

Les Talens Lyriques announces 20-21 season with first modern performances of Salieri's *Armida*



31 December 2020, 28 February, 3 April 2021

London: Wigmore Hall concerts

16 January, 19 February 2021

Vienna: Festival Resonanzen & Theater an der Wien

10-13 May 2021

Paris: *St. John Passion* staged with Calixto Bieito

11-12 June 2021

Würzburg: Mozartfest Centenary with *Idomeneo*

Also touring to: Dortmund, Heidelberg, Linz, Innsbruck, Ferrara, Bologna, Genoa, Bilbao, Brussels, Liège, Caen, Rouen, Qatar

Christophe Rousset and **Les Talens Lyriques** announce their 2020-21 season championing heroines, with the first modern performances of Salieri's breakthrough success *Armida*, 250 years after the work's premiere. A recording of *Armida* to be made during the season is complemented by the release of Mozart's *Betulia liberata* on Aparté this autumn. In June 2021, Les Talens Lyriques join the centennial Mozartfest Würzburg with performances of *Idomeneo*.

Rousset and Les Talens Lyriques express their love of the French Baroque, pairing ballets by Lully and Pascal Collasse to tell of the birth and life of Venus. On tour in Europe, Les Talens Lyriques make multiple visits to Germany and Austria, and give three concerts at London's Wigmore Hall in Spring 2021. At home in Paris, Les Talens Lyriques are joined by Calixto Bieito for a staged production of Bach's *St. John Passion* at the Théâtre du Châtelet.

Further recordings from the ensemble include a DVD of Stefano Landi's *La Morte d'Orfeo* from the Dutch National Opera's 2018 production, and a solo disc of Armand-Louis Couperin's harpsichord works from Christophe Rousset.

From the comfort of your own home, a venture with mobile application NomadPlay transforms Les Talens Lyriques into your own sophisticated instrumental backing track, with some of Handel's most famous arias available as Baroque karaoke.

Christophe Rousset said:

"I am proud to present our new season of heroines: complex, rich and dynamic in their identities, moving in their expression, eloquent, sensual; they are bearers of a discourse rich in metamorphoses such as has always appealed to me. Truth, humanity and authenticity are values that have always guided my ensemble, Les Talens Lyriques."

250 years after its first performance at Vienna's Burgtheater in 1771, Christophe Rousset and Les Talens Lyriques revive **Salieri's *Armida*** with the **first modern performances** of the composer's first breakthrough success. The concert production returns to Vienna (**Theater an der Wien**, 19 February 2021) following performances at the **Paris Philharmonie** (2 February 2021) and in Caen (30 January 2021). *Armida* will be recorded by Les Talens Lyriques and released on disc in December 2020.

Based on a libretto by Marco Coltellini, *Armida* was inspired by Torquato Tasso's epic *Gerusalemme liberata*, and had been the subject of operas by Lully, Traetta and Handel among others. Salieri's three-act *dramma per musica* is located exclusively in the

enchanted garden where Armida holds the bewitched warrior Rinaldo prisoner. Lenneke Ruiten takes the title role, with Florie Valiquette as Rinaldo.

Exploiting the melodic richness of Italian opera within the dramatic framework of French *tragédie lyrique*, *Armida* was much praised by critics and was one of the few Italian operas to be published in Germany in the 18th century. Despite the tarnished views of Antonio Salieri perpetuated in popular culture, the composer was a pivotal figure in the development of late 18th-century opera, writing nearly forty such works in three languages, and his work inspired opera composers from Mozart to a young Berlioz.



Christophe Rousset has acted as a “musical archaeologist” since his acclaimed soundtrack to the film *Farinelli*, and has long championed Salieri’s work in an effort to restore the misunderstood composer’s works to their rightful place. In 2005, Rousset released a landmark first recording of *La grotta di Trofonio*, and Les Talens Lyriques recently completed their critically-acclaimed series of Salieri’s three blood-thirsty French operas: *Les Danaïdes* (2017), *Les Horaces* (2018), and *Tarare* (2019).

“If Salieri the opera composer needs rehabilitating, this is the way to do it.”

Radio 3 Record Review on Les Talens Lyriques’ *Les Horaces* CD

The goddess Venus is the object of adoration in two ballets from the French Court in the late 1600s by **Jean-Baptiste Lully** and his disciple **Pascal Collasse**, paired in concert together as ***La Naissance de Vénus*** by Christophe Rousset and Les Talens Lyriques in Paris (**Cité de la Musique**, 12 January 2021) and at **Vienna’s Festival Resonanzen** (Wiener Konzerthaus, 16 January 2021).

Lully’s celebratory *Ballet royal de la naissance de Vénus* was danced by nobles, including Louis XIV, at the French Court in 1665. Written by Benserade in homage to Henrietta of England, the two-part ballet recounts the creation of Venus before establishing and praising the power and authority that she extends through the universe.



Pascal Collasse’s setting of thirty years later, in which rivalries between the suitors of Venus almost start a war on Olympus, acknowledges its considerable debts to Lully in the preface. Collasse’s career was dominated by his association with the older composer, whose influence worked both to the benefit and to the detriment of the younger man. The two works are performed with a joint cast including Deborah Cachet, Bénédicte Tauran and Ambroisine Bré.

In June 2021, Les Talens Lyriques return to Germany to perform **Mozart’s *Idomeneo***, a grand celebration for the centenary of the **Mozartfest Würzburg**. The performances (11-12 June 2021) will take place at the 18th-century Würzburg Residenz, a UNESCO World Cultural Heritage Baroque palace. Mozart’s operatic dilemma is performed in concert with a starry cast including Julian Prégardien as the titular King of Crete, Judith van Wanroij as the Trojan princess Iliä, and Myrtò Papatanasıu as Elettra.

Across the 20-21 season, a growing emphasis on the composer sees Les Talens Lyriques release Mozart’s *Betulia liberata* on disc and explore **Mozart’s *Symphonies no. 39 – 41*** at **Linz’s Brucknerhaus** (21 February). The three symphonies, composed in rapid succession in the summer of 1788, are paired with Michael Haydn’s *Symphony no. 39*,

also written in the same year. At the Opéra Royal de Wallonie, Liège, Christophe Rousset is the guest conductor in Jean Liermier's production of Mozart's *Così fan tutte* (14-22 May 2021), following previous appearances at the house with *Le Nozze di Figaro* (2018) and *Die Entführung aus dem Serail* (2013).

Les Talens Lyriques travel to **London's Wigmore Hall** at the turn of the year in a special **New Year's Eve concert** pairing two of Bach's *Harpsichord Concertos* with Vivaldi's famous *Quattro Stagioni*, joined by violinist Gilone Gaubert. The 31 December 2020 concert is the first of three appearances at the London venue, which sees the group return on 28 February with **Couperin's Les Nations**. A musical adventure across Europe, the composer's fourth collection of instrumental chamber works is 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.

Following the release of their five-star recording of **Pergolesi's Stabat Mater**, Les Talens Lyriques are rejoined by soloists Sandrine Piau and Christopher Lowrey as they perform the *Stabat Mater* on tour in the approach to Easter 2021 in **Genoa** (22 March), **Bologna** (23 March), and **Heidelberg** (28 March), ending their tour in **London** at the Wigmore Hall during Easter weekend, Saturday 3 April 2021. The Neapolitan school is one of Christophe Rousset's first musical loves, and the Pergolesi *Stabat Mater* is a work that has long been in Les Talens Lyriques' repertoire.



The programme, which frames Pergolesi's final work with unpublished motets by two great exponents of the Neapolitan school, Nicola Porpora and Leonardo Leo, was named BBC Music Magazine's Choral & Song Choice (June 2020) and BBC Radio 3 Record Review's Record of the Week (11 April 2020) following its release on Alpha in March 2020.



Les Talens Lyriques continue their association with the newly reopened Théâtre du Châtelet in Paris, performing **Bach's St. John Passion** from 10-13 May in the dramatic staging by **Calixto Bieito**. The production brings a choir of local residents together in the heart of the narrative, with soloists including Joshua Ellicott as the Evangelist.

Les Talens Lyriques are uniquely directed in this staging by viola da gamba player and frequent collaborator, **Philippe Pierlot**. Ensemble founder Christophe Rousset and Pierlot join together to present Bach in recital ahead of the production, performing Bach's three *Sonatas for viola da gamba and harpsichord* at BOZAR in Brussels on 25 February.

Leading mezzo-soprano **Ann Hallenberg** joins Les Talens Lyriques in Paris (29 September) and **Dortmund** (1 October) in an **all-Purcell programme, Music for a while**, centred around his song collection *Orpheus Britannicus*. The programme also includes the composer's *Suite no. 2 in G minor* and *Suite no. 7 in D minor*.

On 10 December 2020, Les Talens Lyriques are joined by Australian soprano and frequent collaborator **Siobhan Stagg** for **Amour Amor**, for music by Lully, Scarlatti, Handel, Leclair and Montéclair in **Rouen's Chapelle Corneille**.



The programme of cantatas centres around the strong female figures Ariadne, Lucretia and Armida, finishing with Handel's restless *Notte placida e cheta* (*Calm and*

Placid Night), and its unconventional fugal ending. In Michel Pignolet de Montéclair's heart-rending cantata *La Morte di Lucretia*, the central figure is a sagacious, political woman fully aware of the consequences of her act. Scarlatti's vivid *L'Arianna* cantata turns the abandoned love of Ariadne into a powerful tempest of grief and betrayal for her faithless lover Theseus, while Lully's heroine *Armide* battles fiercely with love and vengeance within herself.

A busy schedule of **new recordings** sees Christophe Rousset and Les Talens Lyriques release four new recordings over their 2020/21 season. **Salieri's *Armida*** is released in December 2020 on Aparté, following the release in September 2020 of **Mozart's *Betulia liberata***, also on **Aparté**. Mozart's only oratorio traces the influence of the older composer Salieri on his younger colleague and was written when Mozart was only fifteen. The highly virtuosic arias feature Sandrine Piau, Teresa Iervolino, Amanda Forsythe, Pablo Bensch and Nahuel di Pierro.

In a DVD of the 2018 Dutch National Opera production, released on Naxos on 12 June 2020, Les Talens Lyriques unveil the exquisite music of Stefano Landi's *La morte d'Orfeo*. Landi's narrative, directed by Pierre Audi, begins where Monteverdi's *L'Orfeo* ends, with the character torn apart and finally reincarnated as a star in the sky.



"Les Talens Lyriques [...] conjured up universes of sound from the pit. They seem an extension of Rousset's thought processes; more, it is safe to say that I have never encountered such technical perfection from authentic instruments before, whether in articulation, accuracy of attack or in tuning."

Seen and Heard International on the 2018 production

In a solo disc released on Aparté in September 2020, Christophe Rousset turns to the harpsichord music of **Armand-Louis Couperin**. A member of the Couperin dynasty, Armand-Louis was renowned for his improvisations on the *Te Deum* and his reputation as a masterful organist in the churches of Paris. His wife's family were harpsichord manufacturers and his writing calls for experimental instrumental features allowing dynamics, rarely found in instruments today.

Recent recordings from Les Talens Lyriques have garnered immense success, with a recent nomination at the BBC Music Magazine Awards 2020 and the Belgian critics' Caecilia Prize 2019 for Gounod's *Faust* (Palazzetto Bru Zane, September 2019). Lully's *Isis* (Aparté, December 2020) was nominated as Editor's Choice in Gramophone Magazine (January 2020) and as Opera Choice in BBC Music Magazine (February 2020).

As a harpsichordist, Christophe Rousset's solo engagements over the 2020/21 season take him to Brussels, Ferrara and Japan, where two recitals in **Tokyo** (8 September 2020) and **Osaka** (10 September 2020) value the family ties between Louis & François Couperin, and J. S. & C. P. E Bach.

As guest conductor, Rousset joins the bicentennial celebrations of the Opéra Royal de Wallonie, Liège in *Così fan tutte* (14-22 May 2021) and opens the Ópera de Bilbao's new season with **Rossini's *Il Turco in Italia***, directed by Emilio Sagi (24 October – 2 November 2020). Rousset conducts the **Qatar Philharmonic Orchestra** in works by Méhul, Gossec, Gluck and Devienne in the grand finale of the Qatar-France 2020 Year of Culture (4 December 2020).

Full Season Listings

17 July 2020

Les Heures Musicales, Lessay

19 July 2020

Festival de Saintes

31 December 2020

Wigmore Hall

Vivaldi *Quattro Stagioni*

Bach *Harpisichord Concerto no. 4*

With

Gilone Gaubert violin

20 August 2020 *

Festwochen der Alten Musik, Innsbruck

29 September 2020 **

Cité de la Musique, Paris

1 October 2020 **

Klangvokal, Dortmund

Purcell *Orpheus Britannicus*

Purcell *Suite no. 2 in G minor*

Purcell *Suite no. 7 in D minor*

With

Grace Durham mezzo-soprano *

Ann Hallenberg mezzo-soprano **

Joshua Cheatham viol *

Atsushi Sakai viol **

Laura Mónica Pustilnik theorbo *

Karl Nyhlin theorbo **

10 December 2020

Chapelle Corneille, Rouen

Amour amour

Lully *Ballet royal des Amours déguisés*

(extract)

Lully *Armide* (extract)

Leclair *Deuxième Récréation de musique, op. 8* (extracts)

Montéclair *La Morte di Lucretia*

Scarlatti *L'Arianna*

Handel *Trio Sonata, op. 5 no. 4*
(extracts)

Handel *Notte placida e cheta*

With

Siobhan Stagg soprano

12 January 2021

Cité de la Musique, Paris

16 January 2021

Festival Resonanzen, Vienna

La Naissance de Vénus

Lully *Ballet royal de la naissance de Vénus*

Collasse *La Naissance de Vénus*

With

Deborah Cachet Grâce 1, Ariane |
Amphitrite

Bénédicte Tauran Thétis, Grâce 2 |
Vénus

Ambroisine Bré Grâce 3 | Junon

Guy Cutting Orphée | Neptune

Philippe Estèphe Nérée, Le Temps

Guillaume Andrieux Neptune | Jupiter,
Borée

Chœur de chambre de Namur

30 January 2021

Théâtre de Caen

2 February 2021

Philharmonie, Paris

19 February 2021

Theater an der Wien, Vienna

Salieri *Armida*

With

Lenneke Ruiten Armida

Teresa Iervolino Ismene

Florie Valiquette Rinaldo

Ashley Riches Ubaldo

Chœur de Chambre de Namur

21 February 2021

Brucknerhaus, Linz

1788

Michael Haydn *Symphony no. 39 in C major*

Mozart *Symphony no. 39 in Eb major*

Mozart *Symphony no. 40 in G minor*

Mozart *Symphony no. 40 in C major*

28 February 2021

Wigmore Hall, London

Couperin *Les Nations*

22 March 2021

Teatro Carlo Felice, Genoa

23 March 2021

Bologna Festival, Bologna

28 March 2021

Heidelberger Frühling, Heidelberg

3 April 2021

Wigmore Hall, London

Leo *Beatus vir*

Porpora *Salve Regina in G major*

Pergolesi *Stabat Mater*

With

Sandrine Piau soprano

Christopher Lowrey countertenor

10-13 May 2021

Théâtre du Châtelet, Paris

Bach *St. John Passion*

With

Calixto Bieito director

Philippe Pierlot conductor

Bettina Auer dramaturgy

Lenneke Ruiten soprano

Carlos Mena countertenor

Joshua Ellicott Evangelist

Chœur de Paris

11-12 June 2021

Mozartfest, Würzburg

Mozart *Idomeneo*

With

Julian Prégardien Idomeneo

Judith van Wanroij Ilia

Maité Beaumont Idamante

Myrtò Papatnasiu Elettra

Nicholas Scott Arbace, High Priest

Matthieu Heim The Oracle of Neptune

Chœur du Festival de Würzburg

26 June 2021

Evian-les-Bains

Handel *Messiah*

With

Amanda Forsythe soprano

Christopher Lowrey countertenor

Jason Bridges tenor

Samuel Hasselhorn bass

Chœur de Chambre de Namur

Christophe Rousset: Solo & Guest Engagements

8 September 2020

Oji Hall, Tokyo

10 September 2020

Izumi Hall, Osaka

Storie di famiglie

Louis & François Couperin

J. S. & C. P. E Bach

Christophe Rousset harpsichord

3 October 2020

Ferrara Musica

Frescobaldi recital

Christophe Rousset harpsichord

**24, 27, 30 October, 2 November
2020**

Ópera de Bilbao

Rossini *Il Turco in Italia*

Christophe Rousset conductor

Emilio Sagi director

Coro de Ópera de Bilbao

Paolo Bordogna Selim

Sabina Puértolas Donna Fiorilla

Renato Girolami Don Geronio

Juan José de León Don Narciso

Pietro Spagnoli Prosdócimo

Marina Viotti Zaida

Moisés Marín Albazar

4 December 2020

Opera House, Qatar

Méhul, Gossec, Gluck, Devienne

Qatar Philharmonic Orchestra

Christophe Rousset conductor

25 February 2021

BOZAR, Brussels

Bach *Sonatas for viola da gamba and
harpsichord, BWV 1027, 1028, 1029*

Philippe Pierlot viola da gamba

Christophe Rousset harpsichord

14, 16, 18, 20, 22 May 2021

Opéra Royal de Wallonie, Liège

Mozart *Così fan tutte*

Christophe Rousset conductor
Jean Liermier director
Chœur de l'Opéra de Liège
Orchestre de l'Opéra de Liège

Maria Rey-Joly Fiordiligi
Jose Maria Lo Monaco Dorabella
Leon Kosavic Guglielmo
Cyrille Dubois Ferrando
Sophie Karthaüser Despina
Lionel Lhote Don Alfonso

Les Talens Lyriques



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Cargocollective_Julien Vermeesch

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.

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*), Martín 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.

Les Talens Lyriques' 2020-2021 season, ELLES, is to be a tribute to women. These various programmes have in common the fact of focusing on a female figure, as the main character in an opera or other work, and at the same time therefore on the female artist portraying that part. The Baroque and Classical periods are rich in strong, single-minded female figures. Courage, loyalty, devotion, unconditional love are virtues embodied by Ilia in Mozart's *Idomeneo* and the Virgin Mary in Pergolesi's *Stabat Mater*, Bach's *St. John's Passion* and Händel's *Messiah*. Armida (*Armida* by A. Salieri) and Venus (*Ballet royal de la*

naissance de Vénus by J.B. Lully, *La Naissance de Vénus* by P. Collasse) are among the figures who never ceased to fascinate during the Baroque period with their magnetic charm and the power they wield through their very emancipation and their certainty of overcoming their prey, however warlike.

For this new season, Christophe Rousset calls in remarkable female performers: Ann Hallenberg (*Music for a While*), Sandrine Piau (*Stabat Mater*), Judith van Wanroij (*Idomeneo*) and many others.

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. Released in September 2019, Gounod's *Faust* (PBZ) has received numerous awards: Gramophone Choice, *Presto Musical* editor's choice, Diapason d'or, Choc Classica 2019...

In 2020-2021, the Ensemble will be pleased to release recordings of masterpieces such as Mozart's *Betulia liberata* (Aparté), Armand-Louis Couperin's *pièces de clavecin* (Aparté), and Salieri's *Armida* (Aparté).

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.

The ensemble Les Talens Lyriques receives subsidies from the French Ministry of Culture and the City of Paris, and generous support from its Circle of Patrons. The ensemble wishes to thank its principal Patrons, the Annenberg Foundation / GRoW - Gregory and Regina Annenberg Weingarten, Mrs Aline Foriel-Destezet and Mécénat Musical Société Générale.

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).



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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