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# David et Jonathas

By Marc-Antoine Charpentier  
Les Arts Florissants  
An Aix-en-Provence Festival production  
Conducted by William Christie  
Directed by Andreas Homoki

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BAM Howard Gilman Opera House

Apr 17, 18 & 20 at 7:30pm

Apr 21 at 2pm

Approximate running time: two hours and 30 minutes,  
including one intermission

Scenic design by **Paul Zoller**

Costume design by **Gideon Davey**

Lighting design by **Franck Evin**

Performed in French with English titles

Co-produced by Opéra Comique and Théâtre de Caen  
in association with Les Arts Florissants with the  
support of The Selz Foundation

Les Arts Florissants receive Financial support from the  
Ministère de la Culture et de la Communication, the Ville de  
Caen and the Région Basse-Normandie. They are artists in  
residence at the théâtre de Caen. IMERYS and ALSTOM are  
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Iconic Artist Talk: William Christie, moderated by John Heilpern  
Sunday, April 21 at 11am, Fishman Space. \$20; \$10 for Friends of BAM



Pascal Charbonneau



Ana Quintans



Neal Davies



Kresimir Spicer



Frédéric Caton



Dominique Visse



Pierre Bessière



William Christie



Andreas Homoki



Gideon Davey



Franck Evin



Paul Zoller



## CAST

David  
Jonathas  
Saül  
Joabel  
Achis  
La Pythonisse  
L'Ombre de Samuel

**PASCAL CHARBONNEAU**, high tenor  
**ANA QUINTANS**, soprano  
**NEAL DAVIES**, bass  
**KREŠIMIR ŠPICER**, tenor  
**FRÉDÉRIC CATON**, bass  
**DOMINIQUE VISSE**, high tenor  
**PIERRE BESSIÈRE**, bass

Un de la suite de Jonathas  
Un guerrier  
Bergères

**GEOFFROY BUFFIÈRE**, bass  
**ARNAUD RICHARD**, bass  
**ÉLODIE FONNARD, JULIETTE PERRET, VIRGINIE THOMAS**, sopranos

Captifs

**MAUD GNIDZAZ, RACHEL REDMOND**, sopranos;  
**REINOUD VAN MECHELEN**, high tenor; **BENJAMIN ALUNNI**, tenor

Un du peuple  
Un de la suite de David

**BENJAMIN ALUNNI**, tenor  
**REINOUD VAN MECHELEN**, high tenor

Young David  
Young Jonathas  
Understudy for young David  
and young Jonathas

**WILLIAM LACH**  
**KIVLIGHAN DE MONTEBELLO**  
**ANDREW APPEL**

### Before the opera begins

Saul, King of Israel, welcomed David into his palace, the shepherd who defeated the giant Goliath and singer who possesses a voice capable of soothing the King's distress. But he soon grew suspicious of David, suspecting the shepherd of wanting to depose him. The deep friendship the young man developed for his son Jonathas seemed to confirm Saul's doubts. One day, in a fit of rage he hurled his javelin at David, who escaped from the court and found refuge with the enemies of Israel, the Philistines, and their King Achis. But the Philistine army chiefs, jealous of his achievements, chased him away.

### Act I

After David defeats the Amalekites, the Philistines recall him to their camp. Warriors, shepherds, and prisoners, liberated by David, sing his glory. Alone later the young man is agitated: he fears that his return among the Philistines will take him to war against the Israelites and his friend Jonathas. King Achis prepares to meet with Saul to negotiate a truce. He places the final decision in David's hands, who pleads for peace.

### Acte II

Joabel, head of the Philistine army, attempts to provoke David to take up arms but the young man resists. Envious of the shepherd's glory, Joabel seethes with rage and plots to fuel Saul's suspicions in the hope that the truce will fail. Meanwhile David seeks out Jonathas and together with the shepherds they celebrate the beauties of peace.

### Act III

During his consultation with Achis, Saul divulges his suspicions about David and instructs him to execute the young man. Achis refuses. When David presents himself to the King, Saul accuses him of treason and orders Jonathas to take revenge. When Jonathas declines, the King's rage increases further. Horrified by the scene, David steals away and seemingly confirms Saul's

suspicions. He sets off in pursuit of David while Joabel basks in self-congratulation at the success of his calumny.

### Intermediary Scene\*

Doubtful of God's support for his war against the Philistines, dressed incognito Saul visits a Witch and asks her to invoke the ghost of Samuel, his illustrious predecessor. In response to the Witch's incantations, Samuel's ghost appears and reveals that the Heavens have abandoned Saul and will take back all that was bestowed on him.

### Act IV

Conscious that the truce has been broken, David prays to God. Jonathas finds him and reproaches him for having fled. Disconsolate, the two friends know they must part. Then left alone, Jonathas is torn: should he follow his friend and abandon his father? But the sounds of combat call him into battle. He resolves to protect David. Spewing invectives at Achis, Saul breaks the truce and Joabel relishes the King's decision to engage in combat.

### Act V

At the height of the battle, Jonathas is seriously wounded. When Saul finds him, he first turns against the guards accompanying his son and then, consumed with wrath, he attempts to assault David. As the Philistines claim victory, David rushes to Jonathas who declares his love one last time and dies in friend's arms. David is overcome with despair. Mortally wounded, in vain Saul makes one last dive at him. Achis arrives on the scene and pronounces David the new King of Israel. But in the midst of the victory celebrations, the victor is devastated: "I have lost all that I love / All is lost for me."

*\* This scene constitutes the prologue to the original opera. Through common agreement, the artists working on this production decided to insert it between acts III and IV to ensure the clarity and coherence in the storyline.*



Photo: AntcomartJP, Victor

## CHORUS

Chorus master **François Bazola**

### SOPRANOS

**Solange Añorga,**  
**Nicole Dubrovich**  
**Élodie Fonnard** (Une Bergère)  
**Maud Gnidzaz** (Une Captive)  
**Violaine Lucas**  
**Brigitte Pelote**  
**Juliette Perret** (Une Bergère)  
**Rachel Redmond** (Une Captive)  
**Isabelle Sauvageot**  
**Ysaline Staniszewski**  
**Virginie Thomas** (Une Bergère)

### HIGH TENORS

**Camilo Angarita**  
**Sean Clayton**  
**Bruno Renhold**  
**Marcio Soares Holanda**  
**Renaud Tripathi**  
**Reinoud Van Mechelen** (Un de la suite de David, Un Captif)

### TENORS

**Benjamin Alunni** (Un Captif, Un du peuple)  
**Édouard Hazebrouck**  
**Thibaut Lenaerts**  
**Nicolas Maire**  
**Jean-Yves Ravoux**  
**Michael-Loughlin Smith**

### BASSES

**Pierre Bessière** (L'Ombre de Samuel)  
**Justin Bonnet**  
**Geoffroy Buffière** (Un de la suite de Jonathas)  
**Fabrice Chomienne**  
**Laurent Collobert**  
**Christophe Gautier**  
**Arnaud Richard** (Un guerrier)  
**Marduk Serrano Lopez**

ORCHESTRA

VIOLINS

**Florence Malgoire** (violin solo)  
**Catherine Girard** (second violin solo)  
**Jean-Paul Burgos**  
**Bernadette Charbonnier**  
**Myriam Gevers**  
**Sophie Gevers-Demoures**  
**Christophe Robert**  
**Michèle Sauv **

VIOLAS I

**Galina Zinchenko**  
**Simon Heyerick**  
**Kayo Saito**

VIOLAS II

**Deirdre Dowling**  
**Gabriel Grosbard**  
**Michel Renard**

CELLOS

**David Simpson** (basso continuo)  
**Elena Andreyev**  
**Emmanuel Balssa**  
**Paul Carlioz**  
**Alix Verzier**

VIOLA DA GAMBA

**Anne-Marie Lasla** (basso continuo)

DOUBLEBASS

**Jonathan Cable** (basso continuo)

FLUTES

**Serge Saitta**  
**Charles Zebley**

RECORDERS

**S bastien Marq**  
**Michelle Tellier**

OBOES

**Pier Luigi Fabretti**  
**Michel Henry**

BASSOONS

**Claude Wassmer** (basso continuo)  
**Rhoda-Mary Patrick**

TRUMPETS

**Jean-Fran ois Madeuf**  
**Philippe Genestier**

TIMPANI, PERCUSSIONS

**Marie-Ange Petit**

THEORBO

**Brian Feehan** (basso continuo)

HARPSICHORD, ORGAN, CHEF DE CHANT

**B atrice Martin** (basso continuo)

**WILLIAM CHRISTIE** (music director) was born in Buffalo, NY, and studied at Harvard and Yale, before settling in France in 1971, where he founded Les Arts Florissants in 1979. Harpsichordist, conductor, and musicologist, he taught at the Conservatoire de Paris between 1982 and 1995 and pioneered the rediscovery of baroque music in France. He has collaborated with renowned directors in theater and opera (J.-M. Villégier, R. Carsen, A. Arias, J. Lavelli, G. Vick, A. Noble, A. Serban, L. Bondy, and more): at the Paris Opera (*Hippolyte et Aricie* in 1996, *Les Indes galantes*, *Alcina* in 1999, and *Les Boréades* in 2003), at the theater of Caen (*Médée* in 1993, *Il Ritorno di Ulisse in patria* in 2002, *Les Boréades* in 2003, *Serse* and *Les Paladins* in 2004, *Il Sant'Alessio* by Stefano Landi in 2007), at the Opéra du Rhin (*Die Entführung aus dem Serail* in 1993), at the Théâtre du Châtelet (*King Arthur* in 1995, *Les Paladins* in 2004), and at the Aix-en-Provence Festival, where Les Arts Florissants presented many shows including *Castor et Pollux* (1991), *The Fairy Queen* (1992), *The Magic Flute* (1994), *Orlando* (1997), a triumphal *Il Ritorno di Ulisse in patria* in the US (and again in 2002), and *Hercules* (2004). This marks his 18th engagement at BAM; the first was *Atys* in 1987 (reprised in 1992 and 2011) and includes performances of *Hippolyte et Aricie*, *Theodora*, *Les Boréades*, and *The Fairy Queen*. In 2007, Les Arts Florissants started a new collaboration with the Teatro Real in Madrid, where the ensemble performed the complete Monteverdi operas between 2008 and 2010. He has made an impressive number of recordings with Harmonia Mundi and Warner Classics/Erato. Since November 2002, Christie and Les Arts Florissants have recorded for Virgin Classics; the first title for this label was a disc of sonatas by Handel with H. Kurosaki, violin soloist with Les Arts Florissants. Since 2002, Christie has regularly been guest conductor at the Berlin Philharmonic Orchestra. Eager to deepen his impact as a teacher, he founded in Caen an academy for young singers, Le Jardin des Voix, whose first five seasons generated great interest in France, Europe, and the US. He obtained French citizenship in 1995, and is Commander of the National Order of the Legion of Honour and of the Order of Arts and Letters. In 2008, Christie was elected to the Académie des Beaux-Arts and was officially received by the Institute in 2010. He also

won the Prix Georges Pompidou in 2005 as well as the Prix de chant choral Liliane Bettencourt awarded by the Académie des Beaux-Arts in 2004.

**ANDREAS HOMOKI** (director) was born in 1960 in Germany to Hungarian musicians and studied music and German in West Berlin. While at the university he sat in on Harry Kupfer's productions at the Komische Oper in East Berlin, and later assisted him on productions, including at the Salzburg Festival. From 1987 to 1993, Homoki worked with Willy Decker at Cologne Opera as a director's assistant and evening supervisor. From 1988 to 1992, he also lectured in scenography at the opera school of the Musikhochschule Köln, where he created his first productions. In 1992 Homoki's first guest production took him to Geneva, where his interpretation of *Die Frau ohne Schatten* attracted international attention, and was performed at the Théâtre du Châtelet in Paris. It received the French Critics' Prize in 1994. From 1993 to 2002, Homoki worked as a freelance opera director. His productions include *Das Schloss* by Aribert Reimann and *Aida* (Hanover); *Der Wildschütz*, *Der Freischütz*, *Die Zauberflöte* (Cologne); *Rigoletto* (Hamburg); *Orfeo ed Euridice* (Geneva and Lyon); *La traviata*, *Macbeth* (Leipzig); *Elektra*, *Der Rosenkavalier*, Verdi's Requiem (Basel); *Hänsel und Gretel* (Deutsche Oper Berlin); *Carmen*, *Capriccio*, *Lulu* (Amsterdam); and *Idomeneo*, *Arabella*, *Manon Lescaut* (Munich State Opera). Homoki debuted at the Komische Oper Berlin with *Falstaff* in 1996, followed by *Die Liebe zu drei Orangen* (1998) and *Die lustige Witwe* (2000). In 2002, he succeeded Kupfer as principal director at the Komische Oper Berlin, opening with *Die verkaufte Braut*, a co-production with the Teatro Comunale di Bologna, followed by two co-productions with Théâtre de la Monnaie, Brussels: *Eine florentinische Tragödie/Der Zwerg* by Alexander von Zemlinsky and *Die Csárdásfürstin* by Emmerich Kálmán. In 2003 Homoki took on temporary directorship of the Komische Oper Berlin and was officially appointed at the beginning of the 2004–05 season. His directorial work at the Komische Oper Berlin included *Eugene Onegin* (2005), *Der Rosenkavalier* (2006), *Rise and Fall of the City of Mahagonny* (2006), *La Bohème* (2008), *The Meistersingers of Nuremberg* (2010),

and most recently *The Cunning Little Vixen*. In the 2008—09 season he staged two world premières: the children's opera *Robin Hood* by Frank Schwemmer, and Christian Jost's *Hamlet*. During his tenure there, Homoki came to the fore with new productions, such as at the Théâtre du Châtelet in Paris (*Tannhäuser*, 2004), Bavarian State Opera in Munich (*Roméo et Juliette*, 2004; *Die Königskinder*, 2005), New National Theatre Tokyo (*Le nozze di Figaro*, 2003; *La Fanciulla del West*, 2007), Saxon State Opera in Dresden (*Turandot*, 2004; *La Traviata*, 2009), Hamburg State Opera (*Faust*, 2010), and the festival in Aix-en-Provence (*David et Jonathas*, 2012). Since the 2012—13 season, he has been the director general of the Opera of Zurich where he staged *Der fliegende Holländer* (in coproduction with La Scala in Milano and the National Opera in Oslo) and Shostakovich's *Lady Macbeth of Mzensk*. Homoki has been a member of the Berlin Academy of Arts since 1999.

**PAUL ZOLLER** (scenic design) was born in Innsbruck, Austria. After architectural studies at the University for Applied Arts Vienna, University of Michigan, and University for Art in Berlin, he began work as an architect, taking part in architectural competitions and exhibitions, and cofounded architectcompany. He studied set design with Erich Wonder at the Academy of Fine Art in Vienna, and since then has worked as a freelance set designer with directors Andreas Homoki, George Tabori, Thilo Reinhardt, Lorenzo Fioroni, Jetzke Miensken, and choreographer Mario Schroeder at numerous opera houses and venues including Deutsche Oper Berlin, Komischen Oper Berlin, Festival Aix-en-Provence, Oper Leipzig, Theater Basel, Aalto-Theater Essen, Opernhaus Dortmund, Nationaltheater Weimar, Staatstheater Kassel, Münchner Musikbiennale, and Hebbeltheater Berlin. He is also a performance and installation artist and was nominated for the Faustpreis in 2012.

**GIDEON DAVEY** (costume design) was born in Bristol, UK. He won Opernwelt Costume Designer of the Year award for the Munich production of *The Return of Ulysses* in 2005. Current and recent work includes *Canterville Ghost*, Zurich; *The Cunning Little Vixen*, Opera du Rhin; *Armide*, Paris; *Rinaldo*, Glyndebourne; *Platée*, Teater an der Wien and Opera Comique,

Paris; *David et Jonathas*, Aix-en-Provence Festival, Edinburgh Festival, Opera Comique, and BAM; *La Traviata*, Semperoper Dresden; *I Pagliacci* and *Von Heute auf Morgen*, Teatro la Fenice, Venice; *Der Rosenkavalier*, Komische Oper, Berlin; *Romeo & Juliet*, Munich (set and costumes, all with director Andreas Homoki); *Der Meistersinger*, Netherlands Opera; *L'Etoile*, Frankfurt; *Luisa Miller*, Lyon; *Alcina*, Bordeaux; *Radamisto*, Santa Fe and English National Opera; *The Cunning Little Vixen*, Grange Park Opera; *La Donna del Lago*, Garsington Opera; *Ring Cycle*, Munich (all with director David Alden); *Julius Caesar*, Erfurt; *Die Fledermaus*, National Opera Korea; *Tancredi*, Theater an der Wien; *Troilus and Cressida*, St. Louis; and *Acis and Galatea*, Innsbruck (all with director Stephen Lawless); *Macbeth*, Malmo, with director Matthew Richardson; and costumes for *Il Seraglio*, Opera North and *Owen Wingrave*, ROH Linbury Theatre, directed by Tim Hopkins.

**FRANCK EVIN** (lighting design) was born in Nantes, France. In 1983—84 he received a scholarship from the French Ministry of Education and the Arts and became assistant to the lighting chief of the Opéra de Lyon. There he worked with Ken Russell and Robert Wilson, among others. Since 1986 he has worked regularly at the Düsseldorf Schauspielhaus, in Nantes, Strasbourg, Montpellier, Paris, Caen, Lyon, Bochum, Vienna, Los Angeles, Bonn, and Brussels. In recent years he has also worked at the opera houses of Oslo, Amsterdam, Stockholm, and Tokyo, and at the Munich Staatsoper, the Opéra de la Bastille in Paris, and the Scala di Milano. Since the 1995—96 season, he has been artistic director of lighting at the Komische Oper Berlin and designed lighting for *The Love of Three Oranges*, *Don Giovanni*, *The Gypsy Princess*, *Alcina*, *The Abduction from the Seraglio*, *Lady Macbeth of Mzensk*, *The Marriage of Figaro*, *Jewgeni Onegin*, *Così fan tutte*, and *The Knight of the Rose*. In March 2006, Evin was awarded the Opus German Stage Prize 2006 for the lighting design of *Così fan tutte*, and since 2012, has overseen a lighting design course at the Salzburg Mozarteum.

**PASCAL CHARBONNEAU** (high tenor, David) studied at McGill University in Montreal followed



by advanced studies at the Atelier Lyrique de l'Opéra de Montréal. He was awarded the Oratorio/Lied prize at the Julian Gayarre International Singing Competition. Engagements for the current season and beyond include David in *David et Jonathas* at the Festival d'Aix-en-Provence, Edinburgh International Festival, Opéra Comique, and BAM; Acis in *Acis and Galatea* in Venice (La Fenice) and Aix-en-Provence; Castor in *Castor et Pollux* at Opéra de Dijon and Opéra de Lille with Emmanuelle Haim; Medoro in *Orlando Paladino*, Tobias in *Sweeney Todd*, and Freddy in *My Fair Lady* (Châtelet); Tobias (Münchner Rundfunkorchester); Aljeja in *From the House of the Dead* (Opera National du Rhin); Paolino in *Il matrimonio segreto* (Opéra de Rennes); Art in *Knight Crew* (Glyndebourne); St. John Passion (Washington National Cathedral); and *L'enfance du Christ* and *Jeanne d'Arc au bûcher* (Orchestre Symphonique de Montréal). He has appeared as Jaquino Fidelio and Flute in *A Midsummer Night's Dream* (Garsington Opera); Ziggy in *Starmania*, Beppe in *I Pagliacci*, Brighella in *Ariadne auf Naxos* (Opéra de Montréal); and Janáček's *Diary of One Who Vanished* at the Aspen Music Festival. Other operatic roles include Don Ottavio, Tamino, Peter Quint, Jupiter Semele, Don Ramiro (*La Cenerentola*), and Gonzalve (*L'Heure espagnole*). Concert appearances include Le Jardin des Voix with Les Arts Florissants, Handel's *Joshua* (Calgary Festival Chorus), Bach's Mass in B Minor (Tafelmusik), Bach's Christmas Oratorio (Toronto Bach Consort), Orff's *Carmina Burana* (Ottawa Symphony, Asheville Symphony, and Orchestre Métropolitain), and Handel's *Messiah* with Portland Baroque Orchestra.

**ANA QUINTANS** (soprano, *Jonathas*), hails from Portugal. She completed her studies in sculpture in 1998, studied singing at the Conservatory of Lisbon with José Manuel Araujo. She completed a workshop with composer Claire Renard at the Calouste Gulbenkian. In 2002–04 she attended OPERAPLUS, the summer school for young singers in Belgium and won the Vera Rozna Scholarship Award (2003) and the Temple Square Concert Award (2004). In 2005–06 she graduated from the Calouste Gulbenkian Foundation and studied at the Flanders Opera Studio in Ghent. Her operatic repertoire includes

Amore (*L'Incoronazione di Poppea*), Argie (*Les Paladins*), Belinda/Second Witch (*Dido and Aeneas*), Atalante (*Serse*), Pamina/First Lady/First Boy (*Die Zauberflöte*), Lisetta (*Il mondo della Luna*), Scoiattolo (*Il scoiattolo in gamba*), and Lion/Bird (*Fables*). She has worked with opera directors such as Jorge Listopad, Paula Ribeiro, Frederique Dussene, and Deborah Warner, and conductors including Alan Curtis, Cesario Costa, and Enrico Onofri. She sang at the Opéra de Lyon, Festival Culturel Européen de Rouen, Wiener Festwochen, Festival Ambronay, Cité de la Musique, and more. As a concert soloist she has sung in *Te Deum* and *Judicium Salomonis* (Charpentier); *Salve Regina* (Pergolesi); *Stabat Mater* (Scarlatti); *Gloria* (Vivaldi); *Messiah* (Handel/Mozart); *Mass in C Minor*, *Exsultate Jubilate*, and *Requiem* (Mozart); *Requiem* (Fauré); *Choral Fantasy* (Beethoven); and recitals with the pianists José Brandao and Hein Boterberg. She recorded *Judicium Salomonis* (Vera Mater) and *Motet pour une longue offrande* (Les Arts Florissants for EMI/Virgin Classics). Her recording of Fauré's *Requiem* with the Sinfonia Varsovia, conducted by Michel Corboz, was recently issued by the label Mirare. In 2007 she sang Peaseblossom in *The Fairy Queen* at the Landestheater Bregenz and in concerts in Portugal, Belgium, France, and Tokyo with Corboz and Les Arts Florissants. She appeared at the Cine-Teatro Louletano, Igreja Matriz de Olhajo, Teatro Sao Luiz, the Lisbon opera house, and Teatro Nacional de Sao Carlos; in *Dido and Aeneas* in Vienna, Paris, and Amsterdam; and in the title role in *L'Incoronazione di Poppea* at the Stadttheater Klagenfurt. Recent seasons include a tour of *Dido and Aeneas* with Les Arts Florissants (US, Russia, Spain); *L'Incoronazione di Poppea* (Teatro Real and on DVD); *Salle Pleyel* (Paris, Maggio Musicale Fiorentino); *Teseo* (Théâtre des Champs Elysées); *Lobgesang* (RTVE Orchestra, Madrid); and various recitals. She also sang in *Ariodante* with Il complesso barocco (Bucharest, Turin); *L'Egisto* (Le Poème Harmonique at Opéra Comique and Opéra Rouen); and *Dido and Aeneas* (Opéra Comique). She made her debut at the Festival d'Aix-en-Provence as *Jonathas* in *David et Jonathas* (Edinburgh Festival, Opéra de Comique in Paris, Théâtre de Caen, and BAM). She sang the title role in *Ippolito* at the festival in

Ambronay and Casa da Musica in Porto and La Musica in Monteverdi's *L'Orfeo* at the Gulbenkian in Lisbon. Future engagements include *Hippolyte et Aricie* (Glyndebourne Festival), *Sidonie in Armide* (Netherlands Opera), *Euridice in Orfeo ed Euridice* (Gulbenkian Foundation), *Belinda in Dido and Aeneas* (Opéra de Rouen), and a recording of arias by Albinoni for Sony Classics with the ensemble Concerto de Cavalieri. In concert, she can be heard with Les Musiciens du Louvre—Grenoble under the direction of Marc Minkowski.

**NEAL DAVIES** (bass, Saül) studied at King's College, London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. He has appeared with the Oslo Philharmonic under Jansons, BBCSO (Boulez), Cleveland and Philharmonia Orchestras (Dohnanyi), Chamber Orchestra of Europe (Harnoncourt), Orchestra of the Age of Enlightenment (Brüggen), Gabrieli Consort (McCreesh), the Hallé (Elder), Concerto Koln (Bolton), and London Symphony and Vienna Philharmonic Orchestras (Harding). He has been a regular guest of the Edinburgh Festival and the BBC Proms. His wide discography includes *Messiah*, *Theodora*, *Saul*, and *Creation* (Gramophone Award 2008) under McCreesh, *Jenufa* and *The Makropulos Case* (Mackerras), Barber's *Vanessa* (Slatkin), *Messiah* (Rene Jacobs), Beethoven's 9th Symphony (Osmo Vänskä), the *Hyperion Complete Schubert Edition* (Graham Johnson), and Britten's *Billy Budd* (Daniel Harding; Grammy Award, 2010). Operatic appearances have included Giulio Cesare/Figaro in *Le nozze di Figaro* (Royal Opera, Covent Garden); *L'Allegro, Zebul in Jephtha*, Publio in *La clemenza di Tito*, Ariodates in *Xerxes*, and Kolenaty in *The Makropoulos Case* (English National Opera); *Radamisto* (Opera de Marseille); *Theodora* (Les Arts Florissants, Paris and Salzburg); *Orlando* (Gabrieli Consort); Leporello in *Don Giovanni* (Scottish and Montreal Opera); Britten's *Curlew River* (Edinburgh Festival); Guglielmo/Don Alfonso in *Così fan tutte*, Papageno in *Die Zauberflöte*, Leporello/Dulcamara in *L'elisir d'amore*, Zebul/Sharpless in *Madama Butterfly* (Welsh National Opera); and *Agrippina* (Deutsche Staatsoper, Berlin). He made his debut with Lyric

Opera of Chicago as Major General Stanley (*The Pirates of Penzance*) and returned as Ko-Ko (*The Mikado*) with Sir Andrew Davis. In addition to *David et Jonathas*, engagements this season include a return to the Welsh National Opera as Don Alfonso (*Così fan tutte*) and concert appearances with Adam Fischer, Edward Gardner, and John Wilson.

**KREŠIMIR ŠPICER** (tenor, Joabel) was born in Slavonski Brod, Croatia and took his first singing lessons at the Music Academy of Zagreb. In 1994 he went to Amsterdam to study at the Sweelinck Conservatorium with Dutch mezzo-soprano Cora Canne Meijer. In 1997 he won first prize in the Netherlands' National Competition for Young Singers and in 1999 he won four of five prizes at the Vriendenkrans Competition for Young Musicians organized by Concertgebouw Amsterdam. His breakthrough took place at the Aix-en-Provence Festival 2000 as Ulisse in *Il ritorno d'Ulisse in patria* under William Christie, resulting in a tour to Lausanne, Bordeaux, Paris, London, New York (BAM), and Vienna (Wiener Festwochen) and an acclaimed DVD. With René Jacobs he reappeared as Ulisse in Berlin, in Geneva with A. Cremonesi, and at the Frankfurt Opera under P. Carigniani. He sang in *Alcine* (Festival de Beaune, William Christie), *Aeneas in Dido and Aeneas* (Baden-Baden Festival) and Alessandro in Mozart's *Il re pastore* (Salzburg Festival; DVD for DGG), both with T. Hengelbrock, with whom he appeared at the Schwetzingen Festival in Scarlatti's *Telemaco* (Balthasar-Neumann-Ensemble), and as Tito in *Clemenza di Tito* (Festival d'Aix-en-Provence with P. Daniel), a role he reprised in Luxembourg, Amsterdam, and Baden-Baden. Špicer made his debut at the Zurich Opera with M. Minkowski in Handel's *Il trionfo del Tempo e del Disinganno* and in Salieri's *La Grotta di Trifonio*. He sang the title role in Monteverdi's *Orfeo* under N. Hervé, Eisenstein in *Die Fledermaus* (Zagreb), the title role in *Oedipus Rex*, and Le Pêcheur in *Le Rossignol* (Strasbourg). In Toronto he interpreted Mozart's *Idomeneo*, *Clemenza di Tito*, and Pylade in Gluck's *Iphigenie en Tauride* and *Orfeo*, and in Moscow, Eisenstein in *Die Fledermaus* and *Idomeneo*. At the Los Angeles Opera he sang Arturo in *Lucia*

*di Lammermoor* and Testa in Monteverdi's *Il Combattimento di Tancredi e Clorinda*. In concert, Špicer has performed at the Gewandhaus Leipzig under H. Blomstedt; Concertgebouw Amsterdam with Ch. Zacharias; with Yuri Terminakov in Rome; with Myung-Whun Chung in Rome and Paris; with K. Nagano in Berlin; with Ph. Herreweghe in St. Petersburg, Talin, and Riga; and with C. Rizzi in Strasbourg. In 2011–12, in addition to the *David et Jonathas* tour, he performs Enea in Cavalli's *La Didone* with W. Christie in Paris, Bajazet in Handel's *Tamerlano* with M. Minkowski in Bremen and Grenoble, Max in *Der Freischütz* in Toronto, and Eisenstein in *Die Fledermaus* in Zagreb.

**FRÉDÉRIC CATON** (bass, Achis) this season, in addition to the tour of *David et Jonathas*, sings *Phaëton* with les Talens Lyriques in Lausanne and Paris, Catel's *Les Bayadères* in Bulgaria, and Frère Laurent in Gounod's *Roméo et Juliette* in Osaka. In France, he sings Dr. Grenvil in two productions of *La Traviata* (Saint-Etienne and Angers-Nantes Opéra). Caton first joined the Centre de Musique Baroque de Versailles, then the Lyon Opera house, and sang numerous roles including Colline in *La Bohème*, the Monk in *Don Carlos*, Sarastro/the Sprecher in *The Magic Flute*, Figaro/Bartolo in *Le Nozze di Figaro*, Don Fernando in *Fidelio*, and others. He has worked with prestigious conductors and stage directors such as Kent Nagano (*Carmen* in Tokyo; *L'Amour des Trois Oranges*, Ravenna festival and recordings); on Massenet's *Werther* (Vienna; London); *La damnation de Faust* in Frankfurt; and Busoni's *Docteur Faustus* (Grammy Award), and with Christophe Marthaler, Olivier Py, Robert Wilson, and others. Caton has sung at Opéra de Lyon, Toulouse's Capitole, Angers-Nantes Opéra, Opéra de Marseille, Théâtre Musical de Besançon, and in Paris at Salle Pleyel and Théâtre du Châtelet. He frequently performs on European stages including Salzburg Festival (*Pelléas et Mélisande*, *Katja Kabanova*, *Les Troyens*, *Le Nozze di Figaro*); Amsterdam Concertgebouw (Berlioz's *L'enfance du Christ*; Messiaen's *St. François d'Assise*); Brussels' La Monnaie (Lully's *Alceste*; Meyerbeer's *Les Huguenots*; Enescu's *Cédipe*); Edinburgh Festival (*St. François d'Assise*); Barcelona's Liceo (*Katja Kabanova*); Geneva's Grand

Théâtre (*Les Troyens* conducted by John Nelson); Rome's Accademia Santa Cecilia; and London's Royal Albert Hall (Rossini's *William Tell*). He also performed in Massenet's *Cendrillon* in Osaka, Japan. His many recordings include *L'enfance du Christ* with la Chapelle Royale and Philippe Herreweghe (Harmonia Mundi); eight scenes from Berlioz's *Faust* with Yutaka Sado (Erato); *Mozart's Night Sings* conducted by Gilles Thomé (*Une soirée chez les Jacquins*, Zig Zag). With Kent Nagano (Erato): *Werther*, *La damnation de Faust* by Berlioz; *Docteur Faustus*; and *William Tell* conducted by Antonio Pappano (EMI). He is Christian in a film of Stravinsky's *Les Noces*, de *Stravinski*, directed Philippe Béziat.

**DOMINIQUE VISSÉ** (high tenor; La Pythonisse) began singing at the age of 11 as a chorister in the Cathedral of Notre Dame in Paris, and started studying organ and flute at the Versailles Conservatory. Passionate about early music, he met pioneer countertenor Alfred Deller in 1976 and became his pupil. He also worked with Nigel Rogers, René Jacobs, and William Christie. In 1978 Visse founded the Ensemble Clément Janequin with whom he made benchmark recordings of French polyphonic chansons of the 16th century. The following year he became a founding member of Les Arts Florissants and edited much of the ensemble's repertoire in its early years. Visse is a popular lyric tenor in Baroque opera, working with Jacobs, Philippe Herreweghe, Nicholas McGegan, Christophe Rousset, Emmanuelle Haïm, and others in opera houses in Paris, Berlin, Barcelona, Versailles, Monnaie in Brussels, Théâtre du Châtelet and the Théâtre des Champs Élysées (Paris), Royal Opera House (London), on tour in Japan and North America, and at the Festivals of Glyndebourne, Aix-en-Provence, and Edinburgh, among other venues. Memorable appearances include productions of *Calisto*, *Giulio Cesare*, *Agrippina*, and *L'incoronazione di Poppea*. In addition to Baroque and early repertoire, he has sung in Offenbach's *Les Brigands*, directed by Jérôme Deschamps, and has recorded the role of La Marquise in Poulenc's *Gendarme incompris* for Decca directed by Charles Dutoit. He sang the role of Oreste in Offenbach's *La Belle Hélène* staged by Herbert Wernicke at the Festival of

Aix-en-Provence and revived in Salzburg. He performs contemporary music such as Berio's opera *Otis* (La Scala, Milan; Théâtre du Châtelet, Paris); *Perela, l'Homme de Fumée* by Pascal Dupain (Opéra de Paris); *La Frontière* by Philippe Manoury (Bouffes du Nord, Paris); Kagel's *Mare Nostrum* with Jean-Claude Malgoire; and a production with Péniche Opera. In addition to the *David et Jonathas* tour, forthcoming opera productions include Bontempi's *Il Paride* with Christina Pluhar (Innsbruck Festival), *L'Anfiparnaso/Gianni Schicchi* with Jean-Claude Malgoire (Atelier lyrique de Tourcoing; French tour); *La Dispute*, a new work by Benoît Mernier (La Monnaie), and a revival of *Giulio Cesare* with Emmanuelle Haïm (Paris Opera). Visse performs and records with his Ensemble Clément Janequin, in its 35th year; its extensive Harmonia Mundi discography has won numerous prizes. He also gives recitals with lute, piano, and accordion of music ranging from Machaut to Berio via Dowland, Schubert, Poulenc, and Takemitsu. He has made more than 50 recordings, principally for Harmonia Mundi, most recently the Ensemble Clément Janequin's *L'Écrit du Cri* with music from the Renaissance to the present. His recording *Parole e querele d'amore* with Agnès Mellon was recently released on Zig-Zag. His recent Dowland recital recording with celebrated English viol consort, Fretwork and French lutenist Eric Bellocq, was released in 2012 by Satirino.

**PIERRE BESSIÈRE** (bass, L'Ombre de Samuel), born in 1980 in La Rochelle, began his musical studies at the National Music School there and continued at the Conservatoire National de Région de Poitiers. In 2003 he entered the Conservatoire National Supérieur de Musique in Paris and studied in the opera class of Mireille Alcántara. Initially focused on religious music, he was regularly performed the bass parts in a repertoire including Mozart's Requiem, Handel's Messiah, Bach's St. Matthew Passion, and Berlioz's *L'enfance du Christ*. He played the roles of Figaro in *Le nozze di Figaro*, Arkel in Debussy's *Pelléas et Mélisande*, and more recently, Frère Laurent in Gounod's *Roméo et Juliette*. In 2008 at the 20th Concours International de Chant in Marmande he won first prize in the melody category and third prize in the opera category. He also earned

the Centre National d'Artistes Lyriques's special prize. He had the opportunity to sing the works of Charpentier, Rameau, and Campra with the Swiss ensemble Cappella Genevensis before joining the chorus of Les Arts Florissants for the 2011 revival of Lully's opera *Atys*.

## LES ARTS FLORISSANTS

Musical director

**William Christie**

Associate conductors

**Paul Agnew, Jonathan Cohen**

The vocal and instrumental ensemble Les Arts Florissants is one of the most renowned early music groups in the world. Dedicated to the performance of Baroque music on original instruments, the ensemble was founded in 1979 by the Franco-American harpsichordist and conductor William Christie, and takes its name from a short opera by Marc-Antoine Charpentier. Les Arts Florissants pioneered the resurgence of interest in French music for a neglected repertoire (in particular unearthing treasures from the Bibliothèque Nationale de France) but which is now widely performed and admired: 17th-century French repertoire, but also European music of the 17th and 18th centuries. Since the 1987 production of Lully's *Atys* at the Opéra Comique in Paris, triumphantly revived in May 2011, it has been in opera that Les Arts Florissants has enjoyed its greatest success. Notable productions include works by Rameau (*Les Indes galantes*, 1990, 1999; *Hippolyte et Aricie*, 1996; *Les Boréades*, 2003; *Les Paladins*, 2004); Lully and Charpentier (*Médée*, 1993, 1994; *Armide*, 2008; *David et Jonathas*, 2012); Handel (*Orlando*, 1993; *Acis and Galatea*, 1996; *Semele*, 1996, 2010; *Alcina*, 1999; *Serse*, 2003; *Hercules*, 2004, 2006; *L'Allegro, il Moderato ed il Penseroso*, 2007); Purcell (*King Arthur*, 1995; *Dido and Aeneas*, 2006; *The Fairy Queen*, 2010); Mozart (*Die Zauberflöte*, 1994; *Die Entführung aus dem Serail*, Opéra du Rhin, 1995); and Monteverdi (opera trilogy, Teatro Real de Madrid, 2008, 2010). The ensemble has collaborated with renowned stage directors such as Jean-Marie Villégier, Robert Carsen, Pier Luigi Pizzi, Adrian Noble, Andrei Serban, Deborah Warner, and Macha Makeieff as well as

with choreographers Francine Lancelot, Béatrice Massin, Ana Yepes, Maguy Marin, Jiri Kylian, Trisha Brown, Robyn Orlin, and Montalvo/Hervieu. Les Arts Florissants has an equally high profile in the concert hall and on disc, as illustrated by its many acclaimed concert or semi-staged performances of opera. It also performs contemporary repertoire, giving the premiere of *Motets III – Hunc igitur terrorem* by Betsy Jolas in 1999 to mark its 20th anniversary. The ensemble has an impressive discography: more than 40 recordings for Harmonia Mundi, and some 30 on the Warner Classics/Erato label. As part of a collaboration with EMI/Virgin Classics (since 2003), Les Arts Florissants has released a dozen recordings including the recent *Lamentazione* conducted by Paul Agnew, and *Duetti*, duets with countertenors Philippe Jaroussky and Max Emanuel Cencic conducted by William Christie. Its DVD catalogue has recently expanded with Purcell's *Dido and Aeneas* (Deborah Warner's production) and Lully's *Armide* (staged by Robert Carsen). Recently out are a DVD of the documentary *Baroque Académie*, devoted to the academy of Le Jardin des Voix (Bel Air Classiques) and *Atys* by Lully and Quinault (Fra Musica), as well as *La Didone* by Cavalli (Opus Arte). For 20 years, Les Arts Florissants has been in residence at the théâtre de Caen, presenting an annual concert season in the Basse-Normandie region. The ensemble tours widely within France, and abroad, with regular invitations to BAM, Lincoln Center, the Barbican Centre in London, the

Vienna Festival, Madrid's Teatro Real, and many others. Since the Art Florissant's 30th anniversary in 2009–10, Christie expanded the artistic management by appointing associate conductors Paul Agnew and Jonathan Cohen. Both conduct Les Arts Florissants each season in both small and large-scale programs. This season, in addition to performances at BAM (this marks its 18th Brooklyn run), Les Arts Florissants' production of *David et Jonathas*, which premiered in Aix-en-Provence, travels to Caen and Paris. The sixth edition of Le Jardin des Voix embarks on an international tour. They will perform Charpentier's oratorios *Caecilia virgo et martyr* and *Filius prodigus* as well as Handel's oratorio *Belshazzar*. They will also continue, with the Fourth and Fifth Books, their performance of the complete Monteverdi madrigals under the direction of Agnew. Les Arts Florissants receive financial support from the Ministry of Culture and Communication, the City of Caen and the Région Basse-Normandie. They are artists in residence at the théâtre de Caen. IMERYS, the world leader in mineral-based specialties for industry, and ALSTOM, a global leader in the world of power generation, power transmission and rail infrastructure, are the Principal Sponsors of Les Arts Florissants.  
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