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26.12.22 – 09.01.23



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Dear Friends, lovers of music



The Friendfestival
Das Festival der Freunde
Le Festival des Amis

Here we are again, giving me the greatest of pleasure, reunited for the 17th edition of our festival!

It is already a tremendous success to share this love of music over so many years, accomplished thanks to you our loyal audience, Club des Amis, wonderful patrons and precious partners.

Our latest program is in part dedicated to high female and male voices - from soprano coloratura to high counter tenors - without forgetting those of children.

The festival's anniversary tributes are dedicated to two great French figures: actor and playwright Molière (1622-1673) the greatest of all writers of French comedy whose ballet interludes allowed the Sun King Louis XIV to hear and dance to the music of Jean-Baptiste Lully, and César Franck (1822-1890) whose compositions established a link between classicism and romanticism and inspired composers and musicians of the 20th century.

For the December days of the festival we offer extraordinary musical discoveries through the exceptional "young talents" series, and also events with eclectic and innovative programs. For the first days of the new year in January there is the presence of famous artists - some of whom will be performing in Switzerland for the first time. And that is without forgetting our "surprise" artists!

From baroque music to jazz, the diversity of concerts throughout these 14 days and 17 events of the festival will allow you unique and unforgettable journeys from Versailles to Naples, from Salzburg to Odesa

I have tried to vary the musical pleasures as much as possible in order to tempt you with a discovery which is different each time and where dance makes its return, as does the spoken voice.

This year has been disrupted by a war on European soil which particularly affects us because of its proximity.

But once again both Russian and Ukrainian musicians who are taking part in this edition of the festival are repeating the eternal message that music is the most universal of the arts and the fraternity between musicians proves the point.

I would like to end this message by once again thanking our volunteers, our patrons, our partners, the Friends of the festival and all those who have helped us to bring you this new edition.

Merry Christmas to you all, let's meet from Monday, 26 December and end 2022 together and so, as is our tradition, start the New Year together on 1 January 2023 in the church of Rougemont.

With my most sincere and warm thoughts and my gratitude to you all for your support,

Caroline Murat

FOUNDER | ARTISTIC DIRECTOR



26/12 Église de Rougemont 19:00

Opening Concert

Splendid voices of today

| EXULTATE, JUBILATE |

Catherine Trottmann, soprano

François Pineau-Benois, violon

Magali Goimard, piano

BEL CANTO

27/12 Église de Rougemont 17:30

200th Anniversary of César Franck's birth

Free concert

| FRANCK'S SONATA |

Brieuc Vourch, violon

Natalia Morozova, piano

Introduction **Nelson Monfort**

RECITAL

27/12 Église de Rougemont 19:00

200th Anniversary of César Franck's birth

Best of Jazz!

| IMPROVISATIONS |

Bruno Fontaine, piano

PIANO-JAZZ

28/12 St.Niklaus Kapelle, Gstaad 19:00

Young talent series

| LAUREATES |

| AROUND BACH |

Willard Carter, cello

*With the special participation of **Brigitte Hool**, soprano*

Willard Carter, revelation of the Menuhin

Festival Masterclass 2021

RECITAL

29/12 Lauenen Kirche 19:00

Young talent series

| LAUREATES |

Bohdan Luts, violin – *Laureate of the Alberto Lysy International Violin Competition 2022*

Dmytro Sukhovienko, piano

Kim Bernard, piano – *Laureate of the*

Gautier Capuçon Foundation 2021

RECITAL

30/12 St.Niklaus Kapelle, Gstaad 19:00

| BACH & AMIGOS |

Emmanuel Rossfelder, guitar

*With the special participation of **Ainhoa Arteta**, soprano*

RECITAL

01/01 Église de Rougemont 17:00

Traditional New Year's Day Concert

| JEREMY MENUHIN & FRIENDS |

Valeriy Sokolov, violin

Leonid Gorokhov, cello

Jeremy Menuhin, Mookie Menuhin, piano

CHAMBER MUSIC

03/01 Gstaad Yacht Club 12:00

Lunch littéraire

| SACHA GUITRY À GSTAAD |

Pilar de la Béraudière, lecturer

(in French)

READING

26.12.22
– 09.01.23

46° 28' 23'' NORD, 7° 17' 11'' EST
GSTAAD

Aline Foriel-Destezet's Choice

02/01 Église de Rougemont 19:00
400th Anniversary of Molière's birth
| **LES AMANTS MAGNIFIQUES | Versailles !**
Élizabeth Fernandez, Cecile Van Wetter, dessus
Nicolas Ziéliniski, Ccil Gallois, countertenors
Christophe Crapez, Jean-Christophe Born, tailles
Ladu Sergio, Till Fehner, basses
Hubert Hazebroucq, dancer
Michèle Larivière, narrator
Almazis Iakovos Pappas, ensemble
Iakovos Pappas, harpsichord and conductor
Introduction Nelson Monfort
BAROQUE MUSIC

03/01 Lauenen Kirche 19:00
Splendid voices of today
| **THE THREE COUNTERTENORS | Napoli !**
Samuel Mariño,
Eric Jurenas,
Théo Imart,
Orchestre de l'Opéra Royal de Versailles,
Stefan Plewniak, violin and conductor
Introduction Michèle Larivière
ITALIAN BAROQUE MUSIC

04/01 Saanen Kirche 19:00
Splendid voices of today
| **DREAMS |**
Pretty Yende, soprano
Vanessa García Diepa, piano
Introduction Michèle Larivière
BEL CANTO

05/01 Lauenen Kirche 19:00
Splendid voices of today
| **EPIPHANY WITH PAUL AGNEW | Versailles !**
Les Arts Florissants, Paul Agnew, tenor and conductor
Introduction Michèle Larivière
BAROQUE MUSIC

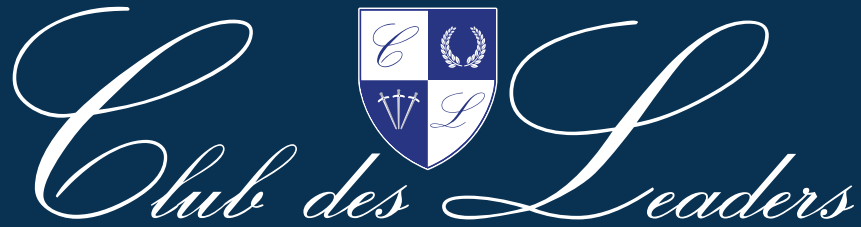
06/01 Église de Rougemont 19:00
Splendid voices of today
| **MADE FOR OPERA |**
Nadine Sierra, soprano
Natalia Morozova, piano
Introduction Michèle Larivière
BEL CANTO

07/01 Saanen Kirche 19:00
Splendid voices of today
| **CARTE BLANCHE |**
Roberto Alagna, tenor
Morgane Fauchois, piano
Introduction Michèle Larivière
BEL CANTO

08/01 Lauenen Kirche 15:30
Best of Jazz!
| **ODESA |**
| **IMPROVISATIONS |**
Vadim Neselovskyi, piano
PIANO-JAZZ

08/01 Gstaad Yacht Club 19:00
Young talent series
| **THE SOUND OF MUSIC |**
Salzburger Festspiele and Theater Kinderchor
MUSICAL

09/01 Église de Rougemont 19:00
Closing concert
Best of Jazz!
| **JACKY TERRASSON |**
| **IMPROVISATIONS |**
Jacky Terrasson Trio
Carte Blanche
PIANO-JAZZ



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Dear and loyal friends,

I would like to express my profound gratitude to **Her Royal Highness Princess Marie Gabrielle de Savoie** for the honor she accords the festival as being Honorary President of the Club des Amis.

To **Jean-Sébastien Robine**, President of the Club des Amis, my warmest thanks for his magnificent work over the years that has set the festival on the path to success.

Caroline Murat

I am thrilled to be with you for the 17th edition of the Gstaad New Year Music Festival. Your commitment to the Festival is vital and your support to music and art is essential. My very best wishes for the coming year, I look forward to seeing you all at the wonderful events that await us!

Marie Gabrielle de Savoie
Honorary Chair of Club des Amis



From the bottom of my heart I thank the generous patrons who have decided to support the 17th edition of the Gstaad New Year Music Festival. We are all thrilled to welcome these exceptional artists. I let you discover quite a huge and fantastic program in the next pages! We look forward to seeing you again in snowy Gstaad Kind regards,

Jean-Sébastien Robine
Chairman of the Club des Amis

The Gstaad New Year Music Festival could not exist without the support of the Club des Amis. These generous donors enable the Festival to constantly grow and improve. Throughout the year they enjoy invitations to special events selected by Princess Murat in Switzerland and abroad. Below is the current list of Friends of the Festival.

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JOAILLIERS DEPUIS 1886

With Heart, With Style





MON 26 DEC

19:00

ÉGLISE DE ROUGEMONT

Exsultate Jubilate

BEL CANTO

Opening Concert Splendid Voices of Today

PERFORMERS

Catherine Trottmann, soprano
François Pineau-Benois, violon
Magali Goimard, piano

PROGRAM

WOLFGANG AMADEUS MOZART (1756-1791)

>> Exsultate, Jubilate
extrait du Motet KV 165
– Exsultate
– Alleluia
(soprano, violon et piano)

>> Laudamus te
extrait de la Messe en ut mineur K 427
(soprano et piano)

>> Sonate V KV 293d
pour violon et piano, (extrait)
I. Allegro di molto

>> "Giunse alfin il momento"
air de Suzanna (acte IV, scène 10),
extrait des Noces de Figaro K 492
(soprano et piano)

>> "Voi che sapete"
air de Cherubino (acte II, scène 3),
extrait des Noces de Figaro K 492
(soprano et piano)

PRESENTATION

Ce concert d'ouverture se place sous le signe de la fête et de la joie avec des interprètes phares de la jeune génération française. La soprano Catherine Trottmann chantait déjà sa première Rosina du Barbier de Séville à 25 ans au Théâtre des Champs-Élysées dans un spectacle confié à Laurent Pelly et Jérémie Rhorer. Elle était également parmi les amis et partenaires de Roberto Alagna sur France Télévisions en janvier 2020 pour sa soirée de fête. Ce soir-là sa voix jeune et souple, aux coloratures faciles faisait aussi merveille aux côtés de Christophe Willem dans "Guide me home" de Freddie Mercury. Le non moins talentueux jeune violoniste virtuose François Pineau-Benois sera à ses côtés pour apporter sa sonorité sensuelle et son brin de folie se révélera dans Kreisler, comme dans Saint-Saëns. Quant à Magali Goimard, son répertoire vaste, qui couvre trois siècles de musique, favorisant la création, la découverte d'œuvres rares et même le ciné concert, lui permet de mener la danse en Monsieur Loyol avec dextérité !

François Pineau-Benois plays the historic Italian violin "Le Genève" an instrument that international soloist and composer Lucien Durosoir, took with him during the First World War and graciously loaned by the association Musiciens entre Guerre et Paix.

FRITZ KREISLER (1875-1962)/GAETANO PUGNANI (1731-1798)

>> Prélude et allegro dans le style de Pugnani
pour violon et piano

RICHARD STRAUSS (1864-1949)

>> Morgen op.27 N°4 en sol majeur
extrait des 4 Lieder
(soprano, violon et piano)

GIOACHINO ROSSINI (1801-1829)

>> "Una voce poco fa"
cavatine de Rosina (acte 1, scène 2),
extrait de Il barbiere di Siviglia
(soprano et piano)

CAMILLE SAINT-SAËNS (1835 -1921)

>> Havanaise op 83
pour violon et piano

CÉCILE CHAMINADE (1857-1944)

>> Menuet en trio
(soprano, violon et piano)

LÉO DELIBES (1836-1891)

>> Les Filles de Cadix
pour soprano et piano

GEORGES GERSHWIN (1898-1937)

>> "It ain't necessarily so"
extrait de Porgy and Bess
(arrangement Jascha Heifetz
pour violon et piano)

FREDERICK LOEWE (1901-1988)

>> "I could have danced all night"
air d'Elisa, extrait de My fair Lady
(soprano et piano)

PRICES

1ST CATEGORY | CHF 100.-
2ND CATEGORY | CHF 60.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1 300.-
CHILDREN UNDER 16 | FREE



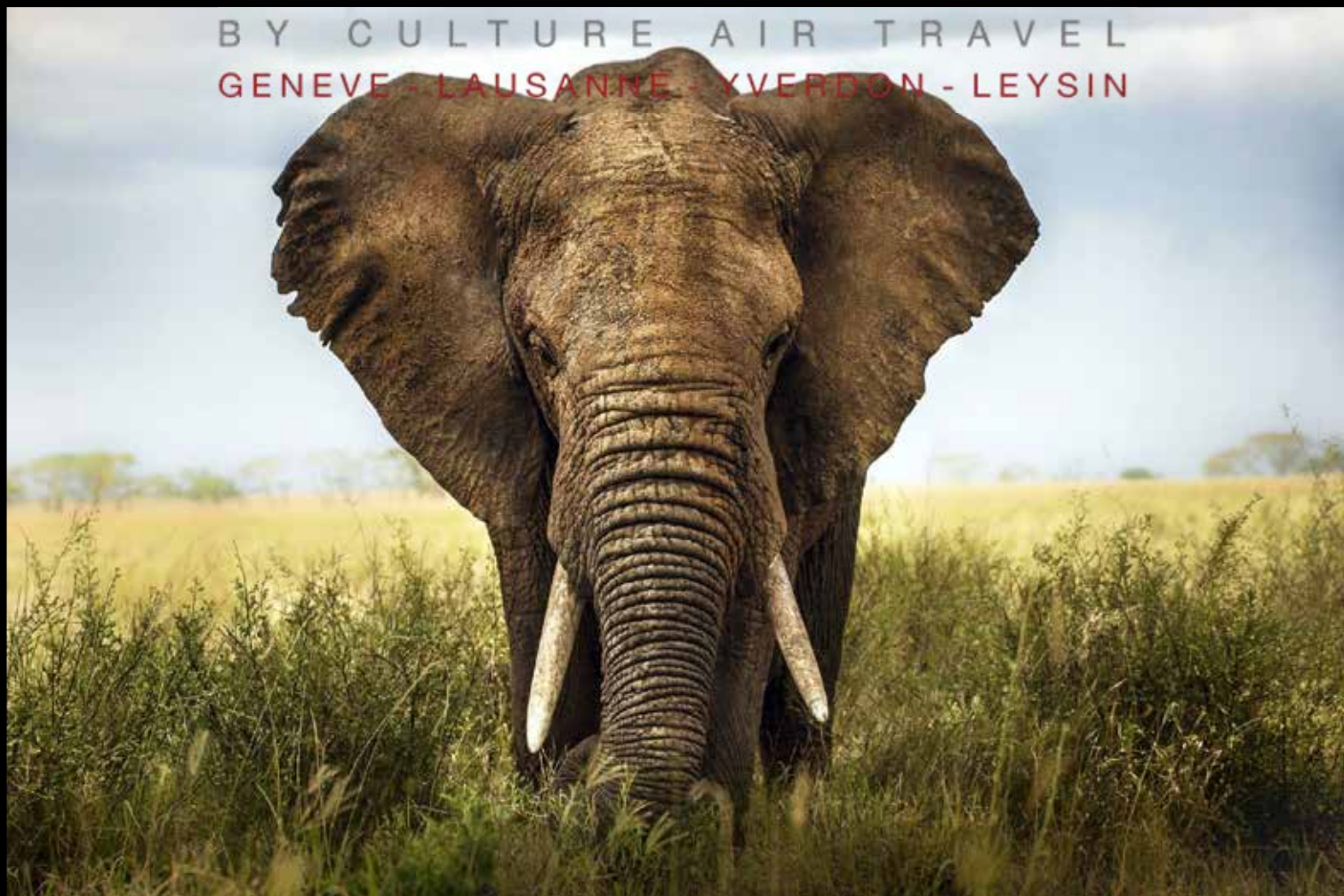
The Festival would like to recognize and to thank:

Mr & Mrs Patrice Feron, Mr & Mrs Michel Jouven, Mr & Mrs Rachid Rizk for their ongoing and generous support.

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FREE CONCERT



TUE 27 DEC

17:30

ÉGLISE DE ROUGEMONT

Franck's Sonata

RECITAL

200th Anniversary of
César Franck's birth
Young talent series

PERFORMERS

Brieuc Vourch, violin

Natalia Morozova, piano

PROGRAM

CÉSAR FRANCK (1822-1890)

>> Prelude, Fugue and Variation in B Minor
the third of his Six Pièces d'orgue op .18
(transcription for piano by Harold Bauer)

Introduction de Nelson Monfort (en français)

PRESENTATION

Sonata for violin and piano

Comment ne pas programmer ce chef d'œuvre incontestable de la musique française pour violon et piano pour célébrer le 200e anniversaire de la naissance de César Franck...

L'audience de ce joyau composé en 1886 et créé la même année à Bruxelles par le violoniste belge Eugène Ysaÿe (dédicataire) et la pianiste Mme Bordes-Pène ne s'est jamais affaiblie.

La beauté mélodique et la richesse harmonique de cette sonate en font l'une des plus renommées du répertoire mondial. Les virtuoses de tous pays aiment à lui rendre hommage.

Citons entre autres le duo de légende formé du violoniste David Oïstrakh et du pianiste Sviatoslav Richter.

Aujourd'hui, c'est le jeune talentueux Brieuc Vourch qui prend la relève, en complicité avec la pianiste Natalia Morozova.

CÉSAR FRANCK (1822-1890)

>> Sonata in A Major
for violin and piano
- Allegro ben moderato
- Allegro
- Recitativo-Fantasia. Ben moderato
- Allegro poco mosso

PRICES

FREE PARTICIPATION



The Festival would like to recognize and to thank:

Club des Amis du Festival, Mr Gilles Léraillé, Mr Paul Fichot, for their precious and generous support.

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TUE 27 DEC

19:00

ÉGLISE DE ROUGEMONT

Improvisations

Préludes et fugues –
Transcriptions, Chansons,
Improvisations...

PIANO-JAZZ

200th César Franck
Anniversary
Best of Jazz!

PERFORMERS

Bruno Fontaine, piano

PROGRAM

BRUNO FONTAINE (1957)
TRANSCRIPTIONS ET IMPROVISATIONS DES
PIÈCES SUIVANTES :

ROBERT SCHUMANN (1810-1756)
» Frühlingsnacht

MARGUERITE MONNOT (1903-1961)
/ **EDITH PIAF (1915-1963)**
» L'hymne à l'amour

ROBERT STRAUSS (1864-1949)
» Ouverture du Chevalier à la Rose

BARBARA (1930-1997)
» De Vienne à Göttingen

GIACCOMO PUCCINI (1858-1924)
» Intermezzo de Manon Lescaut

PRESENTATION

"Préludes et Fugues..."

La grande chanson Française... la transcription... l'improvisation...
Ces trois éléments réunis dans un programme original, à chaque concert, renouvelé et différent...

Cinq diptyques, chacun se partageant entre une œuvre classique, non-écrite pour le piano dont j'ai réalisé la transcription, enchaînée avec une chanson du grand répertoire français sur laquelle j'improvise en grande liberté...

D'improbables mariages, mais dont finalement, j'aime à croire en l'évidente pertinence...

J'espère vous convaincre !"
[Bruno Fontaine]

SERGE GAINSBOURG (1928-1991)
» La Javanaise

JEAN SIBELIUS (1865-1957)
» Valse Triste

NORBERT GLANZBERG (1910-2001)
/ **HENRI CONTET (1904-1998)**
» Padam

JOHANN SEBASTIAN BACH (1756-1791)
» Erbarm dich mein, o Herre Gott

LÉO CHAULIAC (1913-1977)
/ **CHARLES TRENET (1913-2001)**
» Que reste-t-il de nos amours ?

CÉSAR FRANCK (1822-1890)
» Prélude, Choral et Fugue

PRICES

1ST CATEGORY | CHF 100.-
2ND CATEGORY | CHF 60.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1 300.-
PASS JAZZ | CHF 180.-
CHILDREN UNDER 16 | FREE



The Festival would like to recognize and to thank:
Mr & Mrs Bernard Nussbaumer for their loyal and precious support and their generous contribution.



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WED 28 DEC

19:00

ST. NIKLAUS KAPELLE
GSTAAD

Laureates Around Bach

RECITAL

Young Talent Series

PERFORMERS

Willard Carter, cello

With the special participation of:

Brigitte Hool, soprano

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

» Suite n° 5 BWV 1011

for solo cello

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Gavotte I, II
6. Gigue

» *Quia Respexit*

from Magnificat in D Major BWV 243

(arr. Marc Antoine Zufferey for Voice and Cello)

» Air on the G string

(arr. Marc Antoine Zufferey for Voice and Cello)

PRESENTATION

Willard Carter, revelation of the Menuhin Festival Masterclass 2021, soloist of the academy's closing concert with the festival orchestra.

"I attended the Gstaad Menuhin Festival in the summer of 2019, and because I loved it so much I returned in 2021. Separately from the chamber festival, I was lucky enough to play Elgar's Cello Concerto with the orchestra, which was led by young conductors. Playing the concerto with that orchestra was one of the best experiences of my life"

[W. Carter | Strad 27 Jan 2022]

BENJAMIN BRITTEN (1913-1976)

» Suite n° 1, op. 72

for cello solo

- Canto primo: Sostenuto e largamente
 1. Fuga: Andante moderato
 2. Lamento: Lento rubato
- Canto secondo: Sostenuto
 1. Serenata: Allegretto pizzicato
 2. Marcia: Alla marcia moderato
- Canto terzo: Sostenuto
 1. Bordone: Moderato quasi recitativo
 2. Moto perpetuo e Canto quarto: Presto

JOHANN SEBASTIAN BACH (1685-1750) / CHARLES GOUNOD (1818-1893)

» Ave Maria

(arr. Marc Antoine Zufferey for Voice and Cello)

PRICES

SINGLE CATEGORY | CHF 60.-

PASS MELOMANE | CHF 800.-

PASS MELOMANE DUO | CHF 1 300.-

CHILDREN UNDER 16 | FREE



The Festival would like to recognize and to thank:
Mrs Selma Iris Ronnerström for her loyal and precious support and her generous contribution.



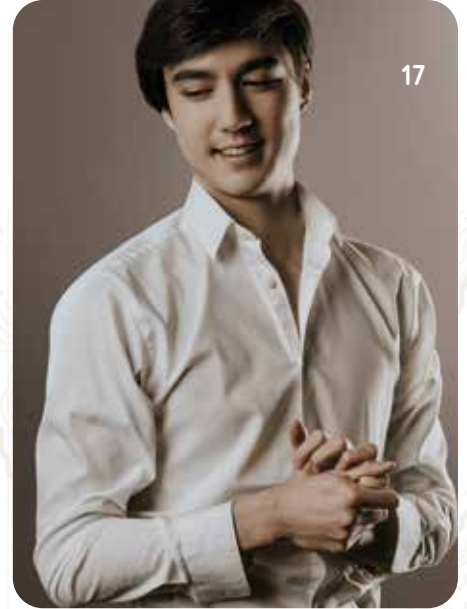
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Luxury Beyond Cars





THU 29 DEC

19:00

LAUENEN KIRCHE

Laureates

RECITAL

Young Talent Series

PERFORMERS

Bohdan Luts, cello**Dmytro Sukhovienco**, piano**Kim Bernard**, pianocame
rata
LYSYRENCONTRES
MUSICALES

PROGRAM

EUGÈNE YSAÏE (1858-1931)

» Sonate n° 6 op. 27 en mi majeur "Manuel Quiroga" pour violon

RICHARD STRAUSS (1864-1949)» Sonate en mi bémol majeur op. 18 pour violon et piano
- Allegro ma non troppo
- Improvisation : Andante cantabile
- Andante - Allegro**FRITZ KREISLER (1875-1962)**

» La Gitana pour violon et piano

JOHANN SEBASTIAN BACH (1685-1750)» L'Art de la Fugue BWV 1080 (extrait)
- Contrepoint n01
- Contrepoint n09 pour piano**JOSEPH HAYDN (1732-1809)**

» Sonate pour piano N°60 en ut majeur (Hob. XVI.50) pour piano

SERGUËÏ RACHMANINOV (1873-1943)» Prélude op. 23 n°7 en ut mineur
» Prélude op. 32 n°5 en sol majeur
» Prélude op. 32 n°12 en sol dièse mineur
» Prélude op. 23 n°4 en ré majeur pour piano**FRYDERYK CHOPIN (1810-1849)**» Berceuse en ré bémol majeur, op.57
» Barcarolle en fa dièse majeur op. 60 majeur pour piano**CLAUDE DEBUSSY (1862-1918)**

» L'Isle Joyeuse pour piano

// PRICES

SINGLE CATEGORY | CHF 60.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1 300.-
PASS RECITAL | CHF 90.-
CHILDREN UNDER 16 | FREE

PRESENTATION

Bohdan Luts, violin*Laureate (1st Prize) of the Alberto Lysy International Violin Competition 2022*

Bohdan Luts, born in 2004 in Lviv, has won numerous international prizes including, in 2022, the 1st Prize of the Carl Nielsen Competition in Denmark and lately the Alberto Lysy International competition 2022. He is accompanied by Dmytro Sukhovienco, a virtuoso pianist with an international career.

Kim Bernard, piano*First Laureate of the Gautier Capuçon Foundation 2021*

Ce brillant pianiste de 23 ans, diplômé du CNSM de Lyon, participait, l'année dernière à la tournée "Un été en France" de Gautier Capuçon qu'il a vraiment « impressionné par son jeu pianistique et sa maturité musicale » et qui l'a parrainé auprès de sa maison de disque Warner Classic - pour enregistrer son premier CD, paru le 17 juin dernier chez Erato.

"J'ai choisi Chopin, Debussy et Ravel parce que j'ai une infinie admiration pour ces compositeurs depuis que je suis tout petit. De plus on sait que Debussy et Ravel aimaient par-dessus tout la Barcarole de Chopin qui est une pièce extraordinaire, pour moi la plus amoureuse du répertoire. Et ces trois compositeurs ont poussé le piano jusqu'au bout, dans toutes ses couleurs, ses raffinements et ses textures."

[Kim Bernard]

NEWBY
LONDON

The Festival would like to thank: Mrs Armelle Gauffenic, Comte et Comtesse de Saint-Côme, Mr Jean-Bernard Wurm, Mr Morris Zand, for their loyal and generous support.



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FRI 30 DEC
19:00
ST. NIKLAUS KAPELLE
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Bach & Amigos

RECITAL

PERFORMERS

Emmanuel Rossfelder, guitar

With the special participation of:

Ainhoa Arteta, soprano

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)
» Prélude

SILVIUS LEOPOLD WEISS (1687-1750)
» Passacaille

GEORG FRIEDRICH HÄNDEL (1685-1759)
» Sarabande

PRESENTATION

The most famous and versatile guitarist of his generation...

"Sa maîtrise musicale, sa gaieté contagieuse rappellent combien la guitare peut être enthousiasmante..."

Ses concerts sont de surprenants voyages musicaux."

[Classica]

"Dès l'âge de cinq ans, il débute la guitare classique, instrument qu'il dira plus tard avoir choisi pour ses courbes et sa sonorité..."

À 14 ans, il obtient la médaille d'or à l'unanimité avec les félicitations du jury au Conservatoire National d'Aix-en-Provence et devient le plus jeune guitariste jamais admis dans la classe d'Alexandre Lagoya au Conservatoire National Supérieur de Musique de Paris.

L'artiste dira de lui : "Emmanuel offre à la guitare une sonorité puissante, de la virtuosité, de l'émotion et une fantaisie qui font déjà de lui un grand artiste."

Son bonheur de concertiste n'est complet que devant le public auquel il fait découvrir toutes les possibilités de la guitare depuis plus de 25 ans sur les plus grandes scènes françaises et européennes, mais également au Japon, en Corée, au Brésil, en Argentine, en Afrique, aux USA...

Emmanuel Rossfelder, guitariste d'exception, révélation soliste instrumental aux Victoires de la musique en 2006, transforme chacun de ses récitals en un moment de partage et de sensualité".

[La Dépêche]

DOMENICO SCARLATTI (1685-1757)
» Sonate

HEITOR VILLA-LOBOS (1887-1959)
» Prélude

AGUSTÍN BARRIOS MANGORÉ (1885-1944)
» La Cathédrale

JOHANN SEBASTIAN BACH (1685-1750)
» Prélude et fugue
» Cantate
» Chaconne

// PRICES

SINGLE CATEGORY | CHF 60.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1 300.-
PASS RECITAL | CHF 90.-
CHILDREN UNDER 16 | FREE



The Festival would like to thank:

Dr Kurt D. Schwarz, Mrs Anna Magurano, Mrs Tracey Reichenbach, for their generous support.



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SUN 01 JAN

17:00

ÉGLISE DE ROUGEMONT

Jeremy Menuhin & Friends

CHAMBER MUSIC

Traditional
New Year Concert!

PERFORMERS

Valeriy Sokolov, violin
Leonid Gorokhov, cello
Mookie Lee-Menuhin, cello
Jeremy Menuhin, piano



PROGRAM

GABRIEL FAURÉ (1845-1924)

» Dolly pour piano à quatre mains Op.56
- Berceuse
- Mi-a-ou
- Jardin de Dolly
- Kitty Valse
- Tendresse
- Pas Espagnol

FELIX MENDELSSOHN (1809-1847)

» Trio en ré mineur pour piano, violon et violoncelle Op.49
- Molto allegro agitato
- Andante con moto tranquillo
- Scherzo : leggiero e vivace
- Finale : Allegro assai appassionato



PRESENTATION

A fantastic melting pot of great artists, fighting for peace and music! 

Jeremy Menuhin is widely regarded for his artistry and the integrity of his interpretations... "unfailingly lyrical, exemplary, exquisitely polished, yet directly expressive."
[The New York Times]

Avid chamber musician, Jeremy plays with Mokee-Lee, his wife from Korea, in the Menuhin "such fine sense of ensemble" (BBC Music Magazine), "sounds like ideal duo partners, playing throughout as if entirely of one mind."
[Jessica Duchon]

Jeremy shares also music with Valeriy Sokolov, from Ukraine, one of the most sought-after young violinists, acclaimed for his impeccable technique, emotionality, and artistic maturity in his performances of extremely demanding violin scores and with Leonid Gorokhov, Russian international renown cellist, Grand Prix and first prize at the Geneva Concours (1986) who in 1991, made his debut with the St. Petersburg Orchestra, conducted by Lord Yehudi Menuhin, father of Jeremy!

ANTONÍN DVOŘÁK (1841-1904)

» Piano Trio No. 4 In E Minor, Op.90, B. 166, « Dumky »
1. Lento maestoso - Allegro vivace- Lento maestoso - Allegro molto
2. Poco adagio - Vivace non troppo - Poco adagio - Vivace
3. Andante - Vivace non troppo - Andante - Allegretto
4. Andante moderato (Quasi tempo di marcia) - Allegretto Scherzando - Meno mosso
5. Allegro - Meno mosso
6. Lento maestoso - Vivace - Lento - Vivace

// PRICES

SINGLE CATEGORY | CHF 60.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1300.-
PASS RECITAL | CHF 90.-
CHILDREN UNDER 16 | FREE



The Festival would like to thank: Commune de Rougemont, Mr Dimitri Dogaev, Leman Capital, Dr. & Mrs Francis Weber, for their generous and precious support.



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EXPRESS

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MON 02 JAN

19:00

ÉGLISE DE ROUGEMONT

Les Amants magnifiques Versailles !

BAROQUE MUSIC

400th anniversary of
Molière's birth

Comédie mêlée de musique et d'entrées de ballet, représentée pour le roi Louis XIV à Saint-Germain-en-Laye au mois de février 1670.

PERFORMERS

Élizabeth Fernandez | **Ériphile**, dessus
Cecile van Wetter, dessus
Nicolas Ziéliniski | **Iphicrate**, contre-ténor
Cecil Gallois | **Anaxarque**, contre-ténor
Christophe Crapez | **Clitidas**, taille
Jean-Christophe Born, taille
Ladu Sergio, basse
Till Fechner | **Sostrate**, basse
Hubert Hazebroucq, danseur, chorégraphe
– Cie Les Corps Éloquents

PROGRAM

JEAN-BAPTISTE LULLY (1632-1687) /
MOLIÈRE (1622-1673)

» Les Amants Magnifiques

– Premier intermède, prologue | *Divertissement marin offert par le prince Iphicrate.*

– Troisième intermède | *Pastorale offerte par le prince Timoclès.*

– Sixième intermède | *Les jeux pythiens.*

SYNOPSIS

La scène se passe en Thessalie, dans la délicieuse vallée du Tempé. Deux grands rois, **Iphicrate** et **Timoclès**, se disputent la main de la princesse **Eriphile**. Pour la charmer, ils multiplient fêtes et spectacles, sans parvenir pourtant à



Introduction de Nelson Monfort (en français)

PRESENTATION

Pour obtenir la main d'une jeune princesse, deux princes rivaux la régaleront à l'envi de tous les divertissements que le théâtre peut fournir...

Commandé par le roi Louis XIV à Molière et Lully pour le carnaval 1670, l'ouvrage est la quintessence du divertissement de cour : tous les plaisirs s'y mêlent.

Créée exactement entre *Monsieur de Pourceaugnac* (octobre 1669) et *Le Bourgeois gentilhomme* (octobre 1670), cette comédie-ballet appartient à une veine peu connue de Molière, méritant pourtant d'être largement réhabilitée, celle de la poésie galante, mêlant l'étude fine et sensible de l'amour à la peinture ironique de la vie de cour.

Michèle Larivière | **Aristione**, comédienne
Iakovos Pappas, clavecin et direction
Almazis Iakovos Pappas, ensemble

Augustin Lusson, dessus de violon
Tatsuya Hatano, haute-contre de violon
Céline Cavagnac, taille de violon
Yuka Saïto, basse de viole
Pierre Charles, basse de violon
Gaëlle Lecoq, flûte
Nathalie Petibon, flûte et hautbois
Antoine Pecqueur, basson

décider son choix. La reine **Aristione**, mère de la princesse, charge le jeune général **Sostrate** de sonder **Eriphile** : ce dernier n'accepte la mission qu'avec répugnance. C'est le bouffon de cour **Clitidas** qui parvient à percer le double secret : **Sostrate** aime **Eriphile**, mais sait que son rang lui interdit de prétendre à sa main ; **Eriphile** aime **Sostrate**, ce pourquoi elle repousse ses deux nobles prétendants, sans avouer pour autant une passion que son rang lui interdit. L'intervention miraculeuse de la déesse **Vénus** semble presser les choses : elle annonce qu'**Eriphile** devra choisir celui des princes qui aura sauvé les jours de la reine sa mère. Désespérés, les deux jeunes gens se déclarent leur amour et se disent adieu simultanément. Or la prétendue apparition n'est qu'un artifice imaginé par l'astrologue **Anaxarque** et son fils **Cléon**, pour se faire valoir auprès de la reine, fort superstitieuse, et

favoriser **Iphicrate** qui les a soudoyés. Lors d'une attaque simulée, ce dernier interviendra à point nommé pour protéger la souveraine et remporter ainsi la main d'**Eriphile**. Un incident imprévu retourne la situation : la reine est attaquée par un sanglier sauvage alors qu'elle se promenait avec sa suite dans les bois. **Sostrate**, seul à ne pas s'enfuir, tue l'animal féroce au péril de sa vie. La reine accorde la main d'**Eriphile** à **Sostrate**, et de grandes fêtes concluent cette folle journée.

// PRICES

1ST CATEGORY | CHF 100.-

2ND CATEGORY | CHF 60.-

PASS MELOMANE | CHF 800.-

PASS MELOMANE DUO | CHF 1 300.-

PASS BAROQUE | CHF 180.-

CHILDREN UNDER 16 | FREE



This concert has been organized thanks to the extreme generosity, marvelous artistic vision and wonderful support of Mrs Aline Foriel-Destezet, the great patron of music.

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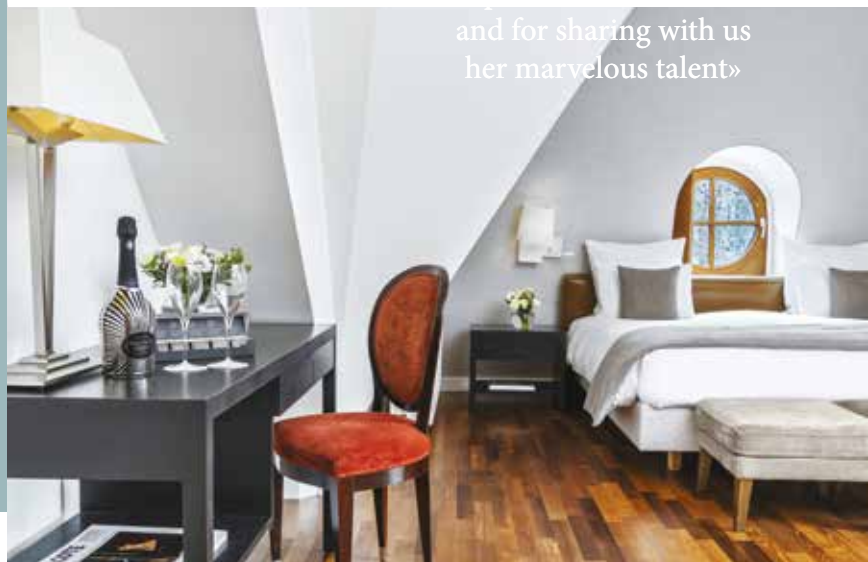
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and for sharing with us
her marvelous talent»



TUE 03 JAN

12:00

GSTAAD YACHT CLUB

Sacha Guitry à Gstaad!

READING

Lunch littéraire

(in French)



PERFORMERS

Pilar de la Béraudière, lecturer

PRESENTATION

"Plaire à tout le monde, c'est plaire à n'importe qui."
[Sacha Guitry]

Sacha Guitry fait partie de la mémoire de Paris, ce Paris léger et mondain des années 20 et 30 au sommet de sa gloire de grande capitale des arts et des plaisirs.

C'est à une rencontre particulière que nous convie Pilar de la Béraudière, celle d'une figure majeure du Paris des Années Folles, à la fois comédien, auteur dramatique, réalisateur, scénariste, prosateur et romancier, écrivain, essayiste et moraliste, poète, conférencier, un peu publicitaire, dessinateur, caricaturiste, peintre un peu sculpteur aussi...

Amuseur, enchanteur, cabotin surdoué et sans complexe, sûr de ses saillies malicieuses mais privées de venin, lion de salon dont le Tout-Paris se disputait la présence et la voix, entre une soirée au Ritz et un déjeuner à l'Interallié, et, bien sûr, tombeur invétéré de ces Dames... Voici Sacha Guitry !

// TICKETS

Booking with the Gstaad Yacht Club
e-mail : events@gstaadyachtclub.com
Tel : 033 748 01 90

The festival would like to express gratitude
to Pilar de la Béraudière for her generous and gracious participation
in the festival and for sharing with us her marvelous talent



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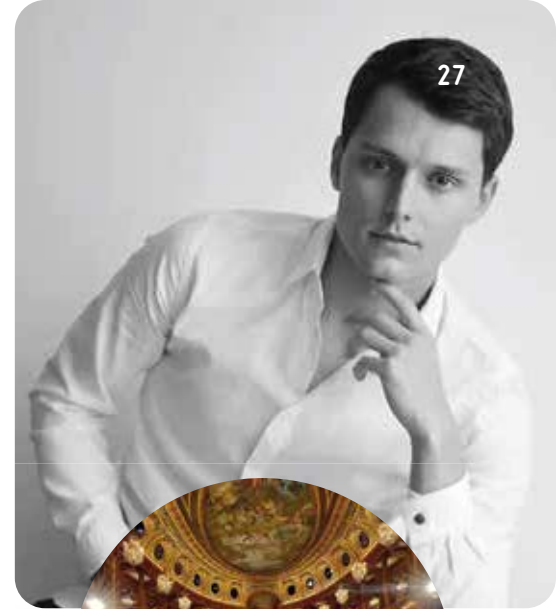
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TUE 03 JAN

19:00

ÉGLISE DE ROUGEMONT

The Three Countertenors

ITALIAN BAROQUE MUSIC

Splendid voices

of today **Napoli!**

PERFORMERS

Samuel Mariño, countertenor

Eric Jurenas, countertenor

Théo Imart, countertenor

Orchestre de l'Opéra Royal de Versailles

Stefan Plewniak,

violin and conductor

PROGRAM

ATTILIO ARIOSTI (1666-1729)

>> Il Vespasiano
Ouverture

JOHANN ADOLF HASSE (1699-1783)

>> La Spartana generosa
"Sagace è la mano"

GEORG FRIEDRICH HAENDEL (1685-1759)

>> Il Trionfo del Tempo e del Disinganno
"Lascia la spina, cogli la rosa"

CARL HEINRICH GRAUN (174-1759)

>> Cleopatra e Cesare
"Tra le procelle assorto"

GEORG FRIEDRICH HAENDEL (1685-1759)

>> Berenice, Regina d'Egitto
"Se il mio amor fu il tuo delitto"

Aline Foriel-Destezet's Choice

Introduction Michèle Larivière (in French)

PRESENTATION

Dans l'Europe baroque, les Castrats eurent une place hors du commun, en tant que premières "stars" de l'histoire de la musique. Presque tous Italiens et formés dans les conservatoires de Naples, ils se dédièrent à la carrière d'opéra ou au service des chapelles princières les plus prestigieuses, jusqu'au Vatican et à la Chapelle Royale de Versailles, cumulant souvent les deux emplois.

Dans de nombreuses productions lyriques ou d'oratorios sacrés, de Vienne à Londres, les castrats tenaient systématiquement le rôle titre (et à Rome tous les rôles féminins) et plusieurs rôles importants, créant sur le plateau une véritable compétition : c'était alors une escalade de virtuosité et d'émotion entre les chanteurs, dont le public était l'arbitre par ses demandes de bis, puis par les cadeaux somptueux offerts aux chanteurs les plus adulés.

L'Opéra était d'ailleurs régulièrement complété des airs "de valise" que les castrats les plus demandés apportaient avec eux pour briller.

Airs virtuoses, duos d'amour et trios combatifs défilent sous la plume des Maîtres Haendel, Ariosti, Bononcini, Vinci, Gasparini qui faisaient triompher les Castrats.

À chacun de trouver son vainqueur !

NICOLA ANTONIO PORPORA (1686-1768)

>> Polifemo
"La gioia immortal che alletta"

GEORG FRIEDRICH HAENDEL (1685-1759)

>> Solomon
"Arrival of the Queen of Sheba"
>> Serse
"Crude furie degli orridi abissi"

NICOLA ANTONIO PORPORA (1686-1768)

>> Polifemo
"Alto Giove"

LEONARDO VINCI (1690-1730)

>> Artaserse
"Vo solcando un mar crudele"

NICOLA ANTONIO PORPORA (1686-1768)

>> Germanico in Germania
"Temi lo sdegno mio, perfido traditore"

// PRICES

1ST CATEGORY | CHF 100.-

2ND CATEGORY | CHF 60.-

PASS MELOMANE | CHF 800.-

PASS MELOMANE DUO | CHF 1 300.-

PASS BAROQUE | CHF 180.-

CHILDREN UNDER 16 | FREE



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LES
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Aline Foriel-Destezet's Choice

WED 04 JAN

19:00

SAANEN KIRCHE

Dreams

BEL CANTO

Splendid voices
of today

PERFORMERS

Pretty Yende, soprano
Vanessa García Diepa, piano

PROGRAM

GIOACCHINO ROSSINI (1792-1868)

>> "La Promessa"
from Serate musicali (Pietro Metastasi)

VICENZO BELLINI (1801-1835)

>> "Vanne, o rosa fortunata"
from Sei Ariette (Pietro Metastasi)

GAETANO DONIZETTI (1797-1848)

>> Me voglio fa'na casa
>> L'Amor funesto (Napoleone Moriani)



Introduction Michèle Larivière (in French)

PRESENTATION

Depuis son succès au Concours Operalia en 2011, la soprano sud-africaine Pretty Yende brille sur toutes les scènes internationales notamment dans les grands rôles rossiniens. Elle ne cesse d'émerveiller encore et encore le public grâce à son naturel désarmant, son élégance décomplexée, et l'éclat rayonnant de sa voix de colorature lyrique virtuose avec aigus et suraigus faciles, dont le timbre cristallin sait aussi donner de l'émotion et de la couleur...

CLAUDE DEBUSSY (1862-1918)

>> Beau soir (Paul Bourget)
>> Fleur des blés (André Girod)
>> Clair de lune
from Fêtes Galantes II (Paul Verlaine)
>> Mandoline (Paul Verlaine)
>> Apparition
from Quatre chansons de jeunesse (Stéphane Mallarmé)

FRANZ LISZT (1811-1886)

>> Tre Sonetti di Petrarca
- Sonetto 104, "Pace non trovo"
- Sonetto 47, "Benedetto sia'l giorno"
- Sonetto 123, "I vidi in terra angelici costumi"

GERÓNIMO GIMÉNEZ (1854-1923)

>> "Sierras de Granada"
from La Tempranica
>> "La Tarántula e un bicho mu malo"
from La Tempranica
>> "Me llaman la primorosa"
from El Barbero de Sevilla

// PRICES

1ST CATEGORY | CHF 140.-
2ND CATEGORY | CHF 90.-
PASS MELOMANE | CHF 800.-
PASS MELOMANE DUO | CHF 1 300.-
CHILDREN UNDER 16 | FREE



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Your stay in the
heart of Zürich



welcome to STORCHEN ZÜRICH

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*In the old town of Zurich, at the **WIDDER HOTEL**, you experience a 2-Michelin-star culinary experience with Stefan Heilemann. Just a five-minute stroll away, the **HOTEL STORCHEN ZÜRICH** is where head chef Stefan Jäckel serves you a Michelin-starred meal. The private motorboat awaits you at the hotel's jetty, which takes*

*you within 30 minutes to Thalwil. As soon you step from the boat at **ALEX LAKE ZÜRICH**, a spa experience and the highly awarded cuisine of Michael Schuler assures you that you are in for a real treat.*

We are looking forward to welcoming you!

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THU 05 JAN

19:00

LAUENEN KIRCHE

Epiphany with Paul Agnew

BAROQUE MUSIC

Splendid voices

of today **Versailles!**



PERFORMERS

Paul Agnew,

Tenor and conductor

Les Arts Florissants, ensemble

Juliette Perret, soprano
Ellen Giacone, soprano
Sean Clayton, haute-contre
Martin Candela, ténor
Igor Bouin, basse
Emmanuel Resche, violon
Tami Troman, violon
Lucian Peralta, alto
Cyril Poulet, basse de violon
Sébastien Marq, flûte à bec
Anaïs Ramage, flûte à bec
Constance Taillard, orgue

PROGRAM

MARC-ANTOINE CHARPENTIER (1643-1704)

>> "Annuntiate superi, narrate cœli" H.333
Canticum in honorem Beatæ Virginis Mariæ

GABRIEL-GUILLAUME NIVERS (1634-1714)

>> "Ecce advenit Dominator Dominus"
Introit de la Messe de l'Epiphanie de Notre Seigneur

Introduction Michèle Larivière (in French)

PRESENTATION

C'est en amoureux de la musique française – et en fin connaisseur du répertoire baroque – que Paul Agnew a imaginé ce concert insolite pour célébrer l'Epiphanie, avec les plus grands compositeurs français du XVIIe siècle. Une fête musicale, riche de surprises !

MARC-ANTOINE CHARPENTIER (1643-1704)

>> Ouverture pour le sacre d'un évêque H.536
>> Cum natus esset Jesus in Bethlehem H.395
Pour la fête de l'Epiphanie

>> "Nuit"

extrait de In nativitatem Domini canticum H.416

>> "Omnes gentes plaudite manibus" H.192
extrait du Psaume 47

>> "Transfige dulcissime Jesu" H.251

Motet (élévation à 5)

GABRIEL-GUILLAUME NIVERS (1634-1714)

>> "Reges Tharsis et insulæ"

Offertoire de la Messe de l'Epiphanie de Notre Seigneur

>> Ecce venimus adorare

Motet à 2 parties pour la fête de l'Epiphanie

ANDRÉ CAMPRA (1660-1744)

>> "Omnes gentes plaudite manibus"

Extrait du Psaume 46

MARC-ANTOINE CHARPENTIER (1643-1704)

>> Ouverture pour le sacre d'un évêque H.537

GABRIEL-GUILLAUME NIVERS (1634-1714)

>> "Vidimus stellam ejus"

Communion de la Messe de l'Epiphanie de Notre Seigneur

GUILLAUME BOUZIGNAC (1587-1642)

>> Stella refulget

Motet pour l'Epiphanie

JEAN-BAPTISTE LULLY (1632-1687)

>> "Omnes gentes plaudite manibus"

Extrait du Psaume 46

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>> Litanies de la Vierge H.85H.333

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FRI 06 JAN

19:00

ÉGLISE DE ROUGEMONT

Made for Opera

BEL CANTO

Splendid voices
of today

PERFORMERS

Nadine Sierra, soprano

Natalia Morozova, piano



PROGRAM

CHARLES GOUNOD (1818-1893)

>> "Ah, je veux vivre",

Valse de Juliette (acte 1), extrait de Roméo et Juliette

GIACOMO PUCCINI (1858-1924)

>> "Si, mi chiamano Mimi",

Air de Mimi (acte 1), extrait de La Bohème

GIUSEPPE VERDI (1813-1901)

>> "Caro nome",

Air de Gilda (acte 1), extrait de Rigoletto

>> "È strano... Sempre libera",

Air de VIOLETTA (acte 1), extrait de La Traviata



Introduction Michèle Larivière (in French)

PRESENTATION

Soprano tout en charme et en virtuosité, avec une authentique culture belcantiste — attestée par sa maîtrise de la messa di voce, du trille et de la vocalise, Nadine Sierra, originaire de Floride, enchante toutes les grandes scènes internationales depuis plus de 10 ans.

Sa voix pure et veloutée de leggero coloratura lui permet désormais un répertoire plus lyrique, dont le rôle de Gilda avec lequel elle vient de triompher à l'Opéra Bastille.

VINCENZO BELLINI (1801-1835)

>> Casta Diva, transcription for piano
by Sigismund Thalberg (1812-1871)

GAETANO DONIZETTI (1797-1848)

>> "Quel guardo il cavaliere...
So anch'io lo virtù magica",
Air de Norina (acte 1, scène 2),
extrait de Don Pasquale

HEITOR VILLA-LOBOS (1887-1959)

>> Melodia sentimental,
Extrait des Canções da Floresta do Amazonas

ERNANI BRAGA (1888-1948)

>> Engenho novo!,
Canções do folclore brasileiro N°5

JOAQUÍN RODRIGO (1901-1999)

>> Cuatro madrigales amatorios,
- Con que la lavaré
- Vos me matastes
- De donde venis amore
- De los alamos vengo Madre

// PRICES

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CARTE
BLANCHE



SAT 07 JAN

19:00

SAANEN KIRCHE

Carte Blanche

BEL CANTO

Splendid voices
of today

PERFORMERS

Roberto Alagna, tenor

Morgane Fauchois, piano

Introduction Michèle Larivière (in French)

PRESENTATION

Presque tout a déjà été dit sur la plus italienne des stars françaises. Son timbre unique et le soleil de sa voix, une générosité sur scène et avec ses fans, sa grande curiosité qui lui permet d'aborder un répertoire étendu, les éloges sont nombreux comme parfois les polémiques qui accompagnent souvent les succès trop visibles.

Roberto Alagna ne laisse jamais indifférent et c'est peut-être la marque des plus grands. Comme Callas en son temps, les faits et gestes du ténor prennent une importance qui dépasse parfois le microcosme de la planète lyrique. Sa vraie place est sur scène où il reste l'un des plus grands ténors du monde. Le nombre de demande de billets pour sa saison ne baisse toujours pas. Dans les nombreux rôles abordés par Roberto Alagna, on ne sait lequel choisir parmi les plus applaudis. Entre l'Alfredo de La Traviata qui lui a ouvert les portes des grands opéras internationaux ou Roméo et son époustouflant « Ah ! lève-toi, Soleil ! », le déchirant Rodolfo ou Pagliacci, les héros de l'opéra français, Don José, Werther... et les œuvres plus rares comme le Cyrano de Bergerac d'Alfano, Fiesque de Lalo, Le Cid de Massenet, Francesca da Rimini de Zandonai."

[music-opera.com]

// PRICES

1ST CATEGORY | CHF 140.-

2ND CATEGORY | CHF 90.-

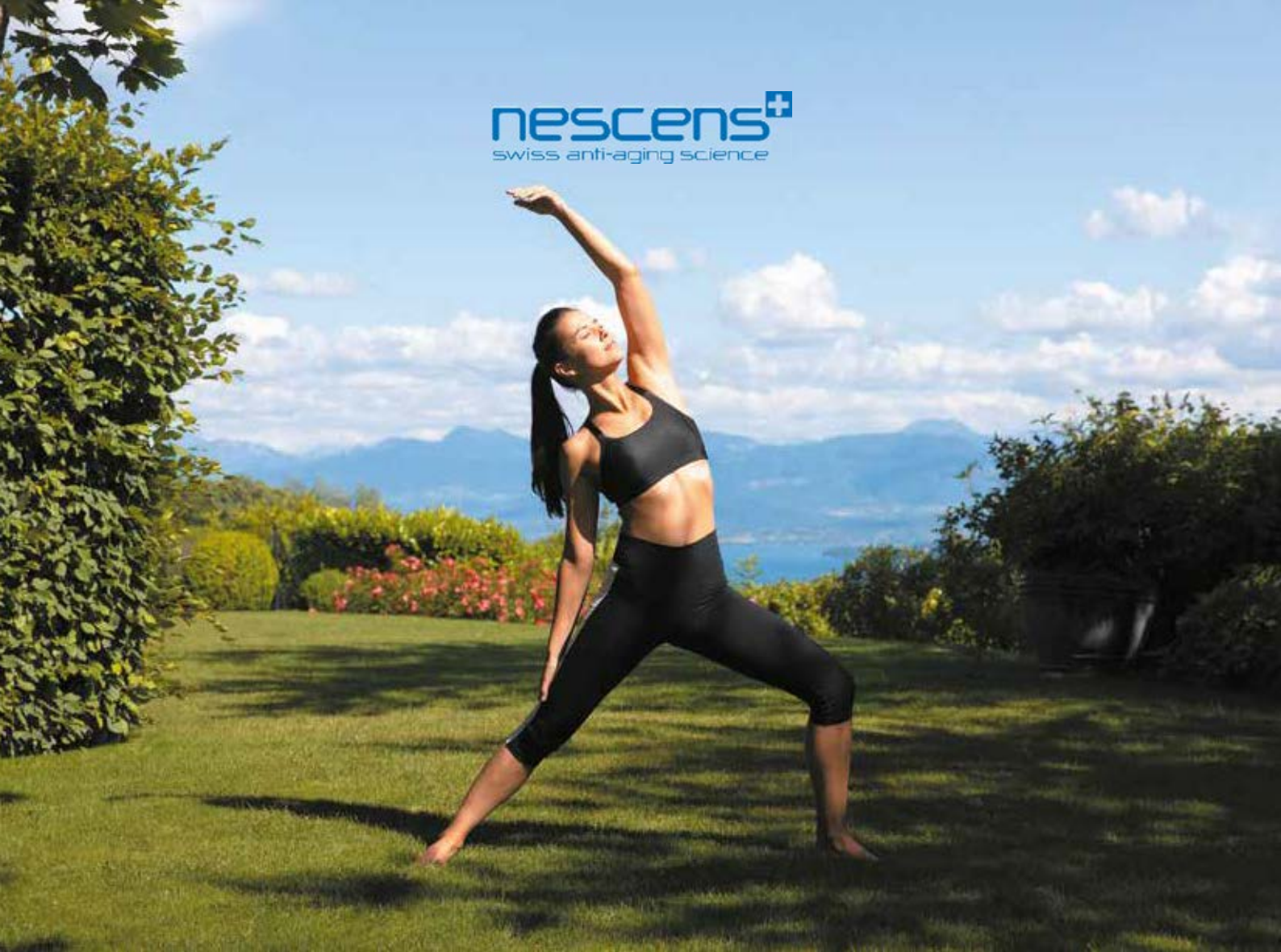
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SUN 08 JAN

15:30

LAUENEN KIRCHE

Odesa

PIANO-JAZZ

Best of Jazz!

PERFORMERS

Vadim Neselovskyi, piano

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

>> Improvisation on Sinfonia No.11 BWV797

VADIM NESELOVSKYI (1977)

>> Odesa

- Intro To Odesa Railway Station
- Odesa Railway Station
- Winter In Odesa
- Potemkin Stairs
- Acacia Trees
- Waltz Of Odesa Conservatory
- Odesa 1941
- Intro To Jewish Dance
- Jewish Dance
- Interlude 1
- My First Rock Concert (composed with: VIKTOR TSOY (1962-1990))
- Interlude 2
- The Renaissance Of Odesa

EDVARD GRIEG (1843-1907)

>> Improvisation on Arietta op.12 No.1

PRESENTATION

Vadim Neselovskyi's... pianist shares the qualities of a sculpture carved in ice: finely wrought detail, sharply traced; glinting elegance; coolness to the touch; refractions of light. His right and left hands converse with each other in eager, enchanted dialogue."

[New York Times writes (about the album ODESA)]

While the storms of war gather, pianist and composer Vadim Neselovskyi chooses to remind people of the country's beauty and cultural legacy. More specifically, Neselovskyi looks to his hometown on the Black Sea to inspire his new solo recording:

Odesa: A Musical Walk Through a Legendary City.

The pianist looked to Modest Mussorgsky's Pictures at an Exhibition as inspiration for the programming of Odesa. The program begins with a dramatic arrival at "Odesa Railway Station", the chugging rhythm lending to Neselovskyi's lyrical melody, with strong elements of the bittersweet irony that Odesa is known for.

"Winter In Odesa" captures the delicate, shimmery beauty of the ice-covered city, while the insistent "Potemkin Stairs" captures the impression of Odesa's most well-known landmark, featured in Eisenstein's classic film, "Battleship Potemkin", as the majestic stairs lead to a churning Black Sea. The delicate "Acacia Trees" brings to mind the white acacia, the symbol of Odesa, blowing in the breeze, a faint trace of local composing great Isaac Dunaevsky's "White Acacia" discernible from the City Hall clock tower. The capricious "Waltz of Odesa Conservatory" is a wistful autobiographical sound poem that follows the very young Neselovsky's acceptance to the Odesa Conservatory and the winding path he danced through those years. The next three pieces represent a suite within a suite and are dedicated to the Jewish population who made Odesa what it was.

The Suite concludes with "The Renaissance of Odesa", a wistful piece with the prayer that Odesa will be able to rebuild after the last 80 years of tumult and survive its pressing current threat.



// PRICES

SINGLE CATEGORY | CHF 60.-

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SUN 08 JAN

19:00

GSTAAD YACHT CLUB

The Sound of Music

MUSICAL

Young talent series



PERFORMERS

Salzburger Festspiele und Theater Kinderchor
Dr. Wolfgang Götz, direction

PROGRAM

RICHARD RODGERS (1902-1979) /
 Lyrics by **OSCAR HAMMERSTEIN (1895-1960)**
 >> The Sound of Music
 - Prelude / The Sound of Music
 - Morning Hymn / Alleluia
 - Do-Re-Mi
 - The Sound of Music
 - The Lonely Goatherd
 - So Long, Farewel
 - Climb Ev'ry Mountain
 - Processional And Maria
 - Edelweiss

PRESENTATION

The sound of Music tells the story of Maria, who takes a job as governess to a large family while she decides whether to become a nun. She falls in love with the children and their widowed father, Captain von Trapp. He is ordered to accept a commission in the German navy, but he opposes the Nazis.

Music is the all-encompassing element in "The Sound of Music". It is a powerful and almost magical entity that doesn't just unite the Trapp family; it also underlines how the strength of togetherness, love, and sense of community could prevail over the horrors of war.

"The Sound of Music" is, indeed, based on a true story. The actual von Trapp were also a big family that lived in Salzburg, Austria during World War II. Their patriarch, Georg von Trapp, did marry a governess named Maria. The family's singing talents did get recognition, and it allowed them to eventually leave Nazi-occupied Austria. They later settled in the United States in the late 1930s.

// TICKETS

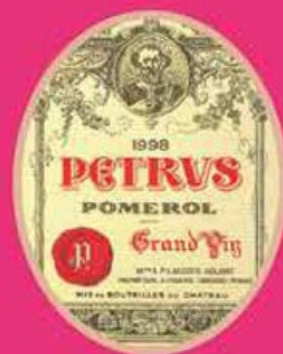
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MON 09 JAN

19:00

ÉGLISE DE ROUGEMONT

Jacky Terrasson

PIANO-JAZZ

Closing Concert
Best of Jazz!

PERFORMERS

Jacky Terrasson Trio

PRESENTATION

Pianiste ultra-sensible à la technique redoutable et aux improvisations flamboyantes, il est de ceux qui vous harponnent avec juste deux notes, alors imaginez le résultat quand les accords et la rythmique s'en mêlent."

[Geraldine Elbaz | toutelaculture.com | 03.10.2022]

in collaboration with



// PRICES

1ST CATEGORY | CHF 100.-

2ND CATEGORY | CHF 60.-

PASS MELOMANE | CHF 800.-

PASS MELOMANE DUO | CHF 1 300.-

PASS JAZZ | CHF 180.-

CHILDREN UNDER 16 | FREE



The Festival would like to recognize and to thank: Mrs Inès Bodmer, Mr & Mrs Pierre Dassas, Baron Xavier del Marmol, for their very generous and loyal support.



PAUL AGNEW, TENOR AND CONDUCTOR

An artist of international renown and an accomplished teacher, British tenor and conductor Paul Agnew has made his mark on all the main international stages as a specialist in the music of the 17th and 18th centuries and as the performer of choice for the high-tenor roles of the French Baroque. After studying at Magdalen College Oxford, Glasgow-born Paul Agnew met William Christie in 1992 and subsequently became a close collaborator of the conductor and his ensemble Les Arts Florissants while continuing to perform with such other conductors as Marc Minkowski, Ton Koopman, Paul McCreesh, Jean-Claude Malgoire, Sir John Eliot Gardiner, Philippe Herreweghe and Emmanuelle Haïm.

As a guest conductor, Paul Agnew regularly conducts orchestras such as the Staatsphilharmonie Nürnberg, the Staatskapelle Dresden, the Liverpool Philharmonic, the Royal Scottish National, the Norwegian Chamber, the Finnish Radio Symphony, the Seattle Symphony, the Houston Symphony, the Maggio Musicale Fiorentino and the Akademie für Alte Musik Berlin.



LES ARTS FLORISSANTS, ENSEMBLE

Founded in 1979 by Franco-American harpsichordist and conductor William Christie, Les Arts Florissants is one of the best-known baroque-music ensembles in the world. Established in the name of creativity, pleasure and sharing, the Ensemble – which takes its name from a short opera by Marc-Antoine Charpentier – has played a pioneering role in the revival of a repertoire that had been largely forgotten and which is now enjoyed across the globe in all the most prestigious concert houses. This pioneering spirit has never died, and Les Arts Florissants' two artistic directors, William Christie and Paul Agnew – who was appointed Musical Codirector in 2019 – continue the ensemble's tradition of research and innovation today. Les Arts Florissants performs over a hundred concerts each season with more than 200 artists. They are artists in residence at the Philharmonie de Paris and are active ambassadors for French culture abroad, being regularly invited to New York, London, Edinburgh, Brussels, Vienna, Salzburg, Madrid, Barcelona, Moscow and elsewhere.

About the Artists



ROBERTO ALAGNA, TENOR

In his over 35-year career, tenor Roberto Alagna has added over sixty roles to his repertoire, all in performances which have made him the most famous French tenor in the world. Also, his taste for exploration has shown his love for lesser-known or long-forgotten repertory, via productions, concerts and recordings he championed. Even two contemporary operas have been composed especially for him.

His genuine love for an immoderate number of roles and their composers has made his discography as impressive as his insatiable curiosity for vocal art, one of the richest that exists: complete sets, duets, oratorios, operas, anthologies of great works, religious and songs. His most recent albums are Caruso 1873 – a tribute to tenor Caruso, Le Chanteur – fully dedicated to the great French Chanson and a recording of Arvo Pärt's Stabat Mater. Seduced by every aspect of singing, the tenor has made regular incursions into popular music. His success in this area made Roberto Alagna an authentic popular artist.

On the operatic stage, his last appearances are reflecting all the breadth of his repertoire. Over the last recent years, he took on several new roles, e.g. Des Grieux, Eleazar, Samson. In 2019, he sang his 100th performance both at the ONP as Otello and at the ROH as Andrea Chenier. In early 2020, he stepped back into an acclaimed revival of La Bohème at the Metropolitan Opera – 24 years later and 30 years after his debut as Rodolfo. Late 2020 in Berlin, he made great debuts in the Wagnerian repertoire, as the title role in Lohengrin, which he sang there again in April 2022. In August 2021 he appeared for the first time at the Arena di Verona for two double performances as Turiddu and Canio. In October 2022 at the Teatro Alla Scala, he adds a new role to his repertoire in Fedora, marking his great return to the Milanese stage.



ALMAZIS IAKOVOS PAPPAS, ENSEMBLE

Tatsuya Hatano (haute-contre de violon)
Céline Cavagnac (taille de violon)
Yuka Saïto (basse de viole)
Pierre Charles (basse de violon)
Gaëlle Lecoq (flûte)
Nathalie Petibon (flûte et hautbois)
Antoine Pecqueur (basson)

Created by Iakovos Pappas in 1992 Almazis/Almazis quickly established itself among the best interpreters of 17th & 18th century French music thanks to an innovative and revolutionary approach to the interpretation of Baroque music. Ensemble members are trained to use the techniques of the period – particularly pronunciation, declamation, the patterns of rhythm and sound (prosody) and gestures. This contributes to the singularity of the now famous Almazis sound which promotes France's music heritage in both recordings and concerts. These include little-known masterpieces such as Nicolas Bernier's Petits Motets, Joseph Antoine Blanchard's Grands Motets d'Esprit and Les Fables de Jean de La Fontaine set to music by Nicolas Clément.



PILAR DE LA BERAUDIÈRE, LECTURER

After studies in law and foreign languages Pilar de la Béraudière worked at London's Colnaghi, one of the oldest art galleries and then for the Wildenstein art institute before joining Christie's. In 1993 together with Philippe Cazeau and Jacques de la Béraudière, they opened an art gallery specialized in impressionist and modern painting and sculpture. She is currently chairman of the board of the Wallerstein foundation specialized in healthcare. Theater has always been a passion for her. She does mostly readings and also for children. She is chevalier de la Légion d'Honneur.



KIM BERNARD, PIANO

Born in Hyeres, Kim Bernard began studying piano at the age of five. He graduated from the Toulon conservatoire at the age of 12 and two years later joined the Conservatoire National Supérieur de Musique (CNSDM) of Lyon where he graduated aged 19. He then began a concert cycle at the Conservatoire à Rayonnement Régional (CRR) of Paris and from April last year he was selected with other talented young musicians to play in the first part of the concerts during Gautier Capuçon's "Un été en France" tour. He has since become the first laureate of his foundation. As such, he recorded his first CD with Warner Classics / Erato in the collection "Fondation Gautier Capuçon". He has given recitals at the Mucem in Marseille and in festivals in the Var region and as part of the Young Talents programs at the Petit Palais in Paris. A fine improviser, he also has an eclectic range - inspired by his jazz heroes such as Oscar Peterson, Erroll Garner and Charles Mingus and his other great musical hero, Johann Sebastian Bach.



JEAN-CHRISTOPHE BORN, TENOR

Born in Poitiers, Jean-Christophe Born grew up in Gabon before moving to the United States where he started to study music and musical comedy. He returned to France and graduated from the Marseille conservatoire and won first prizes in the Ravel-Granados and Léopold Bellan foundation competitions. He studied with fine artists including Montserrat Caballé, Elisabeth Cooper and François Le Roux and with Susan McCulloch at the Guildhall in London. He joined touring productions including Rossini's *Il viaggio a Reims* and Peter Brook's *Enchanted Flute* in which he played Monostatos. Jean-Christophe Born appears in concerts and sings in oratorios such as Haydn's *Creation*, Dvorak's *Stabat Mater* and in Beethoven's *Ninth Symphony*. He has sung at Nice Opera and joined the Strasbourg Opera Studio for one season. He sang the title role in Nino Rota's *Aladin*, the singer in Callari/Melozzi's *Pinocchio* and Horace in Gounod's *La Colombe*. He has appeared in touring productions in France including playing the role of Marius in *Les Misérables*. His recordings include Alexis Piron's *Vasta*, *Reine de Bordelie* with Iakovos Pappas and Almazis. Since 2017 he has lived in Marseille developing his own projects and productions with a focus on the city, including one based on the life of early 20th century singer and actress Gaby Deslys and currently on the myth of the founding of Marseille.



WILLARD CARTER, CELLO

Willard started cello lessons at the age of 4 with Elizabeth Anderson. He joined Wells Cathedral School as a chorister at the age of 8 and, moved to the Purcell School to study cello with Alexander Boyarsky in 2013. In 2016 Willard joined the Junior Department of the Royal College of Music (RCM) for additional study of chamber music. In 2018 Willard started learning with Ivan Monighetti at the Escuela de Musica Reina Sofía in Madrid. In May 2021, Willard played a recital in the Solsberg festival in Switzerland, in June he played the Brahms double concerto in the Teatro Romano in Merida for the Queen of Spain, live on television and in August 2021, Willard played the Elgar cello concerto with the Gstaad Festival Orchestra in the Menuhin Festival. He has performed at the Wigmore Hall, Charterhouse, Goldsmiths Hall, Buckingham Palace and Windsor Castle. In May 2019 he performed again in Buckingham Palace which was later broadcast on Classic FM. He has since been selected as a Rising Star for Classic FM. Upcoming concerts include a recital at the Radio Classique Festival in St Malo, a recital tour around Spain with Vadim Gladkov and performing with the OSPA orchestra. Willard has won numerous competitions including the Llanes international cello competition 2022, the Gregynog young musician, Rickmansworth young musician, as well as competitions at the Purcell School and at the RCM. Willard has taken part in masterclass at IMS Prussia Cove, Heifetz academy and Daniel Hope academy. He has been mentored by Vasily Petrenko as well as Jaap Van Zweden, Ben Palmer and Guy Johnson.



CHRISTOPHE CRAPEZ, TENOR

Tenor Christophe Crapez studied violin and then voice at the Conservatoire of St-Maur-des-Fossés near Paris where he was unanimously awarded a Gold Medal and a first prize for improvement. He has performed nearly 100 roles since he began his singing career in 1996 ranging from Desportes in Gurlitt's *Die Soldaten* at Nantes Opera to Ragonde in Mouret's *Les Amours de Ragonde* at the Opéra Royal de Versailles. He also loves recitals and 20th century music and created a production of Britten's *The Canticles* in France and sang in Janacek's *The Diary of One Who Disappeared* and Paul Méfano's *Micromégas* with the 2E2M among many others. He has worked closely with composers who find him to be an inventive interpreter of their work and with recording companies and music organizations as artistic adviser; these have included Péniche Opéra and the Festival Musica Nigella. Privileging creation, he is the interlocutor of many composers including Laurent Petitgirard, Betsy Jolas, Pierre Thilloy, Denis Chouillet, Tom Johnson, Vincent Bouchot, Oscar Strasnoy, Aurélien Dumont, Suzanne Giraud, and Patrice Burgand who find in him a inventive performer, musician and polymorph. He has participated in many projects with the Almazis ensemble both on stage and on record.



MORGANE FAUCHOIS, PIANO

French pianist Morgane Fauchois's career is leading her from opera theatres to concerts stages, vocal recitals to chamber music projects. She collaborates with singers such as Roberto Alagna, Aleksandra Kurzak, Rolando Villazón, Natalie Dessay, Karine Deshayes, Béatrice Uria-Monzon and Tara Erraught. In repertoire ranging from late Baroque to contemporary pieces she works as a coach for the Paris National Opera, Théâtre des Champs-Élysées, Théâtre du Châtelet, Opéra-Comique; operas in Lyon, Amsterdam, Antwerp, Tel Aviv and Riga as well as renowned festivals such as Salzburg and Aix-en-Provence thus collaborating with conductors including Louis Langrée, Carlo Rizzi, Daniele Gatti, Alain Altinoglu, Peter Eötvös, Marc Minkowski, Thomas Hengelbrock, Edward Gardner and Henrik Nánási. Alongside her activity as a coach and a collaborative pianist Morgane Fauchois is also an avid chamber music player particularly with musicians from the Orchestre de Paris; an orchestra with which she also performs as pianist and harpsichordist. Morgane Fauchois studied at the Paris Conservatoire where she graduated with high honours in piano, chamber music and accompaniment for voice. She completed her studies under the tutelage of Dominique Merlet in Geneva where she received a postgraduate diploma as a solo pianist. She then joined the Young Artists Program at Paris Opera and was awarded a first prize in opera coaching at the International Belvedere Competition in Vienna. Committed to transmitting skills to younger generations Morgane Fauchois teaches in the vocal department of the Paris Conservatoire where she has also been appointed head coach for productions.



TILL FECHNER, BASS

Since graduating from the Conservatoire National de Musique de Paris (CNSMD) and winning the Concours International de Chant de Toulouse, Till Fechner has enjoyed a career singing on the principal stages of France and Europe. He made his debut at the Paris National Opera in 1994 and his repertoire includes operas by Rossini and Mozart which he has made his speciality. They include Rossini's *Il viaggio a Reims*, *L'italiana in Algeri* and *La Cenerentola* and Mozart's *Le Nozze di Figaro*, *Don Giovanni* and *Così fan tutte*. He has also performed music by Vivaldi, Donizetti, Verdi, Weber, Beethoven, Offenbach, Massenet, Kurt Weill and Viktor Ullmann under the direction of conductors including Claudio Abbado, Michel Plasson, Wladimir Jurowsky, Seiji Ozawa and Jean-Claude Malgoire. Recently he appeared in Alban Berg's *Wozzeck* at the Marseille Opera and in Jean-Michel Ribes politico-musical *René l'Enervé* at the Théâtre du Rond-Point in Paris. This season he sang in *La Traviata* at the Brussels Opéra Royal de La Monnaie, Karol Beffa's *Equinoxe* on tour in Mexico and Rameau's *Hyppolyte et Aricie* at the Budapest State Opera.



ÉLIZABETH FERNANDEZ, SOPRANO

After a first prize for voice at her conservatoire and reaching the finals in a number of international competitions Elizabeth Fernandez has appreciated the advice of a number of maestros (Faye, Fallien, Massard, Rivoli, Weller, Weller, Zimmerman). Invited by various festivals she has given body and soul to dramatic characters in opera such as Alexis Piron's *Vasta*, *Reine de Bordélie*, Philidor's *Blaise le Savetier* and Egidio Romualdo Duni's *Deux chasseurs et la Laitière* - all with the Almazis ensemble directed by Iakovos Pappas (recordings by Maguelone). Elizabeth Fernandez is also familiar with the heroines created in the works of Bizet, Offenbach, Mozart, Rossini, Puccini, and Verdi which she has sung in different productions or in concerts. A singer who loves duets, she has sung with her teacher Michel Delannoy, with Nikola Takov et Sébastien Rodallec in piano recitals and harpsichord and organ. Fond of oratorio Elizabeth Fernandez has sung the great works of composers including Bach, Charpentier, Pergolesi, Vivaldi, Handel, Haydn, and Mozart in the most prestigious locations, especially with Almazis. A multilingual pedagogue she teaches both voice and meditation, combining the two for lyrical or personal development purposes. She has been invited to take part in educational initiatives throughout France.



BRUNO FONTAINE, PIANO

Bruno Fontaine is a complete artist who defies classification. Born in Epinal he began piano studies at the age of four and joined the Conservatoire National Supérieur de Musique de Paris (CNSM) at the age of 11 by special dispensation. There he studied with Pierre Sancan and Jean Hubeau among others. He left at the age of 15 with five first prizes. He plays regularly with l'Orchestre National d'Île de France, l'Orchestre Philharmonique de Radio France, l'Ensemble Orchestral de Paris, l'Orchestre de Cannes and l'Orchestre de la Suisse Romande. He directed the London Symphony Orchestra for a recording with guitarist John Williams. In Los Angeles he met and worked with Don Costa, who was Frank Sinatra's musical arranger. He made symphonic arrangements for Barbara Hendricks, Les Rita Mitsouko, Paolo Conte, Abd Al Malik, Emilie Simon and Jacques Higelin who he directed in concert. Responsible for the musical direction of shows with Ute Lemper, Lambert Wilson and Julia Migenes for a number of years, Bruno Fontaine was nominated for the Césars and Victoires de la Musique for the soundtrack of Alain Resnais' film « On connaît la chanson ». He received the Grand Prix Sacem 2013 for music in pictures.



CECIL GALLOIS, COUNTERTENOR

Over the last 20 years since he studied philosophy and then voice at the Nantes Conservatoire then at the Center de Musique Baroque de Versailles (CMBV), Cecil Gallois has enjoyed a varied singing career. As actor-singer he has collaborated with directors including Laurence Equilbey, Jérôme Correas, Hugo Reyne, Christophe Rousset and Emmanuelle Haïm. He has sung such roles as the Enchantress and the Spirit in Purcell's Dido and Aeneas in 2011, Ecclitico in Haydn's Il mondo della Luna in 2012, Blaise in Laruelle and Anseume's Doctor Sangrado at the Reims Opera in 2013, Blondineau in Philidor's Le soldat magicien in 2014, and was a soloist in the show Golgota by Bartabas. In 2011, he created and directed the Tarentule Ensemble with which he recorded Gesualdo's 4th book of madrigals for the Zig-Zag label in 2019. Recently, Cecil Gallois co-directed Zad Moutaka's creation La traversée des ombres during La Nuit Blanche in Paris in the Tuilleries's tunnel and has collaborated with visual artist Arianne Michel on the project Il concerto dell' Acqua at the Venice Biennale. He sang on the recording of Vasta Reine de Bordélie with Iakovos Pappas.

About the Artists



VANESSA GARCÍA DIEPA, PIANO

Vanessa García Diepa is a Spanish pianist noted for her extraordinary qualities as an accompanist. Her musical abilities were discovered at an early age and she has also studied singing, chamber music and choral conducting. A member of the Teatro del Maggio Musicale Fiorentino academy for the development of pianists and singers in Italy she has accompanied many renowned singers including Irene Theorin, Dolora Zajick, Pretty Yende, Nadine Sierra, Lisette Oropesa, Angela Gheorghiu, Carlos Alvarez, Roberto Alagna, Jonas Kaufmann, Plácido Domingo, Jose Carreras and worked with directors including Gustavo Dudamel, Sebastian Weigle, Marco Armigliato, Josep Pons, Gustavo Gimeno and Nello Santi. Vanessa García Diepa has also appeared as a soloist at the Palau de la Musica and the orchestra of the Gran Teatre del Liceu in Barcelona, where she is currently working as a vocal coach and répétiteur.



MAGALI GOIMARD, PIANO

Magali Goimard's repertoire covers three centuries of music with a preference for rare, rediscovered works. After graduating from the Poitiers Conservatoire with a gold medal at the age of 15, she went on to obtain teaching and performance diplomas from the Alfred Cortot Ecole Normale de Musique de Paris. Awards and prizes include those from the Prince's Trust, the Illzach chamber music competition and the Musique Espérance NGO. She performed concerts in France, Europe and the Americas then founded the Trio Maurice Duruflé (flute, viola and piano) as well as the Ensemble Duruflé with the first performance of works by Patrick Burgan, Nicolas Bacri, Hugh Wood, Pierre Cholley. She recorded several CDs including Argentinian music for piano (Pavane records) and French music of the thirties (Quantum) Louis Vierne (BNL). An author and composer she also likes to add a scenic or literary dimension to her concerts. Magali Goimard presented her latest creation Vertiges, tant de flambeaux at the 2019 Avignon Festival, Blois and since 2018 Ciné d'period at the Compiègne Film Festival, Louvre Auditorium and Verdun Memorial in 2021. She founded the José David Festival at Les Sables-d'Olonne in 2013 and will release a piano CD in 2023.



LEONID GOROKHOV, CELLO

Professor at the German Hochschule Für Musik, Theater und Medien in Hanover since 2008 Leonid Gorokhov has been praised as one of those rare artists who combines a natural communicative skill with awesome technical command (Classic FM). He began his cello studies at the age of seven and went on to win a number of international prizes including the Concours Geneva. After a concert conducted by Yehudi Menuhin, he was invited to join the maestro's school in England as a teacher. This also led to further opportunities to share the stage with Menuhin: playing in trios and in orchestras he conducted. Greatly inspired by the experience Leonid Gorokhov went on to perform with a broad range of orchestras in Britain, Switzerland and Scandinavia playing a range of music from Haydn, Schumann, Tchaikovsky and Dvorak to Walton and Lutoslawski. His love of chamber music continues, and his main interest is to involve younger musicians alongside more prominent and experienced partners.



HUBERT HAZEBROUCQ, DANCER & CHOREOGRAPHER

Hubert Hazebrucq is a dancer who specializes in baroque and renaissance styles. Since 2008 he has been the choreographer in the Compagnie Les Corps Eloquents which promotes ancient dance repertoire by associating creation with innovative research. He has been invited to great heritage venues include the Château de Versailles, Theatre de la Reine and international festivals such as the Oude Muziek Utrecht where he undertook a commission for six dancers this year. He collaborates with ensembles including the ancient music ensemble Douce Mémoire, the Orchestra of the Age of Enlightenment, Marguerite Louise and Les Arts Florissants-William Christie for the quadricentary celebrations for Molière and his music in 2022. An independent researcher, he holds a master's degree in 17th century dance and has been awarded three research grants from the Centre national de la danse. He is associated with the Théâtre Molière Sorbonne project and is a teacher at the state-run artistic education Conservatoire à rayonnement régional (CRR) Paris. He gives masterclasses in conservatoires and in French and US universities.

About the Artists



BRIGITTE HOOL, SOPRANO

Multi-talented Swiss soprano Brigitte Hool began her international career at La Scala Milan followed by performances at l'Opéra Comique in Paris, the Capitole Toulouse and then Lyon, Lausanne, Marseille, Bordeaux and Avenches among other houses. Most recently she sang the title role in Verdi's Aida in Bratislava. She studied cello and voice at the Conservatoire Neuchâtel where she directed the university choir. She also graduated in journalism and yoga teaching and was awarded the Grand Prix Trofemina in Paris for her management roles. Her first novel Puccini l'aimait has met with great success; she writes about music experienced from within and the relationship between love and artistic inspiration.



THÉO IMART, COUNTERTENOR

Praised for his expressive voice (ResMusica) and the latest winner of the international Renata Tebaldi voice competition, countertenor Théo Imart joined the globally renowned Académie du Festival d'Aix and made his debut with the Orchestra of l'Opéra Royal as the soprano soloist in Pergolesi's Stabat Mater. This graduate of the Ecole Normale de Musique de Paris became a member of William Christie's Le Jardin de Voix in 2021 and toured Europe as Ramiro in Mozart's La Finta Giardiniera. In 2021/22 he made his debut as Cherubino in Le Nozze di Figaro at the Festival Musique en Ré and as Amore, Anfinomo and Giunone in Monteverdi's Il ritorno di Ulisse in patria at the Theater Basel. He started his 2022/2023 season on a European tour with a new programme Arie di Potenza staged by Krystian Lada and makes his debut with Ensemble Matheus as Megacle in Vivaldi's L'Olimpiade. He returns to Nantes Opéra in Paul Landowski's La Vieille Maison and also makes his debut with the ensemble I Gemelli before returning to the Opéra Royal de Versailles.



ÉRIC JURENAS, COUNTERTENOR

Praised by The New York Times for his beautiful, well-supported tone and compelling expression, American countertenor Eric Jurenas has been featured on some of the world's largest and most renowned stages. His dedication to baroque-era music, newly created works and everything in between has established him as an influential voice. Highlights of the 2019/2020 season included new productions at the Royal Opera House Covent Garden, Komische Oper Berlin and two productions at the Wiener Staatsoper, including a starring role in the world premiere of Olga Neuwirth's grand opera Orlando. Recent operatic engagements include productions at the Wiener Staatsoper, Komische Oper Berlin, Royal Opera House Covent Garden, Theater an der Wien, Badisches Staatstheater Karlsruhe, The Santa Fe Opera, Michigan Opera Theatre, Opera Philadelphia, The Glimmerglass Festival and Opera Lafayette in works ranging from Handel's Oreste, Vivaldi's Catone in Utica to Morrison's Oscar and Dorman's Wahnfried. He was recently seen on Broadway at the Belasco Theatre as the Voice of Farinelli in the Tony Award-nominated play Farinelli.



MICHÈLE LARIVIÈRE, NARRATOR

Pre-Concert Presenter, Author, Broadcaster and Lecturer.

Trained in lyric singing and acting, french musicologist Michèle Larivière presents all the introductions to the Verbier Festival evening concerts and has been a broadcaster for flagship Radio France/France Musique musical series including *les Mémoires retrouvées de Nicolaï Gedda*, Leopold Simoneau, Suzanne Danco, Ileana Cotrubas, Peter Ustinov and portraits of Alfred Bruneau, Wolf-Ferrari, Maurice Ohana, Yves Prin and Renaud Gagneux. Presenter for Mezzo TV from 1999 to 2002 she has lectured in all the famous halls of France (Châtelet, Salle Pleyel, Auditorium de Lyon, and Paris Opéra..) She has narrated numerous performances including Nikolay Tcherepnin's *The Fisherman and the Fish*, Poulenc's *Histoire de Babar*, *Les rêves d'Alfred Bruneau* and Yves Prin's *Psaume pour Nako* in both France and Switzerland. An author and director of documentaries for Arte, Mezzo and France 2, she co-wrote *Les pianos de l'été* with Don Kent and with Gérald Caillat, *Une Trilogie de Monteverdi*, *Stéphanie d'Oustrac*, *Coline Serreau répète Rossini*, *La Péniche Opéra*, *Le Manuscrit disparu*, *Le Concours de Musique* and *OMO BELLO I want to be a prima donna* (Vosges TV 2016). She directed *Divertir en honnête homme* (Yves Coudray), *Rencontre avec Jean-Claude Pennetier* (2017) and *Yves Prin : Portrait Lyrique*. At the end of last year, she organized and presented "Rendre Notre-Dame de Paris au monde" a conference-concert in Aix-Les-Bains with chef architect of historic monuments Philippe Villeneuve. She has just been named chevalier de l'ordre des Arts et des Lettres.



BOHDAN LUTS, VIOLIN

Born in Lviv in 2004, Bohdan Luts studied at the Kyiv and Lviv State Music Lyceum with Olga Korinets and Maria Futorska. He is currently a student at the International Menuhin Music Academy in Switzerland in the class of Oleg Kaskiv, Guillaume Chilemme and Renaud Capuçon. He regularly participates in masterclasses of Gabor Takacz-Nagy, Liviu Prunaru, Nikolaj Szeps-Znaider, Pablo de Naverán, Ivan VukĐević, Jean-Jacques Kantorow... First prize as well as the audience award at the 2nd Alberto Lysy International Violin Competition in Gstaad 2022, Bohdan has won also Grand Prix and First Prize Lviv Virtuoso, Bohdan Varhal Talents for Europe, second prize Kocian 2015, third prize Arthur Grumiaux 2017, second prize Il piccolo violino magico 2018, third prize Lipizer 2021 and, at the age of 17, first prize Carl Nielsen in 2022. Bohdan Luts has performed as a soloist with the orchestras: Košice Symphony, Copenhagen Philharmonic, Lviv National Philharmonic Symphony, Sinfonica di Friuli Venezia Giulia, Lviv Virtuosos Chamber, Trembita Chamber, -Lviv Symphony and Kyiv Chamber National Soloists among others. Forthcoming projects include a solo recording with the Odense Symphony for Orchid Classics and solo appearances with top Nordic orchestras.



SAMUEL MARIÑO, COUNTERTENOR

A male soprano rather than a countertenor -- his voice never broke -- Samuel Mariño has an agile voice that enables him to specialize in demanding parts in Baroque and Classical-period operas and oratorios. He studied piano and voice at the National Conservatory and ballet at the National School of Dance in his home country of Venezuela. He sang with Camerata Barroca in Caracas and worked with conductors including Gustavo Dudamel, Helmuth Rilling, and Theodore Kuchar. His love of the baroque repertoire began there and led him to study at the Conservatoire de Paris. Mentored by Iakovos Pappas, then soprano Barbara Bonney he has already portrayed some of the major roles including works by Monteverdi, Handel, Porpora, Vivaldi, Hasse, Mozart, and Salieri. Following his passion for rediscovering obscure music and innovating period performance practice, Samuel founded Ensemble Teso in 2019, where he aims to bring forgotten baroque techniques and works to the mainstream operatic and concert stage. His late CD Decca "Sopranista" with La Cetra Barockorchester Basel and Andrea Marcon was released in May 2022.



JEREMY MENUHIN, PIANO

Jeremy Menuhin is widely regarded for his artistry and the integrity of his interpretations: 'unfailingly lyrical, exemplary, exquisitely polished, yet directly expressive' (The New York Times). He has collaborated with some of the world's foremost orchestras such as the Berlin Philharmonie, Berlin Radio, Vienna Philharmonic, Royal Philharmonic, English Chamber, St Petersburg Philharmonic, Washington National Symphony, Orchestre National de France, Los Angeles Philharmonic, Houston Symphony, Tonhalle, Sinfonia Varsovia, Orchestre Philharmonique de la Radio, National Orchestra of Belgium, National Orchestra of Romania, Budapest Philharmonic, Stuttgart Chamber, the Netherlands Chamber Orchestra, Salzburg Mozarteum and the Zürich Chamber Orchestra among others.

He has played in many prestigious venues including the Kennedy Center in Washington, the Berlin Philharmonie, the Royal Festival Hall, the Albert Hall, the Wigmore Hall and the Barbican in London, Alice Tully and Avery Fisher at the Lincoln Center and Carnegie Hall in New York, the Vienna Musikverein and Konzerthaus, the Théâtre des Champs-Élysées, Salle Pleyel and Salle Gaveau in Paris, the Amsterdam Concertgebouw, the Rudolfinum in Prague, the Liszt Conservatory Hall in Budapest, the Conservatory Hall in Moscow and the Philharmonic in St. Petersburg.



MOOKIE LEE-MENUHIN, PIANO

Award-winning pianist Mookie Lee Menuhin has performed worldwide as a soloist and chamber musician touring major music halls and festivals throughout Europe, Scandinavia and Asia. She has also enjoyed numerous television and radio appearances most notably for the BBC, DR, DK4, Radio Swiss Classic and Danish Radio. She has performed worldwide as a soloist and as a chamber musician appearing in many of the major halls including Victoria Hall in Geneva, Tonhalle Zürich, Karol Szymanowski Philharmonic in Krakow Poland, Smetana Hall in Plzeň Czech Republic, Liszt Academy in Budapest Hungary, Schloss Elmau, among others, in Germany, Musikhuset and Danish Radio in Denmark and Sejong Hall, Seoul Arts Centre in South Korea. She performed with orchestras including Concerto Budapest Symphony, Zürcher Symphoniker, Nordwestdeutsche Philharmonie. Festival appearances include the Festival Pablo Casals in Prades, Menuhin Festival Gstaad, Festival de Bellerive, Incontri in Terra di Siena, West Cork Chamber Music Festival, Felix Mendelssohn Music Days, and Seoul Spring Festival. An avid chamber musician who plays in the Menuhin Duo with her husband Jeremy Menuhin she performs existing repertoire for two pianos and new works by Jeremy Menuhin. Critics have hailed the duo with 'such a fine sense of ensemble' (BBC Music Magazine), "playing throughout as if entirely of one mind" (Jessica Duchon). She has also performed with Alberto Lysy, Gary Hoffman, Mihaela Martin, Gábor Takács-Nagy among others.

About the Artists



NELSON MONFORT, NARRATOR

After his studies at the Paris Institute of Political Studies, French sports journalist, linguist and television host Nelson Monfort began his career as a sports journalist at figure skating events. A Frenchman of American heritage, he is fluent in English in addition to his native French and can also speak Spanish, Italian and German which helped him in his career as he was able to interview various international athletes. Appreciative and extremely knowledgeable about classical music, he has presented radio programs, written for the French press and made numerous introductions before festival concerts in previous years on a range of composers and musical genres. Preferring the beauty and purity of the mountains to the splendor of large luminous cities, Nelson Monfort is often to be seen in the Alps.



NATALIA MOROZOVA, PIANO

Russian pianist Natalia Morozova was born in Moscow and began her piano studies at the age of six at the Rachmaninoff School. She attended the Tchaikovsky State Conservatory where she studied in the class of Tigran Alikhanov. She pursued her piano studies while also studying chamber music and graduated in 2001 before going on to present her doctoral dissertation in 2003 and then chamber music in Trieste, Italy. The winner of international prizes in Russia, Italy and Switzerland she is a member of the committee of the international Primavera Musicale project at the Discanto Academy of Arts in Verona where she also conducts masterclasses and is a member of the Umbria Music Fest jury. As a performer, she has given concerts in many international venues and has accompanied world-class singers in festivals. Constantly seeking new forms of expression and knowledge, Natalia Morozova's repertoire has increased in both baroque music and modern sonority. She is pianist-in-residence of the festival for the past 10 years.



VADIM NESELOVSKYI, PIANO

As a young pianist growing up in Odessa, Ukraine, Vadim Neselevskiy discovered that his calling was not to follow any one stylistic path but to become a creator of music. He has long since fulfilled that early promise in myriad ways both inventive and unexpected: as a composer whose vision is expansive enough to spark inspired interpretations from jazz trio to symphony orchestra; as an improviser carving surprising pathways through the straighthead, the avant-garde and the indefinable and as a collaborator valued by peers, mentors and fellow innovators. The Los Angeles Times has praised Neselevskiy's extraordinary playing while the UK The Guardian called him the most promising of the young improvisers. His work has been played by jazz greats like Randy Brecker, Antonio Sanchez, Julian Lage, and Gary Burton as well as US and European symphony orchestras and classical artists including Daniel Gauthier. His diverse talents have attracted the attention of legendary vibraphonist Gary Burton; the prestigious Graz Philharmoniker (Prelude for Vibes); iconoclastic composer/saxophonist John Zorn who invited Neselevskiy to contribute to The Book Beriah, the final installment of his Masada project and French horn/alphorn pioneer Arkady Shilkloper, a profound influence with whom the pianist now shares a longstanding duo collaboration. Neselevskiy's most recent release, Get Up and Go, showcases the meaningful bond forged between the pianist and his gifted bandmates during a visit to Neselevskiy's native Ukraine at a time of political upheaval. The pianist's next project will be a recording of his composition Bez Mez (no limits in Ukrainian) by the International Symphony Orchestra from Lviv, Ukraine.



ORCHESTRE DE L'OPÉRA ROYAL

Théâtre de la vie monarchique puis républicaine, l'Opéra Royal de Versailles accueille tout au long de son histoire des festivités (bals et banquets des mariages princiers), des opéras, des concerts et même... des débats parlementaires. Depuis 2009, les spectacles, conçus dans cette perspective et pour ce lieu bien particulier, font revivre l'époque où Versailles était en Europe l'un des principaux foyers de la création musicale. Aujourd'hui, l'Opéra Royal accueille cent représentations par saison musicale, des opéras mis en scène ou en version de concert, des récitals, des pièces de théâtre et des ballets : tous les grands noms et interprètes internationaux se succèdent sur cette scène prestigieuse. Fort de ces expériences de haut niveau, l'Orchestre de l'Opéra Royal a vu le jour en décembre 2019 à Versailles pour les représentations de l'opéra de John Corigliano Les Fantômes de Versailles. Réunissant les meilleurs instrumentistes des plus prestigieuses ensembles et orchestres à travers l'Europe, l'orchestre a pour but de s'adapter aux projets artistiques programmés à l'Opéra Royal et à leurs artistes invités.

Constitué de musiciens travaillant régulièrement avec les plus grands chefs d'orchestre, dans le répertoire baroque comme dans le répertoire romantique, cet orchestre à géométrie variable du Château de Versailles s'est déjà produit à plusieurs reprises à l'Opéra Royal pour des concerts et des enregistrements du label discographique Château de Versailles Spectacles. Parmi de nombreux projets, citons le Stabat Mater de Pergolèse avec les contre-ténors Samuel Mariño et Filippo Mineccia, sous la direction de Marie Van Rhijn, les Leçons de Ténèbres de Couperin dirigées par Stéphane Fuget et enregistrées en juin 2020, Les Caractères de la danse dirigés par Reinhard Goebel en février 2021, le récital de Plácido Domingo capté en avril 2022...

A l'occasion de cette nouvelle saison, l'Orchestre de l'Opéra Royal se produira sous la direction de différents chefs invités tels que Gaétan Jarry, Stefan Plewniak...



IAKOVOS PAPPAS, HARPSICHORD & CONDUCTOR

Athens-born harpsichord and organ player, director and musicologist Iakovos Pappas has focussed his musical career on 17th and 18th century rhetoric, declamation and gestures. He worked closely with French baroque opera director Philippe Lenaël and his research led to his theory of the intellectual and physical activity of vocal emission and the mechanism of pronunciation for baroque music. He has thus become one of the few musical experts in Europe able to teach sung declamation. In 1992 he founded the Almazis ensemble and applied his research directing numerous staged productions including Egidio Duni's L'Isle des Foux (2007, Théâtre de Dreux), André Campra's Le Carnaval de Venise (2010) and Danican Philidor's Le Maréchal Ferrant (Péniche Opéra 2005, Festival de la Chabotterie 2007). He taught singing and declamation at the Centre de Musique Baroque de Versailles from 1993 to 1997. A tireless pioneer, he is the reason many works were recreated in performance. His discography bears witness to his eclecticism and includes: Panrace Royer, Gaspard Le Roux and Jean-François Dandrieu's harpsichord pieces, Giovanni Battista Platti's harpsichord sonatas, the transcription of Vivaldi's Sonatas opus 1 and Nicolas-Louis Clérambault's Les Fables de Jean de La Fontaine.



FRANÇOIS PINEAU-BENOIS, VIOLIN

Prize-winning violonist François Pineau-Benois has been described as a French virtuoso by the international media. He entered the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) at the age of 14 and now holds master's degrees in violin and chamber music. He also studied with Régis Pasquier at the Ecole Normale de Musique Alfred Cortot. He has worked with Maxim Vengerov, Salvatore Accardo and Mauricio Fuks at European academies and won numerous International Competition prizes: Unanimous Pro Musicis Prize (2019), 1st Prize Alexandre Glazounov (2017), Banque Populaire Foundation (2017), Ciboure Prize of the Ravel Academy (2015), "Young Artist Award" Léopold Mozart (2013), Vatelot-Rampal competition (2006). A soloist, he played with several orchestras, Jerusalem Festival, Opéra de Massy, Taurida of the Saint-Petersburg Palace Festival, for the bicentenary of Henri Vieuxtemps (5th concerto for violin). In 2022 he gives many concerts in Finland with the Sibelius concerto.



STEFAN PLEWNIAK, CONDUCTOR

Stefan Plewniak is a Polish violinist, conductor, and music producer. He is the founder and leader of Il Giardino d'Amore ensemble in Vienna and Cracow, Cappella dell'Ospedale della Pietà in Venice and The Feel Harmony studio orchestra with which he has toured Europe, the USA and China. He has given concerts at the Château de Versailles, Carnegie Hall, the Salzburg Mozarteum and the Forbidden City in Beijing. He founded the CD label Évoe Records and released the album *Enemies in Love* with Jakub Jozef Orłowski and Natalia Kawatek, which reached number 8 on the list of the world's best-selling classical albums. As a conductor and violinist, he has been described as the Paganini of the baroque violin, a master of emotional chemistry and as a hurricane on stage. As a teacher and conductor, he cooperates closely with the NOR59 String Institute in Oslo and gives masterclasses at a number of American universities.



EMMANUEL ROSSFELDER, GUITAR

Emmanuel Rossfelder began studying guitar at the age of five. When he turned fourteen he won the Gold Medal at the Conservatoire of Aix-en-Provence. He was one of the lucky few to be chosen to study with Alexandre Lagoya at the Conservatoire National Supérieur de Musique in Paris. He participated in numerous international competitions and won prizes such as Masters of the Guitar in Paris, Pierre Salvi, given by the French Minister of Culture, Stotsenberg (USA), Walcourt (Belgium), Benicasim (Spain), and Vina del Mar (Chile) Emmanuel's real passion has always been gaining proximity to his audiences and providing listeners with the opportunity to discover the range and capacity of the guitar. He has performed at the Avignon, Vichy and Strasbourg Opera Halls and at the famous Gaveau and Cortot concert halls in Paris. He has been invited to the festivals of Auvers-sur-Oise, La Chaise-Dieu, Le Vézère, Sully-sur-Loire and Reims as well as the Berlioz and Young Soloists. He has given concerts in Boston, New York, Philadelphia, and Los Angeles. He has been accompanied by orchestras such as, Philharmonique de Radio-France, Cannes, Nice, Auvergne, Peggione, Scala di Milano, Landmarks of Boston and Baltic Chamber. Recognized as a rising star of concert performance, Emmanuel has received prizes from the Natexis foundation, Discovery Classica and Classical revelations awarded by Adami. In 2004 he won the prestigious Instrumental Soloist of the Year prize. Emmanuel Rossfelder has recorded eight CDs, exploring his instrument's repertoire and various original transcriptions. His latest recording *Virtuoso* is devoted to highly virtuoso works as well as bold works by Paganini.

About the Artists



SALZBURGER FESTSPIELE & THEATER KINDERCHOR

Twelve years ago the children's choirs of the Salzburg Festival and the Salzburg State Theater merged to become the Salzburg Festival and Theater Children's Choir. Now under the direction of Wolfgang Götz the choir offers children and young people all-year training in singing and music. The choir sings in major concert and opera productions at the festival and in the state theater as well as other performance opportunities. In addition to 54 performances this year between May and August, the young singers take part in opera camps as the festival opens up new spaces for artistic and social interaction to encourage young people over the coming decades. The children's choir currently comprises around 200 young singers aged 6 to 16 from Austria and Germany from which choir groups are put together for individual projects.



SERGIO LADU, BASS

Born in Sardinia, Sergio Ladu trained and then perfected in opera singing and early music, between Milan and Paris where he now lives. Sergio Ladu regularly performs in Baroque festivals in Europe and South America. He has sung at the Opéra Bastille, the Château de Versailles, Vienna Konzerthaus and the Amsterdam Concertgebouw. He has made solo recordings of Monteverdi's *Motets & Litanies* and *Vespro della Beata Vergine* and Niccolò Jommelli's *Requiem*. He created recitals dedicated to the musical and literary culture of Sardinia (*Le chant sur les lèvres, L'Eau et la soif*) and has written poetry for painters and composers for their exhibitions, books and music.



NADINE SIERRA, SOPRANO

Nadine Sierra fell in love with opera at a young age, after watching a VHS of *La Bohème*, and began voice lessons at the age of six in her home state of Florida. Although she made her professional debut as a teenager with the Palm Beach Opera, she decided to continue studying, and received her bachelor's degree from Mannes College the New School for Music. Following graduation, she went on to participate in the Adler Fellowship Program at the San Francisco Opera, forming a lasting relationship with the company. In the 22/23 season, Sierra is *Violetta* (*La traviata*) at the Metropolitan Opera and *Maggio Musicale Fiorentino*, *Gilda* (*Rigoletto*) at Teatro di San Carlo and at the Staatsoper Berlin, *Manon* at Gran Teatre del Liceu. Moreover, she makes her role debuts as *Amina* (*La sonnambula*) and *Liù* (*Turandot*) at Teatro Real. On the concert platform, she sings Crumb's *Ancient Voices of Children* with the Los Angeles Philharmonic, *Ein deutsches Requiem* at the Metropolitan Opera, as well as concerts and recitals in San Francisco, Prague and Paris. Nadine Sierra's recent seasons included appearances at Maggio Musicale Fiorentino, Teatro alla Scala, Teatro di San Carlo, Metropolitan Opera, Bavarian State Opera, Paris Opera, teatro Colón, Gran Teatre del Liceu, Staatsoper Berlin under the baton of Daniel Barenboim, the Opéra national de Bordeaux, La Fenice, San Francisco Opera, Dallas Symphony, Philadelphia Orchestra with Yannick Nézet-Séguin and at Accademia Nazionale di Santa Cecilia with Antonio Pappano. She was named the Richard Tucker Award Winner in 2017 and had the honor of receiving the 2018 Beverly Sills Artist Award from the Metropolitan Opera. In 2018 Deutsche Grammophon released her solo debut album, *There's a Place for Us*, followed by her second solo album, *Made For Opera*, in 2022. Follow her on Instagram: @nadine.sierra.



VALERIY SOKOLOV, VIOLIN

The Ukrainian violinist, winner of the George Enescu International Violin Competition in Bucharest, Valeriy Sokolov is one of the most outstanding artists of his generation. Working regularly with the world's leading orchestras, he has enjoyed collaborations with the Philharmonia, Chamber of Europe, Cleveland, BBC Symphony, Tonhalle Zurich, Rotterdam Philharmonic, City of Birmingham Symphony, Tokyo Symphony, Seoul Philharmonic, Orchestre de Paris. He works frequently with conductors including Vladimir Ashkenazy, David Zinman, Susanna Malkki, Andris Nelsons, Charles Dutoit, Cristian Măcelaru, Peter Oundjian, Rafael Payare, Santtu-Matias Rouvali, Yannick Nézet-Séguin, Juraj Valduha and Kirill Karabits. He has appeared in many major European festivals including Verbier, Lockenhaus and Lucerne. Valeriy regularly performs in the major concert halls including regular Sunday Morning series appearances at the Théâtre du Châtelet and also at the Wigmore Hall, Lincoln Center, Teatro alla Scala, Mariinsky Theatre, Prinzregenten Theatre in Munich and Musikverein in Vienna. The 2022-23 season sees Valeriy return to perform the Sibelius violin concerto with the Gothenburg Symphony Orchestra and a CD recording of the concerto under the baton of Santtu-Matias Rouvali. He will play twice with the Orchestre Philharmonique de Monte-Carlo with Kazuki Yamada and Stanislav Kochanovsky, and with the Borusan Istanbul Philharmonic under the baton of Karel Deseure. Also this season, Valeriy will be Artist in Residence with the Filarmonica Arturo Toscanini.



DMYTRIO SUKHOVIENKO, PIANO

Dmytro Sukhovienco was born in Ukraine in 1972. He began playing the piano when he was seven years old, attending the Kyiv Lysenko Special Music School for eleven years with Sofia Dobrzhanska. He studied for five intensive years at the National Kyiv Conservatoire with Vsevolod Vorobyov who transmitted his profound passion for pure interpretation in the tradition of Felix Blumenfeld, whose famous attendees included, among others, Vladimir Horowitz. In 1995 Sir Yehudy Menuhin gave Dmytro a scholarship to study chamber music at the International Menuhin Music Academy in Gstaad. Sukhovienco continued to study as a soloist with Paul Coker at the Neuchâtel Conservatoire for three years, winning the Prix de Virtuosit  in 1999. At the same time he attended master-classes with Paul Badura-Skoda, Barry Douglas, Dmitri Bashkirov, Philippe Entremont, Abdel Rahman El Bacha and also took private lessons with a former pupil of Nikita Magaloff, Alexei Golovine. In 1997 he won First Prize at the International Music competition in San Bartolomeo in Italy. *Le Figaro* wrote Dmytro Sukhovienco is a name to remember and Philippe Entremont said he was the most promising talent he has heard in the last 30 years. He has featured at the F te de la Musique Geneva, Festival International de Musique Universitaire Belfort, Musique en  t  Geneva, Les Classiques de Villars, Santo Domingo Music Festival, Chopin Festival in Geneva, Valletta Baroque Festival and the Madeira Piano Fest.



JACKY TERRASSON, PIANO

One of the world's most traveled jazz pianists Jacky Terrasson has been described by *Telerama* as a pianist of happiness. An exhilarating musician he is capable of transporting his audiences through his music. Born in Berlin with an American mother and French father he grew up in Paris and began playing piano at the age of five. After studying classical piano at high school he studied jazz, most notably with Jeff Gardner. An important step in his initial journey was a meeting with Francis Paudras whose film *Round Midnight* recounts his own moving encounter with Bud Powell. In 1993, Jacky Terrasson won the prestigious Thelonious Monk competition and went on tour with Betty Carter who was known for her improvisational technique, scatting and other complex musical abilities. By now living in New York Jacky Terrasson was listed by the *New York Times* in 1994 as one of 30 artists likely to change American culture in the coming 30 years and he signed a record contract with the prestigious Blue Note label. His first three records were trios and then he collaborated with Cassandra Wilson for *Rendez-vous* and with Michael Brecker and Mino Cinelu for *What it is*. He recorded his personal interpretation of French standards in his album *Paris* and won best jazz album of the year at the Victoires du Jazz in 2003 and *Django d'or* for *Smile*. Inspiring audiences throughout his career, his prestigious collaborations have continued - with Dee Dee Bridgewater, Dianne Reeves, Jimmy Scott and Ry Cooder among others. His music took a minimalist and energetic turn when he teamed up with drummer Leon Parker and bassist Ugonna Okegwo to form a trio considered one of the best jazz trios. His intuition and openness to new talents has led to Eric Harland, Ben Williams, Jamire Williams and Justin Faulkner being part of his groups.



CATHERINE TROTTMANN, SOPRANO

After a season marked by her debut in the role of Adina (L'Elisir d'Amore) at the Opéra national de Bordeaux, the soprano Catherine Trottmann has sung Eliza Doolittle (My Fair Lady) at the Opéra de Lausanne, Flaminia (Il mondo della luna) at the Opéra-théâtre de Metz, and sing Chausson's Poème de l'Amour et de la Mer with the Orchestre Colonne as well as Telemann's Brockes Passion with the Banquet Céleste. Nominated in the "Most promising lyrical artist" category of the "Victoires de la Musique 2017" and "HSBC Laureate 2017" of the Aix-en-Provence international Festival, soprano Catherine Trottmann was early noticed for the richness of her timbre and her stage investment. A graduate of the Conservatoire National Supérieur de Musique et de Danse de Paris in 2014, she was immediately offered some of the most emblematic roles in the repertoire : Rosina (Il Barbiere di Siviglia) at the Théâtre des Champs Elysées and at the Edinburgh Festival, Cherubino (Le Nozze di Figaro) at the Opéra National du Rhin, Stéphano (Roméo et Juliette) at the Opéra de Nice, Siebel (Faust) at the Opéra de Saint-Étienne, Zerlina (Don Giovanni) at the Opéra de Lausanne, Flora (La Traviata) at the Wiener Staatsoper and at the Opéra national de Paris, Tisbé (La Cenerentola) at the Wiener Staatsoper, Cunégonde (Le Roi Carotte) at the Opéra national de Lyon, the title role of L'Enfant et les sortilèges at Lille Opera and Limoges Opera, Diane (Iphigénie en Tauride) at the Théâtre des Champs Elysée, Isolier (Le Comte Ory) and Hänsel (Hänsel und Gretel) at the Opéra de Metz and, Zaïda (Il Turco in Italia) at the Opéra de Dijon. She also created the character of La Rose (Levinas' Le Petit Prince) at the opera houses of Lausanne, Lille, Genève and Paris Châtelet. She has sung recitals at the Easter Festival in Aix-en-Provence with the Berlin Philharmonic and at Carnegie Hall, New York.



BRIEUC VOURCH, VIOLIN

Brieuc Vourch has performed worldwide in venues such as St Martin in the Fields in London, the Grand Theatre in Shanghai, the Flagey Auditorium in Brussels, the Alice Tully Hall in New York, the Verbier Festival in Switzerland, the Festspiele Mecklenburg-Vorpommern and the Schleswig-Holstein Musik Festival in Germany. Born in Paris, at age thirteen, Brieuc Vourch joined the Juilliard School of Music in New York in the class of Itzhak Perlman. He continued his training with Boris Kuschnir in Vienna and Daniel Gaede in Nuremberg and was awarded one of the first Stauffer Center Concertmaster Artist diplomas. At the age of 20 he became concertmaster at the Heidelberg Philharmonisches Orchester in Germany. Since then he has played with artists and ensembles including the orchestras NDR Radiophilharmonie, Deutsche Kammerphilharmonie Bremen, Royal Concertgebouw, Hamburg Chamber, Copenhagen Philharmonic, Paavo Järvi, Andrew Manze, Klaus Mäkelä, Lang Lang and members of the NDR Elbphilharmonie, Staatsoper Hamburg, London Symphony, London Philharmonic and the newly formed Utopia Orchestra under Teodor Currentzis. Based in Hamburg he was nominated for the Opus Klasik 2022 Instrumentalist of the Year and the 2019 Hantang Culture Young Artist in China Brieuc Vourch has competed in the Brussels Queen Elisabeth International Violin Competition and was a finalist in the New York Concert Artist Auditions. A prize winner in the Anton Rubinstein International Violin Competition and the Ravel International Academy his first recording was awarded the Supersonic Award of the Pizzicato Magazine and chosen as CD of the year by Radio Romania Muzical.



CECILE VAN WETTER, SOPRANO (DESSUS)

"A crystalline seraphic timbre", says Monique Parmentier - UTMISOL, about Cecile van Wetter in the Traversées Baroques's first recording 2011, a disc, devoted chiefly to Marcin Mielczewski (d.1651) and music by G. Gabrieli, Merula, Pekiél & Uesper. After studying the trombone, in 2007 Cecile Van Wetter began her voice studies firstly in Dijon, then in Paris and Florence and to perform her first concerts as a soloist. She joined the Conservatorio Santa Cecilia de Rome the following year and obtained a masters in lyrical singing and a licence in baroque singing in the class of Sara Mingardo and Furio Zanasi. She continued her musical development with French and Italian maestros and her solo career in opera and in concerts in Europe. A finalist in the Concours International Vox Artis 2015 and winner of the Opernesanger Studio Wien special prize, she recorded Improvisazione e repertorio alternatim for Fons Musicae; Virgo Prudentissima for K617 which won five Diapasons and Jean-Baptiste Morin's cantate Médée, under the direction of Iakovos Pappas.



PRETTY YENDE, SOPRANO

With her magnetic charm, acclaimed operatic and solo performances worldwide, and a critically lauded discography, South African soprano Pretty Yende has quickly become one of the brightest stars of the classical music world. Since making her professional operatic debut at the Latvian National Theatre in Riga as Micaela in *Carmen*, she has been seen at nearly all of the major theaters of the world, including the Royal Opera House, Covent Garden, Opéra National de Paris, Metropolitan Opera, Teatro alla Scala in Milan, Deutsche Oper Berlin, Staatsoper Berlin, Bayerische Staatsoper in Munich, Opernhaus Zürich and Gran Teatre del Liceu in Barcelona, Vienna Staatsoper as well as many major concert venues. This season, Pretty Yende returns to the Paris Opera to star in *Romeo et Juliette* and *The Magic Flute*. She makes her San Francisco Opera house debut as *Violetta Valerie* in Verdi's *La Traviata* in the new production by Shawna Lucey. Later on she will return to Wiener Staatsoper to star in the title role in Massenet's *Manon*, and as *Marie* in *La fille du régiment*. Pretty reprises the role of *Michaela* in *Carmen* at the Staatsoper Berlin. At the Staatsoper Hamburg she is making her role debut as *Gilda* in Verdi's *Rigoletto*, and returns to all four heroines *Olympia/Antonia/Giulietta/Stella* in Offenbach's *Le Contes d'Hoffmann*. On the concert stage, Pretty Yende makes her return with the Philadelphia Orchestra at the Carnegie Hall and Kimmel Center performing Mahler's *Symphony No. 4* under the baton of Yannick Nézet-Séguin. This season, Ms. Yende will also make multiple recital appearances, including in Kansas, Princeton, Geneva, Naples, Gstaad, Vienna, Festival Auvers-sur-Oise. Pretty will also join Nadine Sierra in a uniquely special series of concerts around Europe. Last season, Ms. Yende returned to Wiener Staatsoper to star as her signature role of *Violetta* in Verdi's *La Traviata* and as *Elvira* in Bellini's *I Puritani*. She reprised *Violetta* at the Royal Opera House and performed the role of *Norina* in Donizetti's *Don Pasquale*. At the Teatro di San Carlo, Ms. Yende sang *Violetta* in Ferzan Özpetek's production, and delivered a recital with pianist Michele D'Elia. Additionally, she made her debut as *Olympia, Antonia, Giulietta, and Stella* in Offenbach's *Les Contes d'Hoffmann* at Palau de les Arts Reina Sofía.



NICOLAS ZIÉLINSKI, COUNTERTENOR

Nicolas Ziéliniski won the Grand Prix unanimously awarded and the Public Prize at the Verviers Opera Competition. Since then, he is regularly called upon by international stages such as the Staatsoper in Berlin, the Monnaie in Brussels, the Real Theater in Madrid.

After studying the violin, Nicolas Ziéliniski began to study voice at the Valenciennes conservatoire. His first stage appearances came through the theater and opera and he joined the École Normale Supérieure de Musique de Paris in the class of Daniel Ottevaere. A study grant from BESTEGUI and support from the Zaleski foundation allowed him to continue his studies at the opera studio of the Chapelle Musicale Reine Elisabeth in Brussels where he worked with José Van Dam among other fine artists. Laureat of competitions including Levallois and Vivonne, he has taken part in a number of masterclasses with notably June Anderson, José Van Dam, Helmut Deutsch, Jocelyn Dienst and Yvon Repérant where he has been able to develop his understanding of different repertoire and the artistic demands of the stage.

About the Artists

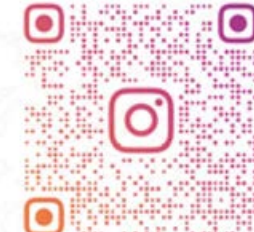
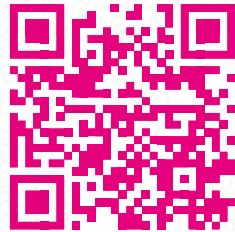
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