suites, *Klavierbüchlein für Wilhelm Friedemann*, Well-



Tempered Clavier) are regarded as references.

Teaching is of paramount importance to Christophe Rousset, who organises and gives many master-classes and academies (Paris Conservatoire CNSM, Ambronay, Fondation Royaumont, Operastudio Vlaanderen-Ghent, OFJ Baroque, Junge Deutsche Philharmonie-Berlin, Accademia Chigiana-Siena, Amici della Musica in Florence, Britten-Pears Orchestra at Snape Maltings) and, together with members of Les Talens Lyriques, plays an active part in introducing young secondary school students in Paris and the Île-de-France to music.

Christophe Rousset also appears regularly as a guest conductor: Liceu Barcelona, San Carlo Naples, La Scala Milan, Opéra Royal de Wallonie, London's Royal Opera House, Orquesta Nacional de España, Hong Kong Philharmonic, Orchestre du Théâtre Royal de la Monnaie in Brussels, Orchestra of the Age of Enlightenment, etc.

He is active too in the field of research and writing, through critical editions, the publication of monographs devoted to Jean-Philippe Rameau and François Couperin (Actes Sud, 2007 and 2016, respectively).

2017 saw the publication of a series of interviews by Camille de Rijck in which Christophe Rousset shares his thoughts on music: *L'impression que l'instrument chante*, Éditions de la Cité de la Musique - Philharmonie de Paris (La rue musicale - Entretiens).

Christophe Rousset is a Knight of the French Legion of Honour, a Commander of the Order of Arts and Letters, and a Knight of the National Order of Merit.

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